

FUNDAMENTALS OF BRANDING AND ADVERTISING

Dr. M. Govindaraj
Kiran Lokesh Maney



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CHAPTER 1

BRANDING AND ADVERTISING

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Giving your business a distinctive character in the eyes of your target market and clients is the process of branding. At its most basic level, branding is made up of a company's logo, visual design, mission, and voice. However, the quality of the firm's products, how well the company treats its clients, and even how expensive they charge for some of those goods and services all have an impact on the brand identity of the organization. By having a website that describes what you do, making advertisements that promote your goods and services, selecting certain corporate colors that will become associated with your company, designing a logo, and applying it throughout all of your social media sites, you can brand your business. In other words, they are affecting what and how consumers see your business. Even if you never make an investment in a thorough brand strategy, your firm will still have a brand. For instance, offering poor customer service can ultimately affect how customers see your company. It is easy to become known as a company that doesn't care about its customers as well as a brand that goes above and beyond. The real story about your brand is what people are saying and believing about it, rather than what you would anticipate them to think. When customers hear the name of your business, it's the first thing that springs to mind. It is based on a feeling people may have about you as a result of encounters with you, whether those interactions were good or bad. Almost no business goes out with the goal of creating a bad or unreliable brand. Many company entrepreneurs out on their ventures with the lofty objective of attracting devoted customers by providing amazing products at fantastic pricing. Because will have a brand whether you invest in developing a distinctive brand identity or otherwise, so visitors may as well maximize your chances of success. Building a brand with strategic positioning tries to make it easy and clear for customers to understand what company provide and how. But it's more than simply a USP; it's the culmination of all the ways you communicate your convictions. When it regards branding, what you accomplish is far more important than what you say. Whenever your company's mission statement places a strong emphasis on offering top-notch services, yet your actual customer service is lacking, there is a mismatch. Effective branding requires a strategic plan with well-defined brand guidelines and company consensus on your desired brand identity.

Adverting

Advertising is the use of methods and tactics to inform the public about certain products, services, ideas, or causes in an effort to change their behavior. Similar strategies are employed to

convince people to vote, give to charities, and drive defensively, among many other things, even though most advertising offers a commodity that may be purchased. In many countries, advertising is the major source of income for the media (such as newspapers, journals, or television stations). In the non-communist world, advertising has developed into a huge and important service industry. The main method of advertising in the ancient and medieval cultures was word-of-mouth. Modern advertising first appeared in the 15th and 16th centuries with the development of printing. In London's weekly newspapers, advertisements first appeared in the 17th century, and by the 18th century, but that kind of advertising was booming. The massive economic boom of the 19th century resulted in the growth of the advertising industry; it was during this time, notably in the United States, that the initial advertising agencies were founded. The first agencies essentially worked as brokers for newspaper advertisements. Advertising agencies were able to design and execute entire advertising campaigns, from initial research through duplicate preparation and distribution in some kind of a variety of media, by both the 1920s. However, by the turn of the 20th century, advertising agencies have been producing the actual advertising message, comprehensive with text and artwork. Advertising was produced using a wide range of media. The newspaper was likely the most straightforward alternative since it provided advertisers with large circulations, a local audience for their company, and the ability to often and frequently modify their advertisements. Magazines are the second-largest print medium. They might be general interest or aimed at certain demographics (such as people who like computers, outdoor sports, or literature), offering product manufacturers a chance to engage with their most likely customers. A number of national journals have regional editions that enable more targeted advertising. The most extensively utilized media in Western developed nations are now television and radio. In certain countries, radio and television are state-run and don't allow advertising, while in others, marketers may buy short "spots" of time, often lasting a minute or less.

Commercials are displayed between or during regular programming at times that are sometimes determined by the sponsor as well as other times left up to the broadcaster's discretion. For advertisers, knowing the size and demographics of the given television or radio broadcast is essential information. The amount of money a broadcaster may charge an advertising depends on the size of a audience, as well as the demographics of the audience have an influence on the advertiser's choice of the ideal time to run a certain message that's also aimed at a particular demographic. Other types of advertising include dealer displays, giveaways like matchbooks or calendars, outdoor billboards, posters, transportation advertising—which may reach millions of people who use public transportation—and direct mail—which also has the potential to make a very specific and individualized appeal. There is no doubt that advertising can inform consumers about the products being provided. In a free-market economy, effective advertising is essential for a business' survival since without consumer knowledge of a company's products, they are difficult to be bought. When advertising is attacked, it is said that customers must pay the price in the form of higher product costs; nevertheless, the opposing assertion is that advertising encourages mass marketing of items, which drives down prices. Many firms claim that the high cost of big advertising campaigns contributes to the dominance of particular industries since so few can afford them. On the other hand, smaller firms may compete with larger ones when they promote locally or online, even if they could not be able to do so on a national level. The editorial position of a newspaper or the subject of a television show, for example, have allegedly been subject to an excessive amount of influence by marketers on the regular contents of the medium they employ. At least in the case of financially sound media organizations, the

advertiser's reliance on the media to distribute a message in accordance has been observed as a strategy to counteract such influence; any compromising of a media firm's integrity may result in a smaller viewership for the commercial. Marketing that uses advertising aims to convince a certain target to buy a product or service. It is one of the first forms of marketing that tries to convince its target market to buy, sell, or do something.

Marketing

The purpose of marketing is to attract potential customers or clients to your products and services. The key concept in this description is process. Distributing, selling, and researching your products or services are all included in marketing. This field of study focuses on the examination of consumer and market behavior as well as how companies run their commercial operations and entice new customers, keep hold of the ones they already have, and foster brand loyalty. Marketing is the process of promoting and selling products and services, including market research and advertising. Today, marketing is an essential part of every organization's growth strategy. Many firms use marketing methods unknowingly to promote themselves and increase sales of their products and services. Marketing is one of the most crucial elements of companies nowadays. People often provide ambiguous answers, such as "selling" or "promotion," when asked to define marketing. Although these reactions are valid, they are only one part of marketing. The distribution of goods, advertising, creating and generating resources like landing pages and content like social media, optimizing the customer experience, performing market research, determining market segmentation, and many other things are other aspects of marketing. There are several methods for a company, brand, or individual to utilize marketing to assist in achieving their objectives.

Marketing is the collective of activities used to direct the flow of goods and services from producers to consumers. The primary objectives of marketing are to promote and facilitate commerce. To satisfy their wants and aspirations, individuals and organizations use marketing to trade products and services with other parties. Such a method can only be carried out when there are at least two parties involved. Additionally, commerce cannot occur unless the parties are able to communicate about as well as provide what they have to offer. Since marketing does not constitute a coercive activity, all participants must be permitted to accept or reject what other people are offering. Marketing is seen as a distinct strategy when contrasted to other ways of obtaining desired things, such as self-production, begging, thievery, or coercion. Marketing is not exclusive to either one economic system since goods must be exchanged and subsequently sold across all economies and civilizations, maybe with the possible exception of the most rudimentary. Additionally, public organizations like hospitals, colleges, and museums employ some kind of marketing. This proves that marketing is not only a profession for for-profit businesses. It is more common in free-market countries for merchandising, which is a subset of marketing, to concentrate specifically on promoting the sale of goods and services to consumers.

Evolving Discipline of Marketing

Early on in the 20th century, economics was the cradle of marketing research. Economics has neglected the importance of intermediaries and other activities outside pricing in affecting demand levels and characteristics. The industrial and agriculture markets were widely explored and described by marketing economists prior to classical economists. This inquiry led to the development of three analytical frameworks for marketing activity: the commodity, the

institution, and the function. The marketing tactics used to release a product or group of items into the market are examined in commodity analysis. For example, a commodity analysis of milk describes the steps involved in obtaining milk at individual milk production, bringing it to local dairy cooperatives processing, and then delivering it to grocery shops and supermarkets for consumer purchase. Institutional analysis describes the types of businesses that often engage in marketing, such as wholesale or retail institutions. For example, an institutional study of clothing wholesalers looks at the ongoing challenges that wholesalers face in order to ensure that wholesalers have the correct inventory and shipping capacity as well as the ability to just provide their consumers the right items. A functional analysis examines the broad responsibilities that marketing fulfills. For instance, every marketing strategy must guarantee that the product is delivered from either the supplier to the customer. In certain industries, a truck might be used to carry goods, whilst in others, it could be done via mail or e-mail, facsimile, television signal, Internet, or aircraft. Each of these organizations completes the same mission. Large corporations, particularly mass consumer manufacturers, began to appreciate the importance of market research, improved product design, effective distribution, and consistent customer communication throughout the accomplishment of their brands as marketing became more widely practiced throughout the 20th century. Later, the industrial goods business and later the services industry also adopted marketing tactics and concepts. It soon became apparent that companies and people advertise more than just goods and services; they also do so for ideas (social marketing), places (location marketing), celebrities (celebrity marketing), gatherings (event marketing), and even for their own entities (public relations).

Roles of Marketing

Marketing took on many different forms as it developed. It has been claimed that marketing may be thought of as a set of duties in that some of them are often linked to the exchange process. Despite being incorrect, the notion that selling and advertising are the only forms of marketing is pervasive. But in addition to advertising, marketing also includes tasks like product development, packaging, pricing, distribution, and customer support. Many businesses and organizations assign these marketing responsibilities to a specific team of people. In this sense, marketing is a unique subject. Salespeople, managers throughout charge of advertising and promotions, managers of brands and products, marketing researchers, pricing analysts, and customer service representatives may all be included in the marketing department. The management of marketing is the process by which a corporation selects the best market opportunities given its objectives and available resources. The marketing process comprises two stages: tactical and strategic. The segmentation, targeting, and positioning processes are three components of the strategic phase (STP). The business must recognize and distinguish between various client market segments, choose which groups it can best serve (targeting), and communicate the key benefits of each segment to those segments (positioning). The "marketing mix," sometimes referred to as the "4 Ps" (product, pricing, place, or distribution), is a group of tactics created and used as a part of the marketing process. The marketing mix would then be assessed, regulated, and updated in order to achieve the company's objectives (see below Marketing-mix planning).

The management marketing idea places a strong emphasis on customer satisfaction as a means of drawing in and keeping loyal customers. The expectations of its target customers should be continually and properly assessed, and enterprises should consistently meet or exceed these

expectations, according to marketing professionals. If all marketing is handled by the marketing department alone, it won't be effective; instead, everyone in the company's divisions have to focus on comprehending and providing for customers. Therefore, marketing cannot be managed alone by the marketing department; it is just too important. The transition from transaction-oriented marketing, which emphasizes one-on-one transactions, to relationship-driven marketing, which encourages long-term customer connections, is another goal of marketers for their businesses. It won't be enough for the firm to flourish to attract new customers while losing old ones.

Various Marketing Aspects

Marketing-related elements have a significant role in the industry. A Strong Tool for Increasing Consumer Engagement is advertising. Promoting your products is different from connecting with clients. A crucial component of marketing and advertising is providing your clients with helpful information about your goods and business. It has to do with developing new compounds. Online media may be the best medium for communicating with your audience. A few companies engage their audience via hilarious stunts and quick movies. Your business's reputation is formed when it effectively meets the expectations of its clients. Such a business is recognized as a reliable local. Customers are pleased to link themselves with your goods. The section helps the business deal with client issues so that it may gain their trust. The product team guarantees that the business fulfills its commitments on schedule. The client's brand is strengthened by this. You may let clients know about the products or services you provide by promoting them. Customers get additional knowledge by exhibiting about the worth of the items, their applications, and any other facts that can be of interest to them. Advertising uses a range of tactics to market your products or services. Making something public boosts its visibility and your chances of selling it.

Types of marketing strategies

Now that some of the terms used in marketing are understood by people, it is time to concentrate on marketing strategies and how they relate to your business goals. There are many different types of marketing strategies that may be used, depending on the needs of your business. There are a number of different sorts of marketing plans that you can encounter, but we won't cover them all here:

Social media marketing strategy

Given its incredible effectiveness as a tool to enhance traffic, build brand awareness, and take advantage of the social selling revolution that is transforming online advertising, social media marketing is now an important part of every company's marketing strategy. According to recent data, 54% of social media user's research brands and products on social networks, and 89% of consumers who follow a brand would buy from it. Given these figures, failing to use a good social media marketing strategy might cost you immeasurable advantages.

Email marketing strategy

Email is not dead, as has been said by anybody at any time. Getting the email addresses and browser information of your clients should be a key part of any marketing strategy. This is a fantastic way to stay in contact with those who have shown an interest in your company. Email

marketing tools might be of great help to you in this area. You still need a successful email marketing strategy in order to send out frequent, compelling emails that convert readers into buyers.

An inbound marketing strategy's primary objective is to attract customers and boost traffic to your website or line of business. Inbound marketing focuses on obtaining leads from clients who have previously showed interest in your products, services, or brand as a whole, as opposed to employing "disruptive" marketing tactics (like TV advertising). Email marketing is a good illustration of an inbound marketing strategy. Anyone who signed up for your email list probably has at least a passing interest in anything you have to offer. Now that these leads have a greater chance of becoming sales, you may approach your marketing more delicately. Another inbound marketing strategy that might be implemented is blog blogging. Only blog postings that are relevant to certain search phrases and interests will be shown to visitors who have expressed a need that would be at least somewhat linked to the services you are providing.

Content marketing strategy

Although the latter is more targeted, an inbound marketing approach and a content marketing strategy were likely to overlap. Businesses that use content marketing strategies focus on creating material that will captivate readers and stimulate their interest. White papers, blog posts, and maybe even social media marketing will all fall under this category. Each component of your marketing strategy that asks for content must have a good content marketing plan.

Editorial strategy

Adopting an editorial strategy is crucial for advertising agencies since it specifies the content types, production methods, and distribution methods you'll use to meet their marketing goals. It's similar to the types of marketing strategies consumers would expect seeing in a news or media organization, and it could be essential for brand publishers or marketers to keep the emphasis of their marketing objectives and ideas.

Marketing communications strategy

The messaging and value proposition of company brand should be the main focal points of overall marketing communications plan. Everything depends on how you plan to communicate what you need to convey.

Digital marketing strategy

Probably no introduction is necessary to explain what digital marketing is. This marketing strategy will include all aspects of online company promotion, SEO, social media lead generation, performance marketing, as well as other initiatives. Actually, if it's online, any digital marketing strategy should include everything.

Internal marketing strategy

Internal marketing may still be a vital part of a big company's marketing strategy, although being less significant for SMBs. An excellent example of an internal marketing strategy is an internal email informing staff members they may become owners or asking for support from existing shareholders. Internal marketing may also take care of less significant issues, such updating staff on any changes to the company, its logo, or internal procedures.

Public relations strategy

Owners of businesses are probably aware of how difficult PR strategies can be. Maintaining a company's brand's reputation in the eyes of corporate stakeholders, the media, and sometimes even governmental agencies or other powerful groups, requires effective PR. It also guarantees that you maintain your customers' satisfaction. Any large business should have a dedicated PR team in charge of controlling how the public views the brand. Effective PR can protect it and provide valuable word-of-mouth advertising.

Advertising Sales Promotion

Sales promotions provide a momentary incentive to buy, while advertising gives a justification for doing so. Sales promotions often draw brand switchers, or those who aren't devoted to a particular brand, and who are only interested in cheap prices and excellent value. Sales promotions may thus result in a short-term rise in sales but nothing in the way of long-term market share gains, particularly in markets where brands are substantially similar. In contrast, sales campaigns may permanently change market shares in areas where brands are quite different. In the latter half of the 20th century, promotions were used much more often. This resulted from a variety of corporate causes, including heightened pressure to boost sales and more sophisticated sales marketing strategies. This growth was also influenced by a variety of market issues, such as an increase in the number of brands (particularly ones that are similar) and a decline in the effectiveness of conventional advertising as a result of more fragmented consumer markets. Marketers may aim to drive demand and increase sales of their goods or services in the near term, even when a corporation consistently comes in revenue and closes transactions. A toolbox of sales marketing strategies might be useful in this situation. Sales promotions, often known as promos, may increase company brand's recognition, client happiness, and income. Twelve suggestions for sales promotions are provided, along with advice on how to make them successful and where to conduct them. In a sales promotion, a company will utilize brief-term campaigns to generate interest in and demand for a product, service, or other offerings. In this post, we will go into great depth about the many goals and desired results that might be associated with sales promotions. Sales promotions are mostly used to spur an increase in short-term purchases or to persuade consumers to make purchases in order to meet a benchmark or objective. Although an increase in sales is a sales promotion's primary goal, developing a planned sales promotion approach with your marketing team has many additional advantages.

Contrary to advertising and sales promotion, public relations often uses less commoditized forms of communication. Its main goal is to educate and influence organizations and people who might actually or potentially affect a company's capacity to accomplish its goals. Public relations experts are also in charge of keeping an eye on these people and organizations and fostering positive ties with them. Working with the news and information media to guarantee fair coverage of the business's initiatives and offerings is one of their main focuses. By planning press conferences, competitions, meetings, and other activities that will highlight a company's goods or services, public relations professionals generate publicity. Crisis management, or addressing circumstances when public knowledge of a specific problem may have a significant and unfavorable influence on the company's capacity to fulfill its objectives, is another duty of public

relations. For instance, SA's public relations team, Source Perrier, had to make sure that the general public would not immediately link Perrier with polluted water when it was revealed that certain bottles of Perrier sparkling water may have been contaminated by a dangerous chemical. Other PR initiatives include lobbying, offering management advice on current affairs, and organizing neighborhood events. Public relations is sometimes thought of as performing a role distinct from marketing since it does not necessarily strive to directly affect sales or profitability. Some businesses do understand that public relations may support the exchange process both directly and indirectly by coordinating with other marketing initiatives. To actively assist brand management, product and company promotion, and public relations, these businesses developed marketing public relations departments.

Sales promotion strategies

As humans' seen, there are many different types of sales promotions that may be employed as a sales strategy at each stage of the sales process. Therefore, it's critical to be informed of the greatest procedures, methods, and strategies that will guarantee the success of your marketing. For sales promotions, there are three main methods:

Pull strategy

The pull strategy tries to get the customer to 'pull' the product away from the company, usually in the form of a discount, BOGO, or another special. This is the most commonly used strategy across the board for all businesses.

Push strategy

Through B2B sales, the push approach seeks to 'push' the items away from the firm and toward the consumer. Distributors and retailers will get compensation from parent businesses for removing extra items from their hands and selling them to customers.

Hybrid strategy

The hybrid approach, as its name implies, combines the push and pull strategies. The business will first employ a push strategy to move items before using a pull strategy to boost retail sales.

Sales Promotion Techniques

Know who you're catering to: potential prospects or repeat clients. You want to improve sales of a current product or advertise a new one. Friends may use the answers to these questions to determine which sales campaign is right for particular business at the moment.

Put the emphasis on urgency or scarcity: Always run short-term sales promotions, but be sure to explain why. If there is a chance that the goods or time could run out, customers will be more inclined to purchase.

Align your company's sales promotion with that as well: Every part of sales requires consistency, and a sales campaign is no exception. It makes little sense to give clients a subscription plan if you specialize in long-term items, like electronics, as they will only seldom buy new things.

Sales promotion activities

Run advertising in accordance with significant dates in your industry: Know when company consumers are most likely to make a purchase using your yearly sales information, and plan marketing promotions accordingly. Michael's Crafts is a fantastic illustration of this. At the start and conclusion of each holiday season, they are excellent at promoting sales specials on themed decorating products.

Use a loyalty program to reward your customers: An easy method to show business consumers really care is to implement a loyalty program, which can be set up practically any manner. Anyone may utilize a loyalty program to alert consumers of deals, new items, and corporate milestones even if you are unable to provide discounts.

Types of Sales Promotions

Giveaways

Giveaways are when a gift is made available in exchange for taking part in a promotional event. Visitors must be aware of what is permitted in your region since this regulates everything from sweepstakes to raffles, lotteries, and competitions. Anything may be given away, including free goods, branded goods, or anything else. They're a fantastic method to raise interest in and spread word about your product.

Bundling

Companies may provide discounts which are only valid when two or more goods are bought together via bundling. As a consequence, the order value will rise while profit margins are maintained.

Free trials and products

Since they may test out business service or product for free without committing to doing anything, free trials and goods are a terrific approach to draw in new clients and foster loyalty. Check out the complimentary goods that ujjayi offers to members as a way to thank them and make them feel special.

BOGO

This also stands for "buy one, get one free," or BOGOF. Customers find it to be an appealing offer since they may notice a significant savings. You could believe that the price of one thing is costing them money. However, depending on their item profit margin, the increased volume may potentially make this more lucrative than selling individual things.

Free shipping

Free delivery might be a tempting offer for e-commerce and mail-order companies that often charge for it. To draw in new clients, company may provide it with every purchase, or business might reserve it for orders with a minimum value. Calculations will be necessary to determine what is financially feasible.

Charitable Donations

A win-win arrangement may be to include a charity gift with each transaction. Customers feel good about contributing to a worthwhile cause, the charity gains more money, and you gain from supporting a worthwhile cause.

Flash Sales

A flash sale is a brief sale that provides significant discounts on a specific selection of goods. They're often kept a secret until the very last moment, which gives customers a feeling of urgency and makes them race to buy things before they sell out.

Subscriptions

Subscriptions may be for informational commodities (such as periodicals or digital products) or tangible things (like grocery items). In a normal offer, the consumer would get a particular percentage off in exchange for agreeing to make additional purchases. The Subscribe & Save promotion from Amazon is among the most well-known of them. When you choose a recurrent purchase, you may get discounts of 5%, 10%, or 15% on hundreds of goods.

Upsells

When business make a sale, company might upsell a client on a different, more advanced product or service. For instance, a company can advise you to upgrade to a better set of hair clips. Because the buyer is already prepared to buy, upsells are often considerably simpler to achieve than ordinary sales.

Coupons

Physical or digital vouchers, coupons provide discounts on goods and services. They may be provided by the merchant directly or by independent websites like Groupon. Four out of five shoppers, according to a Retail Me Not poll, made an unplanned purchase as a result of discovering a coupon or discount.

First-Time Purchasers

Business may draw in new clients by giving them discounts on their first purchases. Almost any advantage you can think of may be included in the offer, including price reductions, free delivery, extra products or accessories, instructional materials, or one-on-one conversations with customers to demonstrate how to utilize the product. The advantage: introducing them to the brand and cultivating their loyalty.

Run Your Sales Promotion

Users may run your sales campaign in a variety of locations, both online and offline, to draw in new leads and revenue.

CHAPTER 2

EMAIL MARKETING

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Marketing sales campaigns should heavily use email marketing, particularly if you're going for current clients. There is no guessing involved with algorithms, advertisements, or other things that may affect your reach, unlike social network marketing. In fact, according to a study by marketing, 90.9% of internet users use email, and many of them prefer to hear from brands via that medium. User may try to improve email open rates and reach more prospective leads by changing the subject line. Furthermore, techniques like segmentation may speed up the buyer experience by producing customized messaging that takes into account your customers' requirements, wants, and previous purchase behavior.

Facebook and Instagram marketing

Facebook and Instagram marketing are effective digital sales promotion platforms since they allow businesses to target highly particular demographics as well as individuals all over the world. These social media networks allow you to generate a variety of advertising within your predetermined marketing budget. Even if individuals finally decide against making a purchase, company can still monitor and evaluate other metrics like new leads, impressions, and referral traffic—all crucial information that your sales staff may use to their advantage when generating prospects.

SMS messaging

Similar to email marketing, SMS messaging is indeed a direct communication channel that will always reach your audience as opposed to an indirect route like a social media post or website ad. The finest uses of SMS messaging are for real-time updates, flash specials, and urgent promotions that you need to get in front of your customers as soon as possible.

Personal Selling

Personal selling is the process of persuading potential customers to purchase a certain item or service. The most successful and expensive kind of promotion. It works well because the customer and vendor may converse face-to-face and the seller can adapt its advertising strategies to the demands of the circumstance. In essence, it is the art and science of comprehending human needs and illuminating the paths to their satisfaction. The ability to convince people to purchase products or services at such a profit to the seller and benefit towards the buyer is known as

personal selling, according to the American Marketing Association. Personal selling is indeed the oral presentation in something like a conversation including one or more prospective purchasers for both the purpose of making a sale. Professor William J. Stanton said that "Personal selling involves individual; personal communication, as opposed to mass comparatively impersonal communication of advertising, direct marketing, and other promotional methods.

A distinct kind of marketing is personal selling, which involves face-to-face interactions between the salesperson and the potential customer.

The outcome of such an engagement relies on how deeply one has understood the other and how fully their knowledge is shared.

In essence, convincing a customer to purchase a product or service by explaining its characteristics and advantages to them is the core of personal selling.

Personal Selling Process

The process of personal selling includes prospecting and evaluating, preparing, approach and presentation, overcoming objections, closing the sale and a follow up service.

Prospecting and evaluating

Prospecting is the process of creating a list of possible clients. Potential consumers may be located by salespeople by searching names in corporate records, adverts, telephone directories, trade association directories, existing and former clients, friends, and publications. Predetermined prospective customers based on an assessment of their propensity to be interested in the salesperson's goods and their purchasing power.

Preparing

The salesperson should learn as much as they can about the target client before contacting them.

Approach and Presentation

The salesperson briefly describes what he or she is providing and the rationale for the sale to the prospective customer during the approach, which is the real start of the communication process. The salesperson may also indicate how the potential buyer's identity was acquired. The sales presentation is indeed a thorough attempt to match the buyer's requirements with the item or service the salesperson is trying to sell.

Overcoming Objections

The capacity of the salesperson to hear and address prospective customers' objections to buying the product is the key benefit of personal selling. Many objections in some kind of a sales presentation may be answered right away. These can need more time, but they can still be overcome.

Closing the sale

Simply because they have never asked the consumer to purchase, many salespeople lose deals. The salesperson may periodically check in throughout a presentation to see how close the buyer would be to closing.

Follow up

The salesperson should follow it up after just a sale to ensure that the product is delivered correctly and the client is happy with the outcome in order to sustain customer satisfaction.

Role and Importance of Personal Selling

Unlike the impersonal and mass communication that occurs in advertising, personal selling involves individual and personal contact with the clients. Personal selling benefits from being more adaptable in its functioning due to this quality. A salesman may adjust his or her sales presentation to correspond with the wants, drives, and actions of certain clients. He is able to watch the customer's response to a certain sales technique and then immediately make the required adjustments. Personal selling thus requires nothing in the way of inefficient work. The salesman has the ability to choose and focus on potential clients. Promoting sales via personal selling is helpful. Because it enables producers and dealers to market their goods, it is crucial. Additionally, it aids them in understanding people's preferences, routines, attitudes, and emotions. The manufacturer may focus on creating the products that the buyers want. This will help to increase sales. Additionally, a successful salesperson may build a relationship of trust with clients. The company acquires long-term clients in this manner. Personal selling is a crucial technique for showing the goods to potential clients and providing them with all the information they need to make a purchase decision. A consumer is more likely to purchase a product after hearing an explanation in person. To assist a consumer choose a product that will suit his needs, it is often necessary to discuss the product's quality, uses, and pricing. Salesmanship is thus crucial from the perspective of the purchasers.

An effective salesman informs and directs consumers about the benefits and characteristics of the product. Customers' demands are communicated to the manufacturer if a product is unable to completely fulfill them. The manufacturer will then take the necessary action. Customers' complaints may also be handled by salespeople. Salespeople with a creative flair are always prepared to assist consumers in making wise judgments when purchasing certain goods. The vendor and the buyer are in direct face-to-face contact. The consumer may provide ongoing feedback to the salesperson directly. This would enable him to alter his presentation and take additional actions to convince the consumer to be satisfied. The ideal kind of individual who would make a successful salesman is impossible to pin down. Any combination of attractiveness, education, technical proficiency, or even persuasiveness has no discernible relationship to sales competence. Successful salespeople who were unfamiliar with the technical aspects of the product have existed. On the other side, there are several instances of technical masters who failed to make sales. It is challenging to become a successful salesperson in the present period due to the intense market rivalry. A company may train successful salespeople to increase sales.

Direct Marketing

Direct marketing refers to any kind of advertising that interacts with consumers directly as opposed to indirectly via a third party, such as the media. Among other distribution channels, campaigns may be distributed by texting, social media, email, and the postal service. Direct marketing is referred to as such since it often eliminates the intermediaries, such as the media used for advertising. Direct marketing refers to any kind of advertising that interacts with consumers directly as opposed than indirectly via a third party, such as the media. The call to action is a key component of direct marketing. The effectiveness of direct marketing is easier to

measure than that of media advertising. In contrast to conventional public relations efforts that convey information through a third party, including such media outlets or mass media, direct marketing methods operate independently to communicate with target audiences directly. Businesses employ social media, email, postal, phone, but also SMS campaigns in direct marketing to disseminate their messages and make sales tactics. Even if the number of messages sent may be quite high, direct marketing often attempts to personalize their communication by placing the recipient's name or location in a prominent area in order to enhance engagement. The call to action is an essential element of direct marketing.

A toll-free phone number should be contacted, a reply card should be delivered, or the message receiver should quickly respond when a link within a social media or email campaign is clicked. Any response is a positive indication of a possible customer. Another term for this form of direct marketing is direct response marketing. Direct marketing may be used successfully by businesses who desire to sell or distribute commercial items online. By communicating with prospective consumers directly through digital platforms, marketers can completely control the consumer experience, foster brand loyalty, and collect invaluable customer data. This will increase marketing expenditures generally and ROI. Through this type of promotion, direct marketing messages are sent to a potential customer, often through mail, email, telemarketing, or door-to-door sales visits. Door-to-door sales, flyers, postcards, even catalogs for online transactions are all forms of direct marketing.

Targeting in Direct Marketing

A proposal that is delivered to as many individuals as possible will surely be the least effective in terms of direct marketing. That instance, the company could attract a few new customers while only irritating the other recipients. Many customers find it difficult to promptly dispose of direct marketing materials including junk mail, spam emails, and messages. The most effective direct marketing campaigns use lists of targeted prospects to send their messages only to the most probable prospects. For instance, the lists may target recent retirees, first-time homeowners, or new parents with the products or services they are also most likely to need. Catalogs, the first form of direct marketing, have existed since the second part of the 19th century.

Today, catalogs are often exclusively given to clients who have already shown interest in a related product, and social media has arisen as the newest modern approach to direct marketing. Targeting strategies may also be used when posting adverts on social media; on websites like Facebook, businesses may choose the age, ethnicity, demography, and even interests of potential new audiences. Many firms utilize the technique known as opt-in or permission marketing, whereby limits their mailing or emailing to those who have indicated a willingness to receive it. A list of opt-in subscribers is particularly helpful since it demonstrates that the individuals on it really value the products or services being promoted.

To effectively begin a direct marketing campaign, a company has to have the processes, knowledge, and procedures in place. These components provide the company the ability to communicate with target customers on an individual basis and offer them high-quality goods and services. The initial effort in direct marketing is the selection and construction of the channels. Marketing firms must decide the platforms via through which they can instantly share offers and details about their goods and services with prospective customers. The networks with the most viewers:

Catalog Distribution

Distribution of catalogs was one of the first direct marketing strategies. To please customers who resided far from a physical store, manufacturers and merchants would send out catalogs and enable customers to make mail orders for the items they desired. This would make it convenient for rural customers to purchase the goods via a middleman.

Telemarketing

A kind of direct marketing in which a marketing firm contacts prospective consumers is referred to as "telemarketing." Marketing organizations may continue call customers who have opted in or with which they already have a relationship, despite the fact that certain countries allow individuals to opt out of receiving unsolicited sales calls.

SMS and Mobile Marketing

Customers may elect to receive promotional SMS messages from their preferred businesses directly. Push notifications, QR codes, mobile banner ads, and other direct channels between a business and a customer are further forms of mobile marketing.

Advantages and Disadvantages of Direct Marketing

Direct marketing is one of the most popular and effective marketing techniques for directly addressing a target audience. For small firms with limited resources that cannot afford to spend money on television or web advertising, direct marketing offers several benefits. With the world becoming increasingly connected through digital platforms, social media has developed into a potent tool for connecting with customers. However, a third party supporting your business raises your visibility and builds your reputation, which is the main drawback of direct marketing. For instance, even though a company may pay for a sponsored article in *The New York Times*, this might greatly enhance a brand's image and "close the sale" with customers who are willing to trust an outside source or opinion. Direct marketing campaigns are by their very nature easier to analyze than other types of advertising since businesses can track their own data, adhere to specified source codes, and make effective plan modifications without engaging a middleman. One method the company may evaluate its effectiveness is by counting the number of consumers who call, return cards, use coupons, or click links. Direct marketing has the advantage that there are so many possibilities accessible that changing to a new technique if one doesn't work is easy. For instance, instead of using flyers, you may try an internet promotion offering new customers a free beverage.

Internet Marketing

Marketing tactics have altered substantially as technology and the internet have occupied a bigger portion of people's life. The majority of organizations now include online marketing as a crucial component of their primary marketing plans. Knowing how to utilize internet marketing to assist a firm in reaching its target audience might be helpful if they work in marketing. The word "internet marketing" refers to all online advertising of goods and services. This covers a range of platforms and communication channels, including as websites, email, social media, and online advertising, for connecting with consumers. Internet marketing is the practice of promoting a business, its goods or services online in order to boost leads, traffic, and sales. Online marketing, often known as digital marketing, disseminates marketing materials and ads

through digital channels. Any marketing tactic or technology that depends on interaction with internet users falls under the wide definition of "internet marketing." While selling goods and services and making online advertisements are the main objectives of online marketing, it may also meet certain additional organizational demands. A business could utilize web marketing, for instance, to sell itself or carry out research.

Online marketing may also help business choose a target market, understand the demands of a marketing sector, build lasting connections with customers, and establish authority and knowledge in a certain area. It may use internet marketing techniques to draw in new clients. Visitors should prioritize paid social media marketing, search engine optimization, and site design in order to achieve this.

Users might, for instance, utilize Facebook's Lookalike Audiences to reach a group of people who are similar to your target demographic. Alternately, business may hire a social media influencer to post pictures of your items to her large following. Paid social media may bring in new clients for Business Company or product, but before spending too much money on one social media platform, you should undertake market research and A/B testing. You also need to keep up a strong SEO presence if you want to draw in new clients. It's critical that your firm dominates searches for relevant keywords given that 81% of consumers use the internet to investigate products before making purchases.

Create an Internet Marketing Strategy

These stages may be used to construct an effective internet marketing plan:

Conduct market research

The first step in creating an effective internet marketing plan is doing market research. Finding out who the target market is for your client's company and what internet channels they utilize are the goals of market research. By doing market research, business may also learn what internet marketing techniques your rivals are using and how successful they are. Additionally, market research may reduce the likelihood of future company failure.

Determine primary objectives

Determine the marketing aims and objectives of the business you are promoting using the data they get from conducting market research. Select media platforms that will enable them to connect with the company's target market and meet its main marketing goals. To target internet users from various age groups, for instance, you can determine that the business requires a strong presence on social media a working website with an active blog, and a search engine optimization strategy plan.

Set a budget

Once they are aware of the company's needs for web marketing, you can create a budget for them that takes into consideration the sporadic procedures. If your initial marketing budget is insufficient to cover the costs of all the techniques company want to test, start with one or two and base your selections on how well they work. As they start seeing results on your original investment, you may progressively boost the marketing budget.

Develop a user-friendly website

All internet marketing efforts may use a corporate website as their main distribution channel. Online marketing tactics seek to increase traffic to a website and persuade visitors to do certain activities while there. This might include making a purchase or signing up for an email subscription. A user-friendly website may increase user engagement and make sure that interested people remain on your platform for a long time.

Optimize your website

Viewers may optimize the content of the client's website for common search terms after you've finished creating a user-friendly website and are prepared to drive traffic to it. Select the keywords they want to use in your content plan and develop a search engine optimization strategy. Plan your material around keywords which internet users often use to search for.

Make company accounts on social media platforms

To increase customer involvement and get real-time comments and inquiries, set up a business account on at least one social networking site. Many companies have social media presence on many platforms, and they may use various techniques depending on the site. Develop a social media marketing approach that best fits user behavior on the social media channels that your target demographic utilizes most often.

Identify more online marketing channels

Choose the additional online marketing initiatives subscribers want to include in your plan after they have established a user-friendly website and social media accounts for company business. Start with one or two techniques and verify their effectiveness by implementing them concurrently or one at a time. For instance, you might begin by using a pay-per-click campaign on social media to direct visitors to your client's website, then follow that up with an SEO effort before starting an email newsletter a few months later.

Measure, review and analyses results

After you've put any web marketing plan into practice, thoroughly monitor and evaluate the outcomes of your efforts. Viewers can monitor the efficacy of each component of their internet marketing campaign with the help of a number of web tools. Determine which methods had the most effect and which ones need improvement by analyzing the outcomes.

Types of Online Marketing Channels

There are several types of online marketing channels, including:

Search engine marketing

A digital marketing strategy called SEM, or search engine marketing, increases a website's prominence on search engine results pages. Anyone may promote using search engine marketing and compensate the host based on the volume of traffic or clicks your ad receives. SEM is thus a cost-effective choice for advertising. Each visitor contributes to improving the website's position in organic search results. Comprehensive keyword research and the ability to produce high-quality, useful content based on the selected keywords are necessary for effective SEO efforts.

Here are a few advantages of SEM: aids in identifying the correct audience for advertising that are optimized, may assist to enhance brand recognition and traffic by making ads more visible.

Pay-per-click advertising

Pay-per-click (PPC) is indeed a search engine marketing technique in which a marketer pays another publisher, often a search engine, a corporate website, or a network of websites, each time an individual clicks on an advertisement on the website. The term "sponsored" or "ad" is put next to these results to indicate that they have been a part of a paid advertising effort. Among the advantages of pay-per-click advertising are: affordability, adaptability to unique marketing requirements, and compatibility with the other marketing methods.

Social media marketing

Social media marketing refers to the use of social media websites to promote a business and its goods and services. It attempts to increase brand recognition, enhance consumer interaction, foster loyalty, and provide leads for sales. Paid advertising and organic marketing are both components of social media marketing strategy. Organic social media marketing places a strong emphasis on building a community and solidifying ties with clients in order to pique interest and encourage client loyalty. A sponsored social media campaign is a collection of advertisements that may work together to help you use social media to accomplish a goal or purpose. Several advantages of social media marketing include: Increased brand loyalty, cost-effectiveness, increased inbound website traffic.

Content marketing

To attract, engage, and keep an audience, content marketing strategies include creating and disseminating relevant articles, films, podcasts, and other material. This tactic may establish a company as a specialist in its sector and increase brand recognition. Anyone may create blog articles, e-books, case studies, white papers, even guest pieces, among other types of material. Among the advantages of content marketing are better conversion rates, improved brand recognition, and higher search engine rankings.

Email marketing

Email marketing campaigns assist businesses in keeping in contact with your clientele, introducing new goods and services, giving specials and discounts, and reminding internet users about your company's products and services. Anyone may build an email list in a number of ways, such as by having buttons on business website encouraging visitors to join your email list or by requesting their email addresses whenever they make purchases. You may also provide a special discount or coupon to entice clients to subscribe to a mailing list. These are a few advantages of email marketing: wide reach, affordability, a profitable investment.

Affiliate marketing

A well-liked method for boosting sales and making large internet money is affiliate marketing. It entails advertising a commodity or service on a website, a blog, or a social media network. A commission from the firm making the sale is paid to the person who provided the special link or referral code when someone buys a product utilizing it. Cost-effectiveness, a large audience, and ease of setup and execution are some advantages of affiliate marketing.

Types of Online Marketing Jobs

Online marketing helps organizations reach out to new clients and advances company growth. Online marketing experts work to increase a company's visibility on search engines by creating interesting material and optimizing it for ranking. Depending on the role and talents they are interested in, there are a number of responsibilities and criteria for online marketing employment. In this post, they describe the various internet marketing positions and go through the abilities required for these positions.

SEO managers

The complete SEO strategy of any online organization is planned, put into action, and managed by SEO managers. Web marketing, designing content strategies, keyword strategy, and analytics are among their main responsibilities. The most vital and challenging aspect of internet marketing is search engine optimization. HTML and CSS are skills that SEO managers have. They are knowledgeable with content management systems and online analytics technologies (CMS). SEO managers choose the most effective SEO tactics and create implementation plans for them.

Social media specialist

Social media experts create marketing plans to convert social media users into paying customers and enhance an organization's reputation. They create social media content and consumer outreach strategies using their marketing expertise. Specialists within social media curate material in the form of posts or status updates that include connections to websites. They often share this on the organizations' social media platforms.

Content marketer

To expose businesses and businessmen to an audience and build a brand, content marketers are in charge of creating and implementing content marketing strategies. They oversee the full content development process, from writing and editing through publishing on various channels. Their main responsibility is creating useful online material, including websites, blogs, infographics, white papers, as well as newsletters.

CHAPTER 3

CLASSIFICATION OF ONLINE MARKETING JOBS

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Specialists in pay-per-click (PPC) marketing are in charge of organizing and carrying out paid online advertising campaigns. For the organizations, they manage Google ad campaigns. PPC professionals create effective online marketing plans that support an organization's goals. They plan campaigns for ongoing improvement and assess advertising success.

Affiliate Marketing Manager

Managers of affiliate marketing oversee organizations' online affiliate marketing initiatives. They direct a group of experts in internet marketing and take care of affiliate marketing efforts to boost expected sales. To promote the partner program, affiliate marketing administrators find suitable partners and carry out various internet marketing tasks.

Email Marketing Specialist

Email marketing experts' main responsibilities are to create email campaigns for internet marketing efforts. They manage email marketing initiatives and make sure that emails and newsletters include appropriate information. Mobile-friendly email layouts and designs are the responsibility of email marketing professionals.

Digital Marketing Manager

Managers of digital marketing create and execute comprehensive marketing plans and initiatives for profitable company expansion.

They collaborate with content marketers and visual designers that can provide higher management the most recent information. Digital marketing managers are knowledgeable about e-commerce and possess additional technical abilities like search engine marketing and optimization.

Skills needed for Online Marketing Jobs

Depending on the role, the typical internet marketing jobs demand a certain amount of training and expertise. Listed below are some technical and soft abilities required for work in internet marketing:

Marketing Skills

Jobs in online marketing require giving the audience engaging information about goods and services. Online marketers use successful marketing techniques to boost a business's revenues. They often analyze what the audience wants and alter their route in light of the latest information.

Technical Skills

Online marketing positions need a variety of technical abilities, including SEO and SEM. They may be effectively used by online marketers to drive traffic to their clients' websites. In addition to these abilities, employment in internet marketing need a fundamental knowledge of HTML, CSS, and several analytical tools. These competencies will help internet marketers increase traffic and conversions.

Analytical skills

Professionals in internet marketing examine the demographics and inclinations of their target markets. To build plans for marketing initiatives and campaigns, they need analytical abilities. Additionally, they may identify the customer demographics most likely to patronize their company and those most inclined to spend extra for certain goods and services. Because of this, marketers may spend less time and money acquiring customers.

Communication Skills

Professionals working in online marketing must possess strong communication abilities. In addition to technical and marketing expertise, they must be able to persuade customers. Since their work involves collaborating with a wide range of individuals, online marketers need to have strong written, verbal, and presentational abilities.

Content Creation skills

Professionals in internet marketing may always benefit from having content development abilities. They are responsible for producing material that is relevant to the target market and marketing it across many channels.

When posting material on websites or social media platforms, it is crucial to clearly describe the benefits of their products and services. With this talent, individuals can produce material that is educational, engaging, and convincing.

Advertising Skills

Online marketers are adept at using a range of techniques to convert target markets into paying consumers.

Users may click on the advertising they put online. Professionals in online marketing are aware of how things operate and how they are evolving. They evaluate their target market and adjust their advertising efforts in light of the most current information.

Advantages of Online Marketing Jobs

A few advantages of working in the online marketing sector:

Easy to start

Jobs in online marketing demand expertise and skills in digital marketing. You may quickly pick up the abilities required for internet marketing and start your career. Online marketing positions vary from conventional positions that call for certain educational qualifications and degrees. Anyone may enroll in classes covering SMM or SEO. Anyone may progress your profession more quickly by learning the fundamentals of web marketing. An area that relies on skills is online marketing.

More Job Opportunities

To increase traffic to their websites, several firms employ internet marketing specialists. Anyone may participate in this developing business by offering yourself SEO or content marketing services. To increase sales and profits, businesses use the expertise of social media managers, content marketers, and digital advertising managers.

High-Paying Jobs

Online marketers may make a respectable living in this industry. Professionals in online marketing who possess the necessary expertise may earn greater pay along with additional perks and incentives. Both experienced experts and newcomers may find high-paying employment opportunities in internet marketing. Based on their abilities and expertise, several businesses provide internet marketers competitive remuneration. Online marketers may also supplement their income by working as freelancers in their leisure time.

Integrated Marketing Communications

Integrated marketing communication is the process of fusing elements of marketing communication, such as marketing communication, social networks, audience intelligence, business development principles, and advertising, into a marketing strategy that is consistent across different media platforms (IMC). It helps businesses, both public and private, to provide a satisfying and easy-going customer experience for the product or service, as well as to improve an organization's standing and relationships with stakeholders. Experienced professionals in integrated marketing communications may take a glance for employment across the marketing and communications industries, in fields such as journalism, market research and consultancy, media relations, non-profit company government, entertainment, broadcasting and television, as well as other related businesses. Both traditional and new media are used in integrated marketing communication, a multidisciplinary field. As the name suggests, integrated marketing communications is a thorough marketing strategy that considers both the organization's overall goals and the requirements for business growth and maintenance. In contrast to having marketing, marketing, public relations, social networking sites, and consumer/audience predictive analysis be different teams or continued attempts within about an organization, integrated marketing communications helps promote the integration of the these disciplines to generate a more potent and coordinated action approach. IMC theories and strategies can be used by marketing specialists, media relations executives, marketing teams, digital media collaborators, and social media marketers, along with other media professionals, to plan, execute, and track multichannel advertising and communication notifications that will reach specific targets and sway particular audiences. Internet display advertisements, company blogs, SEO, newspaper stories, outdoor advertising, glossy magazines, and other forms of IMC have an effect

on contemporary society. Because businesses are relying more on data-driven, complex marketing tactics than on basic mass media advertising, there has been an increase in both bachelor's and master's degrees in integrated marketing communications. These courses teach students how to coordinate marketing and PR efforts, build a brand's social media presence, or create effective commercials using consumer perception, shopping habits, and purchasing preferences.

Careers in Integrated Marketing Communications

A bachelor's or master's degree in integrated marketing communications can be used to pursue a variety of public and private sector careers, such as those in market research, public relations, social media and digital media, consulting, study programs, administration and nonprofits, information systems, and more. Working for marketing agencies, design companies, social media and digital organizations, private businesses, public relations firms, market research companies, consultancies, or virtually any other company that operates there in marketing and communication industries is possible with a master's degree throughout marketing communications. Effective marketing communication is crucial for connecting with both current and potential consumers, supporting an efficient flow of information for product development, and maintaining brand reputation in addition to promoting and selling products and services. Integrated marketing communication experts are crucial to the entire marketing process if a company wants to engage audiences with its brand, services, and goods. They aid in the synthesis and fusion of the message. Listed below are a few career options for holders of master's degrees within integrated marketing communications; other career paths will differ by industry:

Public Relations Director

In addition to developing and implementing strategic plans to improve their organization's reputation with stakeholders, clients, and the general public, public relations directors are all in charge of an organization's internal and external communications. They often oversee major communication projects, manage a group of public relations experts, and consult with senior leadership on long-term PR strategies that are in line with the organization's principles, goals, and objectives.

Marketing Director

Marketing directors incorporate a company's brand strategic positioning statement into effective marketing approaches, such as developing advertising concepts and multi-channel marketing plans. They use a number of strategies, including as customer relationship management software including media monitoring, to analyze consumer and community behavior patterns and create advertising campaigns that generate interest in the company's services or products.

Marketing Specialist

Under the guidance of a marketing director, marketing specialists for businesses or organizations plan, execute, and assess marketing initiatives. These professionals oversee the whole end-to-end process of constructing effective marketing campaigns, encompassing audience research, the creation of campaign text, the acquisition of media, and the design of display advertising. Marketing professionals use data collecting and analytics tools throughout their careers to monitor the impact of their marketing efforts on consumer behavior and perception of respective company's brand(s). This enables them to change their approach as required.

Director of Consumer Affairs

The management of a company's relationships with both consumers and the general public is the responsibility of consumer affairs directors. They also oversee the personnel and practices used in customer support. They conduct consumer education, answer to customer questions, and take care of client-based grievances about products or services.

The field of integrated marketing communications offers a broad variety of potential careers and career paths. As a result, the requirements for applying to jobs in integrated marketing communication may differ significantly based on the nature of the role, the employer's expectations, as well as the applicant's background in both the workplace and the classroom. Even while many job advertising for employment linked to IMC may state that they welcome applications from people who possess either a bachelor's degree or a master's degree throughout the field, a graduate degree may provide a candidate a competitive advantage. In spite of this, as companies often consider all of a candidate's talents, a candidate with such a bachelor's degree who possesses a substantial amount of marketing- and/or communication-related experience in the industry might well be equally effective as someone with a postgraduate program in the field.

Integrated Marketing Communications Importance

Every institution communicates with its audiences via a variety of ways. From having just a few "conventional" outlets, such as TV, radio, newspapers, out-of-home advertising, and mailboxes, we've gone a long way. It might be challenging to keep track of the various media you can use to reach your prospective clients in today's digital environment. For many businesses, concentrating on many marketing channels at once is essential. To make this Omni channel marketing effective in reaching marketing goals, a strategic strategy is needed. IMC is used in this situation. IMC is crucial for four reasons in particular: The need for consistency across the whole customer journey, IMC's role in brand development, how well the optimal mix of marketing channels is used to increase campaign performance, and IMC's role in the mutual reinforcement of marketing channels are all factors. Increase your client base by getting as many individuals as you can to the top of the funnel and reducing leaks that occur between the funnel's phases. Of course, doing it is far more difficult; otherwise, marketers wouldn't have a job. However, one thing is for sure. A seamless customer journey is created across the whole marketing funnel by communicating in a recognized and consistent manner across all of your marketing platforms. In order to move prospective clients farther down the funnel, you should ideally expand on the connections you establish between your product and brand at the Awareness stage. IMC mostly contributes to this. Think about Wise, for instance. The organization will always promise the best exchange rates and no additional costs for its money transfer currency exchange services, regardless of when and how you come into contact with it. The brand's hue, blue, is seen throughout.

IMC helps with brand-building

Let now elaborate on a few of the earlier ideas. Building a brand involves a lot of regular and identifiable communication. In order to expand and solidify the network of connections consumers have with your brand, you want them to connect the dots throughout all of your efforts. It should be clear at this point that you should work to convey the appropriate message at the appropriate moment. However, the secret to creating a strong brand is to add brand codes to every communication you make in order to make it more unique. Anything you constantly

employ in your communications is known as a brand code or distinguishing asset. A component of integrating it should include coding your messages. In this approach, you may more effectively connect each of your ads, keep them relevant, and improve the perception of your brand. A logo is the most typical brand code. Each business has one. But the logo by itself is insufficient. Most businesses also follow certain aesthetic philosophies, but that's about it. Aim towards having three to five brand codes overall.

Marketing channels helps boost campaign effectiveness

IMC forces businesses to reconsider company usage of and choice of marketing channels. There are now several options to communicate with individuals both online and offline. But let's face it, really should be very selective in your selections because if you're selling goods to the general market. An industrial B2B product is probably limited in what it can achieve on Tikor, and it is challenging to link it with the rest of your communication channels.

On the contrary hand, company have to make an effort to have a strong presence across all of the relevant media and channels. According to research, the effectiveness of the campaign is expected to increase with the number of media channels used. Due of each company's limited resources, it is easier said than done. As shown in Figure 3.1, the best way to integrate your communications is to allocate 60% of your spending to brand-building and the remaining 40% to increasing sales. This is based upon one of the most significant and perceptive marketing studies from the last 20 years: The mix of your marketing channels should be around 60:40. Some (TV, billboards, YouTube advertisements) are better for creating brands while others (sales activation) are better (search ads, remarketing ads). The goals of many channels will intersect, so don't bother about attempting to be precise here.

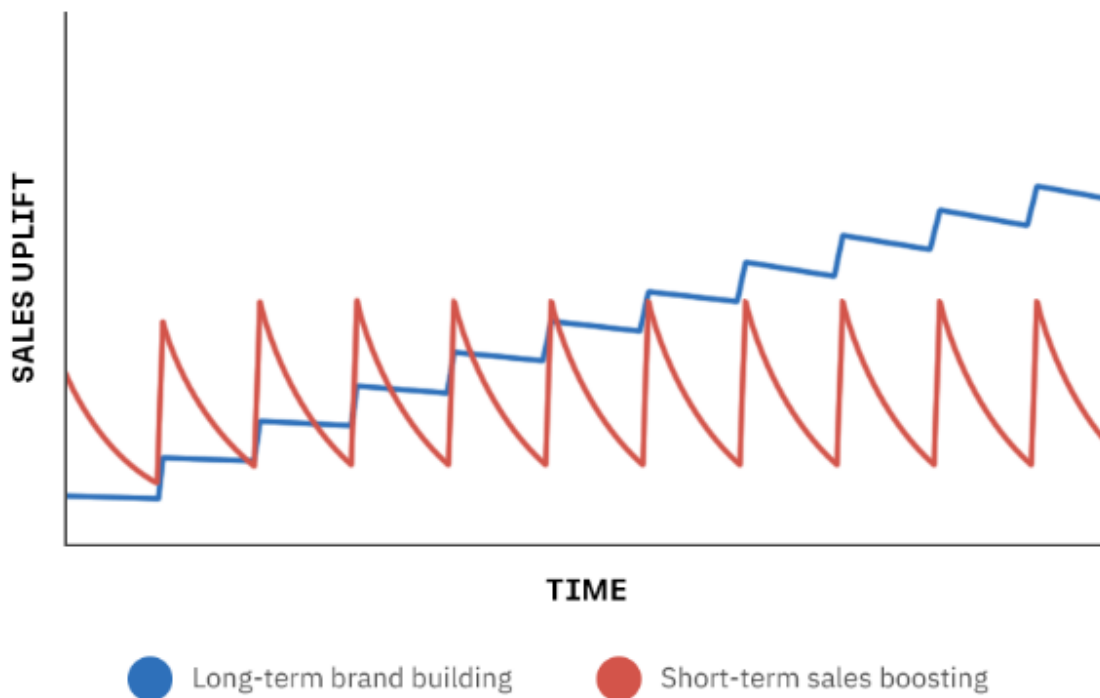


Figure 3.1: Illustrates the effects of short and long term focused promotion.

Integrated Marketing Communication Programs

Students who earn a bachelor's degree in integrated marketing communication will have a solid understanding of all the essential components of an organization's complete and accurate marketing strategy, including sales, business-to-business and direct-to-consumer marketing channels, public relations, social media, and fundamental consumer data analytics. Students in these programs are taught how to integrate these components to create a coherent marketing strategy across various platforms that takes into account the demands and preferences of various prospective and existing customers. The core concepts of IMC as well as topics in consumer research but instead insights, digital and social media marketing, product promotion, strategic communication, media affairs and consumer/stakeholder community engagement, marketing ethics, global marketing, but instead intercultural communication are typically covered in the courses that make up undergraduate Integrated marketing communications programs. Students could also need to do an IMC capstone project, depending upon that program. Students get the chance to use the information and abilities they have acquired in their studies to a practical marketing campaign or even other marketing-related initiative as part of this project. To provide students the most realistic project requirements possible, the school may sometimes collaborate with actual customers that want a thorough IMC strategy.

Cigarette smoking by women used to be seen as inappropriate and scandalous behavior in many societies. Beginning in the 1940s, advertisements helped make smoking cigarettes more common and, in particular, portrayed female smoking as a positive step for gender relations. Similar to earlier examples, more modern depictions of alcohol use in advertising have fostered and reflected a significant shift in the UK's culture of alcohol usage. In the 1970s, UK advertisements for Courage beer brands such as John Smith's portrayed drinkers as exclusively male, fond only of the company of other males and continually planning application to escape domestic incarceration (and the nagging wife) for the liberation and companionship of the (male-dominated) 'pub'. Advertising for beer companies like Hofmeister and Castlemaine XXXX in the 1980s presented men who drank as a streetwise "jack the lad," who was far more image-conscious and flirty than the brash, blazer-wearing rugby enthusiast of the 1970s. As a subject of sociological study, advertising may have trailed behind consumption more generally. Nonetheless, advertising is a "critical kind of representation in the modern world" and "an indispensable aspect of twentieth-century consumption" (Nava et al., 1997: 3–4). In order to create new representations in opposition to advertised brands, advertising alters signals and meanings that are already existent in non-advertising culture. One way to think about advertisements is as "dynamic and sensual expressions of cultural ideals". Consumers' interpretations of commercials may reflect personal culturally ingrained ideals as well as imaginations and desires. We may reveal "our personality, or our social and ideological stance" by how we feel about advertising (Cook, 2001: 1). Particularly if we are young, our views toward advertising might communicate values that link us to a preferred social group. Marketing communication permeates every aspect of life in civilizations with developed economies. All types of advertising provide a rich and dynamic language of cultural meanings from which we may choose a unique collection of brands that expresses and reflects our sense of social standing. It is not necessary to overstate the significance of each topic for social research by conflating consuming, advertising, and marketing. While communication and marketing have many similarities, there are distinct lines that separate each discipline. What we can say is that advertising plays a significant role in both reflecting & informing marketing and consumption as

the superordinate category covering all kinds of marketing communication. Advertising has been regarded as a factor for several types of cultural transformation. Developments in how brand consumption is portrayed in commercials mirror and validate changes in the social realm outside of advertising. The drinking culture in the UK now seems to be quite different from these archaic depictions in advertising. Box 1.1 demonstrates the rise in popularity of alcohol brands, particularly "alco-pops," which are flavored with fruit and marketed to younger people. The gender roles in advertising have reversed along with the lowering in the average age of target customers, with TV commercials for alcoholic beverages like Archer's and Bacardi often portraying women as sharper and more willing to take risks than men. Pressure organizations are concerned about this kind of advertising due to the growth in alcohol-related illnesses among young British women.

There are conflicts and inconsistencies between how social life is portrayed in advertising and how it really plays out in non-commercial social contexts that have direct implications for health, social, and economic policies. Modern alcohol advertisements have been excessively sexualized, raising public concern that this is encouraging high-risk behavior via alcohol brand promotion. The World Health Organization made alcohol advertising a top focus in its anti-alcohol programs, mirroring public and government concerns about the effect of alcohol promotion (WHO, 1988, in Nelson and Young, 2001). The ease with which individuals may now draw a correlation between advertising and social behavior speaks to the perceived cultural effect of advertising.

Studies in management and advertising

Advertising is a significant area of management studies in addition to its significance as a discipline of cultural and consumer studies. Being the primary component of brand marketing, it has taken on a special importance. Advertising in particular and marketing communications in general are increasingly considered to be a significant source of competitive advantage in consumer markets, if not the primary one. The manner in which brands may be depicted and their image regulated have become essential to the issues of brand management as the brand image has evolved to represent a dynamic and persistent source of consumer interest (and corporation revenue). While advertising does not create a brand by itself, a strong consumer brand cannot be separated from how it is portrayed in advertisements as well as other communications channels. A worry about the possible influence on brand communications and the integrity of the brand personality has crept into most parts of brand marketing management as a result of the proliferation of media channels brought about by new technology and regulatory change. The brand's underlying values and how they could be interpreted in the context of media coverage of the brand are taken into consideration when making decisions about price, design, packaging, distribution channel, and even raw materials. It is incorrect to claim that brand marketing consists only of communication; it is also true that advertising and marketing communications now play a significant role in the future of brands and the companies that create them. The core of this discipline of integrated marketing communications, which is continually growing, is advertising and the activity of advertising agencies.

Marketing communications don't only represent brands; they actually create them in the sense that the brand's meaning cannot be fully comprehended in isolation from its brand name, logo, advertising, and other connected communications. It is uncommon that the question of whether brand a is superior to brand b in terms of design, appeal, usability, or ease of use can be answered

definitively and objectively. Usually, it is to some extent subjective. Advertising gets its seductive force from here. It operates in a space where customers are actively looking for ideas to give their purchasing new social importance. Advertisers provide us with content that sparks our creativity and creates new opportunities for consumption-related activities. Customers are not gullible suckers who buy products based on false advertising. Since we actively participate in our own exploitation as customers, advertising has such a strong hold over us. To put it another way, advertising fulfills our needs in a manner that is clearly not trivial. The complexities of comprehending advertising are oversimplified by both branding it as false information and puffery and defending it as a crucial economic purpose. The method in which customers interact with and comprehend advertised brands is framed by advertising communication. Giving consumers what we (think we) want is a marketing aim that is symbolically realized via advertising rather by the more materialistic parts of marketing management.

The fact that advertising lends itself to analysis from a variety of different academic viewpoints and so provides a way of connecting such views via interdisciplinary studies is another significant factor in the usefulness of advertising as a topic of research. The explosion in the amount of advertising to which we are exposed every day and the fascinating complexity of many creative executions have sparked brisk public interest. With ostentatious televised award shows for the best advertisements, opulent conferences in Cannes, and, for the most creative film producers, frequent career transitions between the advertising and movie industries, advertising has almost completely transformed into a branch of show business in its most high-profile manifestations. With this profile and exposure, advertising regularly intrudes into everyday life, which provides a starting point for more extensive research on the issue as a management discipline and as a topic of consumer and cultural studies. Many observers are very interested in the issue of advertising due to the sometimes harsh tones used in commercials, the widespread exposure that advertising receives in national press and TV media, and the enormous funds allotted to it by brand marketing companies. In reality, debate often surrounds the topic of advertising. By highlighting some of the many divergent opinions that are held regarding this contemporary riddle, we will attempt to further our understanding of the theatre of advertising in the part that follows.

Advertising

Advertising is typically viewed in marketing management texts as one component of the promotional mix, a management tool distinguished from other marketing communications disciplines including such public relations, personal selling, corporate communications, sales promotion, and so forth by its explicitly promotional, mediated, and paid-for character. Promotion is thus seen as a component of the marketing management mix, which also includes pricing, product (design), and distribution. Such hierarchical sub-divisions are often given minimal consideration in the advertising sector, which prefers to see all marketing components as interacting pieces of a whole. This perspective transcends communication disciplines and recognizes how the many components of marketing work together in a symbiotic way. The infamous quote from advertising guru Bill Bernbach, "Nothing kills a lousy product quicker than excellent advertising," is a clear example of the dangers of compartmentalizing marketing efforts. There are significant interdependencies between marketing operations and marketing communication.

Attempts to characterize advertising in a single line are sometimes trite or tautologous due to the creativity of marketers and the adaptability of advertising as a communication format. Advertising often tries to sell something, but frequently fails, as seen in a lot of political, public service, and charity advertisements. Advertising differs from personal selling in that it often involves impersonal communication, yet many advertisements include actors or celebrity endorsers giving eye-to-eye sales pitches in a mediated replica of a face-to-face sales meeting. Advertising differs from other types of mediated communication because it often contains stereotyped components. Advertising cliches include overzealous sales pitches from impossibly coiffed spokespersons, cheerful housewives singing annoyingly catchy jingles over the kitchen sink, and improbably gorgeous models seeming irrationally pleased about chocolate treats. Nonetheless, many commercials defy common misconceptions about advertising. Categorization becomes much more difficult with the usage of hybrid types of advertising such product placement, sponsorship, and public relations. Professionals in the industry often see advertising as a potent marketing weapon, a way to persuade millions of buyers. The selling potential of advertising is sometimes exaggerated; in reality, its economic strength comes from its capacity to influence customers to think in terms of brands. Consideration of what advertising accomplishes is obscured by a limited definition of what advertising is. We might classify a particular piece of communication as an advertisement based on how closely it resembles our hazy mental image of what an advertisement should sound like or look like, perhaps in line with the stereotypes mentioned above, but the marketing sector has a stake in defying its own conventions. Advertising may have a promotional goal on some level, but this hardly prepares us for all the many promotional messages we may encounter. It also cannot adequately educate us for the nuanced motivations that many hybrid advertising formats conceal. Every sort of advertising, whether it be a complimentary movie character toy included in a fast-food meal or a "courtesy" phone call from your bank, might be considered in some way. They go beyond the boundaries of what is often considered to be advertising, yet they nevertheless represent the integrated and multi-channel tendencies that permeate most modern promotional activity. It is impossible to neatly organize the components of advertising and promotion in a box in a practical research. Since it transcends borders, advertising leads the interested party on a trip that is all the more exciting.

The Advertising Experience

With the hundreds of promos you see each week, it is impossible to recall more than a handful. In established market economies, advertising has ingrained itself into everyday life to the point that it sometimes appears to go unnoticed. Our culture is pervaded by advertising, particularly in metropolitan areas, and we go about our daily lives treating it as if it were as natural as grass or trees. So, it surprises us when certain advertisements become hot-button issues or targets of criticism. When this happens, we become aware of how much advertising is taken for granted and we start to ponder how this contradiction comes about. Of course, the reason why advertising is so effective is because it is seen as normal. Press articles on the newest famous or contentious advertisement are often published and reflect our bewildered fascination with it. In many nations, the TV program devoted to the funniest or most outrageous advertisements has established itself as a staple of the popular TV schedule. Another feature of advertising's dynamic nature may be seen in how it has permeated popular entertainment and how mainstream entertainment mediums employ advertising styles and strategies. It is changing into shapes that

are becoming harder to classify. The hard-sell advertisements continue, but new narrative forms with ever-greater nuance are also available.

CHAPTER 4

ADVERTISING THE MANAGEMENT PERSPECTIVE

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There is a broad range of views on the uses of advertising among professional managers. Others believe it is crucial to having a brand recognized, remembered, and purchased. Others are less convinced by the promises made for advertising and object to giving big sums to advertising firms to waste on unchecked innovation, in their opinion. Many in the marketing industry believe they are ignorant of how advertising works. Late in 2003, England rugby football player Johnny Wilkinson and soccer star David Beckham appeared in a number of TV commercials for the Adidas sportswear company in the UK. The advertisements are cut-down scenes from a staged kick-about in which each person tests the other's prowess in their respective sports. There is no voiceover or background track. Except from the little print Adidas logo that appears at the conclusion of each advertisement, there is nothing to suggest that it is an advertisement. Adidas doesn't need to hammer home the notion since these sports icons exemplify all the ideals the company wants to be identified with. The campaign has combined the sponsorship, celebrity endorsement, and advertising marketing communications genres to create a hybrid form that does not readily fall into any of these categories. The advertisements are just given as amusement. Even before they were broadcast, they received press attention in the UK and sparked intense excitement among sports enthusiasts. A similar strategy was used by Adidas in New Zealand to create the illusion of athletic legitimacy for the brand. TV commercials utilized the national sports hero, the New Zealand All Blacks rugby football team yet cannot afford to take the risk of not marketing their good or service in case they fall behind their rivals. Despite all of the skepticism and uncertainty, it is acknowledged that the big brands of the world couldn't exist without it. Nevertheless, there is no denying that certain firms' financial success and, in some instances, the structure of whole markets, have been altered by strong and appealing advertising campaigns. In the 1982 campaign for Levi's 501s, for instance, John Hegarty of the firm Bartle Bogle Hegarty exploited the idea of "Laundrette" to transform the denim jeans industry in general and Levi's sales in particular over the next decade. According to reports, the advertisements raised denim jean sales by almost 600%.

More recently, well-liked advertising for Budweiser beer enhanced the brand's market share and received worthwhile free press just by introducing the phrase "Whassup" to American English slang and even earning a spot in Longman's Dictionary.

In the 1990s, campaigns for Renault Clio and Gold Blend coffee achieved comparable recognition in the UK and benefited those firms' PR efforts. A strong advertising campaign for a brand may have a big impact on the share price, profitability, and long-term financial stability of the whole firm, according to top executives at US companies surveyed. In spite of this, many of the same CEOs are leery of raising their advertising budgets and have misgivings about advertising firms.

The Viewpoint of the Client/Citizen

Several societal ills, such as the rise in eating disorders and the deterioration in good manners, are sometimes attributed to advertising. Nevertheless, strangely, many people also consider advertising to be unimportant. It has a low place in the hierarchy of our culture. In the Sunday supplements, popular literature, movies, stand-up comedians, and even popular art are examined, analyzed, and criticised as facets of aesthetic culture. Yet criticism about advertising is common. Nevertheless our infatuation with it belies its modest cultural rank. We like watching TV programs about the funniest commercials, and we often bring up the newest commercials in casual chats. Cook (2001) draws attention to this contrast in the cultural position of advertising. It is seen as both little and significant, commonplace and frightening, humorous and demeaning. In terms of communication history, advertising is a very new invention, and we are still trying to understand its seeming power. Despite the high degree of public interest in advertising, there is no agreement on how advertising affects society. Others contend that its obtrusive, hectoring presence, which compels us to purchase ever-increasing amounts of things and services, corrupts cultural life. Vandalism has become a common form of organized consumer opposition to advertising. For instance, a French anti-advocacy group spray-painted "le pub tue" or "le pub pue" on all of the advertisements on the RATP, the Paris subway system. A growing number of social venues now include advertising. Several universities, particularly in the USA, now accept payments from businesses in exchange for exclusive rights to promote and sell their products on campus. One kid allegedly received a suspension for participating in his school's "Coke Day" by donning a Pepsi T-shirt. Even religious attendance is susceptible to the effect of advertising. Several places of worship have brightly colored signs with advertising-style phrases that encourage religious practice. Obviously, the same culture that commercial discourse draws upon is influenced by it. Nonetheless, many individuals are upset not by advertising in general but rather by what they see as its excesses, and others have a political aversion to advertising in all its forms. Even understanding the distinctive ideological role that advertising plays in legitimizing capitalism, encouraging consumption, and defining daily life (Elliott and Ritson, 1997) does not entail a commitment to being anti-advertising. Many would argue that advertising plays a part in the open and unrestricted expression of ideas, a socially progressive interchange of "ideas for life," to use a term from John Stuart Mill, and that it is vital to the development of wealth. Many people who recognize advertising's economic need find its forms and mannerisms to be specific sources of annoyance. Unwanted junk mail direct advertising mail irritates millions of homeowners every day, while pop-up advertisements and email spam are ongoing annoyances for many internet users. Long commercial breaks regularly occur during our favorite TV programs. Some TV programs even pause the storyline to accommodate manufactured brand allusions. Sometimes it's claimed that billboards along city streets pollute the air or even distract drivers and cause car accidents. Companies are often accused of adopting unethical advertising tactics to their benefit. The UK's national press has lately published articles condemning many parts of advertising, in particular its purported impact on children's health and development. Two

tendencies that ad agencies have been charged with starting, or at the very least promoting, are the growth of "pester power" as a marketing strategy and the dulcification of children's ideals. Concern about social responsibility, ethics, and advertising regulation is evident in all of these topics.

The Organizational Perspective

Returning value to shareholders and other stakeholders is how businesses thrive. They follow the rules and regulations controlling advertising standards, which they see as being too restrictive, and do what they must. Manufacturers and marketers would claim that the degree of honesty in marketing and advertising is astonishingly high considering the competitive constraints they work under. If customers can prove that an advertiser's claim was figuratively incorrect or that their product was harmful, there are industry laws and legal restrictions in industrialized economies that provide them significant recourse. The biggest issue for advertising is coming up with a creative execution that is legal and gets their brand any attention at all. From the standpoint of the advertiser, the brand affects the life of several individuals: a successful brand provides employment and increases money for staff members, shareholders, and suppliers. Economic development is largely dependent on successful brands. Poverty on the extent and intensity of the preceding century is no longer recognized in modern countries. Advertising has contributed to this wealth creation as an economic development engine, preserving competition by disseminating offers, and fostering a culture of consuming as a whole. Persuasive advertising is utilized for more than just making money. Social concerns have been brought to the public's attention via social advertising, which has in some instances even impacted people's behavior. Several public services or charities utilize advertising campaigns to attempt to raise awareness of their causes or to modify societal behavior, such as with regard to drinking and driving, safer sexual practices, domestic violence, or discrimination towards people with disabilities or of certain ethnicities. Social media marketing has advanced to the point that it now yells louder than brand marketing. As we shall see in Chapter 8, because of their purportedly noble intentions, many social campaigns are permitted by regulatory bodies to push the limits of appropriate portrayal farther than brand advertisements.

Many people believe that advertising is fundamentally dishonest. Nonetheless, very few advertisements really communicate the truth, despite how relentlessly businesses want profits. Of sure, some do, but the majority of advertising adheres to accepted societal honesty norms. Consumer engagement with marketing-related communications is often too nuanced and complicated to be seen as just a question of reality or fiction. If a Gillette razor advertisement claims that a man's sexual appeal and social standing would increase as a result of utilizing the product, isn't this absurd rather than untrue? Consumer perceptions and opinions about brands are, to some extent, self-sustaining since we often hold our views despite evidence to the contrary. It's impossible to deny that a significant portion of what we choose to believe in advertising is desire fulfillment. We are supposed to be able to discern between fact and hilarious exaggeration in advertising, yet the marketers seldom ever attempt to muddy the lines. This is but one justification for why this complex communication method is legitimately covered in academic research: In capitalist countries, advertising plays a crucial role in the economy, but for it to do so effectively, customers must have sophisticated levels of skepticism. Strangely, despite the importance of navigating the advertising environment to citizens' economic and social skills, advertising is seldom a substantial element of the educational curriculum.

Culture of Promotional Advertising

Advertising's position at the center of what Wernick dubbed "promotional culture" is reflected in the variety of viewpoints it draws. Public communication is undergoing a transformation in industrialized capitalist economies. A promotional environment unlike any other in recent history is being produced by deregulation of broadcasting, media sector vertical and lateral mergers, and technology advancements in communication. The ethos, language, and visual forms of advertising are now accepted as normal components of daily life. As we've seen, in a society that has transformed into a paradise for marketers, even religions promote heaven. We get used to spending a lot of money on things that are not necessary for living because of advertising culture. In many respects, we define our life in terms of consuming, and we equate pleasure with consumption. Other competing cultural norms that promote abstinence from consumption are comparatively devalued when advertising and communication convert constant consumption of branded goods into a cultural norm. Nowadays, excess is the norm and waste is pervasive in the Western industrialized countries. Promotional culture has had some impact on cultural norms and consumption behaviors, as shown in the shift away from home-cooked meals as a family-based social ritual and toward fast food. Deeply ingrained attitudes and behaviors are threatened by advertising and ultimately overturned. We shouldn't let the superficiality of advertising as a subset of popular art deter us from recognizing its significant cultural impact on how our lives are framed, altered, and reflected. This book adopts a novel, open, and inclusive approach to its topic by integrating the study of advertising's cultural effect with its study as a managerial discipline. The rest of Chapter 1 establishes the parameters for discussion of its subject by outlining how such a wide scope mirrors current field practice.

Advertising Management: Strategy, Integration, and Research

The perspective on advertising practice presented in this book is influenced by three key ideas: strategy, integration, and research. With the help of lavishly created TV commercials that depict male users becoming surprisingly alluring to attractive ladies, the strategic Lynx'-branded male grooming products are promoted. The advertising believe that the audience would realize that everything is a joke since the stories are obviously meant to be hilarious. Lynx is making fun of the male grooming industry's storytelling clichés as the audience laughs along with her. Nonetheless, the excellent quality of the advertisements' production demonstrates to viewers how very serious the marketing effort is.

According to viewers, Lynx is the top brand in a number of male grooming product categories. A purposeful, practical, medium- to long-term strategy to communication, motivated by commercial imperatives and commanding large resources, is implied by a viewpoint on advertising and promotion. The need for an underlying purpose to educate and direct management activity is a crucial component of the strategic viewpoint for brand communications. This marketing logic aims to provide the different marketing communications initiatives consistency and a sense of purpose. It is often believed that a key factor in maintaining this consistency is the integration of creative concepts and media outlets.

Communications Marketing Integrated

The term "Integrated Marketing Communications" refers to management's desire to coordinate various media outlets in order to maximize the efficiency of marketing communications initiatives. If indicated values and images in brand messages are consistent across various media

channels, then it is obvious that these channels reinforce one another with each subsequent customer encounter. The idea that marketing communication is the "sole lasting competitive advantage of marketing firms" has sparked interest in IMC. As a result, all points of interaction between a company and its audience may be used as potential channels for communication, allowing for the utilization of all types of communication. Influencing the behavior of target audiences is the ultimate objective. The bigger, full-service agencies are discovering that customers increasingly want them to have experience in all areas of marketing communication, even while they still see conventional advertising as their primary activity. Also, consumers do not clearly distinguish between the many mediums that contain advertising. People often perceive all marketing communications as "advertising," as Percy et al. note. (2001: v). The emergence of brand marketing elevates the brand personality, which can be transmitted via a variety of media and exhibited through many different types of creative execution, above the advertising medium. In fact, it is acknowledged that a properly considered product placement in a film or a high-profile sports sponsorship arrangement may have a bigger effect for a brand than an explicit, paid advertising put in a mass media. Public relations or direct mail are now often utilized as the major, strategic component of marketing communications efforts. Integrated marketing campaigns make use of the strengths of several media in a barrage of messages meant to convey consistent brand values regardless of the communication channel the customer comes into contact with. The distinctions between marketing communications disciplines are becoming hazier as a result of advances in electronic communications technology and the expansion of international trade. Global brands increasingly appeal to people in several nations across boundaries. Above-the-line advertising in the mass media is sometimes seen as the strategic component of marketing communications, the only communication strategy capable of reshaping the fortunes of corporations, building brands, and altering whole markets. The case for managers to view advertising from a strategic and integrated perspective that acknowledges that the rationale for brand communications drives the practical development of integrated creative executions and media strategies is compelling, even though there are still good reasons to hold this viewpoint. another major element that highlights the book's pragmatic approach. Advertisers must comprehend their customers' businesses, the marketplaces in which they compete, and the people they want to reach in order to produce consistently effective advertising. There are several ways to do research for advertising. Due to a widespread assumption that research, with its associations with statistics and large-scale questionnaire surveys, has no place in the creative realm of advertising, it is necessary to underline the function and significance of research at this point. In actuality, the mission of advertising communication is centered upon research, which is generally defined to encompass qualitative and informal insights into customers. While the kind of research done and how it is used into the creative production of advertising might vary from case to case, the advertising icon David Ogilvy noted that research has played a crucial part in effective advertising for decades. By providing an understanding of the market or the customer that gives a hook of fact on which to hang the dream of advertising, research may motivate and guide creative work. Prejudging how a certain creative execution will be perceived by customers or measuring how an advertising campaign has changed people's attitudes may both be helpful. In the advertising field, there is fierce debate about the proper place of research in advertisements as well as who should be in charge of it. Nevertheless, the account planning ethos or concept is not widely accepted in the business and is the source of some confusion for people outside the somewhat small community of advertising agencies.

Academic research on advertising also reflects the tension, which is often productive, around the role of research in advertising practice. The premise of this book is that the opinions of academics and practitioners do not always have to be mutually exclusive. The Smash laughing "Martians" from the TV commercials for Cadbury's Smash instant dry mashed potatoes have achieved legendary status in the UK advertising business. While the two products were almost similar in flavor and content, the Edgell Canned Foods Company in Australia employed rigorous customer research to sell a competitive product that dramatically outsold the Cadbury's brand.

Australian customers participated in qualitative focus groups led by former Unilever researcher David Brent to discuss making and consuming both genuine and instant mashed potatoes. On a ring-pull can, they also evaluated customer preferences. Unilever's Deb brand, the market leader, and Cadbury's Smash both made use of sachets. In-home and in-store sampling were employed in later study. Lastly, the soon-to-be-launched Smash and other rival brands were evaluated against other brand names. Smash placed lowest in the ratings, which suggests that consumers in Australia would reject the Cadbury's product due to its name. Edgell Potato Whip, so named because housewives compared it to whipping it into a light mash in qualitative study, was introduced in a TV commercial that cited an Irish family as an authority on potato consumption. Following 18 months, market leader Deb had lost over 50% of the market to the Edgell brand. With the same concept as Cadbury's Smash, which was introduced at the same time and was an instant hit in the UK, it flopped in Australia and was delisted. The agency's account planning process, which combined research results into advertising strategy and creative creation, was credited with contributing to Edgell's Potato Whip's success in Australia. The business also gave the agency access to their whole marketing plan. Recognize below that advertising managers often reflect C.P. Snow's "two cultures," art and science, in sharply opposed ways.

The Marketing Significance of Brands

One more thing has to be said to emphasize the comprehensive approach this book takes to marketing and promotional communications. We've previously said that it's difficult to separate marketing from communication. It is now necessary to outline the ramifications of this viewpoint and define its precise meaning. The idea of signification will be helpful in this assignment. The phrase is used broadly in this context to refer to indicators that convey a message with significance (or, as we shall see, meanings). For the time being, we just want to draw attention to the communicative component of marketing activity as a whole. Other types of meaning will be discussed in more detail later. As signals or combinations of signs (words, music, colors, logos, package design, etc.) that convey values or ideas to diverse consumer groups, brands represent. As mentioned above, customers often see all marketing and promotion as advertising. The world of marketing is a kaleidoscope of communication that is difficult for customers to decipher into its individual components. When it comes to brand marketing, communication has many different facets. Marketing management is a complicated collection of substantive tasks in and of itself and cannot be reduced to only communication and advertising. Nonetheless, it is crucial to note that analysts are correct when they assert that marketing and communications are interdependent. Price, distribution, and product design are just a few of the marketing management decisions that may have a strong, suggestive meaning.

Signification in marketing comes in many different ways. It is evident that all marketing initiatives use symbols with cultural connotations. A tremendous appeal of implicit ideals that are highly significant to the customer may be found in the futuristic design of a Dyson vacuum

cleaner or the clean, sweeping lines of a Mazda MX5 sports vehicle. While a Rolex watch may be a well-crafted jewelry piece with practical use for keeping time, the Rolex brand is most regarded as a representation of showy, perhaps excessive, riches. Due to the fact that these areas have grown to be associated with high-end retail establishments, numerous designer boutiques can be found on Rodeo Drive in Beverly Hills, California, Madison Avenue in New York City, and Knightsbridge in London. Both the location and the pricing send a strong statement about the goods.

Some additional organizational activities that are not often classified as communication may have strong signification, which means they can be understood in terms of specific meanings. Advertisements put in above-the-line media like TV, outdoor, the newspaper, or commercial radio may be the most noticeable components of corporate communication for customers. Organizations are aware that customers' experiences with brands are powerfully integrated in the sense that they typically do not make a distinction between various communication channels when thinking of a brand or an organization. Organizations must thus be aware of the numerous interpretations that may be made of their messages as well as how consistent those interpretations may be with those from other communication sources.

The purpose of the costly makeover of the livery of British Airways' aircraft was to provide a stronger and more modern corporate image to assist other communications and marketing initiatives. Customers will incorporate corporate communications experiences into their overall understanding of the brand as they come into contact with vehicle liveries, letterhead designs, corporate advertising, staff uniforms, phone conversations with organizational staff, and press coverage of the organization's activities. Corporate identity is a discrete area of study and practice, but much of its significance comes from how customers relate to businesses and their brands in the context of integrated marketing communications. However, a significant portion of the pictures we encounter in advanced economies may be the result of marketing activity, and how we perceive, comprehend, and use these images is crucial to how we interact with marketing and consume media. There are even more nuanced aspects of communication to take into account. The demand for a product responds inversely to price increases under the Veblen effect. Pricing represents the brand's quality standing, and this may have a significant impact on consumer demand for highly costly, luxury goods. While forcing pricing on retailers by manufacturers is anti-competitive, many brand owners do not want to see their products lowered since it may undermine customers' impressions of the product's quality. Prestige brands' premium pricing is a key component of their brand positioning. Such brands are seldom reduced because of concern that doing so may diminish their attractiveness and hurt their market placement.

As previously said, the placement of the retail store (for instance, in a prestigious development) indicates that the brand is acceptable when combined with a group of brands that are similarly positioned. Retail shop architecture and floor plans may have significant meaning as well. American department store merchants were well aware of the influence of magnificent architecture in fostering surroundings that encouraged people to buy in the early 1900s. Another potent clue in the marketing process is the way retail establishments are decorated inside. Retail businesses often commission thorough studies of in-store customer behavior in order to improve sales per square foot of floor space and ensure that the design is consistent with the store's brand. So, consumers comprehend brands holistically by taking in messages about that brand from

numerous different communication channels. Consumer perceptions of a certain brand are shaped through editorial content in the media, direct mail pieces, customer service interactions, television and newspaper advertisements, retail shop displays, brand logos, product designs, and prices in relation to the competitors. When word-of-mouth and personal brand use experiences are taken into account, it becomes evident that customers often cannot recall which specific message or experience was crucial in creating their long-lasting image of a brand. Additionally, when people think about a particular brand, they often fail to recognize any marketing components at all.

Hence, brands exist metaphorically as an elusive, fluid, but permanent recollection of many customer experiences. Of course, brands have a real, actual existence; they are the result of human and production processes, need resources, and typically—though not always, as with virtual corporations—occupy office or manufacturing space. The most crucial thing to remember is that a brand also lives a hidden life as an abstraction. Along with its more concrete aspects, this abstraction, the brand's image or personality, serves to frame and reinforce the consumer's overall perception of that brand. Many brand marketing firms strive to integrate the many communication channels they use so that they work together and, taken as a whole, convey messages about the brand that are consistent and coherent. By displaying the brand values and personality more forcefully, doing this makes it possible for synergy effects, which allow one medium to harness the impact of the others and increase marketing effectiveness. The integrated viewpoint of this book does not confound disciplines or media outlets that managers, to their credit, recognize as distinct and independent. Instead, it recognizes how consumers' perspectives on communications media sources are blending and convergent. It also acknowledges the interdependence of communications, acknowledging that marketing firms may take advantage of synergies in the new global media infrastructure. Detailed discussion of brand marketing and advertising integration into popular entertainment mediums.

Theory of Promotion and Advertising

This chapter presents some theoretical notions for understanding the nature of audience involvement with advertising before the book advances its descriptive description of the advertising industry and its function in marketing. In this chapter, the term "theory" is used to denote approaches to describing the practical experience of advertising. The chapter considers other, more intellectually stimulating options while highlighting the practical and theoretical shortcomings of seeing advertisements as having a single, unambiguous message. relating the brand to, say, movie or sports discussions. Ads for Fosters beer, for instance, mimicked the Australian Mad Max films, while Carling Black Label advertising ridiculed Foster's ads that did the same. Some advertisements use comparisons to TV quiz programs, news reports, fashion shots, courtroom exchanges, and TV situation comedy. Ads that include intertextual allusions are often thereafter highlighted on TV programs that compile the funniest commercials, closing the cycle by integrating advertisements into popular culture. Intertextuality is a strategy that creative professionals may use in an effort to connect with audiences via common cultural references. Intertextual allusions are often used in a parodic manner to overcome consumer resistance to marketing pitches. In these situations, the marketing message depends on the target audience understanding the allusion and enjoying the humor. At one instance, a Ford Puma driven by the film star Steve McQueen was digitally substituted for the automobile used in the original "Bullet" car chase. The advertisement made fun of Puma's sports pretensions, but it did it in a

manner that its target demographic would find endearing since it shattered the advertising stereotype of the brand's seriousness. Advertising as a genre is often referenced in parodic, intra-generic, and intertextual advertisements. The notion that buyers would recognize that the self-mockery is as false as the sincerity of stereotype advertising serves as the only real sales message. The goal of marketing is to win over the target demographic of customers rather than to make a sales presentation.

Advertising and Promotion

Business employees, including those in marketing and advertising, seldom have much time for theory. The word "theory" is sometimes used to mean anything obscure, difficult, or abstract. When referring to concepts that are deemed unimportant, impractical, or esoteric, the phrase "in theory" is sometimes used in a derogatory manner. Yet there is another, more positive way to look at theory. It may be seen of as a kind of common understanding that gives us a feeling of control over our surroundings and sometimes enables us to foresee events based on prior knowledge. Insights into our environment that are not conceivable if we are just interested in tangible experience are made feasible by rudimentary theories. We all have implicit theories that guide our behavior. For example, wearing a coat before leaving the home in the rain may seem apparent to you, yet doing so requires abstracting from specific instances of getting wet. Even while it isn't as intricate as a theory of relativity, it is the kind of thinking that most of us are more used to. Even though it may be tacit rather than explicit in the workplace, practical theory directs behavior and activity. One research examined how advertising creatives approached handling creative requirements and resolving communication issues according to several implicit theories of communication. In a different research, account team members operated under several implicit consumer models. These models suggested rather different approaches to comprehending and, hence, conversing with customers. While addressing real-world issues at work, advertising professionals make assumptions based on their own beliefs about consumer behavior and advertising communication. Theorizing gives us the intellectual freedom to utilize our imagination to go from the tangible to the abstract. We may contrast and mix concepts, and we can ponder novel approaches to comprehending the universe. Each social phenomena we comprehend must have a theoretical component to elevate it beyond the banal. Books are made up of words, but in order to compare books and express opinions about their qualities, one must invoke implicit theories of, for example, prose style ("this book is well-written"), narrative ("the plot was exciting"), or dramatic characterization ("the characters were not believable"). Despite the fact that we may not be at all conversant with the academic traditions of literary criticism, we have an opinion on what makes for excellent writing or strong characterization. Advertising is a profession specifically interested in human behavior, ideas, and communication. Advertising specialists are practical individuals who have knowledge in certain fields and are aware of what works for them in specific circumstances, but talking about advertising as a category is difficult without some fundamental theoretical presumptions to guide us. Hence, theory is not regarded in this work as a synonym for complexity. It only enables us to express the world in ways that go beyond the insignificant or the apparent at a basic but clearly non-trivial level.

Advertisement Impacts Models

Advertising research has been affected in various ways and to different extents by the scientific disciplines of mass communication, artificial intelligence, cognitive psychology, social psychology, sociology, and anthropology. In order to put the aforementioned debate in a larger

perspective, we will not provide a whole history or criticism of communications research in connection to advertising here. Instead, we will highlight some key issues.

Communication in Linear Form and the Effects Hierarchy

Textbooks on advertising and marketing communications as well as professional experience have heavily influenced what we will refer to as the linear information processing theories of communication and persuasion. Most of these ideas are based on cognitive psychology's assumptions and methodologies. They specifically make a comparison between computer and human information processing. Theorists of advertising and communications have developed "hierarchy-of-effects" models of advertising persuasion based on these research traditions. According to the hierarchy-of-effects theoretical school, the customer is seen as a distinct person who first resists marketing communication before succumbing to the cumulative pressure of persuading arguments (that is, in purchase). The phrase "hierarchy of effects" refers to the way in which an accumulation of advertising impacts break the consumer's resistance. It is considered that the consumer processes information sequentially and based on rules, much as a computer does.

Strong's (1925) AIDA (Awareness, Interest, Desire, Action) sequence, in which the consumer is moved somewhere along linear continuum of internal states from unawareness to awareness, then interest is elicited, and finally desire (for the brand), tends to be the basis for hierarchy-of-effects models of advertising persuasion. The customer is finally motivated to take action by making a purchase (hence the acronym AIDA). According to Percy et al. (2001: 36), the "hierarchy-of-effect" indicates compounding probability since each stage in the process is a prerequisite for the one after it. For its major strength—which is simplicity for critics and succinctness for enthusiasts—this perennially popular technique of persuasion has drawn criticism. It is also critiqued on the grounds that it views the consumption of advertising as a primarily dyadic activity, delivered via a media channel to a solitary spectator and absorbed in an isolating environment. Another critique is that it only depicts complicated transactions; many, if not most, purchases are more impulsive and don't need customers to use their brains in this way. Contrarily, other theories contend that seeing advertisements should be correctly regarded as an ineluctably social activity (Ritson and Elliott, 1999). We don't often watch advertisements in an experimental booth; instead, the social environment in which we see them usually shapes how we understand them. The possibility of overplaying the role of economic rationality in the consumption of advertising is another complaint leveled towards linear models of advertising persuasion. In order to represent the sometimes bizarre and illogical impulses driving customer behavior, later models of the persuasion process have strengthened parts of consumer emotionality. This naturally indicates that promotional communication may not be especially successful as a convincing sales presentation, a fact that is strongly supported by research that highlights the "weak" hypothesis of advertising impact. One well-known general approach used a three-stage conceptualization: cognitive, affective, and conative (often known as think-feel-do) to include emotion into purchasing choices. It alludes to the logical allure of advertising, such as a motor vehicle advertisement that contains information about engine performance or utilitarian features like fold-away seats. The consumer's emotional reaction to an advertisement is referred to as the affective stage. The advertisement not only aims to appeal to the consumer's logical side by highlighting the advantages of the product, but it also makes an effort to evoke a favorable emotional reaction via visually beautiful visuals and enticing symbolism. Motor-car

advertisements, for instance, often show the engine and other product information inside a professionally staged image of the automobile and its occupants in a pleasant location, such as a beautiful and well-off family laughing heartily as they drive down a seaside route. Desire is the emotional reaction brought on by identification. Conation refers to action last because it describes how a mix of intellectual and emotional appeal in a single advertisement may persuade viewers and spur them to make a purchase.

The commonsense (or self-evident) idea of the think-feel-do hierarchy informs us that many advertisements mix intellectual and emotional appeals. It cannot tell us which of those arguments will be more persuasive or how to strike the correct balance between an emotional and cognitive appeal. The model is also unable to distinguish between the cognitive and emotional components of the appeal. If a person is intrigued by the thought of a really strong engine, small-print material stating the brake horsepower of an automobile may have an emotional attraction to them. Such technical details may not excite some people. The proper level of harmony between the two types of attraction is neither predetermined nor obvious. Although symbolic allusions might be emphasized or hinted at, intrinsic product qualities can be indicated rather than expressed. Ice cream is one excellent example of a product category that was revitalized through an overtly stylized brand advertising (and PR) initiative that used overt intertextual references to sex and celebrity while also implying through into the pricing and packaging that the product itself is intrinsically of high quality. A plea based on Häagen Dazs' dairy-free status would not likely have had the same effect. Similar brands include Levi's 501s and Benetton, which have abandoned the practical appeals that are sometimes typical of those product categories (durable, colorfast, well-made) in favor of intertextual visual, musical, and linguistic allusions that add more nuanced meanings to the advertisement and the company. In such conversations, separating the logical from the emotional requires a thorough investigation that might be fairly subjective.

The Linear Model of Communication

Another important aspect of advertising theory is the linear theory of communication, so named because it contends that communication may be modeled as a linear series of events. It has influenced other communications studies and is closely related to Schramm's work on mass communication. You may say that an advertising conveys a message to its audience. The sender of the communication is referred to as the source of the message. The message must be encoded by the sender to take the appropriate meaning on board. The message will be transformed via encoding into a form that allows for communication, such as words, images, gestures, music, or a mix of all of these. To determine the message's intended meaning, the recipient must decode it. The message may be distracted by noise in the surroundings in one of its many forms. Noise may be interpreted figuratively as anything that could impair communication by, for example, diverting the listener's attention. The communication process in an auditory exchange may be interfered with by actual noise. Noise in the context of visual communications, such as roadside advertising poster locations, may refer to any urban road activity that can draw a person's attention away from the poster, including walkers, automobiles, businesses, stray dogs, or anything else. There are numerous descriptive applications for this straightforward notion. Its economy and descriptive reach have made it a hallmark of marketing communications and advertising materials. It is somewhat applicable and may be used in practically every

communication circumstance. Yet every conceptual paradigm has its drawbacks. A model is nothing more than a representation in text.

Some Drawbacks of the Linear Communication Model

The linear model of communication has the drawback that it is simple to interpret in a manner that makes meaning and message seem to be the same thing. This runs the danger of misunderstanding the interpretative options available within a certain advertising message. Advertising research in linguistic and cultural contexts have shown that uncertainty is often portrayed as a positive attribute. Consumers may become more engaged as a result of the advertising text's openness as they consider its potential meanings. Several cigarette advertisements in the UK have used cryptic visual metaphors, such as the Silk Cut brand's usage of a billboard depicting a cut silk sheet without any accompanying content. The advertisement had no overarching message or purpose; rather, it just winked knowingly at customers who were already acquainted with the brand name. Message and meaning appear to be inappropriate concepts for obscure advertisements like these. The term "message" may be a useful shorthand for whatever meaning (or meanings) may arise from a communication, but creative professionals are well aware that it can be difficult to incorporate a preconceived message into a communication in a way that will be understood similarly by consumers from different cultural backgrounds. To communicate the communication theme they want to convey in the advertisement, advertising agency experts prefer to talk about "advertising strategy" rather than "message," which is revealing. 'Strategy' is a less specific phrase than 'message,' and it gives consumers and creative professionals some latitude in their interpretation while still keeping an eye on a central idea that will help the client's marketing goal. Since the linear model emphasizes a single message with a single, clear meaning, it runs the danger of oversimplifying the consumer's cognitive involvement with advertising. In social research, linearity itself has come under fire. For instance, the idea of parallel processing has taken the place of linear processing, which is thought to be the norm for computer data processing. In other words, more complicated models suggest that information (data) may be processed by several channels concurrently, challenging the notion that computers (and human brains) can only handle one piece of data at a time. This obviously has ramifications for understanding how consumers interact with advertising in settings where there are many competing commercial messages. It may imply, for instance, that just because we do not consciously pay attention to an advertisement does not mean that we are not aware of it or that it has no impact on us traditional linear models of the impact of advertising.

CHAPTER 5

MISCOMMUNICATION IN ADVERTISING

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A popular tale of advertising blunder involves UK cinema advertisements for a tobacco brand from the 1950s. To the accompanying strapline, "You're never alone with a Strand," the advertisements showed an actor standing by himself on London Bridge at night and mock-heroically lighting up a Strand cigarette. The product didn't do well, and it turned out that moviegoers believed the user was an isolated individual who had trouble making friends. It was incomprehensible to ad agency types who were acquainted with Hollywood movie heroes like Humphrey Bogart that smoking could be seen as anything other than the behavior of a street-smart strong man whose heroic destiny was to be by alone. The message's intended meaning was not the one the agency intended for the public to decipher. The cause of the misunderstanding was unknown; it may have been because the actor failed to convincingly portray a hero, or that the costumes, scenery, or props undercut the desired impact. Such an error is unlikely to occur now. Before going live, the majority of significant advertising campaigns are rigorously pre-tested on test audiences. The narrative illustrates the intricacy of meaning in commercial communication, suggesting that for advertisements to be successful, they must capture our explicit attention. In addition, we tend to ignore the majority of advertisements since they do not meet our criteria for interest. But, research implies that advertising functions quite differently from a face-to-face sales meeting if we are aware of the advertising to which we are not paying explicit attention.

If the sequential steps are swapped out for attitudinal or behavioral states, the linear model of communication with its sequential processing easily transforms into a model of persuasion (awareness, interest, desire and action). On the premise that they predict the probability of purchase and, thus, are a good indicator of the success (or failure) of an ad campaign, a great deal of experimental and survey research effort is put into evaluating these psychological states in advertising. These intermediary stages could be a prerequisite, but they might not be sufficient for advertising to achieve its commercial objectives. Another issue is that they may not be able to forecast the results of an advertising campaign since people could see and enjoy an advertisement without really purchasing the thing advertised. Although while most advertisements undoubtedly fit into this category for many customers, as we will show, an advertisement that is appreciated but not acted upon may not have failed as a marketing tool. The

direct sales appeal is more relevant in certain circumstances and in some cultures. As an example, the directness of many American advertising's sales appeal contrasts sharply with that of Europe, Australia, and Asia. It's possible that American customers are just more used to and accepting of this kind of advertising. Advertising appeals that are either "powerful" or "weak" may not be mutually exclusive. Even if the advertisement makes a straightforward sales pitch, it may nevertheless have significant meanings and implications that support long-term brand development and the communication's goal. Moreover, commercials that make an indirect appeal may often be followed by subsequent buying behavior.

Strong and Weak Theories on the Impact of Advertising Strong Hypotheses

Theories of how advertising works have been inspired by the hierarchy-of-effects traditions (for a survey, see). There are many ways to interpret the verb "works": For a lot of customers, a campaign Many modern advertisements forgo the style of a "strong" sales presentation in favor of a shakier brand reference. Consumer choice sets are constrained since short-term memory only holds six or seven items of information. By reminding customers that the brand is still relevant and salient to their lifestyle, brands need to make sure they have a position in this decision set. Since buyers may only purchase that particular automobile brand once or twice in a lifetime, many automotive brand advertisements, such as those for BMW or Mercedes-Benz, exhibit generic brand values. In order to keep them interested in the brand when they may be ready to purchase, they need to be reminded often of its relevance and core principles. If a brand has established a sense of prestige through its advertising and stakeholder groups like employees, shareholders, and the general public who don't buy its products recognize this prestige, this can translate to indirect but real market benefits like share price, good PR, and word-of-mouth endorsement. Like vehicles, many consumer purchases are infrequent. For the majority of individuals, purchases like a new suit, a trip, life insurance, a home, or a new watch are quite seldom. For brand advertising to have any impact on these consumers' purchase decisions, it must be persistent and durable. Given that there are around 60 million people in the UK, 200 million in the USA, and 1000 million in China, it is clear that the amount of people who may be reached by advertising even if an item is not commonly bought by each person translates into a sizable potential market. If within a few days of both the campaign launch, the sales graph starts to spike higher, it will work. The metaphor often implies that advertising and sales have a direct, causal link. Although if the circumstantial evidence that advertising caused the sales rise may appear strong, campaigns do often result in higher sales, but the causal relationship can never be confirmed. There will always be more potential causative factors impacting buying habits, such as seasonality, shifts in available money, and current affairs. The hierarchy-of-effects theories of persuasion clearly presuppose that advertising has a direct, powerful, or "persuasive" influence on people. The most convincing efforts to show how advertising influences consumer behavior are those in which multivariate statistical analysis separates a number of factors, making it plausible to conclude that advertising was a causative element in the sales pattern. This has been done in many case studies of advertising. Even in these investigations, the findings are not conclusive and just provide support for a certain sales trend rather than providing confirmation. Split-run studies, which track sales in areas with comparable demographics but slightly different advertisements, may provide compelling data. The variance in the ad's design or frequency of airing may be to blame for the difference in sales. Nonetheless, the data is still ambiguous and provides a weak foundation for generalization.

Faulty theories

Weak theories of advertising hold that the reason of the advertisement and the impact on sales are much less closely related than strong theories. Despite this, the connection is strong and reliable. Advertisements frequently exert their power over protracted periods of time, they may be created to persuade individuals who are not actual or potential customers (such as shareholders or employees), and they may even be used to simply remind consumers that the brand is still in existence and is still relevant. In many consumer marketplaces, a brand's only chance of competing is to match advertising spending made by rivals (or adspend). If they don't, the buyer can assume that their brand is somehow inferior to or less important than the ones that get more prominent advertising. The fact that branding serves as a flag of confidence for the buyer is a crucial function. Customers sometimes feel uneasy about making tough purchasing choices. Nobody wants to take their new buy home and discover that it is in any way flawed or that their friends look down on it. Brand names provide consumers with security that their purchases are secure since the brand is reputable and the quality is high. Hence, brand advertising aids in this feeling of security by reassuring customers that the brand is successful, contemporary, and relevant. In other words, by fostering and sustaining a favorable consumer predisposition toward the brand through time, advertising promotes the brand. So, a certain time when a particular advertisement seals the deal is uncommon. Understanding the inherent constraint of mediated communication to directly convince can help you better understand the power and limits of advertisements. Individual customers seldom leave their living room right away to go to the closest shop and purchase a product after watching an advertisement. Advertising just brings a brand to the consumer's attention by associating it with fabricated ideals and traits. Advertising may depict businesses persuasively in this weak capacity, but their primary goal is to reassure rather than persuade. As advertising does not interact with customers individually but rather in groups, this weak, reiterating function is crucial. In many ways, advertising is a social activity. It makes use of cultural touchstones that are present in social interactions. Many customers are exposed to advertisements, and statistically speaking, a significant share of these consumers may be considering buying a certain type of product or service. When the customer is next in a position to purchase that product category, the brand will have a favorable presence in their list of options. The purchasing set that we choose from for the majority of purchases is quite modest since the short-term memory of humans is thought to be limited to roughly seven bits of information. Being among the many million people whose purchases have been recalled is advantageous and even vital for a consumer brand in a cutthroat market.

It should go without saying that there are times when a certain advertisement educates and persuades a specific customer to buy the brand. According to weak models of the advertising impact, such events are very uncommon and the bulk of purchase choices are made automatically.

In other words, brand impressions that are established and maintained over a lengthy period of time affect the majority of customer purchases. While there are many other potential drivers for brand impressions, advertising is a significant one due to its enormous reach in developed countries, high public prominence, and persuasive power. The interpretative theories that this book uses to understand the relationship between consumers and advertising may be most consistent with dubious views of how advertising works.

Weak' Theories of Advertising and Ambiguity of Meaning in Communication

One may consider all nonverbal communication to be "weak" communication. By weak communication, they suggest that there is always opportunity for different interpretations and that the meaning of the communication can never be completely determined. Without thoroughly examining the reasons for these associations, several conceptualizations of advertising connect the ideas of advertising message and advertising impact. The thesis of this book is that the complexity of the communicative interaction between an advertisement and a consumer cannot be sufficiently captured by a univocal notion of advertising meaning that is conceived in a social vacuum, decoded by a single receiver, and understood independently from both the sending and receiving contexts. A variety of interpretative structures will be presented in the next sections of this chapter.

Social Context of Promotion and Advertising the Viewpoint of the Social Constructionist on Advertising Most speculating helps us comprehend the world in some way. Cognitive psychology-derived concepts like memory and attitude are unquestionably important in some manner to the communication interaction between an advertisement and a customer. As we've seen, such structures are thought of as being in between stages of the communication-purchase cycle. But, by alone, they only provide for a cursory comprehension of this involvement. There is no required relationship between the importance that advertisements and brands have for us in our lives as consumers and citizens and what we recall about advertisements and what we express as opinions about brands in answer to surveys. You could provide feedback on household product companies you've heard of but never bought if you're requested to fill out a questionnaire for consumers. The study of non-consumer sentiments about certain brands may be useful for brand marketing companies. The use of such data in formulating strategies is likewise subject to limitations. According to recent advances in cultural psychology, concepts like memory and attitude cannot be fully comprehended at the individual level. Our cognitive understanding of the social environment is intrinsically social rather than just being private. We pick our tastes and attitudes from a variety of options that are provided to us in our own cultural field. Advertising is often not interacted with by consumers in experiential viewing booths. We see advertising as a component of our cultural environment. Like traffic signs, newspapers, TV broadcasts, and conversations overheard in bars, it is only there. These are all common elements of our social life. Advertising reflects and displays beliefs and social behaviors in this society as a common aspect of social life. The methods we interact with advertising and the opinions we acquire about the businesses represented are not solely our own; rather, they are ideas that we have appropriated from the social realms that we come into contact with. When a brand is well-known, like Nike or BMW, buyers are aware that they are not the only ones who like it. In fact, they most likely already know the kind of customer that like the brand. Advertising may have given them this notion. Our discerning and preference senses are neither inherent nor set in nature. They acquire cultural knowledge via contact with our social environments. Advertising aims to establish meanings that will connect in some way to our sense of social identity as well as to the values, goals, and dreams that are acquired from our culture.

Advertising as Commodity

Advertising is not only something that influences us. In our daily social interactions, we actively employ it. The manner in which advertising is actively employed in social life as well as passively ingested in various circumstances have been highlighted by research studies.

Advertising research frequently emphasizes the individual encounter with just an individual advertisement when, in reality, we typically consume advertisements socially in that we frequently view them in the company of others, discuss our interpretation of them, and modify it in light of other viewpoints. Advertising may have a significant role in young people's regular conversations, as Ritson and Elliott (1999) shown. The researchers discovered that the teens were also expressing their sense of social identity and group membership by expressing preferences and finding particular advertisements humorous or pleasurable.

Advertising for brands and social construction

Advertising's meaning is influenced by the cultural context in which it is presented. Our perception of advertisements and the brands they support is shaped by the social situations in which such messages are present. This part of human thinking that is intrinsically social indicates a larger issue with the social construction of social reality and the social construction of personal psychology. We continue to hold that brands and their advertising cannot be correctly viewed as simple self-evident entities in fundamental ways. They must also be seen as something that are perpetuated by social contact and are expressed via it in terms of language and use. Brands may thus be seen as social constructs. In the sense that it has a life that is perpetuated in the social world beyond the material realities of product characteristics, packaging, and pricing, a significant amount of marketing activity may be regarded to have a socially manufactured character. The meaning of a brand as it is depicted or inferred in advertising exists in the social space between the company, the advertisement, and the consumer interpretation community. While the radical idealism of the philosopher Bishop Berkeley is frequently compared to social constructionism, the latter does not hold that the mental is the only thing that exists. Phil Knight, the company's owner, was obsessed with creating running shoes, which led to the creation of the Nike sportswear line. Track athlete Steve Premontane was an endorser of Knight's first pair of running shoes. As the brand became popular street wear in Los Angeles, it took on a new dimension. What had previously been a brand linked with athletic prowess and pushed via a program of personal endorsement by athletes, took on new meanings of street authenticity, toughness, and defiance of convention. One of the most recognizable symbols of twenty-first-century culture is the Nike "Swoosh". While Nike manages its connotations, there are certain aspects that are uncontrollable since a brand's momentum inside the public sphere is self-sustaining. The ideals and connotations created by Nike's link with sports excellence have grown inseparable from those of street coolness and defiance of authority, becoming both a characteristic of urban culture and a brand that is actively promoted. Even while it's arguable that it didn't establish the street authenticity, the brand's marketing has been able to capitalize on it. As its cultural significance is intertwined with larger discourses, it serves as an excellent illustration of a brand as a social creation (in this case, those of class, ethnicity, urban identity and the American sense of individuality). So, as social creations, brands are nothing more or less than what we, as customers, perceive them to be. These views are created by customers interacting with one another, which is how perceptions of safety, prestige, toughness, and environmental consciousness for brands like Body Shop, Rolex, and Volvo are formed. Organizations engaged in brand marketing make an effort to shape this debate around brands via their brand and communications strategies. The physical universe is a fabrication. Instead, it insists that while the social and material worlds coexist, they do not have a common set of norms. Social constructionism is a psychological viewpoint rather than a philosophical one. It recognizes that because we create new meanings when we converse with one another, it is

inherent to human communication that self-sustaining meanings may be formed. Brand marketing takes use of this human propensity to reify or treat the abstract (the socially created) as if it were real. Customers are fully aware that wearing Nike athletic shoes does not increase their chances of winning or transform them into a street-smart urban survival. They are aware that the brand embodies these exact meanings, and they are also aware that others are aware of this. The socially created meaning of a brand is a component of the communication game we engage in as we negotiate our social identities.

Executives in marketing, advertising, and communications are all curious in what customers take away from commercials. They express their ideas using various languages, which reflects the theoretical traditions they draw from. This book holds the position that it is not enough to simply question what advertisements signify in order to theorize communication within advertising. It's crucial to inquire as to what advertisements signify. This particular issue is supported by interpretative philosophical traditions. Many academic researchers in the fields of advertising and consumer research have adopted interpretive traditions of social science research as viable alternatives to the positivistic but also managerialism belief systems of articulating marketing phenomena (as outlined, for example, in Burrell and Morgan, 1979 and developed).

Interpretive Concepts for Advertising as Discourse

We have referred to conversation as being represented by advertisement. Several techniques of describing discourse are found in cultural theory. It is a perspective on the world, a manner of putting things into words, and something that can be put into words. 'Social text' is often used in connection with this phrase. A text is a linguistic and/or orthographic (written) account of any event or thing, according to cultural studies. It is everything that can be put into writing and explained in words. As an example, the discourses of business management, medical consultation, literary appreciation, and advertising are all examples of social text groups that often follow specific norms and conventions. These discourses adhere to conventional speech, manner, topic, and tone rules. As we've seen, many advertisements make use of discourses from other fields to make their points resonate with customers more strongly. In the circumstances of typical social contact, it may be quite challenging to identify the norms of a specific speech form. A medical consultation might look strange and out of place if, for example, the doctor yelled, recited iambic pentameters, or cracked jokes to the patient instead of identifying the issue. These instances are not as absurd as they first seem since it is common for people to not notice societal norms of speech and behavior until they are violated. Within the cultures we are accustomed with, we often take them for granted. Numerous marketers have captured our interest by questioning our perceptions of the norms that an advertisement should follow. Charity direct mail pieces are sometimes written in a child's handwriting to provide further resonance to the emotional plea, and TV commercials are occasionally produced in the manner of a documentary or broadcast.

The recognized norms and practices of the discourse around advertising are neither evident nor given to the uninformed. They differ throughout cultures and times, and they must be learnt. A youthful viewer in 2003 would find 1950s television or print advertisements weird and humorous or sexist and improper. To a spectator in the 1950s, many alcohol advertisements of today would look wholly improper. In fact, many modern advertisements wouldn't even be identifiable as advertisements if they had been presented to viewers in 1950 since those viewers wouldn't have understood the intertextual connections in many modern advertisements. In the intervening

years, there may have been changes to the literary rules of advertising discourse. The sets of communication norms and practices that distinguish a certain category of social phenomena (like advertising) in a given context are referred to as discourse. These customs and traditions are always being discussed and debated. Ad agencies have challenged these traditions by adopting new textual forms as one of the methods to keep the discourse form of advertising fresh and unique.

Advertising Text and Context

Texts in context make up discourses. Advertising takes on significance based on both its setting and its substance. Understanding how meaning is perceived requires an understanding of communication environment. According to Cook (2001), the contexts of discourse around marketing communication (or advertising) include the following: the actual text-carrying medium (such as a cathode ray tube (CRT), newsprint, or radio waves); any accompanying music or images; the gestures, facial expressions, and typography that make up the text's "paralanguage" (for example, in UK TV commercials for Nescafé Gold Blend instant coffee, romantically linked characters would interact in settings that suggested wealth and social poise, creating a sexually charged atmosphere); and the actual text itself.

Advertising Regulation and Contextual Advertisements

A UK advertisement for a perfume company serves as an excellent example of the significance of the context of advertising for the meaning we extrapolate from it. Model Sophie Dahl appeared in a magazine advertisement for Yves St. Laurent's Opium perfume, although there was little discussion about it. In leisure and fashion publications, these advertisements are prevalent. When the paper advertisement was made into a poster and shown on billboards along the route Together with heated newspaper coverage and commentary on British TV, it resulted in the most complaints the UK Advertising Standards Authority (ASA)⁵ has ever received for a single advertisement. In the setting of several other perfume advertisements in fashion and leisure publications, the magazine advertisement was probably seen as sensual and humorous. The similar advertisement on posters was largely seen as offensive. Young women, who were readers of the periodicals where the press ad had appeared, made the majority of the complaints to the ASA. It seems that the interpretative context in which an advertisement is presented has a significant impact on the meanings we assign to it. When adults provide the voice-over in advertisements for children's toys, they use a tone and dialect that are intended to give them authority with their target demographic. This list of advertising contexts makes it clear that studies that examine recall and attitude of a specific consumer toward a single promotion by exposing the consumer to the advertisement in a viewing booth run the risk of ignoring some of the most significant influences on how advertisements are perceived and understood. It is not unexpected that advertising experts have learnt to take use of the persuasive potential of this complexity given the many communication elements that have an impact on the consumption of advertising and promotion. Advertising with no clear message or those that seem to have several possible meanings are widespread. Advertising with ambiguous meanings may be effective because, as was said above, they can engage consumers in conversation as they strive to decipher the riddle of the advertisement. What is it really saying? Similar to this, commercials that have several possible interpretations might take use of this polysemy to pique interest in the public and improve communication. the focus on one clear message suggested by the linear model of communication. Some advertisements have ambiguous meanings since none of the polysemic

interpretations are more important or preceding the others. This creates an interpretative area for viewers to interact creatively with the advertisement. This endows advertising with a special potency. We, the target audience for advertisements, project certain interpretations on a given advertisement with the aid of the signals that the creative team naturally included in the advertisement. The flexibility with which we may interpret and use advertising in our daily lives gives it a dynamic personality as a form of communication. Advertising firms use the ambiguity of advertising to build a close and personal connection with customers, rather than being constrained by the intricacy of advertising meaning (Pateman, 1983, in Forceville, 1996). In the well-known (and controversial) Benetton campaigns, the polysemic potential of advertisements was evident. In other situations, the same advertisement that garnered praise for its originality in Europe led to consumer boycotts in the States (for instance, the striking picture of a black woman's breasts nursing a baby who is white and Caucasian). The Benetton advertisements took use of polysemy to stir up a significant and public discussion over what they meant, particularly whether or not they should be seen as insulting or socially acceptable. The brand's attempt to control this polysemic creative approach failed when the unfavorable commercial effects of the commercials started to materialize. Advertising that is purposefully cryptic might make it seem inaccessible to older customers and, implicitly, targeted at younger people. As mentioned above, ambiguity of meaning in advertisements may be employed as a purposeful tactic. In addition, by communicating in a manner that excludes non-targeted people, cleverly coded advertisements may evoke a feeling of conspiracy. To seem to be excluding other market groups is one technique to indicate the target market segment in an advertisement. It was intentional for a TV ad campaign for Frizzell insurance in the UK to utilize a creative execution that would mostly appeal to older viewers in order to convey that younger customers were not the company's major target market demographic.

Diesel Ads Exploit Polysemy

In order to connect the customer more deeply and to convey the quirky, funny, yet irreverent brand values, a number of print advertisements for the Diesel clothing line during the 1990s used both polysemy and intertextuality. One advertisement showed a mysterious scenario of bodybuilders dressed in beach suits and white sailor hats. A perplexed audience was watching the scenario from behind a red rope, as if they were at an exhibition or performance, and there was scientific equipment in the scene. The brand name logo in tiny letters in the corner was the only obvious mention of the company. Since they questioned our assumptions about visuals and visual context, the advertisements were aesthetically captivating. The viewer attempted to draw connections between the pictures by projecting meaning even in the absence of much information to be made sense of. Humans attempt to piece together visual information to create a cohesive whole as part of the Gestalt drive, which affects perception. This tendency leads us into polysemic advertisements that combine visual clues from disparate discourses while we attempt to make the visual cues make sense as a whole.

A lengthy collection of comparable Diesel print advertisements made bizarre visual intertextual allusions to texts from a variety of cultural contexts, including public health advertisements, educational announcements, British seaside beauty contests, soccer reports, shoot-'em-up movies, and news reports from war zones. The posters included short, incorrect chunks of prose put on them to further confuse the situation. The result was the creation of a fun visual puzzle that customers might attempt to solve. Of course, there was no conclusive explanation for what

these advertisements meant. The agency's creative team was only having fun while experimenting with cultural connotations in the service of the brand. A blatant marketing plan was concealed under the pictures' outward appearance of incoherence. It was anticipated that viewers would conclude that the Diesel brand, like the advertisements, subverted expectations in a fun, carefree, and irreverent but stylish manner.

Cultural Communities

Advertising is not a hit-or-miss commercial communication tool, despite the fact that there are numerous conceivable interpretations of an advertisement. Only to unanticipated audiences or in ad designs that are poorly thought out are its potential meanings meaningful. Successful advertising are created by carefully considering the kind of meanings that a certain audience of customers may ascribe to a particular commercial. Because of this, developing advertising is a difficult process. It is essential to comprehend the cultural and linguistic idiom of a target customer group in order to develop innovative techniques that will be appealing to them. An identifiable group that has a shared understanding of a certain area of consuming behavior is referred to as a "interpretive community" in this context. For certain interpretative communities, polysemic advertisements create intertextual allusions to familiar postmodernist topics in movies and books. Its familiarity with polysemy (and intertextuality) gives the impression that the advertisement is an inside joke that only applies to insiders (or other interpretive communities). Apart from a shared interest in one specific consumption category, an interpretative community may not share much. Several advertising companies use the term "brand communities" to describe the apparent bond between customers of all ages, sexual orientations, and nationalities who seem to share a brand passion that cuts beyond all other cultural barriers. When a variety of communication behaviors define a certain consuming habit, the notion of interpretative communities might be helpful to marketing strategists. The preferred terminology and values of a group may be discovered by agencies, who can then utilize this knowledge to create advertisements that have significance for that particular group (see also discussion of consumer communities in Chapter 1).

In advertising and promotion, there are overt and covert meanings.

Understanding how customers perceive advertising has been the focus of much interpretative theory. There are several approaches to hypothesize the degrees of potential significance in a particular advertisement. The difference drawn by Tanaka between overt and covert advertising communication. This difference enables us to hypothesize what is inferred in advertisements vs what is stated explicitly and unmistakably. The communication's goal is made plain by the ostensive communicator. The secret messenger does not. Many advertisements make unmistakable and plain statements, yet they are legally prohibited from making false or absurd claims by law and industry regulation. They circumvent this discomfort by subtly suggesting assertions that, if uttered directly, may be seen as absurd or expose them to criticism. Advertising cannot force us to accept certain promises as true or agree that a specific brand upholds a certain set of values. Instead, advertising makes inferences and drops suggestions. It suggests that eating a certain brand will symbolically convey specific attributes and ideals by juxtaposing words and visuals. According to the Gillette commercials, using a Gillette razor will give you "The Best a Man Can Get," and you may even start to resemble the actor in the commercials in terms of personality and way of life. We are asked to infer from the TV commercials that driving a prominent automobile brand, such as a Toyota Avensis, would provide us a symbolic social

position that represents our achievement and ambition. The advertisements just indicate these things in the hopes that viewers would interpret them as what they are intended to mean. Advertisements typically indicate that if customers drink a certain brand, they will be more powerful, more sexually appealing, or look more monetarily successful. Many advertisements gain their persuasive power via implicit recommendations rather than overt statements. When branded goods are shown next to pictures of beautiful, content, and successful individuals, a connection between the two is suggested but not explicitly stated. Most significantly, for the notion of covert communication to be true, the advertising audience does not have to accept these suggested recommendations. The audience just needs to be able to understand the implicit message. Even when we don't believe the hidden meanings or the advertiser, we may still perceive what the commercials are trying to say. We are aware that using a certain deodorant will not enhance our sexual appeal. We also understand that the advertisements indicate that it will. Advertising often uses visual, aural, or verbal metaphor to communicate covert message. The parallel is obvious if a branded bottle of alcoholic beverage is shown next to images of fit, prosperous, youthful individuals. For instance, the UK formerly had advertisements for Martini with young people in swimsuits diving from a boat docked at a tropical island. The association of a branded alcoholic beverage with apparent wealth, attractiveness, and physical fitness is the exact opposite of what one might reasonably anticipate given that alcohol consumption is likely to result in exponents becoming overweight and physically unfit, and may even result in exponents becoming impoverished if they consume enough. This campaign's secret messaging was absurd, yet it was nonetheless understandable. Martini was employed as a symbol of the good life and sexual appeal. It doesn't really matter if the drink is often drunk in situations that, on the surface, seem to be as far from the good life as one could desire to be. Recent Bacardi rum television commercials in the UK portrayed the rough-hewn attractiveness of a specific professional footballer turned movie star interacting with lovely ladies in a situation where the brand is the hero. The advertisement features a raucous bar setting with a Latino theme. The campaign, which has come under fire for its role in the normalization of alcohol promotion, subtly suggests that using the product gives access to a world where excitement and sexual attraction are commonplace. Of course, even in her mind, a British lady ordering a Bacardi and soda at a terrace pub on a dreary Monday night in Doncaster won't be taken to a scene of chic bacchanalia in downtown Havana. Nonetheless, due of the intensely moving promotion, the Bacardi brand is one among the drinker's purchasing options.

CHAPTER 6

ADS AS VISUAL RHETORIC

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Ads as visual rhetoric is another academic approach to comprehending the theoretical layers of meaning in advertising. A significant component of advertising's effect is visual consumption. We don't only watch advertisements and promotional videos; we also try to decipher the messages they are trying to convey to us. The comparison to language rhetoric is telling since promotional communication has a persuasive goal. In rhetoric, what is implied but not clearly said is sometimes seen to be just as important as or even more important than what is publicly stated. In advertising, the most strong and convincing feature of communication is often the inference rather than the overt (or ostensive) assertion. The implied or underlying meanings in advertisements may also be conceptualized as subtexts that exist below the level of the overt content. The copy in the advertisement could describe the worth of the brand and the caliber of the goods. The subtext may convey a somewhat different message by, for instance, implying via the juxtaposition of images that brand customers may adopt some of the characteristics and way of life of the actors who appear in the advertisement. The advertisement copy could be a fairly straightforward "buy this brand" pitch, but the suggested and inferred subtextual implications are more nuanced, intriguing, and engaging to the spectator. Many perfume advertisements in lifestyle and fashion publications don't directly mention the scent; instead, they combine seductive imagery with a cryptic strapline or slogan that conveys an ambiguous idea of the brand. The rhetorical assertions made about the brand are rhetorically supported by the precise visual structure of image and content. A UK press ad for an Estée Lauder perfume depicted a lady with flowing hair against imagery of waves, scattered flowers and sunshine with the phrase 'Introducing the new fantasy in scent' and 'Beyond paradise' with the explanation that it gives 'an intoxication of the senses'. The advertisement created a strong visual impression when it was placed in a double-page area just under the magazine cover. The ad was rhetorically stating that its subject matter was essential by virtue of its size and page placement—possibly more important than the magazine's content. With a provocative and inquisitive look that appears to be asking, "Dare you join me in paradise?" the woman's face draws the reader in on eye level. The face argues in favor of the claim that this brand takes the average woman out of her daily life and into a realm where she is free to be whatever she wants to be. The French brand name uses the idioms of elegance and sophistication to suggest that the perfume possesses these traits and, by extension that the reader who purchases the brand will as well. Customers will, of course, determine whether or not they like the smell, but it is intended to be nice. Once again, this

advertisement's ingenuity as well as its content are what make it so strongly provocative. The advertisement is structured rhetorically to support certain suggested meanings.

So, the visual rhetoric of advertisements is not limited to the language. A persuasive message, an argument, is an advertisement. Every element of it has to support the core thesis and provide strong suggestions. In order to demonstrate how Retinol Actium face cream decreased facial wrinkles, a press release for the product employed a brilliant graphic metaphor. A gorgeous (Caucasian) lady was shown in two juxtaposed photographs for the advertisement. She seemed to be dressed in a white robe that was draped over one shoulder to resemble a Roman toga. A crisp blue sky and the appearance of white pillars reminiscent of those seen in Ancient temples could be seen in the distance. One of the images has surface cracks similar to those on an ancient oil painting. The opposite was slick. The metaphorical allusion was obvious: the fractures alluded to wrinkles in an exquisite manner that was respectful of age rather than belittling it. Ancient paintings have a timeless beauty, although the paint does have a tendency to fracture with time. The advertisement was created to grab the viewer's attention to visually pleasing pictures while also providing them strong indications about the timeless beauty they may aspire to if they were to buy the product. Regardless of the layers of meaning that are posited in commercials, recognizing their existence adds a fresh perspective to the study of advertising as persuasive communication. As well as helping us to make an intellectual link between the numerous artificially separated categories of marketing communication, it highlights some of the nuance and complexity of advertising design. As meaning is founded in culturally based patterns of knowing, each communication is, in theory, subject to several interpretations. The intricacy of the challenge confronting marketing communications experts may be appreciated once the incorrigibility of meaning is accepted. Advertising creatives avoid making assertions that, if taken literally, would be absurd by implying via suggestive juxtaposition that specific ideals are connected with certain brands. This solves the issue of the indeterminacy (or polysemy) of meaning in advertising. More crucially, advertising companies make assertions that, if made clear, would subject them to condemnation or criticism. The fact that advertising law and legislation primarily concentrate on the overt substance of advertisements while ignoring the considerably more important inferred or covert meanings that advertisements convey is an indication of inadequate public knowledge. Although Guinness advertisements make no explicit promises, they do indicate that the brand is a huge worldwide player with all the associated splendor. Advertising's many meanings provide customers the freedom to creatively reinterpret advertisements in accordance with their own cultural reference points and to express their own sense of self. Since customers may reject marketing methods that appear too forced or apparent, the language of advertising, or its initial meaning, may sometimes be its least appealing component. Nonetheless, they may do it in a manner that subverts the marketing message while still reflecting the customers' own values and social practices while using advertising and marketed products. For instance, UK customers previously made jokes about Skoda by creating commercials for the brand's automobiles. Skoda raised the quality of their goods and then capitalized on the popularity of their brand by running commercials that made fun of its negative reputation in the media. Ads for Guinness are often newsworthy occurrences in and of themselves. The company has established a steadfast heritage of extravagantly imaginative advertising that doesn't always convey a sales message. AMV BBDO, a major UK advertising agency, created the well-known "White Horses" commercial, which shows a bunch of middle-aged beach bums on an exotic island searching for and catching their ideal surfing wave. The clever plan took advantage of the aggravating delay that comes with ordering a pint of Guinness

at a pub as the drink settles. He waits until the ideal wave shows up, according to the voice-over. Except than a quick image of a pint of stout to inform those who are entirely unaware that the manufacturer kindly funded this opulent entertainment, there is no clear (or overt) commercial message.

Guinness (or the company that owns the brand, Diageo), is well aware that its renowned stout requires a certain palate. They seem to be happy that their eccentric advertising style maintains the brand in the public eye and gives it mystique, which quite an accomplishment is given the mundane beginnings of the product they have to market. On the surface, a peculiar local beverage that has a history of being the preferred libation of working-class Irish men does not seem to have much promise as a worldwide brand. The brand's reputation for strikingly original, captivating, and profoundly confusing advertising might be partly blamed for its popularity. In straplines such as 'It's a Skoda - honest'. Customers were aware that the brand was making fun of their inadequate (and inaccurate) view of it, but the producer bet that they would laugh at their expense and recognize the seriousness of the joke, which was that Skoda automobiles had much improved. Advertising agencies might leverage the ambiguity of its meaning to trick customers by using sarcastic or self-deprecating commercials to challenge their perception. In this sense, for instance, companies may be seen as "cool" if they produce advertisements that are purposefully unpleasant, outrageous, or uncomfortable to watch while also seeming to disrupt the established language of brand advertising. Some companies (like Skoda or Marmite) even use a self-deprecating creative approach in the hopes that customers' advertising literacy would be sophisticated enough for them to see the irony in the self-deprecation and not accept it at face value.

Semiotics and advertising

Due to its impact on studies of advertising, semiotics is worthy of a quick mention. The study of signs and their meaning is known as semiotics. The science of semiology, or the study of linguistic signs, has been expanded by American influence, notably that of Charles Sanders Peirce, to cover the study of all signs. Semioticians have given marketing and advertising a lot of consideration. Semioticians see advertisements as "strings of signs," or assemblages of groups of signs used to promote a particular brand. Such indications (copy, typography, music, location, picture, color, and objects) rhetorically support the hidden or subtextual meanings that are essential to advertising's ability to persuade. The environment, the recipient, and the communication protocols that make up the cultural expectations of the sender and receiver all play a role in determining the interpretation of a particular sign. When a customer interacts with an advertisement and tries to decipher its meaning, a complicated process of communication takes place, and the message—if there is one—can be made out amid the cacophony of signification in many advertising. Press advertisements for Diesel apparel were used as an example to show how they employed intertextual cultural allusions. Examining the meaning characteristics of each component of the advertisement, including the text, the visual pictures, and the relationships between the visuals, is another method of analysis. The goal of semiotics is to identify the symbolic language that words, images, sounds, and other signals use to convey information to us. The fact that people actively seek meaning by creating a Gestalt whole from even incoherent visual or other stimuli is a key component of the communicative efficacy of promotional communication. Consumers may be given the freedom to tinker with meaning in an interpretative area that represents the personality and values of the business thanks to well-

planned marketing communication. The field of marketing as a whole is a rich source of signification that penetrates the most personal aspects of our existence and alters the meaning of commonplace indicators. Even personal hygiene practices like shaving and bathing are combined with commercial values (does your toilet paper have especially soft fibers?). At the center of marketing's semiotic process, advertising symbolically expresses the brand values created by strategists.

It is a well-liked treatment for the pain that comes with very hot temperatures. The client requested that Publicis Thailand design a creative execution to reenergize its marketing efforts and maintain its position as the market leader. In order to get consumer intelligence, Publicis Thailand uses a method they term "Street smart" in the creation of their ads. They urge the whole account team to learn about the client's brand category from the perspective of the customer. This often entails bringing the account team to experience the brand in common contexts. Their objective is to deeply understand consumers to inform the creation of their advertisements. The issue of having one function convince another of its point of view is avoided if the whole account team is aware of this. The team believes that the consumer insight that motivates creative creation is self-evident since everyone on the team has personally experienced it. Thai customers have high standards. They have a strong sense of brand loyalty and like being entertained and interested by advertisements. The difficulty in the instance of Saint Luke's was to develop a brief visual picture that captured the consumer's attention and at the same time amply communicated the brand's usefulness (like many Asian products, the brand name is shown in English on the packaging). Better still if the original idea might also be humorous. The innovative idea that won the prize used a straightforward visual metaphor that was captured in top-notch photography. Three print advertisements with product packaging transformed into an ice cream cone, a refrigerator, and a fire extinguisher were made. The advertising' visual metaphor effectively highlighted the benefit of the product while doing it in a lighthearted manner (see also colour insert). The client's marketing goals were fulfilled.

Advertising and Promotion's Role in Brand Marketing

The management procedures for brand advertising and promotion are described in the book. In order to demonstrate the adaptability and accuracy of advertising in supporting and promoting a broad range of marketing goals in a range of market situations, it makes extensive use of case examples¹. The chapter situates this effect within a succinct historical account of the development of advertising before highlighting its overall influence on promotional culture. All forms of advertising and promotion contribute to a system that encourages the use of certain brands. The meticulous preparation necessary to channel advertising's collective persuasive power in favor of certain companies is the focus of this chapter.

The Strategic Function of Marketing

The importance of advertising as a component of marketing strategy is often understated. Why is clear to see. Too often, after considering product creation, market testing, business analysis, production planning, material sourcing, distribution, and other factors, marketing or brand managers turn their attention to advertising and promotion. Therefore, it is incorrect to believe that the order in which management tasks must be completed to provide a market product to the consumer base indicates their relative significance. Successful consumer brand marketing

requires more than just advertising and other types of marketing communication. Yet, they are often essential to the project's success.

From a management standpoint, marketing an offering to consumers is completed by advertising and promotion. Advertising is often the only stage consumers perceive before consumption from their viewpoint. The ordinary customer enters the complex web of brand marketing planning and coordination via advertising. The customer will carry a set of presumptions to all other facets of their connection with a particular brand that are established by the advertising. The confidence and morale of other parties that have an interest in the success of a brand, such as shareholders, sales personnel and other employees, and suppliers, is also influenced by advertising. Advertising offers verifiable proof of a company's financial viability and market presence. Business communication is a separate field of study. Yet in a larger sense, because of the cumulative impact on its commercial credibility, every advertisement is a reflection of the company that funded it. Longer supplier credit terms, more control over supplier pricing, improved staff retention and recruiting strategies, and increased trust among stock market participants are all possible tangible advantages of this credibility. Corporate impact from advertising may extend much beyond the brand.

The Collective Impact of Advertising

It may be claimed, on a larger scale, that advertising and other types of promotional communication together provide the cultural foundations necessary for consumers to accept the validity of advertising. In turn, this legitimacy encourages consuming as a goal in and of itself. Of course, brand managers and marketing communications managers are solely concerned with the effectiveness of advertising for their own companies. But, it is equally important to recognize the collective impact of advertising in order to properly comprehend its unique implications. Economists see advertising as a whole as a driver of economic expansion. Tables that monitor advertising spending as a percentage of a nation's GDP reveal a startling correlation between these two economic factors. Of fact, rather than the other way around, changes in advertising expenditures may also result from changes in a nation's GDP. Yet, it is plausible to believe that there is some connection between the variables given that advertising encourages purchase and that consumer-led economic development is a well-known phenomenon. Advertising has a significant impact on the economy by promoting consumption and promoting the cycle of consumer spending, employment, and investment. Advertising has a communal impact in yet another way. It is a communication technique that customers must master. It takes a certain amount of cultural awareness to comprehend advertisements. When being used to reading commercial words, interacting with new types of advertising changes how we interpret later adverts. Promotional culture's use of advertising and promotion creates a self-generating system of signs that defines our experiences as consumers and grounds our sense of social identity and economic relationships in a sign system centered on consumption. Consumers are taught to comprehend advertising in all its complexity and diversity by being exposed to many types of advertising material over time, which hides the reality that all advertising, on the surface, encourages the same kind of consumption. Adding one more dimension to the overall impact of advertising, it is possible to argue that companies that contribute to a prominent, well-received campaign are effectively subsidizing their rivals. A compelling TV commercial, say for the Ford Street Ka convertible, might do a lot for the company's image. It glamorizes driving and automobile ownership in general, however, and that is unavoidable. The subtext of

advertisements for branded products and services is always that consuming is exciting, enjoyable, and significant as a goal in and of itself. Also, if one TV advertisement out of ten is very inventive, it will encourage viewers to wait through the other nine less compelling ones in case a strong one comes next. In a way, maybe the outstanding advertisements make room for the vast majority of uninspired ones.

Advertising and Brand Presence

The most popular companies in the world today have a global presence because to advertising. Sony, Marlboro, McDonald's, Levi Strauss, Nike, Disney, Kodak, Gillette, Mercedes-Benz, and Coca-Cola are likely to spring to mind while trying to identify a worldwide recognized brand. The success of these businesses was not entirely due to advertising since brand management is more intricate and important than simple advertising. Nonetheless, it is difficult to argue that the brands' position would not exist without advertising in all of its manifestations. In fact, for the vast majority of consumers, advertising is their sole source of brand information. Many customers, including millions of people, have never had a Mercedes, don't smoke, seldom ever consume fizzy drinks, and don't care what kind of film is in their camera. Nonetheless, many of these customers could provide a reasonably thorough explanation of the ideals and principles they associate with brands like Mercedes-Benz, Marlboro, Coca-Cola, and Kodak if prompted. Even brands that customers have never bought, like Prada, Gucci, and Yves St. Laurent, are well-known. Advertising and promotion have a significant and not just accidental impact on brand non-consumers. Non-consumers benefit greatly from advertising that communicates the brand's values, presence, and personality. In fact, a brand's ability to represent certain values and perceptions rests just as much on the opinions of those who have never used it as it does on those of its loyal customers. The reputation and position of brands are greatly influenced by the perceptions that non-consumers have of them. Globally renowned companies have a societal relevance that extends beyond just consuming their products; they get ingrained in the social lingo. Advertising is often essential to increasing public awareness of such businesses and developing important linkages for them.

Top brands in the world and advertising

Top global brands immediately come to mind. There are many brands in existence, literally millions. Why have a small number of companies become so dominant in the consumer cultures of so many nations worldwide? One significant factor is the significant amount of money these firms have spent on advertising over many years. They have often benefitted from the impressive creative work of gifted advertising firms, which has helped to make their campaigns and their brand memorable. Without advertising communication, it would be hard to conceptualize these companies in the same manner that we do. Although communication by itself cannot build or maintain a brand, it may give it a place in the lives of customers. Beyond just brand use, brand recognition exists. For millions of individuals who have never used or, in many instances, even seen the product, these brands have a strong emotional impact. Consumers of a brand are well aware of how that brand is seen in general, as is well known. Successful brands have cultural significance that goes beyond use and consumption. Part of the brand's attractiveness to customers is being aware of what it signifies to non-consumers.

The Idea Behind the Brand

A brand is often defined in terms of four key aspects: it is an indication of origin, a guarantee of quality and performance, and a potential to improve the customer's experience. Together, these features set the brand apart from rivals. Advertisements, it has been stated, may give companies various features that give them certain perceived attributes and give them a brand identity. The idea of brand character is well-established in professional brand management and personifies the brand in an effort to foster customer aversion to certain products. Marketers still have a lot to learn about the cultural significance and endurance of brands, therefore some of them turn to poetic paeans to attempt to explain the phenomena of the brand. They have personalities and are 'gods. Brands are referred to as "global icons" on the website of the global communications company McCann-Erickson World Group because they give consumers "experiences" that allow them to "engage physically, mentally, emotional level, socially, or spiritually in the consumption of the good or service, making the interaction meaningful and real." These constituencies are "bound by common beliefs" and "transcend all traditional boundaries." The fundamental and significant consequences of brands on competitive marketplaces are hidden by the stilted language of brand marketing. These impacts are evident even in the face of organized consumer opposition to brand marketing, which is perhaps impossible in the absence of advertising communication.

Communicating about brands and competitive advantage

Consumers may prefer a certain brand over rivals thanks to communication via advertising and promotion. This gives well-known brands enormous market power. It may be challenging to distinguish a product or service from the competition in marketplaces that are highly competitive. Design, method, price, distribution, and manufacturing innovations are easily imitated. It is often possible to move manufacturing technologies or service operations to nations with less expensive labor and overhead. This indicates that a measurable competitive advantage is difficult to obtain and much more so to maintain in the face of intense rivalry. Innovators are given some protection by intellectual property and patent rights, but competing enterprises may be able to make their products look to be almost similar to those of innovators in key ways. Intellectual property rights are difficult or impossible to enforce in many underdeveloped economies. Also, consumer markets in developed nations are becoming more aware of the real or imagined connections between companies, personalities, and news articles, as well as public events. Because of this, the brand is susceptible to sudden shifts in consumer preferences. Advertising communication is a crucial element of brand marketing for these and other reasons. Branding may help firms maintain their competitive edge when other strategies are ineffective. An effective brand creates a kind of quasi-monopoly that ensures what economists refer to as super-normal profits. Organizations may achieve uniqueness, difference, and subsequently premium pricing and repeat business via properly developed and artistically innovative communications strategies that they cannot achieve through conventional marketing or production operations alone. In a significant sense, marketing and communications go hand in hand. Consumer perceptions, which are developed via interactions with commercial material, are how a brand survives. By advertising and promotional communication, the unique positioning, segmentation, and targeting that are so difficult to acquire and maintain via other methods may be done metaphorically.

The idea that communication is essential to how customers comprehend and interact with promoted brands does not suggest that a brand is only about 'puffery' and temporary notoriety. Advertising text that is so obviously bombastic that no sane person would take it literally is referred to as puffery. It is sometimes used as a pejorative word for all forms of advertising. The majority of advertising expresses a brand's ideals and traits, but brand marketing encompasses more than this. Often, brand managers would assert that communications are like the top of an iceberg, with a much larger structure hidden under the surface. Production, personnel, training, operations, logistics, supply and material sourcing, and all other activities necessary for a branded product or service to reach a market are included in this invisible framework. The public can only see the communications component, the top of the iceberg, which is why it is so crucial. The majority of brands have both a physical and an abstract presence as enterprises with physical assets including buildings, equipment, and employees. Some companies, like Virgin, exist solely as an abstract concept that encompasses other industries.

So, brand communication and advertising shouldn't be seen as a pointless or superficial marketing effort. Success in consumer marketing, and increasingly industrial marketing, depends on it. The brand's personality or image, its values and associations, how friends and acquaintances talk about it, how it is portrayed in press articles and on television, and the memory of one's own brand-related experiences are all parts of the consumer's overall interaction with the entity that is the brand. Consumer brands include a In his explanation of how a minor German automaker was turned into an iconic mass-market class leader via advertising, Crosier references an internal BMW magazine. Since being hired in 1980, the London advertising firm WCRS has created more than 300 print ads, 40 TV commercials, and several poster campaigns. Seldom have people been shown in the creative concepts, which have instead focused on the visual appeal and technological brilliance of BMW automobiles. By creative advertising, the brand principles of "exclusivity, cutting-edge technology, and performance" have been imaginatively portrayed, creating the top automotive brand across multiple vehicle classes. In the advertising industry, it is uncommon for a client and agency relationship to last this long. The outcomes are startling. The brand is supported by real product values. The performance of the engines, the excellence of the engineering, and the enticing appearance of the automobile body are all hallmarks of BMWs. Since 1980, the brand has gained a steadfast reputation for excellence and grandeur among many individuals who have never even bought a BMW and have no knowledge of auto mechanics. WCRS's advertising has undoubtedly contributed significantly to this brand evolution. That is a good example of how Berger and Luckman define social construction. It is obvious that communication is a work where the main instrument is to influence how this abstraction is thought about and talked of.

When the concept of the brand is reduced to what customers say and think, it becomes hazy and brittle. That brands can be so durable and effective at grabbing customers' interest and igniting their passion is all the more remarkable. Because we are so used to corporate brands like Mercedes-Benz, Coca-Cola, or McDonald's holding a large position in cultural and economic life, we tend to take this dominance for granted. But, people have not always been so indifferent to the business schemes of large organizations. We must have some understanding of how communications have changed within a social environment if we are to properly comprehend their function in brand marketing. Maybe the USA at the turn of the century had a role in why we have come to take brands for granted so much.

Advertising's Contribution to the Growth of Brand Corporations

Brand marketing wasn't always received favorably, even in the States. Although there are certainly local and small-scale brands, many successful consumer brands are associated with major enterprises because they represent the demands and characteristics of mass marketing on a broad scale. Around the beginning of the century, huge businesses' actions were viewed with significant mistrust and even outright hostility in the USA. These businesses resorted to advertising companies for assistance when they wanted to build the public acceptance of their operations that they needed. The emergence of large business in the USA was assisted by advertising and communication, according to historian Roland Marchand. In American business during the turn of the century, there were several mergers and acquisitions. There were thus fewer, larger firms. The decline of the neighborhood high-street shop and the emergence of enormous, soulless corporations were lamented by many Americans. When companies expanded, many people worried that they would threaten American institutions and ideals like the family, the church, and the local community. At the presidential level, there were serious inquiries over the operations of these titans and their impact on American culture. The businessmen who founded successful organizations like AT&T, GM, GE, Ford Motors, and US Steel were well aware of the necessity to justify their actions and craft a soul for the emerging corporatism. The public perception of companies underwent a significant transition throughout the next decades. They transformed from being seen as possible dangers to American principles to being the pinnacle. It is noted that this new legitimacy went in the face of traditional economic theory, which claimed that competing enterprises are inherently incapable of transcending their own interests or those of the market. It became obvious that these corporations weren't only market slaves when they gained remarkable levels of size and power, but also had significant monopolistic power. They had to fabricate a personality in order to anthropomorphize and therefore soften their image as soulless, in addition to convincing the public of their right to participate in American society. The businesses partially handled this urgent issue with welfare capitalism and patriarchal programs to enhance the workforce through training and education. They also used large (and extravagant) architecture, such as the gothic spectacle of the Woolworth skyscraper in New York City and the enormous factories of manufacturers like the Jell-O firm and Pillsbury's, to imprint their position and might on the skyline.

Using advertising to sell the corporate gimmick

Public relations and corporate advertising were equally important in giving corporate America a soul. Their advertising firms created a steady stream of graphics and material for postcards, posters, editorials in magazines and newspapers, and subsequently for radio that portrayed the companies as upstanding citizens who appreciate honesty, community service, local pride, tradition, and morality. However, this corporate advertising played a more practical function by aiding in the development of an internal corporate identity (and a feeling of shared purpose) for thousands of workers. Advertising had a crucial role in the establishment of the marketing ideal of consumer orientation since it helped to legitimize capitalism corporatism and promote consuming to consumers as a lifestyle. By advertising, consumers were persuaded that produced goods mirrored their preferences and needs. Consumers might participate in the market process and cast a vote in favor of their own unique consumer vision by responding (or not responding) to advertising. The drama of consuming shown in advertising ignites consumers' collective sense of self-interest. It is obvious that the majority of consumer demand categories in wealthy nations

are neither basic and absolute but rather derived and relative. Advertising does not produce consumer products; rather, the social status of a product's features does. The social status of brand qualities is rare and has a high price, as advertising tells us. Advertising has played a crucial role in the formation of the concept of consumer marketing in this significant historical sense. It is possible to interpret the emphasis on the customer that marketing management textbooks promote as a continuation of the philosophy of the first American firms. Marketing literature still use the language of customer orientation despite the practical limitations of it in huge industrial firms.

The Function of Dramatic Realism and Art in Brand Promotion

In America around the turn of the century, advertising was used to promote mass consumption of the constant stream of new items being created once corporate activity had been given legal legitimacy. Ad agencies found art in this business, employing images and metaphors from ancient art and literature to create dramatic depictions of the product that were both aesthetically pleasing and explained the social advantage that the buyer may be expected to get. The "dramatic realism" advertising strategy utilized to achieve this impact. For instance, a common issue like dirt on clothing may be presented as a challenge that the ideal housewife overcomes with the aid of Daz, Omo, or another brand of detergent. An attractive figure in a provocative stance, in contrast to the brand emblem and packaging, may appear in the graphic art illustration that goes with the advertising text. Advertising recognized the need for visual stimulation and symbolic self-expression in consumers and helped to close the gap between producers and creatives. In this manner, both the items themselves and the design of American advertising were enhanced. Customers were given visually appealing advertising and a product that may reveal something about their social identities and personalities to encourage a feeling of relationship between the little customer and the large company. In the midst of a current crisis of confidence in the actions and motivations of multinational corporations, the rhetorical power and apparent popularity of marketing rhetoric (meeting consumer needs, being customer-focused) may reflect a continuing need for capitalist corporatism to claim legitimacy. While organized opposition to global capitalism may be seen in the infrequent but frequent consumer demonstrations and boycotts, advertising's effectiveness in creating the circumstances for a consumer society has been spectacular.

Advertising Can Do for Brands

While advertising has a huge collective cultural impact, it may also be a subtle but effective marketing strategy tool. Advertising is compelling because it uses values from non-marketing culture and ties those values to the products it markets. Expensive apparel, high-end vehicles, opulent vacations, and so forth all attribute social standing to items whose sole social worth is that created inside marketing culture. In turn, brands elicit an emotional reaction from customers as we marvel at the visual beauty of marketing imagery, chuckle at copywriters' humor, or live out our dreams about our own attractiveness and power vicariously by owning the proper brands. Advertising plays a significant role in the development and maintenance of the manufactured brand attributes that give certain companies their uniqueness, memorability, and most importantly, desirability to their target markets.

According to the UK IPA5, among other business goals, advertising can: protect brands from own-label growth, effect change both internally and externally to the company, increase the

effectiveness of recruitment, transform entire businesses by creating new markets for a brand, revitalize a declining brand, reinvigorate an economy, stop line extensions from cannibalizing existing sales, change behavior, influence share price, make other communications more cost-effective, and generate new revenue.

Advertising may help a wide range of commercial objectives via inventiveness and smart targeting. It is important to keep in mind that advertising is communication; it cannot, by itself, sell anything or build a successful brand. What they can do is spread certain concepts across society in order to inform customers about brand products, foster a favorable attitude toward a brand, clarify issues with the brand, and convey the company's uniqueness. As we'll see below, advertising may also help more narrowly focused marketing strategies including positioning and repositioning, market segmentation, launch and relaunch, brand awareness or rebranding, achieving corporate communication goals, and others. Advertising, however, is not only about products and services for consumers. It also affects social policies and politics. The versatility of advertising is only limited by the creativity of planners and creative professionals at advertising agencies. The following instances demonstrate the adaptability of advertising in achieving and assisting strategic marketing results.

CHAPTER 7

SEGMENTATION AND ADVERTISING STRATEGY

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Sorting and classifying customers is a crucial marketing task carried out by advertising agency research. The subsequent advertising efforts support those categories, making membership appealing to certain consumer target groups. The word "segmentation" has been widely used in marketing management literature to describe the need of segmenting customer groups for straightforward identification, monitoring (via consumer research), and targeting. Since we enthusiastically seek out advertisements and pictures that we believe fit with our sense of social identity and speak to our unique goals and dreams, consumers are often complicit. Creating a feeling of otherness toward consumer categories that are different from us is the most crucial aspect of this. The disparities between consumer categories allow for more customer discretion and freedom of choice. Casting, set, scene props, and conversation are all potent indicators of the kind of person who is intended to support a specific business in a given TV or billboard advertisement.

In advertising, it is a cliché that half of the money is lost, but no one is certain which half. Organizations benefit from segmentation because it may reduce the amount of marketing expenditure that is wasted on undesirable customer segments, giving the appearance that marketing efforts are more cost-effective. Obviously, selecting a certain sector has a possible disadvantage. There is a chance that the whole marketing expenditure, rather than just half of it, may be misdirected if the target demographic is incorrectly selected. As we've seen, brand strategists may anticipate longer-term revenue growth as a result of a firmly maintained brand identity. The brand personality may not be projected to non-consumers if targeting is overemphasized. Since that brand personality rests just as much on views of non-customers as it does of consumers, this might be a significant omission.

Using negative segmentation in advertising

One benefit of properly thought-out targeting is that it might communicate to certain customer groups that this brand does not want them. By default, it also denotes the identity of the intended group. In one instance, Saatchi & Saatchi's recruiting advertising campaign for the British Army was created particularly to reduce the volume and raise the quality of inquiries brought on by advertising. With action scenes of troops skiing and racing about in speedboats, the typical army advertisement tended to glamorize army life. Several applicants were turned down as a result of

the way the advertisement urged people to submit. In accordance with previous data, this kind of marketing needed to lead to around 100,000 inquiries before 15,000 more troops would enroll. The pool of possible recruits was reduced due to demographic changes.

A variety of problem-solving situations were featured in an integrated campaign on TV, print, posters, and radio. In one instance, troops were using a stretcher to transfer an injured comrade. In a ravine, they arrived. If they could find out how to cross the ravine, the voice-over questioned the audience. If a viewer thought they could address the issue, they might call the recruiting line at the number provided. Across the media, the slogan "Be the Best" was employed. The campaign blended a direct response element with an execution that engaged the audience in conversation. Fewer, higher-quality candidates were the outcome. The ratio of inquiries to enlistments almost decreased in half, from 6.7:1 to 3.4:1, resulting in significantly more cost-effective advertising and recruiting. In response to the demands of segmentation, advertising that increase viewer participation by including them in a problem-solving or other job have generally been more prevalent in recent years. A UK integrated campaign for Frizzell auto insurance is another illustration of the segmentation advertising technique. The firm has some of the insurance industry's longest-tenured clients. It sought to draw more of the low-risk drivers—civil workers, teachers, and other members of the public sector—whom it specialized in covering. Early in the 1990s, cheaper competitors gained an increasing part of the market by lowering their prices. Outside its base of devoted clients, Frizzell has very little market recognition (just 16%). It sought to deliberately deter high-risk drivers and consumers driven only by cost in order to increase the amount of the proper sort of business. Due to its stance as a little more costly insurance for loyal, cautious, and risk-averse drivers, the insurer eschewed the direct-response marketing approach used by its competitors. A TV ad was created by their agency (BMP DDB) based on actual case studies of devoted clients. This turned out to be boring for non-targets yet entertaining for the intended target audience. A 1960s London imitation of pictures and music was used in one advertisement. There was black-and-white film footage of Beatles concerts, brief newspaper headlines referencing significant historical events, and video of hirsute, slender guys having a good time in their first automobile that was edited to appear like a black-and-white home movie. The advertisement was meant to be endearing to the no longer slender or hirsute drivers who were now sturdy citizens over the age of 50. It had a very antiquated yet nostalgic air. The advertisement only said that Frizzell insurance was dependable in an emergency, like an old friend. Also, the sub-text segregated the target demographic in a clear and useful manner. A national equestrian competition sponsored by Frizzell and imaginative executions in commercial radio and the national press helped to expand the campaign. In the first year, knowledge of Frizzell rose by 200 percent nationwide. The expected annual return on advertising spend is 24.9%.

The Frizzell campaign uses the marketing concept of segmentation to establish the brand's intended positioning. The British Army aimed to convey to viewers (and potential recruits) in the above example that it was looking for individuals with problem-solving skills as well as character traits of resourcefulness and initiative. It did not want to be seen as a subsidized outdoor-activities group for disgruntled explorers. The placement of the British Army brand was crucial in drawing applicants of the right caliber. In a similar manner, Frizzell Insurance employed a creative execution to segment customers based on age, attaining the desired positioning. For its work on a significant launch campaign for South Korean automaker Daewoo, the firm Duckworth Finn Grubb Waters received an IPA effectiveness award in 1996. Daewoo

reached its goal of 1% of the UK market share inside three years with more than two years to spare despite having no dealer network, average vehicles, and no brand recognition at all. The agency said that it had taken competitors like Hyundai 12 years to get a market share that was not even close to 1%. The satirical strapline "That'll be the Daewoo" was used in the TV ad to expose flaws in the warranties and after-sales care of competing automakers. In addition, the TV advertisements stressed the straightforward Daewoo service, which was backed up by newspaper advertising and other incentives. The debut of a new vehicle brand was the most successful one too far.

Advertising and Non-Profit Marketing

Advertising is not just used by consumer marketing. In the case of socially significant causes and non-profit groups like charities, care organizations, and political parties, advertising has been widely used. In the UK, DDB London has taken part in several non-profit initiatives as well as political advertising. Because of this, it has gained the moniker "Labour's ad agency" in UK media. Many of the efforts that convinced British voters to give the Labour Party a decisive victory in two consecutive general elections were funded by it (so far, writing in 2004). The agency is also proud of its socially conscious advertising, and it has documented many of these campaigns in a hardcover book⁸ (along with a remark from Tony Blair, the British Prime Minister, saying "The examples of work... in this book illustrate how advertising could contribute to social change"). The charities War on Want and Amnesty International, a number of unions (such as the National Union of Teachers and Unison, the public-sector workers' union), local governments, and the Labour Party itself are among the organization's clients. The book investigates a shift in the political left's thinking that has had a considerable impact on current British politics. Historically, organizations that supported social welfare objectives, including the Labour Party and trade unions, were hostile to advertising because they saw it as a sell-out to capitalism. As a consequence, these organizations struggled to successfully market themselves. Eventually, a shift in perspective occurred, which was timed to the Labour Party's electoral comeback.

The Greater London Council campaign in 1984 was one of the most major efforts to alter the attitudes of left-wing organizations and advocacy groups regarding advertising. This protest against the Tory campaign's plan to dissolve the GLC was sponsored by the then-London council. One billboard showed a close-up of the face of Ken Livingstone, the GLC's then-leader, looking straight at the spectator from the poster. "If you want me out, you should have the right to vote me out," read the campaign slogan. The GLC was officially dismantled after the campaign failed to influence changes in government policy (although Ken Livingstone later became elected mayor of London). Regardless of the result, the campaign's influence was noticed. Recently, the research, planning, and creative strategies of brand advertising have been embraced by the political arena, public policy, as well as the charitable and non-profit sectors.

Positioning and Consumer Benefit

The marketing word "positioning," which was first used in Chapter 1, has a number of diverse meanings. In most cases, it alludes to the ethereal psychological qualities and connections that a brand may arouse in customers. It may also relate to more obvious aspects of a brand that purport to set it apart from competitors, such as the logo, packaging color, frequency of usage, and any other feature. Positioning is often connected to the benefit—tangible or intangible—that the

maker wants to associate with brand usage. For instance, the iconic strapline "Take a break - eat a Kit Kat" has long promoted the chocolate "countline" Kit Kat as a reward for putting in a lot of effort. Contrarily, competing count line goods like Bounty bars and Cadbury's Flake are promoted as sensual diversions rather than prizes for achievement.

An understanding of positioning and marketing

The core idea behind marketing is to position a brand in terms of an abstract customer advantage. Of all, marketing as a commercial activity cannot simultaneously meet customer wants and be completely new. Although meeting customer requirements must be reactive, innovation demands leadership. Marketing resolves this paradox by focusing on the benefit rather than the observable characteristics of the brand. Consumer advantages are often suggested primarily via advertising. In this way, marketing may materialize the concept of customer orientation symbolically via advertising. When more customers requested cup holders, automakers began installing them in more vehicles. Contrarily, the Sony Walkman was a technological advancement that at first drew unfavorable responses from consumer research because people could not picture the advantage. They had nothing to compare it to since they had never seen anything like it. When the Walkman was advertised, people discovered for themselves that it provided a solution to the issue of boredom on walks or lengthy commutes. The Walkman's creator and CEO, Akio Morita, may have used an advertising campaign to inform customers of the Walkman's advantages if he had access to a big advertising budget. He had an established retail distribution network, so it made logical to just put the Walkman on the shelf and let customers decide for themselves what it had to offer.

Placement and Use Situations

Positioning may also relate to the situations in which a brand should be used. For instance, using advertising to let customers know that a brand may be utilized differently or by different individuals from what was previously the standard. The slogan "A Mars a Day Helps You Work, Relax, and Play" was used in advertisements for the chocolate bar for many years. This was in line with the brand's marketing as a delectable snack that provided energy for a busy life. It was advertised as a lonely delight rather than a sociable one, like many advertisements for chocolate snacks. A recent advertising effort repositioned the brand's somewhat antiquated image for a younger and more group-oriented customer by depicting a group of upbeat young people enthusiastically munching on Mars Bars while dragging a broken-down automobile to a garage. Consuming a Mars Bar was now positioned as a social activity, metaphorically indicating group affiliation. An advertisement campaign for the morning food Kellogg's Cornflakes included images of consumers eating the cereal in settings other than breakfast. One user utilized the product as a TV meal, while another had a romantic late-night bowl with their significant other. By demonstrating that you can eat cornflakes whenever you want, the intention was to boost sales to current customers.

Advertising and Repositioning Strategies

The consumer advantage that may be anticipated from brand usage is signaled through advertising. The marketing legend is rife with tales of how consumers benefit: In contrast to Revlon, which sells hope rather than beauty, Black & Decker sells holes rather than drills. One of the most important aspects of brand marketing is positioning, which is connected to a customer advantage and subtly conveyed in advertising. Advertising may be used to convey

positioning as well as a new placement that replaces the previous one. Via an advertising campaign and new packaging, the baby decongestant/cough medicine Karvol was rebranded and repositioned in the UK. Qualitative consumer study revealed that parents valued their own nighttime sleep more than the cough of their kid. They were aware that although coughs were unpleasant for the infant, they were just mild, transient illnesses. The actual issue was that a child's cough may keep a parent up all night long, which would lead to chronic weariness and worry. Karvol was reintroduced to the market as a sleep aid for parents. In the late 1990s, the Automobile Association (AA), a driving association in the UK, was considered to be a little dated. A new campaign by the advertising firm Howell Henry Chaldecott Lury, which controversially positioned it as the "Fourth Emergency Service," helped to improve its out-of-date reputation and poor consumer awareness levels. The coastal lifeboat service is really the fourth emergency service, after the police, fire, and ambulance services, as the British are aware. The AA is by no means an emergency service. According to some qualitative study, drivers had reportedly claimed that the AA was similar to a fourth emergency service in that it was available to assist stranded drivers. This suggestion was supposedly mirrored in the advertising campaign. The subject was an emergency service with all of its dependability and security connotations. Also, it established the AA as the leading Automobile Association, edging out the similarly venerable Royal Automobile Club and several other more recent competitors.

The advertisement, which showed stranded motorists being rescued by a friendly AA member on gloomy and ominous highways, attracted a lot of media attention. The imaginative concept played on the driver's worry that a vehicle failure would leave him or her unprotected and alone in an unfamiliar setting. The AA member was portrayed as the hero who saved the day.

Strategic Brand Communication via Advertising

Because there are so many marketing goals that may be supported by advertising communication, there aren't many universal rules that can be used in all circumstances. Using do-lists and model clichés in marketing copy runs the danger of omitting the unique value of advertising and promotional communication. It may provide specialized answers to contextualized marketing problems. Its significance could be lost if it is seen as a technical subject. Seeing real-world instances of how properly planned advertising has backed up marketing goals using a range of strategies created to match the unique challenges the brand was experiencing at the time may be quite illuminating. So, these few instances have provided some insight into the adaptability of advertising in assisting different marketing objectives. In each case, the advertising firm adopted a strategic stance and determined a crucial communication issue that needed to be resolved in order to assist and support the brand marketing goals. The major issue was often founded on a truth or insight that gave the customer and the brand a shared understanding. The majority of non-specialists claim that advertising strives to sell products; others who are more familiar with marketing jargon may claim that it aims to increase brand recognition. These examples demonstrate that it is not straightforward to inquire what advertising accomplishes. Advertising that has been well planned and executed can be both a subtle and effective tool for executing a marketing strategy and a blunderbuss for generating awareness. Throughout the book, we will revisit the issues of what advertising does and how it functions. For the time being, we recommend that marketing communications issues may be addressed in a variety of ways using advertising and promotion. How advertising function does suggests that there is just one possible method for it to work. The goals of the campaigns for

Orange, the British Labour Party, Amnesty International, Ford Ka, this same British Army, Frizzell motor insurance, and the others are obviously so distinct from one another that they call for various methods of consumer interaction.

Brand Communication and Advertising Effect

In order to monitor each of the campaigns' results, awareness, memory, and other factors were examined. While knowledge and memory were somewhat important for the advertisements' success, they weren't enough on their own. Customers have to interact with and react to the commercials' message in order for these campaigns to be successful. In contrast to caring about an advertisement enough to engage with and respond to its meaning, such as by trying to solve the problem in the British Army advertisements or grinning at one's own lost youth in the Frizzell advertisements, the reasons for being aware of a brand or remembering a specific advertisement may be very different. The examples of advertising campaigns included here and throughout the book aim to provide more than just an understanding of how advertisements are created. Also, they are meant to demonstrate that effective advertising may be produced while capturing the intricacy of human communication. We have already looked at the nature of advertising and spoken about how it appropriates cultural meaning in order to speak to the emotions and values of its target audience. We've discussed its historical progression and mentioned how it plays a part in marketing strategy. The structure of the advertising industry and how advertising firms carry out their duties. By doing this, we can see why advertising has such a strong impact on consumers' imaginations.

Americans for the Arts in Advertising

The US advertising industry's trade body, the American Advertising Association (AAF), came up with a marketing strategy to promote the advantages of advertising. It paid for a survey of US corporations, and more than 800 senior executives responded. The results showed that a large majority of respondents thought advertising helped build brands, contributed to the overall financial growth and stability of the company, maintained share values, and increased sales and market share. Results were mixed, however; only a small portion of respondents thought that advertising will become more significant in the future and that their company should increase its spending on it. The AAF made the decision to create a campaign that encouraged top executives with clout to use advertising as a tool for marketing. The firm Carmichael Lynch came up with the strapline, "Advertising. The way great companies become great brands," to sum up their marketing effort. There was a requirement for a creative strategy that succinctly and effectively demonstrated how impossible advertising would be for the most well-known businesses in the world. In convincing skeptic executives of the importance of advertising, the AAF hoped to assist the advertising industry. The original strategy chosen had never been tested before. Leading companies including Coca-Cola, Intel, Budweiser, Energizer, Sunkist, and Altoids were convinced by the AAF to enable the campaign to use their trademarks and creative executions. Using imaginative implementations based on Coca-Cola and Intel advertisements, the press campaign was carried over to television. The Coca-Cola Corporation has never previously permitted the use of its distinctive bottle and emblem for any reason, and other brand logos were also modified for the campaign. The AAF was given permission by Intel, the first semiconductor company to successfully develop a strong brand identity for their products, to adapt their well-known visual identity in yet another eye-catching creative execution. The cleverness and striking

visual impact of the campaign brought to light the effectiveness of advertising in building brands. The campaign had a beneficial effect and received much editorial attention in the media.

The Business of Advertising and Promotion

The scenario takes place at a period of fast client-driven change in the structure and operation of promotional communication. The various functions in common agency account teams are looked at. It is highlighted how these positions contribute to the creation and planning of communications. Conflict, creativity, and the significance of account planning in the formation of innovative ideas are some of the specific problems that are discussed.

The Professional Disciplines of Marketing Communication and Advertising Agencies

The typical, full-service agency will serve as the starting point for this chapter's description of the marketing communications industry. Yet, it should be highlighted that customers and structural changes in the sector are putting growing pressure on agencies to adapt how they are set up and the spectrum of expertise they provide. Since customers are demanding integrated solutions and media agencies are gaining more influence and relevance, the specialized, above-the-line advertising agency may be on the decrease. The somewhat dark perception of the advertising industry has been influenced by films and novels. It is probably true to claim that advertising does not have the same level of professional esteem as, say, politics, or even the fields of medicine or architecture. Nonetheless, a certain amount of glamour is also associated with working in marketing and advertising communication.

As a result of the high value of employment in the field, competition for graduate trainee places in agencies is fierce. Caricaturists are drawn to advertising because it is challenging to define and because its professional activities are not well-known. It is a service, but it is also more than that; it is nearly, but not quite, a subset of entertainment. It has its own industrial sector. It is a business, yet it is different from other companies in certain ways. In the last ten years, academics and consultants have often discussed the integration of marketing communications (Schultz et al., 1993), but the communication management sector is still mostly structured along specialized functional lines. There are agencies that specialize in below-the-line sales promotions, word-of-mouth and viral marketing communications, direct and database marketing, public relations, consumer and market research, industrial or business-to-business advertising, new product development, sponsorship, merchandising, and strategic brand planning (including those dedicated solely to this field). Any or all of the aforementioned tasks may be included in the services that the remaining full-service advertising companies provide to customers. While their core area of competence is in advertising, they may hire specialized talent from other marketing communications fields to assist in the execution of an integrated through-the-line campaign since their strategic view includes communications as a whole. In reality, agencies have seen a rise in client demands for communications solutions throughout media, as opposed to only advertising, and as a result, they have developed a more lateralized approach of thinking about client issues. Together with their primary advertising skills, several have established in-house experience in other communications areas.

The Development of Ad Agencies

Understanding advertising agencies' operations in the context of their historical development is beneficial. The first advertising companies were just space brokers, purchasing newspaper ads on

customers' behalf. They expanded their operations gradually to serve more customers and enhance the worth of their company. In order to improve on text-only advertising, they offered to have artists create illustrations for customers. They developed skills in graphic design, photography, and print technology. Several people gained competence in media planning, screenplay writing, radio production, and subsequently, film production, as broadcast media evolved. Several agencies discovered that particular sorts of company, such as retail advertising in the local newspaper or sales promotion, attracted them because of their location. Under these situations, a large number of local agencies became experts in various fields of activity. Several bigger agencies have attempted to create in-house competence as new communication technologies have developed in areas like interactive television, internet marketing, interactive websites, and even mobile telephony-based communication solutions like text messaging. They have, however, often discovered that it is difficult to retain specialized competence in such rapidly evolving fields and, in many instances, have instead grown to rely on a network of independent professionals that the agencies may turn to for assistance when necessary.

Advertising Agencies as Marketing Experts

Ad agencies acquired even another dimension as a result of the breadth of endeavors they undertook and the depth of knowledge their team amassed across a range of fields and industries. Agencies had to comprehend both the companies of their many customers as well as consumers in a variety of marketplaces. They had a different understanding of marketing than industrial groups did because they were not constrained by the same practical considerations. They had a unique knowledge of the potent function that communication might play in piqueing customers' attention. As a result, they were in a unique position to provide customers with strategic guidance on a variety of business-related topics, including general company strategy, product development, brand planning and communication, potential new markets to join, market segmentation challenges, and so on. Throughout time, the significance of this planning function, which provides customers with strategic thinking on a range of themes, has increased. In addition to adding value to the work of advertising agencies, it has grown into a separate consulting sector, operating beyond the purview of the advertising and marketing disciplines.

Media and Advertising Agencies

The job of media planning is well covered. We must make a few basic notes in this case. Modern agencies provide production expertise and occasionally strategic communication concepts. Also, they often have media knowledge and a say in how commercials will be targeted at certain customers via particular media channels. In reality, media purchasing is becoming a specialized task managed independently from the agency. Working with advertising agencies is advantageous for media owners because they provide the creative skills and ad production standards that are consistent with the standards and values of press publications, TV programs, and other media. The wording that contains the advertisement is integral to it. Even the medium's market placement may be strengthened and improved by advertising. For instance, advertisements in glossy magazines typically resemble fashion images, while advertisements in newspapers often coordinate with the font, layout, color scheme, and subjects of the publication.

Media purchasing has mostly separated itself from creative services and evolved into a distinct industry. A small number of businesses provide media purchasing services in several nations. Selling advertising space to a select few customers rather than tens of thousands of individual

customers may be more convenient for media owners. Yet, because of lateral mergers across communications organizations, marketers may have to deal with monopoly suppliers for a certain medium, which puts them in a worse negotiating position. For instance, in the UK, licenses to provide local radio or television services are offered on a very restricted basis, leaving local marketers with often only one vendor to choose from. Advertisers contend that this keeps the price of certain forms of advertising media unnecessarily high.

What an Advertising Agency Is Like Work

The world of advertising and marketing companies is a little opaque. In capitalist economies, they are very important (and often undervalued). They generate work that is often stunning and astonishing, and some of the smartest and most highly educated individuals are drawn to work there. It's hard to describe just how the swarm of activity that is an advertising firm produces this work. The advertising firm is still a mysterious place. Few scholars have explored this field; even dedicated and highly talented advertising professionals struggle to articulate their job. Given the uncertainty and conflict that often surround the process of managing and delivering output, human organizations often produce surprise outcomes. Due to the cryptic nature of advertising agencies, a description of job responsibilities and operational methods may come out as superficial. A TV set's parts list is in no way a description of how it operates. Despite the fact that there is a lot of flexibility and unpredictability in the processes, this chapter covers these responsibilities and procedures. This is how a creative company operates. The great intelligence and professionalism of those in the advertising industry may be regarded as reflecting in the chaotic appearance of agency life. Other customers have a different perspective and think of communications agency as being badly run, unprofessional businesses that need strict supervision. The account that follows is structured as closely as possible around the order of tasks that agencies must complete while obtaining and carrying out business. So, the first stage will be to consider the agency's character as a company brand and how this can affect its business pitching.

Agency Brands

It may seem contradictory given the breadth, notoriety, and economic significance of what advertising agencies do that most people outside the marketing and communications industries have no idea who most of these companies are. In general, advertising firms do not promote themselves. Some of the most recognizable agency brands in the world do have prominent corporate presences, but most of them are not nearly as well-known to the general public as their client brands. This is partially due to client companies' need for the general public to be ignorant of the creative executions' expert middlemen, who give luster to the brand. As good advertising must always be about the client, not the agency, agencies have had to learn to be subtle about their skills. Delivering success to customers is the key to agency success. Their operation in what is basically a business-to-business environment, where work is obtained by word-of-mouth, connections, and reputation within a limited network of communications professionals, is another factor contributing to their shady image in the business world. Despite having a rather closed culture, agencies do have a little self-promotional interest. They have a better chance of being asked to pitch for new business if they can improve their reputation in the sector. To do this, agencies submit case studies of their work in an effort to win industry awards (and publish them in bound volumes), promote their history and achievements in coffee-table books, and create copies of their advertisements for video "reels," CD-Roms, and other media. Several

advertising companies embrace certain creative approaches or development methods, then market their skills to customers as a way to stand out from the competition. 3 Regular social gatherings are a crucial component of the industry-wide networking that take place at award ceremonies, campaign launches, yearly reviews, and other events. Awards ceremonies and other events foster a feeling of exclusivity and specialness that is crucial to the advertising profession in order to make up for the lack of widespread acknowledgment for the competence and success of advertising. This propensity for advertising experts to give each other awards seems significant for the business from a sociological perspective, and it also shows a self-referential exclusivity.

PR for advertising is poor

Advertising and promotion agencies have mostly failed to develop a better public knowledge of what they do outside of their own sector, despite the dazzling prizes⁴ and industry awards that are so much a fixture of the advertising profession. There are surprisingly few programs to encourage greater knowledge of advertising in schools, colleges, and other settings, given the extent of public and scholarly interest. It is a well-known fact among academic researchers that it is difficult to contact organizations to get information and conduct interviews. The industry is surrounded by a haze of ignorance due to this apparent lack of interest in the outside world. This might be advantageous in certain ways since advertising skeptics can't successfully combat an adversary they can't see or comprehend. The AAF was required to create the first-ever coordinated advertising campaign for advertising because, on the other hand, the advertising industry generally suffers from poor public relations, which leaves the skills of its employees frequently underappreciated and the contribution of advertising to successful business itself poorly understood.

Agency branding and the business pitch

Several of the agency branding that are shown have global affiliate agencies. The top UK agencies in 2002 by billings, or rated by the total amount of business the agencies had that year, were included in a table released in 2003 by the UK trade journal Campaign. In all, there are more than 700 advertising agencies in the UK, many of which are big ones and subsidiaries of larger multinational organizations.

A brand presence in the sector might be beneficial since agencies are encouraged to pitch for business based on reputation and relationships. Choosing agencies will attempt to convince the client that they are a legitimate and competent company during an invited credentials presentation, according to Pickton and Broderick (2000). Here, successful account histories and the top personnel's reputations are both crucial. Better still if the agency already has a strong brand name. The client has to be reassured that the agency can provide specialized skills that it cannot give for itself despite having its own advertising department and public relations office. The client then sends a client brief outlining the tasks or goals they want to accomplish to the agencies they think are qualified to compete for the contract. It includes whatever background data the customer deems necessary for the job, such as the brand name and description of the product, the firm, the target market and segmentation strategy, the pricing, the method of distribution, and, most significantly, the budget. The chosen agencies review the brief, choose a potential solution for the client's issue, and then offer their suggestions in a sales presentation.

The conclusion of the presentation may just as easily be that a new or small agency wins the business rather than the enormous global agency group since advertising is a talent-based industry. The kind of agency used may also depend on the nature of the brief. In cases when a client needs a comprehensive strategic communications solution, a bigger full-service firm is more likely to be selected. Some customers may choose a smaller firm because they are more interested in receiving assistance with specialized tasks like media strategy, production, or creative. For instance, a customer who wants to promote a brand launch across international borders could have greater faith in an agency firm that has experience working abroad. Advertising companies often pitch clients for new business. The presentation's effect is everything; looks matter, and social grace and presentational elegance are highlighted. While it is uncommon for creative personnel to participate in the actual pitch, the agency will be evaluated on the pitch's professionalism, strategic planning, and creative flare. Account managers and account planners are in charge of making sure that their pitch presentation is expert and competent so that the client has the greatest possible impression of the creative work and strategic thinking. The account representative who presented the work may be blamed by creative employees of not trying hard enough or of failing to do credit to the quality of the job if the customer does not like it. In rare instances, agencies may work for two or three weeks on a pitch before learning that another firm won the client. The agency may bill the client for the time they spend on the pitch, but in the end, they conduct this work in the hopes of landing the client rather than with any realistic prospect of making money from the pitch itself. Misuse of the pitching system is possible. Clients often ask many firms to submit proposals in response to a brief before selecting none of them and doing the task themselves. Obviously, this gives rise to the conclusion that the customer only desired free consulting. This leads to a great deal of resentment and/or legal action, although it happens seldom. If the pitch goes well, the client's advertising account, or "the account," will be granted to the agency.

CHAPTER 8

ACCOUNT TEAM ROLES

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The foundation of the advertising creation process is a group of workers known as account teams. The jobs in the account team represent several, sometimes overlapping areas of responsibility. The three main responsibilities of an account team are account management, planning/research, and creativity.

Supporting Roles

While essential to successful advertising campaigns, media planning and purchase are increasingly performed outside of the agency account team. In Chapter 6, this position and its duties are covered in further depth. The media planner must make sure the campaign is successful by getting the promotion in front of the greatest number of customers within the budget allotted. Also, he or she must make an effort to make sure that the media outlets choose have an effect that is acceptable for the brand and its target demographic. Traffic is tasked with allocating work, keeping track of development, and making ensuring that tasks are coordinated in time for deadlines. The traffic controller also makes sure that there is a paper trail documenting the ongoing development of all the project's component pieces. It will be the traffic controller's responsibility to track progress and follow up with the staff members accountable in order to meet deadlines if, for instance, the production of a TV ad requires that a script, artwork, and research brief be completed before the production company can be given the go-ahead. Several agencies have employees who work on production tasks rather than the account team directly. It may be quite helpful for agencies to have in-house personnel with knowledge in graphic design and computer-aided art production, animation and animatronics, website design, and other production operations.

The Account Supervisor

The account manager, sometimes known as an account executive, account director, or simply "account man" regardless of gender, will be the client's initial point of contact if an agency is hired by a client. The account manager serves as the team's business manager for the accounts it manages. In order to make sure that the campaign is planned, created, and executed on time, according to brief, and within budget, he or she is in charge of serving as a liaison between the client and the other account team members. The account manager is often mistaken for the businessman or, less politely, for "the suit" (Hackley, 2001). In order to make sure that the job brings in money for the organization, he or she must oversee the numerous personalities and

responsibilities. Thus, he or she needs interpersonal communication, project management, planning, and coordination abilities. Account managers often possess a solid understanding of the whole advertising development process. Rarely, an account manager at DDB London (back when it was still BMP DDB) actually produced a television commercial. It turned out that his was deemed the greatest of all the original suggestions made during a planning discussion. Nonetheless, the account representative will often delegate the creative work to the experts. The account manager often has a deeper relationship with the customer than anybody else in the company. He or she will typically be in charge of customer interface in most organizations, and daily client contact is possible. As the account manager develops a good understanding of what the client wants and would accept, he or she is subsequently seen as the client's voice in the agency. When the creative team wants the account manager to make a compelling case for a creative execution that the client won't want to accept, this might create conflicts of interest. Account managers may sometimes acknowledge that there are instances when they do not advocate for an idea as vehemently as they might simply because they are aware that it is not what the customer wants.

Account managers' precise duties throughout the creative creation of advertising differ depending on the agency and the client. They will often take the initiative in analyzing the original customer brief and creating and delivering the pitch for business. After the account has been secured, different planning and progress meetings will be called to discuss and decide on a strategy. They will talk through, investigate, and produce the creative brief either by themselves or with the account planner. Account managers, not account planners, commission consumer and advertising research at many firms, then analyze the results at different stages of the production of creative advertising. The onus of making sure an account is initially gained and then kept for as long as feasible ultimately rests on the account manager. The account manager will often be in charge of evaluating the campaign's success in relation to the goals that were established, together with the account planner (see below).

Imaginative Teams

Advertising firms create and market ideas, and the standard by which they are judged as an agency is the quality of their creative work. This output is the work of the creative team, which in many firms is divided into two-person teams. One creative individual may focus on words (copywriting, scriptwriting, music jingles), while another may deal with pictures and work on projects like storyboard visualizations for TV advertising, press ad layouts, poster design, typography, etc. These positions are sometimes referred to as "art director" and "copywriter," respectively. In American agencies, it has been customary to refer to the creator of any creative contribution as the "copywriter," with the assumption being that a copywriter without visualization (that is, drawing) abilities would only provide instructions to a graphic designer to translate their ideas into visual form. A creative team will often contain two individuals with interchangeable talents. Creative people sometimes like working alone. At many agencies, account management and the creative teams work independently of one another. At the agency, they often inhabit their own sub-cultural zone. As the value of their ideas is determined by other, non-creative individuals, creative personnel often feel disempowered by the advertising creation process. But, artists who get recognition for their work via prizes may easily develop a celebrity status that gives them (and their agency) significant respect. Star creatives may sometimes take over an agency. Normally, creative talent is not hired to work on an account until the basic

consumer and market research as well as the strategic planning have been completed. They are then given a brief and asked to provide imaginative implementations that meet the specifications of the brief. This brief is a crucial document that should motivate and excite the creative team about the potential for an account while also giving those guidelines to operate within that are derived from the analysis and strategic consideration that went into creating the advertising plan. This should guarantee that the client's targeted marketing goals will be supported by the creative execution.

The account manager presents the client with the creative work once it has been authorized internally by the agency team (often by the internal director of creativity). The work will be created and made available for public consumption if the customer approves and says it meets the requirements outlined in the brief. Agency environments are favored for creative employees. They must possess the discipline to come up with ideas on time, even from scratch. The duty of the creative professional demands both experience and resilience, the former of which is important in order to recognize what will work as an execution in diverse media, even if younger creative employees are often quite excellent at concepts. Strong craft skills, a working understanding of many media and their characteristics, as well as an intuitive feeling of the joy that consumption produces, are necessary for creative work. In the words of one seasoned creative, "of every 10 ideas, only one will be built," creative staff members need to be resilient. The bulk of the ideas that creative workers come up with will be rejected as inappropriate for a wide range of reasons, regardless of whether the ideas are excellent or not. The finest creative employees should also have a solid grasp of marketing so they can comprehend how their work will affect customers in a broader context.

Account Management

In the past, marketing and advertising firms have been arranged hierarchically, with the account manager in charge of the account team. Nonetheless, the account planner may work directly with clients in certain UK agencies and has similar standing as the account manager. At JWT and BMP in London, the account planning position was first created in the 1960s (now DDB London). The account planner was tasked with using research to produce consumer insights and with making sure that these insights were included at every level of the production of creative advertising. The account planner's job has expanded with the emergence of brand marketing from its original conception as the agency's consumer voice. These days, he or she is often seen as the brand custodian in responsibility of making sure that the brand's essential values and personality are maintained across all related marketing communications. Account planners are often believed to possess a broad variety of analytical, linguistic, and advocacy abilities that allow them to communicate the strategic thinking for brands that supports the long-term maintenance and growth of the brand vision. Before the creation of the account planning function, account managers would use the services of a researcher who often had no managerial responsibilities to get the consumer and market research they need. The account manager would commission, analyse, and assess consumer and advertising research before deciding if the results were pertinent to the production of creative advertising. At many advertising businesses, the classic structure still exists where the account manager is the unquestioned head. From almost 40 years ago, the UK and American advertising industries have generally, if not uniformly, embraced the account planning position and its consequences for agency hierarchy. Nonetheless, there is still a lot of misunderstanding and disagreement about what it comprises and how it

might further the evolution of advertising. Account planning is a concept and function that certain agencies encourage and extol. Some of these agencies are virtually fervent believers in the importance of account planning and the advantages it provides for the agency. The account planner is a marketing and market research professional. He or she is a full member of the account team with management rank and is accountable for all research associated with an account. The account planner will write the creative brief at many agencies. Account managers may often have a more formal business degree, such as an MBA, while planning employees may frequently have a social science educational background due to the conceptual and analytical abilities connected with this function. Planners carry out and analyze qualitative and quantitative research that informs the creation of advertising's creative strategy. Together with designing the account, pretesting creative executions, and monitoring the advertising's performance once the campaign has begun, they are also in charge of doing market research and competition analysis.

Difficulties of the Account Planning Role

Three issues have plagued account planning consistently, which is sad since, in the words of one account planner, they regard their own position as assisting creatives and improving the work. One is the opposition to research that many creative employees have. There was less danger when the researcher was a menial backroom worker, but when research is handled by the account planner, it gains the position of management. Creative staff members believe that comparing their work to research results misses the core of what makes advertising appealing to consumers, and they see the account planner as an easy target for their frustration. Account planners may find themselves at war not just with creative personnel but also with account managers who believe their standing is being threatened. Account planners do a lot of the responsibilities that the account manager used to handle alone, including choosing what research to perform, communicating with the client, and preparing the creative brief. A three-way power struggle often occurs in agencies that use the account planning philosophy because creatives and account managers, who are at ease with their mutual loathing, find a common enemy in account planners. Account planners have a credibility issue in the business as a whole, as if these issues weren't enough. Those agencies who uphold the account planning ethos are certain of its positive worth, just as those that do not vigorously defend the opposite. Account planners are subject to the criticism that they find it difficult to explain the specific craft skills that they bring to the process of developing advertisements. Several have advanced degrees and are highly qualified researchers. Others are not, but they have gained access to the position due to their skill with words and ideas and sense of social curiosity. Account planners may wrongly get the impression that they lack any special talents that would support their standing and influence on account teams, despite the fact that creative employees have creative skills and account managers have business skills.

Account planners need tact and sensitivity in order to do their duties due to these challenges. They must be sensitive to the attitudes, propensities, and preferences of customers as researchers and be able to deduce this from properly acquired qualitative and quantitative research data.

Customers and the Agency

The customer is essentially the account team's unseen member. The client brief reflects the client's objectives and preferences (see p. 86). Very often, the agency must put a lot of effort into client briefs since the client may not have a very obvious reason for communicating. In order to

properly comprehend the nature of the client's company, markets, and brands, it is often the responsibility of the agencies to do research on the client brief. Agencies often want to do their own research on the client brief, even when the customer is well-prepared. Communication specialists sometimes find marketing lingo in client briefs to be confusing and opaque. Marketing management tasks are often segregated by marketing directors. As a result, factors including price strategy, product design, distribution, and advertising are thought of independently without consideration of one another.

Advertising experts, however, benefit from a more detached viewpoint on the marketing procedure and are aware of the interdependence of the marketing management and strategy components. The strategic importance of a brand's name, pricing, product design, packaging, distribution, and other factors are all equal since each has a significant impact on the brand's messages. Advertising that can convey a cohesive brand strategy that makes sense to the proper customers has a far better chance of succeeding than advertising that tries to utilize creativity to make up for a poorly thought-out marketing plan. The agency will be able to develop a cogent and effective campaign if the account manager can serve as a consulting partner to a client and obtain in-depth understanding of the marketing function. Advertising is universally seen by agencies as the solution to all marketing issues.

If a client is alarmed by declining sales and allocates a sizable advertising budget to address the issue, the commissioned agency should acknowledge that advertising may not be the solution to the client's problem if, for example, subpar customer service, problematic distribution, or subpar product design are the root of the client's problems. Account managers naturally feel pressure not to turn away business, but it is prudent to advise the client rather than risk the embarrassment of a failing campaign if a campaign cannot succeed because it targets the incorrect issue. Yet, customers must be treated delicately. Some people won't admit they were mistaken about the nature of their own firm, and they won't be shielded from their foolishness. For client companies, choosing an advertising budget and agency is a highly political issue. Moreover, as we learned in Chapter 3, advertising may help achieve a wide range of business, marketing, and communication goals. Account managers need sharp management skills since client interactions are a touchy subject for agencies. Even if the client organization has other underlying issues, in the majority of situations a solution may be achieved so that the money of the client is used effectively.

The senior board-level account director is going to be in charge of choosing whether to accept a client brief, together with other agency heads. If, for instance, the agency's research indicates that communication is not the client's issue, there may be justifications for denying it at the client brief stage. The agency will likely need to determine if a new customer will fit with current clients. When, for example, serving two customers that are competitors in the same market, agencies need to make sure that they are not vulnerable to conflicts of interest. Also, agencies must determine if a client is acceptable for moral or political grounds. In certain agencies, the client brief could be converted into a communications brief. This is the point at which the client brief's cold marketing language is changed into a more figuratively colorful document that attempts to capture the emotionality of the client's brand and its interaction with customers. The following step is to develop an advertising campaign, if the agency heads grant the account manager the all-clear for an account.

The Creative Advertising Development Process

Every advertising firm has a unique growth process, which varies in depth. Although these distinctions are significant, each agency must carry out essentially the same tasks. The key components of the procedure are outlined in the necessary generic but typical manner that follows. The majority of organizations do their planning via long meetings. All significant stakeholders, including the client, creative, and board-level account management, will be heard from from the earliest meetings (often referred to as "plans board" sessions) to the strategy development meetings. These sessions are crucial to the creation of advertising; promotional programs grow via a process of discussion and disagreement. While a single person may sometimes provide the inspiration for a piece of creative work, all creative growth is, in a significant sense, a team effort because of the way ideas evolve and arrive at a specific point via vigorous debate. The usage of papers directs this conversation, which sometimes might seem interminable. There are written records that serve various purposes in every agency. They serve as a model for practice and a management control tool as a result. Even if agency life is already unpredictable, it would be completely chaotic without pro forma paperwork. Papers serve as a foundation for contractual agreements and a written trail of responsibility. Both the client and the agency have a permanent record of the details of the agreement. Papers may also be used to stimulate thought in planned directions. They serve as a development's railings for advertising.

Every significant agency's advertising development process consists of a small number of generally defined duties. After developing a strategy, creative planning, pre-testing, ad production, campaign exposure, and assessment follow. The plan development process should then include the assessment for monitoring and/or reconsideration. Every step of the process is guided by consumer and market insights obtained through research by the account planner at many agencies, especially those that embrace the account planning concept.

The Plan: Problems with Marketing and Communications

The advertising plan is essential. Communication must have a clear commercial purpose. Advertising needs to contribute to the client's brand in some way. The strategy outlines exactly what marketing goals of the customer should be supported through advertising and promotion for the brand. The strategy document, like all the other papers in the promotional creation process, often offers a number of questions that the account team members are needed to respond to with the assistance of other interested parties, such the client. The document outlines the following: the client's expectations for the campaign (such as increased market share, raised brand profile, or changed brand identity); the target audience (such as motor vehicle drivers between the ages of 25 and 69; geodemographics such as ACORN or other segmentation variables); the consumer or market insight (such as that the advertised brand is more dependable, affordable, or exciting than rival brands); and the reaction the campaign is expected to elicit (for example, in terms of beliefs, memory, attitudes to the brand and purchase behaviour). Seldom is the approach described in marketing speak. Typically, agencies demand that strategy be expressed in plain, basic, and sometimes even monosyllabic language. The advertising's justification must be properly stated, accepted by all relevant parties, commercially logical, and understandable to all parties. In their own internal communications, advertising professionals aim for simplicity and clarity. Its clarity does not rule out any flakiness; words like "Inject a shot of adrenalin into the brand" or "Make the brand mandatory equipment" are often used. That wording has importance because it connects with those who work in advertising and who believe they understand exactly

what is intended. The advertising strategy is the main driver of communication and will determine the campaign's success or failure. The creative brief will be built around the advertising plan.

The Innovative

The strategy and creative briefing materials are specific to each agency. The creative brief is the most crucial of these since it is decided upon by the agency account management and planning team and the client's representative, who is often the marketing or advertising director. After it has been decided upon, the creative team is handed it to use as the foundation for their creative work. It must be compelling, well-reasoned, and clear. While the objectives are the same, each agency has somewhat different short norms. The brief asks questions that the account team must respond to, much as in strategy papers. The account planner will do research and draft the creative brief at many agencies after consulting with the client and account management. The brief asks these types of questions, albeit not always in that sequence asks the account planner to explain the purpose of the advertisement, perhaps referencing the strategy document. It goes without saying that there is little prospect of a successful campaign without a defined purpose or opportunity for advertising. There must be a chance for communication to influence some behavior or attitude that will benefit and support the marketing plan of the brand. The second question requests that the target market or audience be precisely identified. The third question once again makes reference to the tactic of determining what the intended result of the advertisement should be in terms of a shift in customer perception or behavior. It differs significantly from question No. 1 in that it emphasizes the result (such as to increase people's good perceptions of the brand) rather than the purpose of advertising (for example, sales are suffering because people feel less positive about this brand than they did five years ago). In response to question number 4, the client describes the main point of the advertisement that they want the customer to understand or remember as a result of seeing it. This is referred to as the "proposition" or the "take-out" at times (for example, this brand is the leader in its class). requesting proof from the account team to back up the advertising claim. For instance, a lot of advertising for automobile brands aims to convince the client that the vehicle is mechanically dependable and technologically cutting-edge. Since German engineering and technology have a strong reputation in many nations, this is not too challenging in the case of German automobile brands. This mindset may be economically represented in TV or print advertisements with graphic representations of operational engine components or a cutaway depiction of an engine interior. The customer is aware of the excellence of German motor engineering and is implicitly aware of the conclusion. In the aforementioned Levi's 501 advertisements from the 1980s, it was implied that Levi's jeans were mythological American principles entwined with American cultural symbols since Independence. By using vintage American items in the advertisements, such as 1950s clothing, vehicles, and, of course, the renowned launderette made famous by American movies like James Dean, Humphrey Bogart, and Marlon Brando, the imaginative execution let the audience believe this. Customers who enjoyed the glitz of 1950s American literature and film got the visual hint. It's interesting to note that American provenance advertisements started to lose effectiveness in the 1990s because young consumers were no longer acquainted with that kind of films. The connection between Levi's and the imagined 1950s America shown in Hollywood movies was no longer recognized, held in high regard, or cherished. The manner that brand values are mirrored in the ad's creative and production values is referred to as the tone of the advertisement. For example, the tone of the Levi's commercial

was defined as 'heroic, but period' in its creative brief. Together with the location, music, and storyline, other artistic aspects of advertising production may also be referred to as tone. Exaggerated realism may be achieved via cinematography techniques. To give advertisements an artistic sense, some are filmed in black and white (as, for instance, a later Levi's TV commercial). The aforementioned Diesel advertisements used brilliant color and juxtaposed, out-of-place pictures to create a comical, postmodern tone. The tone of the advertisement conveys implicit brand values. Lastly, the advertiser may insist on certain elements of the adverts. For instance, BMW advertisements haven't included any people for many years. No matter what other creative decisions they make, the creative team must create the advertisement without using actors. The Levi's 501s advertisement included a music track but no spoken words. Levi's wanted the advertisement to run in several nations. The term "Levi's" is the sole linguistic element in the advertisement, and the creators were told to use several images of the jeans themselves as well as their unique rivets. Certain advertisements need the addition of contact phone numbers, online URLs, specific straplines, and so forth. Any instruction the creative team needs to practice their profession in ways that will mesh with the advertising strategy and the brand personality must be included in the creative brief. The boundaries for the creative activity are established by the creative brief; without it, advertising cannot be unique and memorable. The amount of effort put into researching and preparing this brief across several agencies is indicative of how important it is to create standout advertising.

Tracking Campaign Effectiveness

It is crucial to determine the campaign's efficacy once the advertisements have been created and the campaign has been released on chosen media (more on this in Chapter 5). This work is a recurring issue in the business since customers must be convinced that campaigns are successful in order for them to continue paying high prices and supporting agencies. There has been a lot of study done on this issue. One example of a successful campaign monitoring method used multivariate statistical analysis to attempt to demonstrate a significant association between a campaign and a change in consumer behavior. A well-known UK campaign (named "It's Nice to Speak") run by British Telecom (BT) sought to alter domestic British consumers' telephone use patterns.

Consumer research conducted by the advertising firm revealed that domestic telephone talks in the UK often lasted far less time than those in the USA, Italy, and Germany. It seems that the Brits had the idea that phone calls should be kept to a minimum since they are an expense. In actuality, the expense was and is little in comparison to family income. Domestic telephone users in many other nations (such as Germany, Italy, and the USA) seemed to view telephone conversation as a necessary cost and chatted for a lot longer on average on each call. This consumer research finding served as the inspiration for the It's Nice to Speak campaign.

In a series of dramatic TV commercials, the normally concise British phone user was represented as lacking warmth and empathy. The takeaway was that talking more in depth was nice. The advertisements also implied that if consumers made good use of the phone, it might build relationships with family and friends. It was believed that the campaign had a significant societal impact, changing UK households' telephone use patterns. It was alleged that call revenues to BT had increased by close to 60%. The advertising firm (DDB London) employed multivariate analysis to tie the duration of telephone conversations to the exposure of TV advertisements. Examines research and goes into further depth about some of the theoretical difficulties. The

following are some of the major challenges and problems. The goals of advertising campaigns might vary. Since that there are several unpredictable intervening elements in the consumer/market environment, it makes sense to evaluate a campaign's efficacy in relation to its communication objectives. There are always other, non-advertising reasons for a surge in sales or brand recognition, such as seasonality, changes in income, newspaper coverage of consumer concerns, or just unavoidable random swings in demand.

Agencies do make an effort to support their claims (and their business proposals) by compiling case studies of successful campaigns. The biennial IPA awards accept case studies of successful advertising from UK agencies. These cases must provide significant, thorough evidence to support the argument in order to be approved. While there can never be conclusive proof that advertising causes other factors to change, persuasive circumstantial evidence may be obtained. There are challenges involved in monitoring campaign efficacy. Of fact, the existence of a statistically significant correlation between two variables does not imply causation. Nonetheless, correlation may support inferences about the success of a campaign. More often than not, campaigns are assessed utilizing surveys to see if their communication goals were achieved. Street surveys were used in a London-based campaign by the British Diabetic Association (BDA) to gauge public knowledge of the disease's symptoms. After the campaign (which included placing posters at underground tube stations), awareness levels considerably increased. The BDA wanted to increase awareness of type-1 diabetes symptoms without frightening people, stigmatizing patients, or packing surgery with doomsayers. They only want that more individuals who thought they may have the condition get a correct diagnosis and treatment. According to street interviews, the campaign was successful because it raised people's knowledge of the symptoms, and physicians saw an increase in the number of persons seeking a diagnosis. If not solace for the victims, the fact that a large percentage of these individuals did in fact have the condition was a sign that the creative executions had hit the correct tone.

Prompted and Unprompted Awareness Surveys

Weekly or monthly consumer surveys are conducted by trade press magazines to evaluate the effectiveness of different advertising initiatives. In some unprompted awareness studies, participants are questioned about which TV, print, radio, or outdoor advertisements they can remember seeing this week. To make the explanation clearer, a campaign receives a score of 50% awareness if half of the customers polled can remember viewing it. The results are given, with the greatest percentage awareness taking top honors for that particular week in the table. In prompted awareness surveys, the researcher reads through a list of advertisements or brands and asks the participant whether they can recall seeing any of them over the previous week. Naturally, ratings for prompted awareness are greater than those for unprompted awareness. Like the majority of metrics of advertising performance, awareness surveys don't truly assess how successful a campaign or promotion was. They gauge the consumer's brand or advertising awareness, which is a whole different thing. Of course, although awareness may be a prerequisite for efficacy, it is not enough. The underlying premise of awareness surveys is that awareness is a transitional condition between several mental states that precede purchase. Since intermediate variables, like awareness, are expected to give some indication of the efficacy of a campaign, the hierarchy-of-effect model of persuasion that has been explored is implicitly alluded to. Maybe this isn't the case. Advertising firms are very concerned about awareness. The main difficulty they have is getting customers to notice their work among the chaos and commotion of the retail

environment. While it might be a mistake to extrapolate too much from awareness surveys, measuring it makes sense. Even more crucial in influencing customer behavior is the quality of that awareness, which is more difficult to quantify.

Measures of Personality and Copy-Testing although recollection or awareness may be quickly assessed with a binary question (aware/not aware), liking is often assessed using attitude measures. The replies to questions that ask the responder to score his or her attitude toward a particular object on a five-point scale take the form of scaled responses, sometimes known as Likert scales after its creator. If a question asks, "How much do you like this ad?" for instance, the response is given by checking a box next to one of five categories: don't like at all, like a little, neutral, like, or very like. Advertising commonly makes use of these scales. This kind of scale is very useful for copy-testing. When a campaign is launched, agencies do what is known as copy-testing to gauge how consumers feel about a particular ad or component of an ad. Although less common in UK, it is widely employed in the American advertising sector. A negative copy test in the USA may necessitate starting again with an entire campaign.

Regional tests and split-run tests

Running two variations of the advertisement in different locations or with different customer groups may be used to assess the performance of individual commercials or that of particular ad components, such as the text or graphic. As is customary with effectiveness assessments, a variance in advertising exposure or creative execution cannot always be blamed for a change in sales, awareness, or attitude metrics. A specific advertisement is only presented to a controlled TV zone in certain agencies' attempts at control trials. However, such research are always influenced by specific market circumstances, which makes it challenging to derive findings that are more general. Moreover, it might be difficult to separate demographic or geographical impacts of communications. Studies of this nature are made easier by the growth of several regional and specialty media. Knowing why a campaign has been successful or unsuccessful is just as crucial as the opposite. When a campaign fails, agencies and clients may gain fresh consumer insights that might serve as the basis for a different, more effective campaign. Advertising companies regularly evaluate the efficacy of their campaigns and implement more complex tactics. Establishing causal links between advertising and communications goals, such as awareness or even purchases, is the pinnacle of advertising research. This Holy Grail is still being actively sought for by the business.

Advertising Media

During the last 20 years, the media infrastructure for advertising and promotion has expanded and altered. The ramifications of such a transformation for media strategy and planning are covered in this chapter. The consumer's understanding of promotional communication depends on the media via which it is distributed. In other words, this chapter discusses the characteristics of each media and argues that the message is the medium. Also, it highlights the many types of advertising and promotion that may be used across a range of media.

The Media Environment

The goal of media planning is to negotiate the campaign's best levels of exposure while employing the most economical and sensible media combinations. The media planner aims to provide the creative execution the broadest reach and deepest penetration feasible among a

suitable audience. The cost-per-thousand criteria is often used to evaluate how cost-effective the exposure is. The nature of a country's advertising and promotion is influenced by its media environment. To audiences, Jefkins defined advertising media as "any technique by which sales messages may be communicated" (2000: 74). When there is an intermediary vehicle, like a newspaper or a poster site, between the source and the recipient, communication is often said to be mediated (that is, conveyed on a medium). Radio waves, static outdoor billboards, newspaper and ink, ceramic mugs and ballpoint pens, dynamic outdoor sites like motor vehicles and public transportation, air balloons and loud hailer, as well as ink and ink on paper and ink may all contain advertising messages. Although industry specialists only consider promotions conveyed on mass media to be considered advertising, the term "advertising" is used colloquially to refer to any promotional communication.

In various locations, the accessibility of advertising media might be quite diverse. A sophisticated communications network in the industrialized north covers the majority of the people via tens of thousands of newspaper articles, radio and TV programs, and other media. A far less well-developed communications infrastructure, as well as lower levels of TV ownership and adult literacy, are found in the developing south. In general, it is more challenging to reach audiences when the communications infrastructure is less established.

CHAPTER 9

MEDIA PLANNING AND STRATEGY

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Effective media planning and strategy are essential to the success of advertising. If not enough potential customers notice a promotional effort, it will not be successful. The primary responsibility of the advertising media planner is to choose, bargain for, and purchase media exposure for the campaign in order to guarantee that the advertisements will reach the greatest number of target audiences while staying within the media budget. Media planning, in its broadest sense, is the process of scheduling completed advertisements in the right media outlets to maximize exposure to the target audience while maintaining a minimum cost per thousand. Media strategy often relates to decisions made about how well media outlets, creative ideas, and brand personalities work together. The media strategy must make sure that the media, brand, and creative execution are all cohesive. This difference may sometimes be made without using specific terminology: media planning is frequently taken to mean making strategic judgments in professional settings. As a result, whereas the media planning work is often driven quantitatively by the cost per thousand and the number of exposures, media strategy calls for more qualitative judgments. Many issues need to be resolved. The challenges of media strategy and planning have never been easy, and they have become more difficult as a result of the last 15 years' fast changes in the world's media infrastructure. Before going through the specific attributes of each media that is now accessible, it is necessary to look at these modifications.

The Adapting Media Environment

The media independents, or media-specific agencies, now dominate the media purchasing landscape. The development of advertising firms has, in some ways, come full circle. The biggest media independent in the UK is Zenith Media³. Several advertising companies now purchase their media space through independent media brokers instead of their own internal operations, as they did in the past. Several companies have separated their media operations into distinct businesses, such as DDB London's OMD UK⁴ (formerly BMP Optimum). In certain instances, the tail of the media is starting to wag the tail of the advertising dog. Strategic planning services are provided by media agencies, while creative work is contracted out to specialized creative boutiques. While this is a new trend⁵, it makes sense when one considers how ad agencies have developed. Advertising firms that wish to maintain their present structures

and working techniques may face a significant problem as media become more and more crucial to the creative growth of advertising. To provide marketers the greatest amount of control over the exposure their brand gets, media companies in the USA are even starting to manufacture TV programs. The emergence of independent media outlets is in part a reaction to the evolving media landscape, which is defined by rising media purchasing prices and technology advancements. The increase in advertising media costs, which is partially attributable to the monopolistic status of certain regional.

Distribution of printed materials

As a consequence of digital technology's lower cost of press production, a large number of new newspaper and magazine titles, as well as free newspapers, specialized press sections, and an increasing number of specialized magazines, have entered the market. Nonetheless, circulations now are far lower than they were in the 1980s and the early 1990s, particularly for national daily newspapers and big magazines. For instance, from 1986 and 1993, the national daily newspapers in the UK had an average 10% decline in circulation. 6 Several types of press outlets may also be observed following this pattern. For instance, 532 more magazine titles were published between 1996 and 1998 in the USA, 1015 more in the UK, 128 more in China, and the same number in Japan. The prominent UK publication TV Times lost 180,000 readers from its circulation during that time, while in the USA, Women's Journal and TV Guide lost 500,000 and 1 million subscribers, respectively. Circulations are also declining. 7 Many publications with a wide range of specific interests provide ever-narrower advertising targeting, but to fewer audiences.

Exterior Media

There is a worldwide trend toward giving advertising greater public space in both urban and non-urban settings. In Europe, there were nearly 100,000 extra outdoor locations between 1996 and 1998. Similar growth was seen in the USA. It's possible that opposition to advertising in public social areas has been weakened by shifting geopolitical dynamics. In a post-communist society, the need to create riches has taken precedence over other societal principles. This lessened resistance has been exploited by the rise of ambient advertising integrated into formerly non-promotional social environments like bus or subway stops, pubs and clubs, and even schools. In general, it has become far more frequent to incorporate advertising and promotion into social contexts that would otherwise not be commercialized. Advertising is everywhere in public spaces—on the walls, the floors, the signs, and even the backs of theater programs, bus, and parking lot tickets.

Radio and TV

The development of digital telecommunications technology has reduced startup costs and made it feasible to launch several new magazines, newspapers, TV shows, and radio stations. In 1988, there were four TV networks in the UK. There are already more over 100, and new ones are being created every year. The majority of TV stations now have lower viewership numbers than they had when there was less consumer choice, similar to periodicals and newspapers. The most successful TV programmes in the UK throughout the 1980s often had watching ratings of over 20 million. Nowadays, drawing more than 12 million people for a program or broadcast event is considered outstanding. Contrarily, the Superbowl American Football championship in the USA may draw 100 million spectators, and the most costly advertising time is found during the many commercial breaks. Older radio stations' audience share has been significantly reduced by new

digital radio stations. Similar to television, the popular non-commercial BBC radio stations in the UK formerly drew greater audiences. While commercial, digital radio stations like Classic FM, Heart FM, and TalkSport compete for the biggest share of advertising money, they face competition today. There are significant effects on advertising from these changes in the media environment. These shifts have called into question conventional knowledge on targeting, audience segmentation, cost-effectiveness, and the strategic significance of a certain media. Advertising strategy is becoming more and more important to media strategy. The ability of account managers and media strategists to simply classify their target audience by external factors like social class, age, wealth, or sex has been significantly diminished. Instead, companies must consider the impact of the lifestyle decisions made by communities of brand consumers on media planning.

New Media

The growing need for media purchasing to be cost-effective has led to a larger focus on non-traditional media, particularly those produced by new technologies. Even if the majority of new media are no longer considered to be new, the phrase "new media" is still used in the industry. Nowadays, brand marketers often create a specialized website, provide a web-based retail interface, target customers with SMS text or multi-media messaging, or create CD-Roms, DVDs, or films for promotional objectives. Another innovative medium with significant marketing potential is interactive television, but it hasn't yet caught on with TV viewers the way the industry had hoped. The internet took five years to reach 50 million users, while TV took 13 years. Advertisers are undoubtedly drawn to the opportunity for marketing communications with broad appeal and targeted topics. The popularity of mobile phones and their capacity to target consumer groups with customized messages that have the potential for immediate reaction has led to the emergence of new organizations that specialize in SMS text messaging or other facets of digital communications. The emergence of ambient media possibilities, which allow advertisers to place messages in areas of the consumer environment that are not typically used for advertising, has coincided with the expansion of new media opportunities.

Specialized media vehicles and audience segmentation

Media audiences have therefore become more dispersed as media platforms have expanded. This implies that it is both simpler and more challenging to reach certain customer target groups. As audiences have split up into specific interest groups that are catered to by hundreds of specialized journals and TV channels, they are simpler to reach. There are specialized periodicals and TV programs that are perfect media vehicles for addressing such precisely defined groups, such as trout anglers, sports car aficionados, or viewers of TV soap operas. Yet consumer groups are also more difficult to reach since agencies have tremendous difficulties in dividing audiences into target groups that are sufficiently big to be feasible for general marketers. If you are selling fishing gear, being able to target trout anglers is helpful, but not for general fmcg (fast moving consumer goods) sales, which need a variety of target markets. While trout anglers likely have other consumer interests as well, most marketers find little value in media vehicles that target a single activity. Each commercial, advertising-supported media has a reader, listener, or viewer profile that is based on research and gives an indication of the average consumer of that medium. The age, sex, wealth, and economic behavior of the average customer must be known in order to sell advertising space or time to marketers. Because there is more information than ever before on consumer behaviors and views, it is not challenging for media owners to create this sort of

profile. Organizations may create and cross-reference enormous databases on customer behavior, interests, and activities thanks to electronic communications and transactions. The challenge for brand firms is figuring out how to utilize all of this data to concentrate on the essential traits of their average customer.

The Sun is the most widely read national daily newspaper in the UK, selling more than 3 million copies each day. The Sun is a pricey journal to purchase advertising space in, not just due to its big audience but also due to the fact that its reader demographic is quite youthful and consumes a wide range of goods and services. The Sun can supply more than 3.5 million B, C1 and C2 readers each day in terms of socioeconomic categories (see Figure 5.1). The real number of readers may be twice the sales figure since many copies of the newspaper are read in offices or homes. These customers are interested in a wide range of FMCG products and services. Young people are in a time of life when consumption is crucial and they have discretionary cash, therefore many marketers want to reach them. They are probably making their best wages between the ages of 18 and 49, which means they have more discretionary cash than at previous points in their life. Even though the UK's Times newspaper is more well-known abroad than the Sun, with daily sales of only approximately 700,000, it cannot provide the same number of readers to advertisers. In addition, The Times readers tend to be somewhat older, have higher average incomes, and have higher average educational attainment than Sun readers do. The Times is consequently appealing to a variety of marketers. For instance, the Sunday Times publishes several pages of classified ads for high-end automakers like Porsche and Mercedes-Benz, which have prices that may be beyond the means of the average Sun reader. Less marketers will be interested in utilizing that medium the more narrowly the target demographic is defined.

Heterogeneous consumer populations and demographic segmentation

While reaching huge numbers of customers may be necessary for advertising expense to be recouped in higher sales, the behavior of these sizable groups is unpredictable, which presents a challenge for marketers. Hence, specialist media provide more precise targeting than mass media, but they often reach considerably smaller audiences than did mass market media in the past. Historically, the press, radio, and television were seen as simple entry points to sizable, mostly homogenous audiences. Mass audiences now exhibit far more diversity in their consuming habits and behavior than they did in the past. Because of rising income levels and social mobility, a person's social position no longer accurately predicts their purchasing patterns or way of life.

The outdated socioeconomic groupings of A, B, C1, C2, D, and E are becoming more irrelevant due to demographic and societal changes. The employment of the (male) "head" of the home can no longer be used to categorize household members or forecast their shopping behavior. The makeup of media audiences has altered in Western industrialized countries due to growing divorce rates, a considerably larger proportion of women working in professions, more social mobility, and a rise in the number of one-person families. For instance, the increased social mobility in the West now implies that the offspring of manual or unskilled workers are now more likely to attend college and pursue a career. Also, in Western developed countries, the distinction between manual and non-manual occupations is no longer always indicative of income levels since many non-manual employees make less money than trained manual workers. The assumptions that media planners bring to their work of directing promotional messages to

appropriate audiences have altered as a result of all these considerations. By performing their own segmentation research, advertising companies have attempted to stay abreast of the shifting trends in consumer groups. Consumers are categorized using psychographic profiles based on surveys of lifestyle behaviors and opinions. Consumer groups are no longer exclusively divided based on demographic factors like wealth, sex, and age. Brand communities are groups of customers who are exclusively connected by their consumption of a particular brand, according to brand marketing companies. Advertisers think that there is a shared behavioral, psychological, or social denominator driving the drive to consume this brand, even when all these individuals may have in common is their brand consumption.

Brand Communities

For instance, the biggest fan following of any soccer team in the world belongs to the UK's Manchester United, which is sold as a brand globally. These Manchester United fans are quite different in terms of nationality, age, sex, wealth, profession, and social class. But, they are all united in their love of football and excitement for their team. Yet, Manchester United is more than just a chance to indulge for many of these fans; it is an addiction. They invest a lot of money in team shirts, scarves, and numerous other items with the club crest, purchase satellite TV to watch the games, pay dues to join supporters' clubs and receive updates and offers on a regular basis, and interact socially with other fans through events and online chat rooms.

Brand communities may transcend boundaries of location, socioeconomic class, age, and sex. The group may be quite diverse, with the exception of the factor that drives their interest in the brand, which may be extremely amorphous and characterized in terms of ideals and goals that cannot be quantified.

Advertising companies increasingly acknowledge that they have a hazy understanding of what customers care about by paying attention to brand communities. Advertising agencies have no other way to bring together brand communities, such as the global group of Manchester United supporters, than by stating that they are bound together by a common love of the brand, since factors like age, sex, income, location, geographic location, educational attainment, professional status, and social standing are no longer relevant. Only very abstract concepts appear to be able to adequately describe the phenomena that is now taking place since consumers' choices and behaviors have grown so varied.

Segmentation and Psychographics

It is obvious that advertising firms and brand managers are motivated to seem to comprehend customers. Advertising firms have been attempting since the 1970s to officially measure and analyze the shifting currents of consumer groups. In one effort, research into consumer lives and behavior was commissioned in order to create new categorization systems that would capture the intangibles that eluded systems based only on demographic data. In the UK, several of the lifestyle categories created by the pseudoscience of psychographics entered the common lexicon. The classification of consumers included terms like Yuppies (Young, Upwardly Mobile Professionals), Dinkies (Dual Income, No Kids), and many more snarky, acronymic monikers. The goal of the agencies was to convince clients that despite the demise of conventional mass audience characteristics, they still comprehended the motives and behaviors of distinct customer groups. So, they could claim that they possessed insider information and insight that allowed them to precisely target the customers that their clients wanted to contact.

Maslow and motivation

Psychological concepts were used by psychographics proponents to make the method seem more academically sound. Abraham Maslow's theories of human motivation have proven to be very helpful for marketing professionals and academics who seek to establish the validity of their expertise in consumer behavior. It should be noted, however, that marketers' exploitation of Maslow's ideas, particularly his "ladder of needs," does not do them credit. Maslow was a leader in the development of humanistic psychology, which was in part a response to behavioural and experimental psychology, which reduced people to things that followed predetermined rules. Maslow envisioned psychology as a means by which individuals may evolve personally and achieve a better, happier state of being. His views have been employed by advertising firms (as well as marketing scholars) to back up the idea that people may be divided into groups based on the things they want to consume. They are supposed to go from basic biological needs like warmth and food to wants for safety and social interaction before settling on more egocentric requirements like self-esteem and self-actualization. Psychographics-based segmentation systems, according to its proponents, may anticipate consumption based on a person's place in the hierarchy of requirements. While this theory's application has some explanatory value, it lacks predictive power. The theory, in any event, was not developed with advertising in mind and is based on presumptions that do not align with the way advertising experts think.

Getting to Customers Who Are Humble or Reluctant

For marketing communications specialists, brand communities' ability to reject impact from traditional mediated promotion is a key characteristic. Many young consumers do not routinely consume mass media since they do not regularly watch national television or read national newspapers, and consumers in developed countries are often dubious of advertising promises and too acquainted with advertising strategies.

As their earnings grow and their consumption requirements rise, people between the ages of 18 and 25 will become an even more significant segment of active consumers for brand marketers. Since they chose to avoid participating in mainstream media and instead chose to participate solely in their own private sub-cultural societies, this group was particularly challenging for advertising to approach in the UK. They were given the name "Generation X," and several agencies made an effort to create targeted targeting strategies to deliver this demographic to brand advertising. This development, which is a result of the widespread dispersion of media audiences, adds to the complexity of media planning. Several marketers asserted that by using shock advertising in theaters, they might connect with Generation X. Although it was thought that Generation X would not read newspapers or watch TV, it was expected that they would go to the movies and notice advertisements that defy accepted advertising practices. To appeal to Generation X customers, ads in the UK that were exceptionally explicit in their depiction of violence or sex were formerly common. It was difficult to evaluate their accomplishment. Several observers said that Generation X was a fiction created by advertising agencies and that other demographics with often changing watching, listening, and reading habits were no more difficult to attract than these consumers. Consumer organizations that actively oppose marketing to consumers are more significant to marketers. There have been several news stories regarding anti-globalization demonstrators during WTO sessions. These organizations often oppose a number of the manifestations of global marketing, including the dominance of globally promoted brands and the ability of brand organizations to influence international economic policy. Others

have protested against certain companies and advocated for consumer boycotts for a variety of causes (perhaps sharing some common membership). The McDonald's restaurant brand has drawn much negative attention, particularly in France, where superb food and national culture are highly valued; McDonald's is an easy target for these customers because of the corporatism and culinary filth it symbolizes. Several writers have offered sharp criticisms of brand corporatism, including Eric Schlosser (*Fast Food Nation*), Naomi Klein (*No Logo*),¹¹ George Ritzer (*The McDonaldization of Society*), and many more. Consequently, this upsurge in consumer opposition to brand marketing and global corporatism has given rise to a new consumer group that book marketing companies are taking advantage of. Yet, consumer boycotts and other active kinds of opposition to brand marking provide more of a challenge for advertising companies seeking to group customers according to their openness to marketing activities. While the media environment that media planners must contend with is changing quickly and customers may be becoming harder to understand, certain components of the work involved in media planning are still the same. Media planners must identify the most appropriate medium in order to target relevant customer categories with advertisements that would work in that specific situation. A grasp of the several media channels that are accessible, as well as their features and attributes, is necessary for this role.

The Persuasive Qualities of Particular Media Channels

Advertising can be broadly defined as anything that promotes a product or service, including sales promotion, TV advertising, press, SMS text messaging, direct mail, radio, outdoor billboards, point-of-sale promotion and merchandising, cinema advertising, product placement and sponsorship, trade conference and exhibition stands, a few really forms of public relations, internet and interactive-TV, CD-Roms and DVDs, even product packaging, as well as non-mediated channels like viral marketing, personal selling, and word-of- Integrated and through-the-line marketing increasingly combine these many media. (Product placement, PR, integrated marketing communications, and sponsorship.

Choose a Media Channel

Major corporations are altering the way they approach communications planning to reflect the blending of marketing disciplines and media platforms. Media strategy is evolving to become more sophisticated and original. The decision of which media channel to use is still largely based on opinion, often depending on conventional knowledge about the aura that various media channels confer on the advertising message and, therefore, on the brand personality. Based on their findings, certain media organizations have created tools to aid in the development of specific campaign types. Nonetheless, common sense and experience continue to be the most often used standards. Choosing a media channel must take into consideration the specific goals that are sought for a certain campaign, which makes it clear that advertising strategy is at the heart of media channel selections. Hence, it's critical to have a knowledgeable opinion about the advantages and disadvantages of each media from the standpoint of the brand. Choosing a media outlet often depends on factors like the following: coverage of the target market, the level of consumer interaction with that medium in light of the brand characteristics. The brand's communication context and cost in respect to promotional budget are provided by the media.

These factors need to be taken into account in light of certain campaign objectives. A consumer engagement strategy that is distinct from one that calls for a direct reaction from them is required

for a campaign to create consumer awareness for the launch of a new brand. Different mediums elicit diverse responses from audiences. A TV watcher is probably in a comfortable, passive, and open-minded frame of mind. A reader of a newspaper could be more attentive to the medium, actively reading and reflecting on the articles. A listener of the radio could be distracted with other activities and use the radio as a little diversion. Pre-show advertisements may be more important to moviegoers than, say, TV viewers. Professionals often believe that different media platforms have unique strengths and shortcomings. For instance, according to common knowledge in the media, TV is excellent for increasing brand recognition but bad for encouraging trial and buy, and vice versa for promoting sales.

Television

The most obvious, prestigious, and practical approach to reach a mass audience continues to be via television advertising. That can be a pricey medium. The ITV network, together with Channel 4 and GMTV, the morning TV network, serve the whole UK population. These thirteen commercial television program producers. Advertising is not broadcast on any of the BBC's stations. On Carlton television, a single 30-second exposure during a popular TV show's commercial break may price more than £30,000. The price may be much lower in television markets with fewer viewers. For instance, a comparable ad on Grampian TV costs just £870. 13 Since the show often receives over 10 million viewers in the UK, commercial break advertising for programs like Granada TV's soap opera "Coronation Street" is typically the most costly. The Superbowl American football championship's commercial breaks provide the highest-priced television advertising in the USA, if not the whole globe. In the UK, a television license is required for any TV set that receives BBC stations. The BBC receives the revenue from the 23,000,000 licenses for the management and finance of its programming. Even though it doesn't air advertisements, the BBC offers UK TV a unique identity and has an impact on the commercial stations' programming. TV is a relatively new social invention, despite being pervasive in both developed and developing nations. TV has such a dramatic effect that it often rules a room, attracting people's attention even when they are not really engaged. Being on TV gives a brand reputation that spreads to impress not just customers but also staff members, suppliers, and other stakeholders like shareholders. A TV commercial contrasts the brand with the most prominent ones to convey the objectives of the company. The media form that most effectively captures and portrays audience ambitions and dreams is television. As a result, it is the ideal medium for presenting brands as accoutrements to these goals.

In the last ten years, TV has evolved. There were four TV stations in the UK during the beginning of the 1990s. There were more than 80 by 2002, and new ones were being produced every week (including satellite and cable). About 200 TV channels, the internet, and interactive TV are all accessible to about one-third of UK residents who have access to digital television. 14 Almost 1500 independent production businesses produce TV shows in addition to the TV broadcasters. The majority of the 80 new stations are commercial and are supported by sponsorship and advertising fees. Certain audiences are now easier to reach via lifestyle and special-interest TV channels thanks to the audience's fragmentation into consumer communities and lifestyle groups. Globally accessible satellite TV channels are now available to millions of people. TV has a unique ability to transmit norms and values across cultures, when TV consumption patterns are quite comparable. TV is often watched in a comfortable setting at home or with friends. Along with being a leisure activity and a way to unwind, it may be a social

gathering. TV provides access to household settings for advertising. The incorporation of TV into social situations has made individuals more susceptible to advertising, which is of interest to marketers. Those who are searching for amusement, knowledge, and concepts for novel ways to live and consume may be reached through television advertising.

TV Expenditure

In most nations, TV advertising spending has increased even as overall advertising spending has increased significantly. In the UK, TV advertising accounted for over 27% of all advertising income, or about £4.6 billion in 2001. A large portion of the new advertising budget is going into media that are sometimes seen as more responsible and better value, such direct mail, direct response, and sales promotion. Yet, TV has maintained its significance because to its capacity to have a significant dramatic influence on the brand. For televisual representations of the brand in lifestyle contexts, there are a variety of creative options. TV advertising outperforms all other forms of media in terms of prestige and global reach. Due to its low cost, TV advertising presents a challenge for many brand customers. If done correctly, it may provide businesses a big sales boost. If you make a mistake, a lot of money will go very rapidly. Even without purchasing any advertising slots, the production expenses for a simple TV commercial might easily exceed \$750,000. It may take several months for these advertisements to get from storyboard to airing. They are short-lived and rapidly become outdated. However, those who are viewing TV advertisements may be quite inattentive, and some studies even contend that viewers of TV advertisements may not be seeing them at all. TV advertising for a brand client is something of a leap of faith with potentially catastrophic financial losses at risk.

Magazines and newspapers

As shown above, there are now over 10,000 press periodicals in the UK. They come in a variety of forms, such as regional and local daily newspapers, free local newspapers, regional and national general interest periodicals, and niche publications. Together, consumer and business magazines, daily and regional newspapers, and these media make up around 23% of all UK advertising spending.

These periodicals provide a wide variety of options for advertisers to buy advertising space as quarter-, half-, or full-page slots, multi-page inserts, or "advertorial," which are advertising elements integrated within the publication's journalistic content. The Sun has the highest single share of the more than 13 million daily national newspapers sold in the UK, with over 3.5 million sales per day.

The Daily Telegraph sells 2.4 million copies daily, the Daily Mail 2.5 million, the Mirror million, and The Times roughly 700,000. ¹⁵ In 2001, a full-page display advertising in black and white in the Daily Mail cost £31,500 (£45,000 for full color). A full-page, black-and-white advertising in The Sunday Times cost £54,500.

According to conventional media knowledge, when it comes to digesting advertising, readers of newspapers and magazines may be more critical and attentive than viewers of television. So, it may be wise for print advertising to employ more logical material and provide more product information, but TV advertising should focus on a straightforward message that has a significant effect. TV lacks the immediacy that press, particularly daily newspaper advertising, offers. In contrast to TV advertising, which needs months of preparation and production, newspaper

advertising may react to current events in a day. Although having a diverse range of purchasing habits, readers of certain newspapers often have similar demographic traits, such as age, social standing, and wealth, making such publications effective advertising platforms for particular brands.

Brand coherence with the media used for advertising

As we've previously seen, an advertisement's meaning depends on the context of interpretation. The reader's conception of the brand advertising itself heavily depends on the media in which an advertisement appears. Every media outlet, including newspapers, magazines, TV, radio, and even websites, has a distinct brand identity. They look for sponsors whose brands will mesh well with the medium's brand identity. Newspapers and magazines both provide marketers the chance to place advertisements for specific products in a setting that is consistent with the editorial and commercial tone of the publication. A press magazine strives to communicate sets of values and concepts that will connect with the values and ambitions of its specific audience since it is a brand in and of itself. The Washington Times' brand positioning in the USA differs significantly from USA Today's.

The News of the World, which publishes heavily sensationalized articles, is the Sunday newspaper in the UK that sells the most copies. The editorial tone of The Sunday Times is less sensational. Advertisers are obviously extremely eager to position their brand in an environment that supports the brand values and conveys the brand identity. An advertisement's meaning is determined by how it fits into the publication's overall narrative. The brand may be depicted as a component of a group of brands that serve as appropriate accessories for the ambitions of the reader of a certain publication's lifestyle. Advertising for a brand in a newspaper that the brand's target market despises is a significant marketing mistake. The advertiser must serve as the brand's de facto custodian and must be mindful of any potentially damaging implications that may result from using the incorrect media vehicle.

Consumption of Printed Media in Local Social Settings

Advertisers get access to local customers via regional and free newspapers that cover regional news and activities. This is an additional chance to showcase the business in an environment that is more approachable for prospective customers. In many parts of the globe, reading the newspaper is a daily ritual that is frequently done at the same time each day, sometimes in the same setting with the same people while enjoying the same refreshments. As the backdrop of the advertising suggests that the items and services presented are likewise a regular, daily component of the social fabric, newspapers that are devoured as intimate components of social normalcy are effective marketing tools for other sorts of consumption. Advertisers get access to well-defined audiences via lifestyle and consumer publications. Young women with disposable means and a deep interest in fashion, cosmetics, vacation spots, and men, among other things, purchase UK magazines like Cosmopolitan and Marie Claire, which each month sell 500,000 and almost 750,000 copies, respectively. Almost 100,000 copies of New Scientist are sold each issue; many other specialized publications have smaller readerships but well-defined target markets. The price of magazine advertising varies. For example, in 2001, the UK's TV Times listings magazine, which has a circulation of over 600,000 copies each issue, paid £18,500 for a full-page color ad, while teen magazine Just Seventeen only £8,000. The price of advertising reflects the publication's circulation and the worth of its audience to marketers.

Radio

Many new commercial radio stations have emerged as a consequence of digital technology in several nations. Around 240 commercial radio stations currently cover every area in the UK. For marketers, radio has always been seen as TV's poor cousin. Yet in recent years, it has grown in credibility with marketers thanks to its effect and reach, even serving as the primary medium for brand-new awareness campaigns. Due to its growing legitimacy, radio advertisements are now more expensive, although at roughly £150 for regional radio and £600–1000 for national commercial radio, they are still less expensive than television (figures current at the time of publication).

Instantaneity of Radio

As many radio advertisements may be created in a few hours and aired that same day, radio has the attribute of immediateness. Radio is seen as a medium that occupies people's peripheral attention, as opposed to TV or print media. Listeners usually multitask while the radio plays since it is often used as background music in homes, vehicles, and workplaces. With the radio playing for extended periods of time, there are several opportunities for a listener to hear and identify a particular advertisement. Yet, radio advertisements may attract brief audience attention if they are compelling enough. However, if listeners have a close connection with a certain program or broadcaster that they tune into at the same time every day, radio may become an intimate aspect of their life. The majority of people tune into the radio at least once a week, therefore it has a wide audience that includes a variety of consumer groups. The immediate nature of radio may be very beneficial. November 2003, the month England's rugby team won the rugby world cup, saw a spike in advertising income of 38% at the commercial radio station TalkSport in the UK. This rise seems to be related to a pattern of rising advertising income for many UK commercial radio stations. This may be due to changes in the UK TV advertising landscape, an increase in overall advertising income, or a change in the methodology used to calculate radio audience size. 16 Notwithstanding this increase in earnings, less than 4% of all UK advertising spending in 2001 was spent on radio. While it doesn't have the same perceived glamour and prestige as television as a medium for advertising, revenue growth and a rise in the percentage of listeners to commercial stations indicate that more marketers see it as a significant medium.

Outdoor

Outdoor advertising has had a rebirth similar to that of radio in recent years as marketers have recognized its larger influence and reach than once believed. Novel strategies have led to the development of outdoor poster sites that seem to move as a spectator drives by, three-dimensional sites with enormous objects (often motor vehicles) affixed on the site for extra impact, and laser-beam projected advertisements on the sides of substantial buildings. In the UK, there are around 118,000 static poster locations, the majority of which are close to or in major urban areas, particularly beside busy roadways. Also, there are a ton of dynamic outdoor advertising locations. For instance, many vehicles, including London cabs and government buses, sell the advertising space on them. Businesses that specialize in offering advertising space aboard airships or balloons for visibility during significant open-air public events or just in the skies above towns and cities exist. Hence, posters may be used on both static and mobile websites. Of course, drivers in cars should only be paying attention to the road, but seeing

posters on other cars or by the side of the road may be a nice change of scenery for urban drivers. Outdoor advertising agencies with a focus on static and moving poster sites are aware that they are seen for extended periods of time by large numbers of customers. Outdoor advertising may be an effective technique for creating localized pockets of high awareness even while national coverage is challenging to attain and targeted audiences cannot be precisely defined.

Postal Service

Recent years have seen a sharp increase in the use of direct mail, which includes several database marketing techniques. Around £2 billion in total advertising expenditures were spent on direct mail in the UK in 2001, or nearly 12% of all expenditures. Only television generates the highest percentage of advertising income among all media. As each mailer may be addressed to a specific recipient who could have a vested interest in the goods or services being given, direct mail advertising has an advantage over broadcast media in this regard. Every homeowner is aware that marketers' claims that direct mail is cost-effective are very dubious; to promote the medium, The Institute of Direct Marketing¹⁸ in the UK publishes case studies of successful direct marketing campaigns.

In one such instance, a charity with an Irish basis named Concern was able to accomplish its marketing goals in 2002 with an integrated advertising effort that strongly emphasized direct contact. The example demonstrated how adaptable a direct, database-driven method is. The nonprofit organization specialized in distributing relief to victims of human tragedies as they happened. It started as a reaction to the condition of Afghans, whose infrastructure and economy had been destroyed by years of conflict. As more organizations compete for a finite pool of public contributions, competition in the sector of charities as a whole has increased. Concern discovered that due to the drastically shifting donor money, they were unable to pursue the charity programs they desired. They employed marketing personnel with expertise in the commercial fmcg industry after realizing, like other charities, that a marketing-driven strategy was required. One strategy was creating and maintaining a donor database that was accurate and current. Improvements were made to the organization's administrative framework to enable it to launch contributions within 48 hours of word of a tragedy reaching the mainstream media. The information was used to target contributors with precisely revised direct mail pieces urging them to set up standing orders from their bank accounts in order to become long-term supporters. If successful, this project would provide a long-term revenue stream and allow for long-term planning. Within two hours after a crisis, email targeting was set up so that all previous contributors could be reached. Concern understood the need of acting quickly to attract donations from calamities publicized by the media. Prior to other charities, they had to enter. In addition to email and internet campaigns, direct-response radio and television advertisements were put up. The results were astonishing: all income goals were met, and both in Ireland and mainland UK, knowledge of Concern as a charity brand surged dramatically. Due to the notoriously challenging nature of building and maintaining accurate client databases, most of it ends up unread in the garbage and much of it is misdirected. Notwithstanding these challenges, the relevance of direct and database marketing is rising. With the development of database mining tools like Viper (www.smartfo-cus.com), marketers can now segment their datasets fast and precisely to create new direct mail opportunities.

CHAPTER 10

INTERNET AND NEW MEDIA

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Telecommunications and television technologies are advancing as swiftly as we have, thus new media do not last very long. Only in comparison to more established print and broadcast advertising channels is the internet still relatively young. The cost of creating promotional print brochures, films, CD-Roms, and DVDs for distribution has decreased thanks to digital technology. A rise in companies offering email and SMS text messaging for advertising is a result of new technologies. This industry has suffered because of certain agencies' indiscriminate mass spamming of thousands of messages, often promoting illegal or unethical goods and services. When used with more selectivity, such techniques may send signals to certain customers that are catered to their consuming and recreational interests. Mobile phones' WAP technology makes it feasible to monitor users' physical whereabouts at any time (so long as they are carrying their mobile phone). In one trial, text message advertising offers were sent to mobile phone users as they passed the appropriate business. To take advantage of the deal, all they needed to do was enter. The integration of marketing communications with logistics and order fulfillment now heavily relies on mobile telecommunications, electronic payments, and data storage. Direct reaction is a common capability of new media. For instance, the main newspaper of the UK, The Sunday Times, has published promotional offers for a variety of leisure products, including music, movie and theater tickets, and clothing, on a CD-Rom called "The Month"19. This format, distributed as a newspaper supplement, uses audio or video snippets to illustrate items and services. It may also connect to websites (using "hot connections to the online store") so that customers can make immediate purchases. Demonstrations and tryouts for movies, video games, book excerpts, TV programs, and contests are included on the CD. It functions as a medium for entertainment listings, an electronic catalogue, and a series of advertisements all at once. Since that it is distributed with a Sunday newspaper, the audience is already pre-segmented, allowing the newspaper marketing staff to find advertisers that are eager to target a targeted group of engaged readers. At the time of writing, a single, one-page advertisement in The Sunday Times may cost more than £50,000. The ability of the newspaper to carry advertising and charge advertisers less for it is also increased by the CD-Rom format. One of the reasons why interactive TV was expected to become quite popular was its ability to provide a quick purchase interface, which is a feature of marketing communications vehicles. While consumer adoption of interactive TV has lagged behind industry expectations, brand owners still have an alluring chance to engage with customers in a medium that allows for a purchase. While

the internet is a potent tool for this kind of integrated marketing, it has so far proven to be challenging for marketers to understand. Certain online businesses, such as Amazon, eBay, and lastminute.com, have shown the enormous sales leverage that an online presence can provide a business. The many dotcom disasters have shown how challenging it may be to execute this kind of organization correctly. By implementing integrated strategies that connect interactive websites with mass media and other advertising, many firms are hedging their bets when it comes to their marketing communication operations. A well-known advertisement with a dedicated website might get a lot of "hits" from people attracted to the advertisement and/or the brand.

Promotion of Sales

A wide variety of novelty goods with promotional messaging or a visual representation of the business fall under the genre of sales promotion. As a customer uses these objects, such as coffee mugs, pens, bags, T-shirts, or other items, the element of goodwill is connected with the brand. It goes without saying that in recent years, brands have grown so fashionable, it is now uncommon to see purchased apparel or accessories that are not obviously labeled. The ability to charge customers to wear sales promotional products like FCUK shirts, Gucci bags, and other things has been realized by brands. In-store promotions like two-for-the-price-of-one, 10% discount, free gifts, redeemable coupons, contests, or money back for returning a certain number of bottle caps or labels all fall under the genre of sales promotions (the latter technique is called the self-liquidating premium). According to conventional marketing thinking, the main benefit of sales promotions is their ability to convince consumers to try the brand. It may also be claimed that certain firms employ ongoing sales promotions to promote customer loyalty and repeat business. Free toys are often offered as a promotional bonus with children's meals at McDonald's, generally in connection with the debut of a new movie. This gadget promotes repeat purchases over the long run as well as short-term trials. Certain customer relationship management (CRM) strategies and sales promotion strategies overlap in that they both aim to reward and promote brand loyalty. Airlines and credit card companies strive to encourage frequent use by offering air miles for free travel, points, or cash back. Mortgage companies in the UK have discovered that if they give new clients cheap promotional interest rates but do not do the same for current customers, the current consumers may go to a competitor. Banks depend on consumer inertia since so many people are averse to the hassle of switching banks or mortgage lenders. Yet, this strategy may result in lost revenue if more users of financial services are willing to engage in active consumption and exercise their right to choice by switching suppliers. When converting negative balances from another provider, credit card issuers often offer favorable rates to new clients for loan servicing; however, the promotional rate reverts to the standard rate after six months or a year. Nowadays, customers are more likely to switch credit cards in order to benefit from attractive interest rates.

Several businesses have chosen to use ongoing sales promotions to attract customers who are interested in finding the best deals rather than the traditional knowledge of sales promotion-inducing trials. Aldi and Netto supermarkets are promoted as low-cost, no-frills providers in Europe. Easyjet and Ryanair have seen a rapid increase in low-cost air travel, and many hotel chains, including the French chain Formula 1 and the Holiday Inn Express chain of discount hotels, have created low-cost, no-frills rooms. Naturally, short-term tactical maneuvers are implied by sales promotion, however a low-cost marketing plan takes a somewhat different tack. Yet, low-cost marketing tactics merely extend the logic of sales promotion since many budget-

conscious customers are not brand-loyal in the traditional sense but instead constantly browse around for the best deals. The majority of sales promotion activities only have a short-term impact; for example, when UK daily newspapers engage in cyclical price wars, sales increase before gradually leveling off once the previous price is reinstated. Techniques for sales promotion are correctly seen as tactical rather than strategic, but some firms have strategically utilized the logic of sales promotion to target price-conscious customers in the long run.

Trade Conferences and Exhibitions

According to the UK Advertising Association, the UK spends over \$1 billion on exhibits each year. Although many of them are trade shows for business-to-business marketing, others, including those for automobiles, home furnishings, and leisure crafts, also involve consumers. Exhibitions are often used by higher education institutions to draw in students from outside. Exhibitions may produce a significant flow of real and prospective customers while also serving as a general market presence. In order to answer questions and collect applications for UK university programmes, several UK institutions hire teams of foreign officers to staff booths at British Council and other educational exhibits across the globe. During MBA shows, universities from all around the globe may be seen competing for the top students.

Guerrilla, Ambient, Word-of-Mouth, and Viral Marketing: POS

These are significant marketing subcategories, but they are not media channels per se. Word-of-mouth (WOM) is unmediated communication, while guerilla marketing, ambient, and POS (point of sale) employ multiple media (strictly speaking). Initially, the term "viral marketing" primarily applied to internet-based types of marketing communication that were predicated on the creation and expansion of Hotmail. These categories are often interconnected; for instance, both guerrilla and viral marketing campaigns aim to increase WOM interest in a particular brand. Some also aim to attract media attention and editorial coverage, which places them in the publicity or PR category. Ambient media—discussed, for instance, in Shankar and Horton (1999)—involves the placement of advertising messages in the surroundings of the consumer, which is often urban, sometimes in inventive and unexpected ways. There are many different types of ambient media, and some of them may be found in other categories including outdoor, packaging, sales promotion, or direct mail. The most important factor is how the promotional message has been incorporated into the surroundings of the customer. For instance, supermarkets pump the aroma of baked bread throughout the store to create a laid-back and pleasant atmosphere that encourages impulsive buying. Ambient advertising is a long-standing in-store tradition in retailing. Also, they play music in the elevators to calm customers and encourage them to buy more items than they originally intended. Ambient advertising comes in many forms, including messages on beer mats in pubs and on the backs of tickets for theater, bus, and parking. In the USA, some phone companies pay for supposedly free local calls by forcing callers to listen to prerecorded commercials that cut off their own phone call. Several landowners in the UK make money by placing mobile trailers along major highways with advertising hoardings to draw in passing motorists. In certain cases, WOM and viral marketing methods use ambient media. Advertisers are aware of the influence of customers talking (positively) about a brand, even if WOM is not exactly a mediated communication channel. Since it has become more difficult to target specific consumer demographics, several marketers have developed campaigns that attempt to fake an organic upsurge in public interest in a certain brand. There are several instances of marketers adopting guerrilla, viral, and other related strategies to attempt to

reach audiences who are wary of conventional advertising and do not watch or read traditional media. These strategies resemble traditional propaganda in part because the purpose and origin of the message are often concealed. This is not typical marketing communication at all, but it does have a marketing goal if individuals are employed to sit in bars and drink a certain brand, then engage other drinkers in discussion about the benefits of that branded drink. PR gimmicks are sometimes used to attempt to increase public (and maybe media) interest in a certain issue. Marketers even assume the roles of discussion participants in online forums in order to share favorable opinions about a brand and so influence public perception. Since the financial motivations of the information source are not always clear, guerilla marketing, word-of-mouth marketing, and many other PR techniques are unethical. There is no need for the student distributing the questionnaire in class (see Box 5.7) to intentionally conceal his or her motivation. While it is not stated explicitly, other students think there is a purpose behind it, therefore there is no resistance to overcome. Such methods are more akin to those used by authoritarian governments to monitor and regulate public opinion and behavior than they are to traditional advertising, which openly admits its slant and gives consumers a variety of options. Nonetheless, as more people become weary of and skeptical of conventional advertising, such tactics are becoming increasingly influential and important for brand marketers.

A student was employed by a Scotch whisky company to serve as a student brand ambassador on a UK university campus. He was required to carry out a variety of tasks, including distributing questionnaires to the class and gathering people for discussion groups that centered on trying and discussing the branded whiskey. Given that many whiskey consumers do not start until they are over 25, the producers were interested in finding out how to establish their brand in the student market. Also, the student pushed the brand by eating it and hanging advertisements in the campus pubs.

The student earned some much-needed compensation for his efforts, as well as some marketing experience that would be useful in his future profession. The brand owners got much more than that: unrestricted access to a potentially lucrative market niche for a small fee. Normally, a brand manufacturer would have to request permission and then use designated points of access in order to conduct market research on a student campus. Particularly an alcohol brand would have to pass inspection before being given permission (or possibly being given permission). Using a monetarily embarrassed student is not only cheap, it also indicates that learners are accessed by another one of their peers and so therefore resistance is circumvented.

Point of Sale

POS advertising is a setting, not a medium, yet it nonetheless has a significant impact on the point of purchase's overall retail environment, making it an essential promotional area. Typically, the word "merchandising" is used in a wide sense to refer to the whole retail environment in which a product may be purchased, especially the way the product is advertised and exhibited in the physical shop. Although advertising and sales promotion may draw a customer into the business, the transaction must still be accomplished at the point of sale, or POS. To put the brand in front of customers' thoughts at the moment of sale, a salesperson may give complimentary samples or cardboard replicas of the product. The term can also be used more broadly to describe any in-store promotion, such as liquid crystal TV screens installed in stores that play nonstop advertisements for a brand that is sold there or other promotional structures like "tubes" that customers must pass through and are printed with brand advertisements.

Merchandising

The goal of advertising and promotion at the POS is to influence the environment where the customer makes their choice and pays their money. The wider merchandising operations that are typical in retail marketing should gain an advantage thanks to POS. Brand marketers are aware that the location their branded product occupies in tiny TCN shops—tobacco, confectionery, newspapers—which are typical in most of the UK and Europe—is essential to its sales success. The "golden arc" extends outward from the cashier's position on either side by an arm's length. Leading cigarette and candy manufacturers will demand that this is where they should be placed in the store for easy display and access.

Brand marketers will use all of their negotiating power to persuade retail managers to allocate as much of this volume to their brand as feasible in bigger retail locations since they are aware that the amount of shelf space filled is a significant sales driver. Wall's successfully established a near monopoly in the UK's frozen ice cream market by effectively providing stores with refrigerators for stock. Competitors were resorted to the degrading practice of entering stores and covertly placing their goods to the top of the refrigerator while burying other brands in the freezer.

Individual Communications

When an entrepreneur lends their own support for the brand in a piece of corporate advertising, for example, personal communication might be mediated (perhaps more accurately described as quasi-personal communication). In fact, a zealous advertising tyro once described advertising as print salesmanship. Several pieces of early advertising followed the rules of sales interactions by anticipating and responding to customers' "objections" to buying while emphasizing the sensible justifications for doing so. Of course, a lot of modern advertising rejects the logical appeal and instead creates a hazy brand identity through vibrant visuals and gripping storytelling. Personal contact, which is face-to-face and unmediated, is beneficial to companies in many ways. Personal selling is very beneficial as a non-mediated communication channel since it can be used to build trust with customers or prospective customers, reply to inquiries, and persuade sales prospects to make a purchase. Human communication definitely offers advantages over mediated communication formats, including flexibility, the capacity to draw and maintain attention, an emotional component, and believability. In ways that mediated communication can never do, a talented employee may leave a lasting image for the brand organization by coming off as honest, interested in the consumer's wants and lives, and sympathetic to the consumer's experience. Even the cutest or most endearing advertisements are just impersonal messages that are exempt from the social norms of hearing, reacting, and believing. Also, they are unable to inspire the listener with confidence the way that a face-to-face interaction can.

For the majority of brand marketing business models, personal connection must occur on some level. When considering potential coverage, it is also highly pricey. A national newspaper advertisement from a brand marketing company, for example, may reach a potential audience of millions of people. The company might keep one salesperson on the road for a year for a comparable price, say £50,000, with a basic vehicle and no expense account, maybe handling sales interactions with 500 prospective customers annually. The economics are rather obvious: Mediated communication is far more versatile and cost-effective.

Sponsorship, Brand Placement and Evolving Aspects of Integrated Communication

The world of advertising and marketing is always changing. Nowadays, it is usual to use communication tactics that challenge conventional wisdom about channel classifications. Several of these potent impacts are covered in this chapter, particularly sponsorship and product and brand placement. In the framework of integrated marketing communications in the entertainment economy, the significant responsibilities of corporate advertising and public relations are finally acknowledged.

Communicating in Advertising via Integration

Communications experts are using media in novel ways, as we have previously seen in many cases. Academics studying advertising have been debating integrated marketing communication, or IMC, for some time. In this sense, integration refers to strategic communication that is planned and coordinated. Here, the term "strategic" refers to a communication strategy that requires large resources and has a thoroughly considered goal that is closely related to the main organizational goals. Planning and coordinating marketing communications is known as integrated marketing communications (IMC), and it is done so that a consistent brand personality and communications plan are presented across all media platforms. Brand companies, which desire control over their operational environment to lower risk and uncertainty, are instinctively drawn to the concept that all communication channels may be integrated around the brand. According to IMC theory, customers' preferences and purchase decisions are more directly influenced by the marketing communications environment. The reasoning behind this is that, providing that the message from each channel is consistent, if a brand message is heard (by a customer) through more than one channel, the two channels may operate to mutually reinforce the message. Such consistency and control are not achievable if each channel is run as a separate entity with different priorities, tactical goals, and creative executions. All organizational communications are coordinated from a comprehensive, strategic perspective, according to the integration in IMC. A customer could, for instance, get one image of a brand from a TV commercial, which might be challenged or undercut by another about the same brand they hear on the radio or in the newspaper. As buyers, we are not picky about where our brand concepts come from. We don't know and don't care whether our overall opinion of brand X was influenced by a TV commercial, a newspaper article, a talk with a friend, or a direct consuming experience. If, as is more probable, our perception of a brand is established over time as a result of a variety of interactions with it from many communication sources, we may not be aware of which, if any, specific source predominated in structuring our concept. According to Percy et al. (2001), every marketing appears to consumers as "advertising". The messages that brand marketing organizations convey may work together synergistically rather than competitively to attract and hold consumers' attention and to promote the brand values if they are able to coordinate their communications. The integration theme places an emphasis on having complete control over a brand's image, from corporate communication and visuals all the way up to the level of the brand and individual products, as well as the customer experience via service and merchandising.

Problems with Integrated Communications in Real Life

In reality, corporations find it exceedingly challenging to achieve meaningful integration due to **the diverse disciplinary traditions and practices of the numerous communications agencies.** It is often more practical to establish some level of similarity that unites the numerous channels

with constant themes and values while permitting variance within the overarching theme. In other words, by identifying recurring themes, businesses are able to exert modest but considerable influence over how their brand is represented across communication channels. For big enterprises, even this degree of integration might provide challenges. PR, advertising, sales promotion, direct and database marketing, internal communication, and other practices are all viewed as separate disciplines in the communications sector. Traditionally, many major organizations have been organized with several officials and divisions managing certain fields. Because communications professionals must communicate with so many diverse parties, each of whom has a distinct viewpoint, coordination is a challenging undertaking. Even within one firm, it is typical for several divisions to handle, in that order, corporate image and customer relations, public relations, brochures and print publicity, and brand advertising.

These several departments may not always communicate with one another on a regular basis. In order to integrate communication across channels, the following partial approaches may be used: Through-the-line campaigns may be created by combining above- and below-the-line channels. In order to convey the brand identity in ways that are consistent yet diverse and mutually reinforcing, media channels with distinct qualities may be employed in conjunction with different creative executions. Full-scale integration of all media channels is considerably more of a challenge since it necessitates a level of central control that few businesses would consider acceptable or feasible. Although a consumer may find it useful in theory to receive a consistent message about the brand from phone conversations with customer service representatives, TV and press advertisements, press editorials, company brochures, and written materials, controlling each of these elements carefully is outside the purview of most organizations. Nonetheless, corporations find partial integration appealing due to the possible advantages in terms of brand control and influence over customer views.

Media Pressures on Integration

Despite its challenges, partial integration has a growingly significant impact on marketing and advertising due to the manner in which different media channels may work together to depict a brand's identity. Through-the-line strategies, where several media channels are used in a single campaign, are becoming widespread. Moreover, traditional thinking about the relative influence of various channels has been challenged. The fast transformation of the media landscape has altered the marketing potential of various media. TV is still very essential, but alternative media outlets may frequently communicate as effectively as or even better than TV, and at a lower cost. Major businesses, for instance, have used PR to increase awareness of new launches. Others have used direct response and direct mail as the main components of their communications strategy. In fact, below-the-line advertising is becoming a creative hotbed on par with display advertising.

As audience dispersion and technical advancements drive marketing communications strategies in media-oversaturated, sophisticated countries, creative uses and combinations of media channels have taken on greater relevance. The disciplinary distinctions in marketing communication have become considerably hazier as a result of this overall tendency, which has also strengthened integration. The expression "media-neutral planning," which has become trendy, refers to the new hierarchy of media relations, where mass media advertising is no longer always the senior partner.

Sponsorship

The fact that entertainment, marketing, and advertising have converged in significant ways is one especially potent aspect of the trend toward integration. Several contemporary marketing strategies have their roots in sponsorship. Although being a new promotional technique in comparison to other, more established media channels, sponsorship consumes a significant amount of some organizations' total marketing spending. From £105 million in 1982 to £781 million in 2001, the amount spent on sponsorship in the UK increased, and it is predicted to reach £940 million in 2006. In certain instances, forces outside the control of brand marketing companies have compelled them to switch to sponsorship. For instance, several countries have passed laws prohibiting alcohol and cigarette promotion in the mass media, prompting brand owners in these sectors to look for other advertising strategies. Compared to other channels, the expense of mass media advertising has gone up. As consumers now have more spare time in the developed West, most of which is spent watching TV, TV programmers naturally searched for new spectator activities that might give affordable TV. Nowadays, several sporting events get extensive media coverage, making them a very alluring media platform for companies that advertise brands (Amis et al., 1999; Meenaghan, 1991; Meenaghan and Shipley, 1999). As sports have increased in popularity and media attention in the UK, business-minded sports agents have brought sponsors to the industry. For instance, snooker was shown on television in the UK for the first time in the 1980s. Companies selling cigarettes and alcohol came to understand that the sport required money for prize money and marketing. The tobacco and alcohol industries needed to discover new methods of bringing their brands into mainstream media since they were subject to tighter regulations on their mainstream advertising. Sports sponsorship provided the ideal fit between opportunity and necessity.

The Evolution of Sponsorship

Sponsorship is generally a commercial relationship between two or more parties that is mutually beneficial and has clear objectives. (For definitions, see Head, 1981; Fill, 2002.) Although sponsorship serves as a support medium for traditional advertising and isn't always as obvious as advertising, it was first considered to be an element of public relations. Since the 1950s, when television first became widely available, sponsorship of television programs has had great visibility and is widespread in the USA. The market for TV show sponsorship in Western Europe was valued over \$800 million in 1991. (Ford, 1993). According to Mintel, television sponsorship in the UK was valued £183 million in 2001 and is increasing yearly. But, other types of sponsorship are also becoming more popular. The following is how the Economist Intelligence Unit described sponsorship. The fundamental components of the term "sponsorship" as it is used in the UK today are: (i) a sponsor makes a financial or in-kind contribution to an activity that is primarily a leisure activity, such as sports or the arts; (ii) the sponsored activity does not fall under the primary commercial function of the sponsoring body; otherwise, it becomes simple advertising rather than sponsorship.

Although useful in classifying sponsorship activities, these criteria may not always reflect the nuance and intertextual nature of many sponsorship activities. The main soccer league in the UK is the Barclaycard Premiership, which is sponsored by the Barclay's Bank Visa credit card brand. The European Golf Championship is sponsored by the automotive company Volvo, while the World Matchplay Championship for snooker is sponsored by Toyota. 3 Brand sponsors that pay to have their logo or brand name appear on the driver's racing uniform and the vehicle itself

provide enormous financial support for motorsports teams. All of these brand marketing companies are fully aware of the fact that TV and newspaper coverage guarantee household exposure for their brand within the framework of an allegedly non-promotional entertainment experience. A highly effective strategy for persuasion is to disguise marketing as something else, like amusement, so that we accept it without objectivity. The company only contributes to the entertainment industry. Sponsoring widely watched televised events serves the twin purposes of giving the brand extensive exposure and creating an implicit connection between it and the event. Most significantly, the brand is created as a typical, daily component of social life. Consumers are beginning to take it for granted, and this is really a potent position for a brand to take advantage of modern sponsorship. Sponsorship is often utilized as a component of an integrated communications strategy, where the sponsored element works in combination with traditional advertising to promote and strengthen brand recognition and positioning.

Support for the Arts

We have seen that because of the considerable media coverage, sizable audiences, and favorable associations with sport, brand companies are particularly interested in sponsoring sporting events. In order to look charitable, sponsors also employ the arts. A brand name associated with a literary prize or theatrical play has high-brow implications that may appeal to the intended audience. Such an honorable promotion may also positively affect the opinions of other interested parties like shareholders, local government officials, or the media. There are social advantages that may improve public perception of the brand organization as a result of arts sponsorship, which offers funding for historically underfunded arts groups. The ability of the sponsored group to get media attention may play a significant role in spreading awareness of the sponsorship among a larger audience.

Sponsorship Assessment

Because of the possibility for high profile and good connotations, sponsorship is an intuitively tempting communication tactic, yet it is a medium whose efficacy cannot be consistently quantified. Undoubtedly, scaled questionnaire surveys may be used to gauge the internal psychological states that could mediate between consumer exposure and sale. Research studies that examine brand memory, awareness, like, and purchase intention as a consequence of sponsorship cost a lot of money. Of course, it is highly difficult, if not impossible, to separate sponsorship effects like recollection or other impacts from other potential causation factors. It could also miss the mark by showing sponsorship's effect in a false light. The internal condition and purchasing behavior are not always related, as was covered in Chapter 2. Like other types of marketing communication, sponsorship may have a significant impact on sales through a sustained publicity effect. Similar to other advertising efficiency measurements, it is feasible to collect data that, when carefully analyzed, may provide information about the efficacy of a campaign. Some data-driven insights into the impacts of sponsorship are provided by measures of audience watching patterns and purchase behavior derived from panel data. Sponsorship, like advertising, must be employed in a specific marketing context. The goals that were set for it will always determine how successful it is. Measurements of brand awareness may be unimportant in light of the manner that the sponsored link reassures customers and reinforces the brand's meaning. The only way to definitively evaluate this kind of result is in terms of long-term brand profitability. By juxtaposing the brand inside a mediated environment, such as a soap opera (Coronation Street and Cadbury's chocolate, or the American TV series *Friends* and *Bailey's*

branded alcoholic beverage), sponsorship, like advertising, aims to legitimize a set of manufactured brand values. Since that it acts at the level of subtextual suggestion, this kind of exposure may be perceived as being quite effective. Instead of being stated or asserted, brand values and the social acceptability of using the brand are inferred.

Product and Brand Placement

To have the branded product put in a scene and maybe addressed in the script is only a minor step up from sponsoring TV programs or movies with the sponsor's name or logo shown at the opening and conclusion of the broadcast. For the last ten years, product placement, also known as brand placement, has become a more common marketing strategy. One reason it has drawn attention from certain consumer organizations who want to see the practice more carefully controlled by regulatory bodies is because it has become more subtle as well. Brand placement's ability to influence customer behavior may have some hidden power. The usage of the brand in a scene may have been planned and funded by the brand organization without the TV or movie audience being aware of it. Consumers' critical powers may not be as sharp as they would be if they were viewing an explicit advertisement if they are unaware that the dramatic moment they are enjoying is a sponsored brand promotion. To put it another way, product and brand placement gives brand organizations a method to get around consumers' aversion to or skepticism toward traditional advertising. It is effective for marketers and troublesome for certain consumer groups due to its dubious position as a marketing message in the context of dramatic entertainment. Brand owners are required to work with costume and set designers and adapt the demands of the script in order for brand placement in entertainment to be successful for both sides. This will guarantee that the brand's aesthetic does not look manufactured or out of character with the topics and tenor of the entertainment offering. As an example, Airwalk created the shoes for the Matrix film productions because they were eager to create a product that complemented the movie's theme. Brand agents will face resistance from the studio costume designers if they believe the actors are just models for a mass-produced product. But, if they are willing to collaborate with the filmmakers, they may get priceless exposure. The branded object has to be integrated into the narrative so that it tells a story in order to use synergy as efficiently as possible. Physical presence may not be necessary for the brand to be present; the allusion may be extremely subtle.

Product and brand placement categories

Generally speaking, there are three types of product placement. They may be classified as implicit, integrated, and non-integrated explicit product placement. As the name implies, implicit product placement is not expressly alluded to in the context of the program or film. For instance, Rachel went on a Virgin airplane in an episode of the American TV show Friends to attend Ross's wedding in England. Richard Branson made a cameo appearance in the episode, and the Virgin logo was plainly seen in the scene, however the Virgin brand was not specifically mentioned. When a brand not only appears in a program but is also officially articulated in some fashion such that its characteristics are publicly exhibited, this is known as integrated explicit product placement. For instance, in the movie *Minority Report*, Tom Cruise consumes Guinness. One character in the movie *Love Actually* enters a Milwaukee tavern and orders a Budweiser, the "king of beers," as the line goes. The brand will be formally expressed in the context of the program but not in the specific scene or script, for example, "Sex and the City is sponsored by

Bailey's" or "A mini drama with Cold Feet." Non-integrated explicit product placement, on the other hand, is similar to sponsorship in this regard.

Hybrid Placement Categories

Other three product placement categories that describe the practice's many facets may be added to these three. Russell (1998) spoke on how to arrange things on the screen, in the screenplay, and in the storyline. Branded goods may be employed as set pieces in a scene, performers can speak the brand name, or the brand itself can be a key element of the story, nearly playing a dramatic role. The BMW Mini Cooper appeared in many chase sequences in the Hollywood production *The Italian Job*, a high-tech remake of the 1960s classic. Stocks of Minis in Los Angeles were depleted within a week of the film's premiere. These methods of product and brand placement serve as the foundation for embedded marketing, a new marketing communications paradigm that allude to the field's growing complexity.

Internal Marketing

The term "embedded marketing" summarizes how sponsorship and product and brand placement strategies have converged in entertainment-driven media. Studios and producers are more open to discussing mutually beneficial integration with brand marketers, much as movies themselves are being promoted and treated as brands. Each party stands to benefit from the synergy between entertainment and the brands of goods and services. Nowadays, brand communication and entertainment products are often merged into one another. The majority of Hollywood movies and TV shows use this, however it does sometimes appear in magazine stories or on radio programs. Although brand placement or sponsorship both follow the same marketing principles, there are differences in the official (and contractual) relationships between brand owners and entertainment producers. The ultimate effect is that customers, who are entertainment audiences, may not always be aware when a brand reference in a piece of entertainment has been fabricated for both parties' benefit.

Brands and Artists

Another cultural shift in Hollywood that has aided the growth of embedded marketing is a change in artists' perceptions of brands. Nowadays, artists are content to increase their own market visibility by working with businesses. By contributing their image to an advertising campaign, celebrities may reposition their personal brands and reach new audiences. Celine Dion, a singer, and Paul Newman, an actor, are two individuals who have lately traded their skills for brand endorsement in paid advertising. When she ultimately consented to appear in their advertisements, Lancôme chased the actress Uma Thurman for years. Advertising campaigns by significant artists are no longer considered uncool. Another noteworthy aspect of the 1980s Levi's 501s launderette advertisement is the fact that the lead actor, Nick Kamen, became an instant success. His celebrity lasted for hardly more than 15 minutes, while more subsequent recipients have found their careers into mainstream entertainment propelled by parts in advertisements. Melanie Sykes was a catalogue model in the UK before landing the lead in a Boddington's beer commercial and becoming a frequent hostess on TV talk programs. Paul Kay, a British comedian, was widely known exclusively in the stand-up community before appearing in John Smith's television commercials. Even the background music that gives businesses life in advertisements may turn the musicians into celebrities. The Dandy Warhols benefited greatly from their music being used in advertisements. Lenny Kravitz and other more established

musicians have pre-launched new singles using adverts rather than radio playlists to reach millions of people for free. Hollywood's attitude toward participation in IMC projects has shifted as a result of the knowledge that associations with brands may raise artists' renown as opposed to only the other way around.

CHAPTER 11

EFFECT OF EMBEDDED MARKETING TECHNIQUES

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Since brands are so prevalent in daily life, people don't object when they appear in films or other forms of entertainment like video games. The social contexts in which we live are reflected in movies. In movies, brands convey values and heighten realism. You do not need to smoke to understand the subtext if an actor smokes Marlboro cigarettes. We are aware that the persona is a tough yet endearing maverick since the brand is ingrained in our cultural lexicon. In movies, brands may serve as a symbol for beliefs, attitudes, or actions that are consistent with the story. Movies and TV programs have adapted the powerful photography and succinct narrative of advertising. Brand allusions work very well with this aesthetic and heighten the dramatic realism. Few people contest that customers, at least in part, buy into brand personality. Stars have long been appreciated by moviegoers and are promoted as brands. The entertainment sector has discovered that customers regard each other equally. Because of our affinities with movie stars, we put personalities onto companies and profit from them. Brands are employed aggressively in integrated marketing in enticing lifestyle settings. Under the story, on a subtextual level, the brand connection is there. A stronger message is sent to customers when a celebrity actively uses or mentions a brand as opposed to appearing in an explicit (and obviously false) commercial endorsement. The intertextuality of our mediated experience is another facet of embedded marketing. Different media's propensity to borrow from common symbols and reference points may quickly associate certain ideals with a brand. There are two marketing advantages to a brand's presence in an entertainment environment. On the one hand, since we see that brand often and it is significant to our daily intake of mediated entertainment, we have a tendency to take it for granted. The brand, however, benefits from exposure in a context that is far more glamorous than our regular lives, making it a desirable item in our aspirational consumption field. These two seemingly opposing goals may be accomplished in a single exposure by integrating marketing into the contexts of movies and athletic events.

Embedded marketing and music

The Marvin Gaye song "I heard it Over the Grapevine" was featured in the Levi's Launderette commercial. The advertising industry is aware that the correct music increases attention from the target demographic. Sometimes a campaign offers the chance to introduce a fresh talent. The visibility of the brand gives the entertainment property power. Recent achievements in the auto

industry include advertisements for Mitsubishi and Ford that made stars out of the musicians who provided the music. To add a musical hook to a broadcast commercial, music publishing corporations like BMG may license timeless songs by musicians like Iggy Pop or Frank Sinatra to contemporary talents like Christina Aguilera and Coldplay. The song ensures that a certain audience will pay attention. The advertiser that wishes to utilize an original track to give the advertisement more effect must purchase rights to both the published sheet music and the CD master, which are often held by several music licensing companies. They must also have the consent of the original creators.

Consequences for Embedded Marketing

The interests and goals of the entertainment, communication, advertising, and brand marketing industries are combined in embedded marketing. It should be mentioned that embedded marketing is challenging and financially dangerous, just like any other marketing strategies. An entertainment studio may sign into a contract with a brand organization, but any number of things might go wrong: the movie might not be a hit, the brand's scene might be removed during editing, or the producer might have made arrangements with other brands that don't work well together. Brand managers and communications directors need to be aware of the specific benefits and limitations of IMC advances in Hollywood. For marketers, moviegoers are the ideal target market. They are influential customers who shop often. The effect of movies also extends outside of the theater via word-of-mouth, outdoor advertising, broadcast media coverage, affiliated websites (including retail interfaces), and ties to franchised products. A web of influence may form around a brand as a result of integrated marketing communications, with many strands coming from one main source. Cinema and other broadcast entertainment, including sports coverage and TV drama, provide a significant potential for very effective synergistic marketing relationships. The effectiveness of the connection is unaffected even when intelligent audiences are aware of such commercial agreements since embedded marketing operates on a sub-textual level. We have been culturally prepared for the presence of a brand symbol in almost any social scenario; the streets are crowded with individuals sporting branded attire and toting branded holdalls. The amusement scenes in films and on television will inevitably and even naturally mirror this cultural reality. The cultural-entertainment-marketing complex's logical convergence of communications mediums is represented by embedded marketing.

Corporate Image and Public Relations Corporate Communications

Public relations, corporate identity, and corporate communications are separate areas of study and practice. As each field converges with advertising in major ways and since each is a component of the larger convergence of marketing communications generally, full study of each is beyond the scope of this book, but it is nevertheless vital to touch on relevant subjects as shown in his historical studies of corporate America that big business at the start of the 20th century used corporate communication, public relations, and advertising to create a feeling of legitimacy for the major businesses. They employed corporate advertising to give businesses a human face and present them as caring, responsible entities. They also used public relations strategies, such as well-publicized business giving, charity support, and improved client relationships. Several of these businesses went on to become wildly popular brand names in their own right. Brand marketing and advertising, in turn, have an impact on the manufacturer's "family" brand. If Cadbury successfully markets a new chocolate bar, it may be in part due to effective product design, packaging, and promotion. If the product proves to be severely

damaging to health as a result of a quality control failure, the company will suffer a loss in its reputation. As was previously noted, Cadbury was a successful advertiser of the BBC TV program *Coronation Street* (see p. 136). Moreover, Cadbury advertised a program in the UK that offered sports supplies for schools in exchange for Cadbury product wrappers. As many observers believed that it was wrong for a chocolate corporation to market itself in schools at a time when there are serious national issues with rising youth obesity, this was met with highly negative news in the national press. In reality, one of the best records of corporate philanthropy in UK business belongs to Cadbury's. Concerns about children's health and the marketing power of snack food and confectionery corporations were mirrored in the debate over school sponsorship.

Public relations are described as "the deliberate and persistent effort to develop and maintain goodwill and understanding between an organization and its publics" by the Institute of Public Relations (IPR), the primary professional body in the UK. Harper (1995: 2) The Public Relations Society of America (PRSA) places a strong emphasis on PR's role in assisting a company in engaging with, communicating with, and winning the support of its target audience. In the PR function, stakeholders and the general public are encouraged to have a favourable overall perception of the company brand. PR also serves to deflect criticism of the corporation's operations. It includes the dishonest practice of "spinning," which is often employed and condemned in politics. Spinning is the process of giving a favorable spin to facts or news that may otherwise be taken negatively. It is essentially a rhetorical technique that experts in media relations often use. The goal is to convey a motivating and logical public message. PR professionals also make an effort to influence the media by, for instance, releasing press releases for articles they want to have published as editorials. In order to promote their own accounts of events, they also have casual conversations with journalists. There are several groups with positive news to share. PR professionals, who are often ex-journalists, seek for stories, prepare press releases for them, and utilize their relationships in the media to get coverage. Press releases are sometimes published in their entirety as editorials with a house journalist's byline. They are sometimes modified and only partially used, and they are often disregarded. PR professionals need to have a journalist's eye for what will pique the interest of working journalists.

PR and public perception

The corporate image of a company may be significantly impacted by its PR department. The visual elements of corporate presentation are often addressed in the field of corporate identity. Corporate identity is influenced by materials like brochures, stationery, automobiles, and any other outward signs of an organization. A company must create a cross-functional position that coordinates all facets of public presentation in order to manage an identity strategy. The corporate identity function, like PR, is to manage and regulate the company's public image. Problems with activity management, coordination, and control exist in all companies. The requirement to coordinate various activities conducted by many individuals and often dispersed across broad geographical regions and several, distinct enterprises gives rise to the separation of overlapping organizational roles.

Communications for Developing Customer Relationships

PR may take many different forms, often using the aforementioned advertising mediums in an effort to sway public opinion in the brand corporation's favor. A PR goal of building goodwill

among current customers is largely fulfilled through much engagement with customers. For instance, registered BMW automobile owners in the UK get a copy of BMW Magazine, which has articles on the newest models. The magazine is filled with promotions for high-end goods and services. One of them shows an opulent boat docked off a stately riverside home in an advertisement for Fairline ocean-going motor yachts. A magnificent party seems to be taking place as the home and grounds are illuminated. Let there be no doubt, the tagline reads. You are here. Fairline think that drivers of BMWs are drawn to quality with style. A step up in symbolic status from the BMW automobile is provided by the elegance and reputation of the boat. The text plays on the word's literal definition as well as its common use to describe someone who has "arrived" in the spotlight or gained notoriety for their accomplishments. BMW Magazines and other types of customer connection development via communication aim to gain the trust of their audience while also using their interests and goals.

Marketing and Advertising in the Entertainment Economy, Communications

The phrase "the entertainment economy" highlights certain salient characteristics of post-industrial economies. Of course, marketing activity involves more than just having fun; it also involves invention, finding resources, designing, organizing, manufacturing, logistics, and more. Nonetheless, crucial aspects of marketing are convergent in the communication and entertainment sectors. Increased wealth and leisure possibilities in post-industrial nations have led to a large demand for entertainment. The development of the internet and other digital communication technologies has also given rise to potential for consumption to develop into a sector of the entertainment market. The desire for individual consumption of movies, periodicals, music, and everything that may be covered on TV, such as sports and popular programs, has increased as a result of technology. Due to the original need for MP3 music, DVD and video-format home movies, and other products, electronic audiovisual goods are a derived demand. The creation of new entertainment medium is being driven by the entertainment industry.

Symbolic Consumption and Entertainment

Nowadays, a lot of people utilize the internet to browse and purchase various types of consumer goods, from homes to vacations. In fact, the ease of access to information and shopping options via communications media has moved consuming into the realm of entertainment. No of the products or services being offered, a lot of individuals like shopping. The Shopping Channel, QVC, and The Auction Channel are just a few examples of cable TV channels devoted only to consuming for entertainment. Just for enjoyment, people shop and people watch. Whether it's cosmetic surgery, fine dining, or bodybuilding, most consumption categories have specialized websites and publications where individuals can learn about and share their hobbies. Many consequences for marketing are brought about by the surge in entertainment demand and the shift in consumer behavior. Consumption and entertainment have sometimes become intertwined due to their strong relationship. The spectator is exposed to product placement and advertising while watching a movie. Consuming electronics like DVD players, cell phones, and other devices is not only practical but enjoyable. Even purchases like shoes, cars, and detergent are portrayed through brand advertising as lifestyle choices that enhance the user's sense of status and social identity as consumer affluence in developed economies has shifted the emphasis of promotion away from utilitarian values and towards symbolic values.

So, consumption of almost anything might appeal to symbolic values of social standing and identity. The relationship between consumption and entertainment is quite strong. We see advertisements or product placements when watching or listening to movies, TV shows, radio programs, or reading periodicals and newspapers. We may often interact with a retail interface practically immediately thanks to direct response commercials, interactive TV, or internet. The use of pictures of consumption in news and entertainment media effectively conveys how crucial consumption is to economies and lives.

A strong ideological combination is created by the symbiotic interaction of entertainment, communication, and marketing, which both encourages the consumption of brands and the consumption of communicated entertainment. Horkheimer and Adorno's description of the cultural business from 1944 has come to pass in that entertainment, marketing, and news media are now closely intertwined in the advancement of corporate goals. Since humans are interpretive beings who attempt to impose meaning and coherence on our experience, the lack of an explicit sales message in many embedded marketing communications does not diminish the promotional impact. We proactively draw the connections between brands and values that integrated marketing activities leave out.

International Brand Promotion

Nowadays, brand marketing takes place in a global setting that transcends national and cultural barriers. Organizations are drawn to standardizing brand marketing communication due to the possible savings and control over the brand image. Yet, talking with people from other cultures presents several challenges. This chapter covers some of the broader effects of the globalization of the marketing environment and addresses some of the key management challenges and possibilities associated with promoting brands abroad.

Promotional Advertising, Cultural Interpretation

We have previously shown that, even within a single nation, a given advertising will be viewed by a diverse audience whose interpretative framework is shaped by very particular cultural norms that reflect racial, religious, familial, peer-group, subculture, and other values and presuppositions. This is obviously a challenge for individuals who want to communicate across cultural boundaries. Drawing attention to the obvious cultural and meaning system differences may come out as flippant, but as we'll see later, they may not always have a big impact on well-known businesses around the world. But, it's crucial to recognize that we are all susceptible to adopting traditional, culturally restricted worldviews. As we often forget, we perceive language and visual cues whose meanings are extremely culturally distinctive.

Different cultural communication norms

Same gestures have quite distinct meanings in many different cultures, which highlights the diversity of cultural communication styles and has ramifications for worldwide marketing communication. Many visual advertisements heavily rely on nonverbal communication. With the exception of when the palm is pointing outward, in which case the V is interpreted to represent for "victory," raising the first and second fingers in a V-shape toward another person is often regarded an insult in Britain. Some cultures also have their own offensive hand signals, such as the Italian gesture of disdain, where the fingers are scraped outward beneath the chin, or the Greek hand gesture, where the fingers are shoved forth with the palm facing outward. Soccer

players in continental Europe are used to spitting at one other in fits of rage, but when a British player is the target, the British media get extremely worked up, seeing spitting at someone else as an exceptionally obscene insult. Sitting with one's legs crossed is a widespread practice in many cultures. While there are exceptions for foreigners, in Thailand it is considered a significant violation of social decorum to display the sole of the foot to another person. In the East, where gift-giving is a significant component of the intricate rituals denoting relative social rank, it is standard practice and sometimes mandatory to provide presents to business colleagues. A recent campaign of HSBC (originally the Honk Kong Shanghai Bank) commercials in the UK amusingly portrayed many of these gesture and behavior distinctions across cultures. The takeaway was that a worldwide company like HSBC was in a good position to comprehend the cultural distinctions that may obstruct efforts to do business in other cultures. Nationalism has its advantages and disadvantages, as is obvious. They may promote the brand if they are used to reflect a favorable and durable stereotype. The conventional British perception that Germans are skilled in automotive engineering was exploited in a creative execution for the DDB London VW Passat campaign in the UK to showcase the Passat as the pinnacle of German engineering. The scenarios subtly criticized Germans while simultaneously praising the individual commitment of Volkswagen engineers (one slogan was "A vehicle born of passion").

Relevance in Cultural Context

Signification must take place in context, and the behavior or gesture's context is what bestows the particular meaning. It might be healthy to be reminded of this truism while watching advertisements with individuals from other nations and cultures. So, advertisers need to be very careful when using these gestures in a TV commercial screenplay or a press ad, in case meanings are interpreted that do not favor the company. The failure of brand names, package designs, or advertisements because they were seen as offensive or obscene in other locales is a common occurrence in the realm of worldwide marketing because the planners did not consider cultural differences. But, even domestic advertisers and marketers need to grasp this lesson in communications. If communications are to be produced that connect with meaning for target customers and successfully portray the brand personality, it is essential that the cultural beliefs and practices of those consumers be properly understood. Before we examine some instances of how cross-cultural communication challenges were addressed by international advertising, it is crucial to comprehend why international marketing has become so crucial.

Internationalization of Marketing

There are still valid and important reasons why brand marketing companies wish to operate on a global scale, despite the business dangers that doing so involves. The potential of communication itself to foster globalization may be its greatest strength. Across cultural borders, information and advertising boost consumer expectations for lifestyle. The images The Mini was introduced in 1959 by BMC (British Motor Company), which was created via the amalgamation of the British automakers Austin and Morris. When more than 5 million were produced, Rover's car's UK manufacturing ended in October 2000. Sir Alec Issigonis' ground-breaking front-wheel design produced an automobile with tremendous appeal, but by the late 1950s, sales had started to decline precipitously. Frank Stephenson revamped the automobile, maintaining the fun and stylish aesthetic while creating a vehicle that is modern in both performance and substance, when BMW acquired the company in 2001. The new Mini has been marketed as a tiny automobile that can be used everywhere in the world.

With the tagline "It's a Little adventure," traditional mass media advertising has been used in brand communications, along with web-based communications, sponsorship of TV programs, brand placement in film pictures, various publicity stunts, outdoor promotions, and substantial PR coverage (both solicited and unsolicited). The new BMW Mini has received overwhelmingly positive reviews and sales around the globe, especially in the American market, which is dominated by huge cars. Its popularity abroad is a result of BMW's strategic decision to position the vehicle worldwide rather than overplaying its British background. The Mini is an iconic symbol of 1960s Britain, yet many new Mini buyers are ignorant of this. Yet, although being undoubtedly a significant component of the car's attractiveness, this connotation was not a part of the marketing materials for the new BMW Mini of wealth represented in product advertisements or in films watched globally on satellite TV have a strong impact.

This aids in boosting latent consumer demand for brands and, in doing so, aids in reducing social and political opposition to restrictions on the free flow of capital, labor, commodities, and services. Growth is essential for both businesses and whole economies; when local demand slows down due to competition or oversaturation, exports to overseas markets provide a way to maintain organic growth. It goes without saying that local competition raises labor costs, and foreign nations looking to attract inward investment may be able to offer multinational businesses low labor and production costs, perpetuating the cycle. Global marketing initiatives often have competitive action as their driving force. Brand Y will wish to be present in the specific overseas market where brand X is engaged in case it loses ground to the competition by not doing so. The relative ease of technology transfer is another aspect in the globalization of markets. The transfer of industrial capacity to low-wage economies is no longer constrained by national borders. The competitive requirement for international growth, the ease of entry to new consumer and low-wage labor markets, and cross-cultural communication promoting a brand consumption philosophy are, when considered together, significant drivers of corporate activity's globalization.

International Marketing Management Issues

When dealing with local markets alone, there are a number of management issues that are less pressing while marketing in non-domestic countries. For instance, there may be significant regional differences in the marketing and communications infrastructure. In mature economies, having access to local retail stores and other sales outlets is made simple by the availability of wholesale distribution facilities, well-developed road, rail, and air transportation linkages, and the presence of wholesale distribution facilities. Lack of a solid communications and marketing infrastructure may cause serious problems in less developed nations. Although heavily populated cities may have robust communication linkages, a significant portion of the population may reside in locations with subpar connectivity and few retail establishments. Regional differences in literacy rates, access to TV, and telephone use may be significant. It is obvious that this has a significant impact on how marketing activities are designed.

Business Conduct and Cultural Diversity

The cultural norms that govern international commerce often vary. For instance, it is infamously difficult to get distribution agreements for Western brands in Japanese markets. This is at least partially due to the difficulty the Western business mentality, which is based on instant rapport, agreements of convenience, and instrumental relationships, has with the Asian tradition of

carefully establishing mutually beneficial business relationships over extended periods of time. There may be subtleties in the dialect and language used in neighboring areas that can only be understood by locals. For foreigners who are unfamiliar with the local business culture, language, and customs, communication and doing business may be particularly challenging. Systems of corporate governance and communication practices may vary greatly across cultures. For instance, what is permitted in advertising in one nation may not be in another. The representation of women in advertising in Muslim nations must correspond to the societal expectations for behavior and attire. Advertising depictions of sex and nudity are often more permissive in Europe than in the USA and the UK. Several regulations may apply to the advertisement of certain products. For instance, no television advertising for children under the age of 12 is allowed in Sweden. Regulation, infrastructure, and consumer culture all varied significantly from country to country when marketing.

The renowned New Zealand All Blacks rugby team signed a partnership with the German sportswear company Adidas to provide uniforms. This was a cross-national co-branding venture, not just a promotional partnership. On the surface, it would seem odd that a German sportswear company would be associated with the New Zealand rugby squad. As a result, the New Zealand media at first opposed it. The All Blacks are dearly loved by New Zealanders and serve as a powerful symbol of the country's character. A local sponsorship arrangement was favored by many individuals. Saatchi and Saatchi created imaginative commercial executions that tapped into New Zealanders' respect for All Black athletes and represented the team's illustrious winning history. In one TV ad execution a clip of the famed Haka Maori war dance that All Black players do before matches finished with a simply 'Adidas'. In another, a group of All Black players were seen putting on their jerseys while a somber song about heroes played in the background. Towards the conclusion of the advertisement, the Adidas name was once again a subdued presence that tapped into New Zealanders' love of sports and attempted to legitimate the Adidas brand in this highly heated emotional setting. The cultural disparity between the two countries (rugby has few followers and little tradition in Germany)

Marketing Communication Standardization and Localization

How much brand enterprises should attempt to standardize their marketing communications globally is one major topic on their minds. As we have previously shown, even among relatively homogenous consumer groups, the meaning of advertising narratives is often ambiguous and accessible to different interpretations. How much more challenging must it be to manage how brand messages are interpreted by various linguistic and ethnic groups. Advertising and marketing communications have been at the vanguard of the globalization of business activity in recent years, despite the obvious difficulties of standardizing meaning across cultures. Numerous markets have expanded beyond national borders, and advancements in media and telecommunications have given brand marketers possibilities to connect with consumers throughout the world. Although the concept of globalization itself may seem hazy or even mythological, the worldwide effects of advertising are unmistakable. Global brands are often recognized by consumers because they have come into contact with branded products, brand advertisements, brand logos, sponsored sporting events on satellite TV, branded computer games, and branded movies. In the debate about globalization, marketing communication plays a key role. Because of the development of advertising that connects with customers from all

backgrounds, several businesses have achieved worldwide awareness. As brand organizations fight to internationalize their brands, they must choose the most cost-effective strategy to do it.

The Converging Cultures Debate

The debate over whether to standardize or localize emerged in part because the communications infrastructure developed to enable uniform worldwide advertising. The popularity of Hollywood films has been widespread for many years. The development of video technology, satellite TV, the internet, and worldwide travel enabled this popularity to manifest fully via the purchase of entertainment goods all over the world. The propensity of academic and consulting business authors to frame the topic as an either-or decision between global standardization and local adaptation was another contributing aspect to the discussion. Professor Ted Levitt⁶ questioned whether many cultures throughout the world are convergent in attitudes, goals, preferences, and beliefs in an essay in the Harvard Business Review. Consumption was the major area of this seeming convergence. The argument's logic was straightforward. Is it not proof that customers throughout the globe have roughly the same requirements and desires if you can find Nike sneakers and McDonald's restaurants in almost every major city?

The idea that many cultures' goals and values have fused under the ethos of consumption in a post-9/11 world sounds far-fetched. The cultural rift between the secular and religious mindsets is really centered on the nimble nature of capitalism and marketing. For instance, according to Muslim beliefs, it is improper to advertise loans since it is against the law to charge interest on loans. Both Muslim and Christian groups express worry about how advertising portrays gender roles and female sexuality, many Christian religious groups are troubled by how it looks to encourage consumerism and place a strong emphasis on social status and physical beauty. It is crucial to identify precisely what could converge across cultural differences and what categorically cannot. Moreover, the idea of convergent cultures is illogical given that civilizations are characterized by strong, permanent diversity. A culture's main characteristics can only be understood in terms of how it differs from other cultures. But, in the more limited arena of advertising, the topic is still worthwhile to ask given the clear cultural overlaps that enable the existence of multinational consumer brands. The attraction of the concept of global standardization for brand marketing firms was one of the factors that helped the issue acquire credibility within academic and professional circles of management. Having a worldwide presence appeals to brand marketing businesses' sense of adventure as well as their sense of business.

CHAPTER 12

ECONOMIES OF SCOPE AND CONTROL OF BRAND IMAGE

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Standardized marketing techniques are appealing since they are economical and within your control. A brand company may incur significant costs in communications if it hires local advertising agencies in every nation. The price of hiring creative talent, creating several creative products, and purchasing local media exposure is doubled. Using a single production crew, one ad agency, and one media-buying agency to create a single uniform advertising campaign for the whole area results in economies of scale. In comparison to the size of the advertising effort, costs are maintained to a minimum. Control emerges from centralizing creative executions rather than requiring local agencies to coordinate their efforts, ensuring that brand values and personality are accurately represented across all geographies. International brand companies put a lot of effort and time into developing their brand's values and personality as well as planning how these values could be communicated in other forms of communication, including advertising. Major brand organizations are unable to hand over management of their advertising to an agency in another nation because they are aware of how expensive miscommunication may be. Local agencies will inevitably interpret the brand values in accordance with local culture, which may differ from the meaning that the brand organization had in mind when it developed its strategic planning. The decision to standardize or localize marketing communications is rarely simply binary in reality. Most multinational corporations manage to strike a balance between the need for culturally appropriate communications strategy and the requirement for budgetary and creative control.

Globalization as a Solution to International Marketing Communication Challenges

Both localization and global standardization are ineffective, according to the majority of worldwide brand marketing organizations. Instead, they need a policy that balances the requirement for the brand to be presented consistently across all global communications with the necessity for advertising to connect with culturally particular consumer groups. The brand values and personality must be represented in terms of regional language, priorities, and habits in order to attain the necessary distinctiveness. Together with advertising, other components of the marketing mix must take into account regional realities and customs. The word "glocalization" was created to describe the localization of marketing concepts and goods with a global focus. Global brand marketing companies often attempt to exert control over how their brand is

presented to a certain extent, giving local marketing firms some latitude to represent the brand in ways that will be consistent with regional cultural meaning systems. There is a case to be made that many internationally renowned businesses stand for something that transcends cultures rather than just bridging them. Hollywood films provide US-based companies international exposure, thus it cannot be a coincidence that many worldwide brands have American roots. The majority of the most well-known international companies still have American roots. Only Mercedes-Benz and Sony, two of the top 10 brands mentioned in Kochan (1996), are not US-based. American goods earned a reputation after World War II for being symbols of luxury, wealth, and high manufacturing standards—a image that is often durable. Products made in the US no longer have a technical edge over those made in Asia, but some of the glitter of postwar America is still present in the form of chewing gum, silk stockings, and Coca-Cola. As marketing icons, other facets of American culture are significant as well. In Japanese newspaper advertisements for the Legacy line, Subaru utilized actor Kevin Costner as a spokesperson. Images of the line, including the Subaru Legacy 'Lancaster,' are shown alongside a photo of him embodying his tough-guy persona. The USA is a recognized brand in its own right as the leading economic, political, and military force in the world. It's possible that branded consumer goods with a US provenance benefit from this cross-over impact. Products of a US origin are undoubtedly potent symbols of rich consumer culture that are only fantasized about in many economically underdeveloped nations. Maybe this has to do with the dual attraction and hostility that some American symbols inspire, and how in certain circles the emblems of US popular consumer culture's high level of worldwide exposure have become a liability.

Impacts of Country of Origin and Brand Boycotts

There have been widespread protests in France against the opening of McDonald's eateries and Walt Disney attractions. France's economy is strong and well-developed in and of itself, of course. These movements reflect concerns that these US brand icons represent a form of capitalist imperialism in which the enormous financial power of huge US corporations allows them to establish brands that obliterate local culture in addition to resentment toward the symbolic power of richer nation-states. But, there have also been more focused worries about how international brands reflect corporate interests above those of local consumer groups and their demands. The quick and simple meal philosophy of McDonald's is incompatible with French cuisine, although the chains are nonetheless widely used worldwide. McDonald's has come under fire for its impact on agriculture as well. The brand established a supply chain in the USA that seems to have altered the organizational structure and culture of the agricultural and cattle processing sectors. Seven French farmers were concerned that a similar incident would occur in their country. The Walt Disney theme parks were not developed to meet the stated leisure requirements of locals, but rather to draw in foreign visitors, which may account for some of the objections against them. Because of media reports that Nike produced items in low-wage nations where child labor rules were either insufficient or not enforced, Nike received a great deal of negative news publicity. The claim that your \$100 pair of Nike shoes were assembled by an Asian child working 12 hours a day for pennies does not make for compelling copy. Even companies that are mostly manufactured in the US, like Levi's, received negative news attention for their attempt to reduce manufacturing costs by closing a facility. For media editors, global brands create wonderful copy, and negative stories make better copy than positive ones. It is appropriate that multinational firms' social and environmental responsibilities be closely examined. Global firms can easily get ever-cheaper labor and materials in places where labor

laws and health and safety rules are often broken, if they even exist at all. Nonetheless, there is little question that national and international brands have evolved into useful tools in political campaigns and media distribution.

For various reasons, the actions and effects of multinational firms working in local cultures are a hot topic for discussion and research. The company is both more powerful and more open to criticism due to its increased worldwide reputation. The larger problem of large firms' corporate social responsibility is not what we are worried with here. Nonetheless, the organization's overall values will have an impact on how its brands are regarded. Global brand firms have direct influence over a number of resources and media, particularly advertising. Others, like public perception, are under their influence rather than their control. News reports on major worldwide brands have a significant impact on them, regardless of the source. Multinational businesses are aware of how crucial public perception is. Consumer movements that divert attention from brand consumption and toward the producer's actions may have a significant impact on corporate behavior.

Consumer Enchantment with Things Foreign

Being foreign may be advantageous in marketing. Brands coming from certain nations may be given a halo of reputation thanks to country-of-origin effects. For instance, German motor vehicle engineering and design, Japanese technology, Swiss watches, French cuisine and wine, Italian fashion, Colombian coffee, Indian chai, Belgian beer, and Thailand vacations are all seen as having unique features in the UK. Brands having a European association are often considered to have extra glitter or status in various Asian consumer markets. Whereas the Japanese advertisements for the same Volvo executive model portrayed a blond Caucasian lady, the UK newspaper advertisements for the same vehicle depicted a beautiful woman of East Asian descent. Each advertisement included a sign of desire that may entice the domestic business executive who could be a typical customer for that specific automobile type.

The strapline for the French Renault Clio vehicle advertisement for the UK was "The New 16 Valve Clio. Size counts," and it depicted a lovely lady with a wry expression on her face. Japanese press advertisements for a Renault model that was remarkably similar to this one included the new name "Lutécia" and a circus trapeze scene, which suggested fun and excitement but also safety. Different positioning and targeting tactics in each nation, as well as adaptability to local cultural advertising standards, are shown by the differentiated advertising. The employment of a hilarious double-entendre in a woman's picture in Japanese advertising is very improbable, despite the fact that similar topics are ubiquitous in British culture. Eventually, the Publicis advertising firm developed the well-known "Papa, Nicole" television commercial for the Clio, which was a big commercial success in the UK. The Clio was positioned as a vehicle for autonomous young women who aren't afraid to shock older people in the sake of pleasure via a marketing campaign that capitalized on French beauty and sexual sophistication. Cost-based factors may also affect country of origin impacts. China and Taiwan are now known for their cheap, mass-produced, and inferior products. According to estimates, 70% of the toys and games that British children play with are made in Asia, namely China. In general, consumer acceptance of foreign culture has shown to be extremely adaptable, and well-made or affordable items have gained popularity even in nations that have long-standing historical animosity against the producer. Japan has had the highest global trade surplus since the Second World War, which reflects the demand for its products across the globe. China's export markets are expanding

quickly. Yet, Britain, which once served as the birthplace of the Industrial Revolution, has now transitioned to a post-industrial economy and has given over the majority of its domestic markets for manufactured products to producers from nations with whom it was at war just 50 years ago. It seems that national cultures are willing to set aside past enmities if someone can successfully advertise a better or less expensive item or service. Maybe the international ad firms are correct, and brands now really cut across national and cultural boundaries. Desire for the unreachable or the strange is a very common emotion. There is no question that the country-of-origin effect contains elements of human nature. Clearly potent motivators of consumption include national or regional reputations, mythologies, and symbols that speak to consumer goals. It may be a powerful tool for marketing and advertising globally. And as we've seen, if brand marketing companies are intimately linked to a nation that, for whatever reason, has unfavorable news coverage and earns worldwide disfavor, it may have a detrimental impact on their business.

Transnational advertising campaigns that are standardized

Several noteworthy instances of uniformity in worldwide advertising have been reported by the UK's IPA. Standardization was sometimes achievable because the product being advertised had the same meaning to customers across cultural boundaries. It took some time for this common meaning to become clear, but it did so thanks to consumer research. This similarity provided an evidence-based framework for imaginative work. One of these instances was a marketing push for De Beers gem diamonds.

De Beers is a South African company that produces and cuts diamonds. Together with South Africa, it also mines diamonds in Botswana, South America, and Russia. Gem diamonds are popular for jewelry but have little practical application, such as in cutting tools. In order to defend sales against tiny but expanding pockets of competition from diamonds mined in West Africa, De Beers hired JWT to develop a campaign to boost favorable perceptions about diamond gifting. De Beers wanted to increase demand for diamonds in locations like Thailand, Mexico, and the Gulf while simultaneously persuading customers in high consumption nations (including the UK, USA, and Italy) to upgrade to more ostentatious jewelry. The Western world's declining marriage rates and rising divorce rates have had a significant impact on the cultural traditions of gem diamond consumption for special events, notably marriage and engagement. Moreover, marriage often occurs as people age. Hence, cultural change may have an impact on the options for consumers to purchase goods like diamonds. JWT needed to find a compelling motive that could bring people from all cultures together. Think about the meaning of diamonds in various civilizations for a minute. Do you believe that diamonds have a universal significance that cuts beyond cultural barriers? If diamonds are worn in public, particularly during a beautiful or prominent social event, they may represent affluence and even social standing. If presented by a lover to another, they can serve as a sign of commitment. According to Marilyn Monroe, diamonds are "a girl's closest friend" and may represent eternity when presented in the spirit of eternal love. Many civilizations have various social customs around diamond consumption. In the UK, a diamond ring may be presented to mark a 50th wedding anniversary, a marriage, or an engagement. In Islamic traditions, diamonds sometimes make up a significant portion of a wedding "set" that is presented as a nest egg by both sets of parents. The level of craftsmanship (as well as quantity) in the wedding set speaks to the families' financial and social standing. Diamonds are sometimes replaced with gold or pearls as major symbolic presents for key events in various cultures. For a De Beers campaign, JWT leveraged the

variations in regional social customs around diamond consumption to present diamonds as having a global significance. The "Shadows" campaign, which was broadcast in 23 countries, won the 1996 IPA awards for best use of advertising. The global marketing budget was several US million dollars. Instead of relying on newspaper and magazine advertising in the past, TV was employed in a new, more aggressive manner. The first three TV productions cost \$700,000 to make, but because to production methods, diamonds could be shown in far more vivid detail than was possible with static billboard imagery.

Diamonds are a global symbol of love, particularly when they are offered as presents to signify a loving commitment. Three primary advertisements were created utilizing the same themes and cinematic design but with different geographical settings and voice-overs. One advertisement, from the UK, had a silhouetted pair as classical English music played over a picture-filled story about a man presenting his future wife a diamond ring. Another had Arabic music and visuals of a wedding "set" that included a diamond necklace, diamond earrings, diamond bracelet, and a diamond ring rather than just one single diamond ring. The photographs created a spectacular visual presentation of diamonds in a regionalized environment, despite the fact that such extravagant displays of wealth may not be typical of ordinary Arab people. Again using silhouette characters in the cinematic manner, the third advertisement showed an older couple and their kid. The ring was being presented to a lady by her partner after they had been together for a number of years, as is customary in Spain, and the voice-over and music were both in Spanish. The commercials were probably the output of a single production studio since they were made in the same cinematic manner. Each advertisement was culturally appropriate for a large geographic area and shared certain traits with others in terms of language, culture, and social customs around diamond gifting. They all presented De Beers as the option for individuals who really adore the recipient of their diamond jewelry. Inferentially, giving diamonds that weren't De Beers's diamonds diminished the value of the gift and made the sender seem cheap. The tracking studies showed that the promotion was successful. An 8% rise in retail sales—almost \$3 million more—was recorded in the USA.

Advertising's Symbiotic Relationship with Culture

Advertising and promotion have the peculiar ability to both exploit and change existing cultural norms, meanings, and behaviors inside and beyond cultural borders. The latter is sometimes achieved by conveying a cultural meaning that, in hindsight, seems to have been strong but latent, such as the worldwide desire for denim jeans as markers of American origin. The expression of these underlying meanings via sharp creative executions may sometimes be possible in advertising consumer research, allowing people to instantaneously identify a component of their own identity and experience in an advertisement. Advertising may sometimes convey feelings that customers already experience but are unable to articulate, either individually or collectively. We could find advertising intriguing in part because of the lessons it imparts on us.

Advertising does not always reflect or drive societal shifts in meaning. Advertising becomes outdated as a result of cultural change. Signs and behaviors' cultural (or, in this instance, cross-cultural) meanings change throughout time. Advertising, the ideological spearhead of capitalism, plays a critical function in boosting consumption by introducing novel ideas. We may make consumption considerably more enjoyable by relating it to abstract concepts. Through advertising and marketing, we are exposed to a variety of consumer-oriented mental states,

interpersonal dynamics, and modes of pleasure. We are delighted to be given these options, which we choose in accordance with the preferences we have learned from exposure to marketing. So, internationally successful advertising campaigns may be seen as illustrations of culturally transcendent creativity in brand communication rather than as victories of cross-cultural communication.

Markets for Advertising in Asia

Below, some South Asian advertising examples may help to clarify the problems with advertising in developing nations. The economy of several Asian countries, particularly Japan, are some of the most developed and prosperous in the world. Due to unequal economic development and lower GDP per capita than other nations with comparable populations but sophisticated economies, several other national economies in South Asia may be classed as developing. A developing economy does not, however, exclude the existence of significant and sophisticated consumer markets in metropolitan areas. The cultural contrast between Western-influenced consumer advertising and regional cultural and economic standards may be especially jarring in emerging nations. For a Westerner to evaluate the economic and cultural impact of advertising in Asian countries is challenging. The relationship between advertising activity and economic expansion is widely documented. Advertising has a significant impact on consumer behavior. Advertising does not always get the same level of critical attention as it does in more prosperous nations, where poverty is the biggest hindrance to societal advancement. Yet, developing nations shouldn't be forced to become the slaves of multinational companies that provide cheap production and big consumer markets for global brands. They must build their fortune according to a plan that suits their unique requirements, customs, and culture. While consuming in and of itself may be considered a behaviour that bridges cultural differences, each culture has its own unique environment for consumption.

Malaysian advertising and promotion

For instance, many magazine advertisements in Malaysia seem to advocate for Western ideals in an Islamic setting. Malaysia is a multiethnic nation with three primary ethnic groups: Malay, Indian, and Chinese. There are many different traditions and each has its own language, but there are also many things in common. There are other communities of Indonesians, Thais, Filipinos, Taiwanese, and others. Advertising in such a setting must be distinctly Asian and adhere to cultural norms. Government representatives often personally approve advertisements. For the advertisement of various goods and services, there exist precise norms of conduct. In modern capitalism, advertising is characterized by the skill of actually following the rules and conventions of advertising while going above and beyond them. Advertising like the one mentioned above serve as an example of the ideological power of advertising, which quietly undermines other cultural norms while promoting the virtues of consumerism. Indeed, both in Western and Eastern nations, capitalism and the idea of consumerism have had to erode religious and other values.

The reason why advertising achieves this is because it is seen as unimportant and innocuous. Also, since money production is so important, advertising is often seen as a lesser evil than poverty. Some Malaysian advertisements show women in a manner that strikes a balance between the less conventional norms of female freedom and the traditional values of caring for the family and the spouse. Under the tagline "Nurturing success for today's women," one

advertisement for Bank Islam's "Pewani" savings account (in a daily newspaper) offers a savings account for women. The image conveys the impression that the account is a gift for her family and features a lady wearing a traditional hijab with her husband and kids. The commercial is perhaps essential since more Muslim women in Malaysia are working outside the home without the support of their husbands.

Malaysian advertising is impacted by several facets of tradition. This is shown by one (perhaps fictitious) tale concerning a US Barbie doll advertisement. During a dinner gathering, a government official was questioned about the legality of pork commercials on Malaysian television. This was a case of cross-cultural miscommunication since the word "babi," which means "pig" in Bahasa, led some Malaysians who couldn't speak English to believe the doll was made of pink pork. The agency was permitted to keep broadcasting the advertisement as long as it included a halal notice to indicate that the promoted product did not conflict with Muslim dietary laws. To reassure Malays, a lot of non-food items, including shampoo other upscale goods, are promoted in Malaysia with the halal symbol.

Advertising in Japan and Consumer Individualism

Japan has a considerably distinct economic, religious, and ethnic advertising opportunity than Malaysia. Advertisers must yet utilize symbols to imply meanings that they hope will persuade customers. In fact, symbolism in advertising, especially sensual symbolism, seems to be a sign of the maturity of the consumer markets it serves and reflects. Tanaka (1994) used a difference between covert and ostensive meaning in ads (see also Chapter 2). Ads may make connections that would be seen as scandalous or illegal if they were stated in an overt, explicit manner by using covert meaning, in which meanings are indicated but in a way that the speaker's identity or goal is not made evident. Two advertisements for a small TV set were included in one set of samples. They both appeared in the risqué magazine *Fookasu* in 1985. One showed a male embracing one of the girls from behind while two girls were seen hugging closely on the TV screen. The commercial content, which asserts that satiating curiosity is the essential to humanity's evolution, supports the sexual innuendo. There are several things that are illegal in our world, it continues.

The second advertisement depicts a TV in a setting where two females are cuddling passionately over a piano. In Japan, neither lesbianism nor sex orgies are often discussed in public. The power of advertising lies in its capacity to imply meanings that are inaccessible unless read by the audience, imputing the meaning to audience interpretation rather than to the artifice of the advertiser. The magazine or ad agency could easily refute accusations that they were endorsing either in a literal sense. The advertisements fit the risqué editorial tone of the magazine where they were published. They made it possible to represent a commonplace object in a manner that may have given some readers the impression that it was much more intriguing. These advertisements show how advertising may be created to subvert, or at the very least avoid, regional cultural taboos and standards, even if they are not representative of Japanese advertising as a whole. When consumption (symbolically) defies societal norms, it may be made to seem like an act of symbolic self-realization that strengthens individual identity. In the West, this individualistic aspect of consumerism is sometimes taken for granted, but in the East's more communal social culture, such implicit individualism may both encourage and reflect profound cultural change.

Advertising in Thailand

With a growing economy with starkly contrasted centers of urban growth and rural poverty, Thailand is one Asian nation that offers fascinating instances of smart advertising. Locally owned agencies and affiliates of multinational communications giants, like Saatchi & Saatchi, JWT, Publicis, Dentsu, and many more, make up the Thai advertising sector. In terms of advertising spending, it outpaces other Southeast Asian nations (Punyapiroje et al., 2002). Its advertising spending soared from 4.9 billion Thai Baht in 1987 to 42 billion Thai Baht in 1996, an almost 800% rise. In terms of the 20 nations with the largest growth in advertising spending between 1987 and 1996, Thailand came in sixth place. The 29th edition of the TACT Awards annually honors innovation in the Thai advertising sector. Both production and inventiveness standards are as high as in any wealthy nation. Thai advertising is more similar to Western advertising than Malaysian advertising in this regard, maybe in part due to Thailand's less complicated ethnic mix. Thailand is also less governed by strict broadcasting regulations on behavior, attire, food, and other activities than largely Muslim nations since it is a predominantly Buddhist nation.

The Thai advertising business, according to Punyapiroje et al. (2002), largely adapts Western ideas to fit Thai culture. Nonetheless, there is at least one significant distinction between Thai and Western advertising practices. Western advertising frequently conducts consumer research using questionnaire surveys and experiments in which participants are asked questions, but according to Hoy et al. (2000), Thai social etiquette requires acquiescence and people do not like to express opinions that might offend by contradicting their interlocutor (Mulder, 1996). Research findings are combined with the intuition, feeling, and creativity of Thai advertising professionals (Punyapiroje). Thai brand advertisements often include humorous, carefree, and romantic scenarios, reflecting the relaxed and imaginative nature of Thai customers (Supharp 1993). Advertising is mostly visual, reflecting low reading rates in rural areas and Asian customers' sensitivity to nuances in tone, picture, and gesture in communication.

Thai customers embrace novelty and independence, which is shown in their brand switching habits (Sherer, 1995). Thai advertising makes extensive use of symbolism, especially when it comes to sex, gender roles, and social position. In a brilliantly stylized scenario, a man's shirt is being flayed from his body by women with whips as he spins in a vortex in a TV commercial for a Samsung washing machine. The firm came to the conclusion that it was challenging to visually interestingly depict a washing machine without giving the creative team a lot of leeway. The advertisement is funny and attention-grabbing because of its risqué and sensual suggestiveness. It is hard to envision how a washing machine might be promoted in the West. Maybe there is occasionally a more compelling need in underdeveloped countries to forego utilitarian arguments in favor of the very symbolic. In truth, Thailand is a socially conservative nation where appropriate behavior and excellent manners are valued highly. In addition, some Western advertisers believe the Thai technique is the best since there are concerns about the reliability of questionnaire-based and quasi-experimental consumer research data.

One of the Asian economies that has shown a tremendous amount of room for growth is Thailand's. Historically, owning Western products denoted social upper status (Tirakhunkovit, 1980). Thailand is now a developing nation with very unequal income and educational inequalities. Similar to how it is in the West, possession of branded products has come to indicate a person's social position in this hierarchical culture. The Thai economy will continue to

be a rich ground for innovative advertising and new brand markets as long as it can withstand the regular economic downturns that impede growth in Asia. In this situation, advertising has a particularly potent function in fostering brand consciousness and promoting consumption as a way of life. The degree to which this effect may be seen as either enhancing regional customs and values or just exploiting them will provide insightful information about the cultural impact of advertising in other locations as well.

In a Global Context: Promotional Management

Just like advertising itself, management of advertising agencies is influenced by cultural differences. With account management, account planning or research, creative and media responsibilities in account teams, a large number of multinational agencies are structured along similar operating lines. Nonetheless, there are methodological variations that correspond to larger cultural disparities has pointed out some disparities in methods to consumer research in big UK and US agencies, which seems to reflect apparent variances in approaches to creativity in advertising in various locations. The Thai advertising sector has grown as a result of Western influence (Punyapiroje et al. 2002), but it has also created a unique look that reflects Thailand's unique cultural mores and customs. As shown by the aforementioned instances, a glocalization approach in worldwide advertising is often the most practical move to make. It is necessary to understand the allure of global marketplaces and the attractiveness of brands that transcend national borders in terms of local cultural meaning systems. Local agencies may maintain certain facets of a general brand personality while positioning the brand in a suitable regional context. A brand's personality is enhanced if it is recognized as having a worldwide presence. If a brand's ad agency can identify a universally understood meaning, a very limited number of businesses have been able to standardize advertising across cultures. Companies must also make unique implementations that are inventive in order to capitalize on this widespread meaning. And last, even globally recognized brands are vulnerable to the forces of change. Brands must stay linked to the ebb and flow of consumer cultures if they are to maintain life and relevance in the marketplace. No communication strategy is ever fully successful.

Ethics and advertising

As we've seen, promotion and advertising inhabit a certain cultural area and evoke quite different opinions from consumers and decision-making organizations. The many ethical issues are examined in this chapter. A few possibly helpful notions are provided together with a short discussion of the concept of ethics to help analyze the ethical standing of ads. Regulation and policy related to advertising are also covered.

Disputes around ethics and advertising

What is morally correct, proper, or compatible with virtue is referred to as ethics. The study of morality is seen as an applied discipline that focuses on individual behavior in particular contexts, while the study of ethics is often focused with abstract ideas. Nonetheless, the phrases are also related and sometimes used synonymously, as in "applied ethics". We should think carefully about the difficult ethical issues raised by advertising. While trying to entice consumers into making a purchase, advertising messages often engage in unethical behavior. The issue with advertising is that, as we can see right away, moral judgments are often based on values and interests that are not shared by all people. On issues of civic government that seem to be fairly solid and significant, people cannot agree.

Unpopular Advertising

Questions of ethics in advertising are obscured by a fog of conflicting ideas, many of which are held quite passionately indeed due to the subjectivity of ethical judgments. Sometimes some advertisements or campaigns spark a discussion, which means they draw strongly opposing views that are voiced in public venues like newspaper letter pages, editorials, TV programs, and even legislative debates in the House of Commons. Of course, not every debate about advertising is motivated by moral concerns. However a lot of conflicts result from having different ethical perspectives. Media outlets have given promotional efforts for companies like Benetton, Calvin Klein, French Connection UK, the "Opium" fragrance, and even charities like Dr. Barnardo's in the UK a lot of editorial publicity. Strongly held beliefs regarding whether or not a campaign or ad should be allowed often serve as the narrative hook for media articles. Many complaints are made by members of the public or special interest groups on the basis that some advertisements are too sexualized and hence offensive.

The Advertising Standards Authority (ASA), the UK governing body for print advertising, received more complaints against one advertisement in 2001 than any other, featuring the model Sophie Dahl in an ad for Yves Saint Laurent's "Opium" fragrance (see also p. 42). In contrast, the most divisive print advertisement of 2002 brought in around 315 submissions to the ASA. Young ladies made a large portion of the criticisms of the "Opium" advertisement. When the advertisement was shown in the pages of fashion publications, where sensuality is often portrayed, it received little notice. When the advertisement was turned into a poster and put up on billboards throughout the streets, the complaints came in. As we've seen in past instances, the context in which advertisements appear is crucial in determining their intended meaning. The "Opium" advertisement was deemed okay for a fashion magazine but unfit for a billboard. The social group that views billboards is much larger. The objections were upheld, and the advertisement was placed back in the magazine. Given that advertising has gotten much more sexualized over the last ten years, the public's response to the "Opium" advertisement appears peculiar. Nowadays, openly posed sexual encounters are widespread. Advertising controversy is sometimes nothing more than a marketing gimmick because brand owners are aware that if they can successfully rile up constituencies other than their own target audience, there will likely be positive side effects like unpaid editorial exposure and a stronger brand identity. Even while child protection organizations in the USA and worldwide lobbied against the use of allegedly very young models in (arguably) sexualized positions in CK advertisements, sales of the Calvin Klein apparel lines are said to have increased significantly. The Benetton clothing line is renowned for its success, and some of its advertising has led to a great deal of governmental and popular outrage. In this case, it seems that ethical considerations of the populace are being used for economic gain. A clever strategy for winning over the company's youthful target audience is to create campaigns that upset social authorities if the brand personality includes a rebellious and anti-establishment element.

In some ways, media coverage reflects how developed advertising is as a component of the media complex (in advanced countries). Given the symbiotic link between advertising and other media like the press, movies, and TV entertainment, it is only logical that advertising is often incorporated in the editorial content of the popular press and TV programs. Many portions of the media are totally supported by advertising income. The economic interests of brand marketing companies and other advertising sponsors are inextricably linked to those of media vehicles like

TV programs, newspapers, and magazines. Advertising plays a role in efforts to boost economic development in developing nations. As a result, it is linked to the objectives of ruling political parties and governmental authorities. Just recently has advertising entered the public conversation? This may be partially attributable to the increase in advertisement volume, which has altered the atmosphere. Since there are so many advertisements vying for our attention, marketers push the limits of content and experiment with more startling forms of appeal. Public interest in advertising has increased positively, as was observed in Chapter 1 as well. People are fascinated by it because it has advanced. The TV programs themselves don't often appear to be as engaging as the TV commercials. Nonetheless, due to its prominence, advertising is often held responsible for a variety of societal ills. Because of its economic significance, advertising has developed into this high-profile fusion of the entertainment, media, and publicity sectors.

Role of Advertising in the Economy

The background that leads to advertising must be taken into account when discussing advertising and ethics. Advertising communicates offers to customers, which is a crucial economic function for capitalist systems. With advertising, manufacturers may widen their markets and use economies of scale to lower the cost of each unit of production. Producers may increase demand for new products and sell the enormous quantities of stock they generate via promotion. Consumers are far more aware of their options thanks to advertising than they otherwise would be. It may be argued that customers benefit from reduced costs and higher quality because, even after accounting for the cost of advertising, the competition that advertising promotes serves their best interests. Since it may be utilized to learn about societal conventions and traditional values, advertising from the past has historical significance. The idea is that contemporary public debate and norms of taste and decency are reflected in advertising. To put it another way, we get the advertising we want and deserve. Of course, the hypothetical "we" is a diverse group with the radically different beliefs and ideals of the societies in which we reside. Hence, debates over advertising may serve a societal purpose by providing a stage for exposing basic inequalities between social groupings.

The British Advertising Standards

Although the legislation is well-known and the majority of agencies and advertising media have legal counsel evaluate commercials before publication, it is uncommon for advertising in the UK to break the law. Yet advertising is also subject to another degree of control. The advertising business funds voluntary regulating organizations, which create comprehensive standards of practice for the sector and enforce compliance. While there is no legal necessity for them to do so, under such a voluntary arrangement, advertising agencies and the sellers of advertising space agree to be bound by these agencies' rules. The Independent Television Commission (ITC) is the UK authority that regulates broadcast advertising, whereas the Advertising Standards Authority (ASA) regulates newspaper and print advertising (as well as email and SMS text message advertising). The ITC joined Ofcom, an industry-wide regulatory body, in 2004. Although while these committees' decisions lack legal authority, they nonetheless provide a speedier, more adaptable, and more effective regulatory structure than the law could. By codes of practice for specific situations, advertising regulating authorities aim to apply broad norms in particular scenarios. All (printed) advertisements must be "Legal, Decent, Honest and Truthful," according to the UK Advertising Standards Authority. Lawful, fair, and truthful are the guiding principles of the Hungarian code of advertising ethics. In diverse regulatory regimes, these ideas are used in

different ways. Before a campaign is launched, the Broadcast Advertising Clearance Centre (BACC) in the UK, for instance, reviews TV commercials to make sure they adhere to ITC regulations. If the BACC determines that significant (and expensive) revisions to the advertisement are required to guarantee compliance with the ITC code of practice, it may order the agency to make such changes. Poster and print advertisements do not go through a pre-vetting process, which some analysts believe is the reason why some of them sometimes appear less concerned about upsetting the public than TV advertisements. The ASA may order advertisers whose complaints are sustained to have upcoming commercials reviewed before being shown. After several major ASA rule violations, FCUK poster advertising were ordered to comply.

Several nations demand that advertising abide by rules governing the kind of exposure or the content. TV advertising for movies, alcoholic beverages, cigarettes, and prescription drugs is prohibited in France. Recently, the restriction on advertising in books and newspapers was modified to permit certain advertising. Alcohol advertising is severely regulated in Eastern Europe. In Sweden, children under the age of 12 cannot see toy advertisements on television. Tobacco advertising is prohibited in the UK. In January 2004, all advertising on pay-cable channels was outlawed in Argentina. The use of children in advertisements is severely limited in Austria and Finland. In 2003, Italy likewise outlawed using kids in advertisements. Advertising cannot depict behaviors that are prohibited by Muslim law in many countries with a majority Muslim population. For instance, women must be completely covered and wearing headscarves, and it is prohibited to advertise non-halal food items. In Hungary, it is against the law to "use erotic and sexual elements in advertising for purposes not justified by the object and substance of advertising" and no advertisement "may be such as to reduce the reputation of the advertising profession or undermine public confidence in the advertising activity". Alcohol commercials in the UK must depict individuals sipping their beverages rather than guzzling them rapidly and cannot use performers who look to be under the age of 18. Toy advertisements on Greek television are not permitted between the hours of 7 and 10 o'clock.

Advertising complaints from the public

The UK regulating agencies serve as a method for determining the upper bounds of public acceptance for advertising material, which is helpful to the advertising business. The ASA or the ITC might receive complaints from members of the public who are against an advertisement for whatever reason. A panel will then look into their complaint and make a decision based on how they interpret the norms of practice. The regulatory authority may order the agency to stop running the advertisement if the complaint is upheld, and in certain situations, it may even reprimand the agency or the company that is commissioning the advertising. Since regulatory bodies only respond to public complaints, the system is reactive (and, as noted above, posters are not normally even reviewed before public exposure). The websites of the regulatory bodies' respective bodies disclose all of their decisions.

CHAPTER 13

ADVERTISING REGULATION

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In some ways, media coverage reflects how developed advertising is as a component of the media complex (in advanced countries). Given the symbiotic link between advertising and other media like the press, movies, and TV entertainment, it is only logical that advertising is often incorporated in the editorial content of the popular press and TV programs. Many portions of the media are totally supported by advertising income. The economic interests of brand marketing companies and other advertising sponsors are inextricably linked to those of media vehicles like TV programs, newspapers, and magazines. Advertising plays a role in efforts to boost economic development in developing nations. As a result, it is linked to the objectives of ruling political parties and governmental authorities. Just recently has advertising entered the public conversation? This may be partially attributable to the increase in advertisement volume, which has altered the atmosphere. Since there are so many advertisements vying for our attention, marketers push the limits of content and experiment with more startling forms of appeal. Public interest in advertising has increased positively, as was observed in Chapter 1 as well. People are fascinated by it because it has advanced. The TV programs themselves don't often appear to be as engaging as the TV commercials. Nonetheless, due to its prominence, advertising is often held responsible for a variety of societal ills. Because of its economic significance, advertising has developed into this high-profile fusion of the entertainment, media, and publicity sectors.

Role of Advertising in the Economy

The background that leads to advertising must be taken into account when discussing advertising and ethics. Advertising communicates offers to customers, which is a crucial economic function for capitalist systems. With advertising, manufacturers may widen their markets and use economies of scale to lower the cost of each unit of production. Producers may increase demand for new products and sell the enormous quantities of stock they generate via promotion. Consumers are far more aware of their options thanks to advertising than they otherwise would be. It may be argued that customers benefit from reduced costs and higher quality because, even after accounting for the cost of advertising, the competition that advertising promotes serves their best interests. Since it may be utilized to learn about societal conventions and traditional values, advertising from the past has historical significance. The idea is that contemporary public debate and norms of taste and decency are reflected in advertising. To put it another way, we get the

advertising we want and deserve. Of course, the hypothetical "we" is a diverse group with the radically different beliefs and ideals of the societies in which we reside. Hence, debates over advertising may serve a societal purpose by providing a stage for exposing basic inequalities between social groupings.

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Children as Objects of Advertising

Advertising supporting children's issues may sometimes spark debate. A startling picture of a newborn who seems to be injecting itself with heroin has appeared in advertisements for the children's charity Barnardo's. Another advertisement had a baby being forced to swallow a bug. The visuals are awful, but they are apparently shown for the benefit of children since organizations are aware that frightening advertisements boost contributions while subtle advertisements are disregarded. The ASA grants commercial advertisements greater leeway to shock than charitable and government public service campaigns like those promoting AIDS awareness or public safety. Both the general public and other charity complained about the Barnardo's advertisements because they believed they inaccurately depicted the lives and attitudes of the underprivileged and the destitute. The ability of marketers to target children with ethical advertising is protected by bodies representing the advertising industry (such as the Children's Advertising Review Unit in the USA). Several organizations work to raise awareness about the possible harmful consequences of uncontrolled advertising on youngsters. One website for teachers, for instance, has a "Adsmart" resource that notes that a million kids start smoking cigarettes every year and that many kids between the ages of 3 and 6 can identify the cartoon character Joe Camel and connect it to the cigarette brand. Some websites deal with the unique challenges of influence and control that online advertising to children creates.

Alcohol advertising and morality in the UK

Due to potential associations between alcohol advertising and rises in alcohol-related disorders including cirrhosis of the liver, particularly in young British females, the topic has become very contentious. TV advertisements for Bacardi rum have drawn criticism for glamorizing alcohol intake to the point that they may unintentionally encourage risky sexual behavior in both sexes.

Advertisement for alcohol and social identity

Controlling alcohol advertising was a top objective for the World Health Organization in its anti-alcohol programs. Young women are consuming more alcohol than ever before, and binge

drinking is being encouraged thanks in part to the sexualization of alcohol advertising and its role in gender constructs. There are several case reports of complaints filed against this kind of advertising on the ASA's website (www.asa.org.uk). Alcohol advertising is thought to be playing a similar role in locating alcohol brand names as discursive resources for the construction of female (and male) social identity to how cigarette advertising since the 1950s has altered historical views of femininity and promoted smoking as a normal social practice of both the liberated and independent woman. A specific concern is the way women are behaving in respect to drinking alcohol.

Obesity and advertising

Concerns have recently arisen over the impact of fast food advertising on the rising obesity rates in the US and the UK. It is evident that the presence of codes of conduct and voluntary regulatory frameworks does not provide these groups any comfort that the brand marketing and advertising businesses are acting in accordance with appropriate social responsibility. As there is no established causal relationship between advertising and behavior, discussions regarding how advertising affects societal problems are usually tainted by speculation. The business has performed quite well despite textbooks seeing the absence of a causal explanation of advertising as a disadvantage. This book contains several instances of advertising efforts that have been shown to have influenced consumers' opinions and actions by persuasive circumstantial evidence. Even if this premise is accepted, the notion of more stringent advertising regulations runs counter to the freedom of choice that advertising promotes. Certain people and organizations have always had favorable attitudes about behaviors that others would consider foolish or harmful. Advertising offers a wide variety of possibilities, and customers are free to make their selections as they see suitable. But, in certain ways, advertising are far more powerful than specific customers, particularly young or low-income ones. If there is a strongly unequal power sharing between customers and brand marketing businesses, the capacity of individuals to exercise really independent choice may be substantially constrained. Notwithstanding all the hyperbole in marketing textbooks about consumer sovereignty, it is obvious that consumers do not have vast funds to influence the media on a national scale.

Regulation of Advertising and Applied Ethics

As advertising regulation deals with values, it has a relationship to ethics. The concept of what is desirable in the practical context of social policy serves as the basis for advertising regulation. Yet, there is another important distinction: public policy regulation is by its very nature political and pragmatic, while ethics in its purest definition is the study of value in and of itself. Insofar as it functions under the influence of diverse interests, advertising regulation is a political process. The principles that guide legislation about advertising regulation are often those of what is feasible under the circumstances, rather than necessarily those of what is right. There is a presumption that the values of business are beneficial in that they encourage wealth creation and freedom of speech, which benefits people. Yet, they may behave in accordance with the values of commerce regardless of what is good. Although ethical studies is interested in values, it also incorporates the study of morality and considers how people could put ethical ideas into practice.

As advertising represents the interests of advertisers and brand marketing organizations in addition to the general public, it is assumed that advertising regulation is appropriate. Politically, organizations like Occam exist as much to shield the public from the excesses of marketers as

they do to shield advertisers from the fury of the public. There is a process through which regulation seems to respond to public concerns. No matter what decisions are actually made, the existence of this process alone serves the significant political goal of apparently democratizing advertising strategy. Although while the public is fully aware that regulators represent interests that are ultimately far more powerful than those of any consumers, the existence of regulatory institutions gives them a sense of security. Nonetheless, norms of practice for advertising include an implied ethical component. The goal of advertising regulation, however hidden it may be behind intricate webs of interest, is to improve or enhance life in some way above what it would be in the absence of control. Advertisers are aware that many people will complain about commercials even if they don't find them to be offensive or improper. The regulators must make an effort to reflect the consensus opinion. This may often leave many people feeling powerless and miserable. It is true that voluntary regulation has the advantages of being effective and, within certain bounds, responsive. The UK authorities often remove advertisements from circulation in response to complaints made by as few as a dozen people. It is a reactive system that relies on user input. Just approximately 12,000 complaints against print advertising are typically sent to the ASA in a given year from individuals or organizations. The business can only presume that consumers are generally satisfied with the condition of advertising if a significant portion of the public does not complain about advertisements.

Ethics and the Good Life

In general, ethics is concerned with asking questions about the best or most moral course of action, yet employing words like "better" conveys implicit value judgments that make ethical discussions more difficult. The philosophical and theological traditions of antiquity are where the study of ethics first emerged. It involves considering whether specific behaviors, viewpoints, or lifestyle choices are congruent with leading a happy life. The excellent life is one that satisfies the requirements set above. Living the good life, for many adherents of formal religion systems, is adhering to certain moral precepts and behavioral guidelines established by religious leaders. These codes are highly valued by the Jewish, Muslim, and Christian faiths, and adherence to them is required. So, observing the codes is something that has both personal and societal importance. In contrast, nonreligious ethical theories, such as humanism, argue that reason and experience, rather than divine revelation, should serve as the proper foundation for all moral judgments. Humanism rejects the necessity for formal religions' eschatologies and rigid moral laws. It may be fair to distinguish between the emphasis on specific behaviors found in the Jewish, Muslim, and Christian group of religious traditions and the emphasis on living according to abstract principles found in eastern religions like Hinduism and the various forms of Buddhism, even though generalizations are difficult. The former set of religious traditions likewise adheres to abstract ideals like non-violence, compassion, honesty, and piety. The belief systems of the preceding groups are supplemented with regulations about head coverings (for females), not eating meat on Fridays, not ingesting alcohol or pork, as well as refraining from having extramarital affairs. Advertising must navigate cultural norms in areas where religion is the dominant authority. Although still essential, the religious point of view is now one of many in the West, where secular values are dominant.

The Development of Advertising across Time

Areas not addressed by pure ethics are often discussed in discussions on practical or applied ethics. The way business is done in the twenty-first century produces a lot of scenarios that are

hard to forecast and judge using traditional ethical standards. Thoughts on the moral standing of scent marketing have not been provided by the major moral and theological philosophers of the last two millennia. But, a lot of individuals wouldn't interpret this absence to mean that advertising is too unimportant to be discussed in terms of ethics. In fact, religious organizations often rank among the most aggressive advocates for improved advertising standards. Since Socrates, Western philosophy has had a significant influence on how Western faiths have formulated their ethical tenets. The social elite has often seen trade as a necessary evil and its practitioners as insignificant, bad, or both. In ancient literature, poets, monarchs, and warriors received more lionization than merchants and shopkeepers did. Up until the late nineteenth century, commerce was not often seen as a profession fit for the educated upper classes. Moreover, since it involves the production of public texts, advertising—while it may be a component of commerce—is also a component of literature. Given that advertising tells the stories and tales of its period, it may be compared to the street corner storyteller. Of course, on another level it is also comparable to the street vendor and, sometimes, the bartender comic.

Plato, Aristotle, and Mill's Views on Advertising

It is challenging to draw instructive analogies from the past since advertising is a wholly contemporary form of communication. However given that it appeals to public sensibility, is widely seen, and thrills and modifies the emotional states and values of people to whom it is addressed, it may be reasonable to claim that it would fall within the category of literature for certain ancient philosophers. Aeschylus' plays and Homer's poetry both sought to achieve a similar result. Due to its morally lowering impact on children, Plato particularly cited Homer's poetry in *The Republic* as a possibility for suppression. There are those now who would evaluate the impact of advertising with a comparable degree of rigor. Being a member of the affluent social class, Plato had no reason to respect the demands of business, therefore it seems to reason that he would not find advertising to be appealing. Yet in his *Nicomachean Ethics*, which he wrote for his son Nicomachus, Aristotle avoided the use of social engineering. Instead of adopting the perspective that people should take a balanced approach to personal ethics based on their own predispositions and needs, he seemed to have little paternalistic concern in the betterment of the common people. Aristotle's perspective on advertising may be liberal in that it would consider it to be only one of the obstacles people must overcome in life.

One achieves a personal ethical norm by reaching a modest compromise with advertising. According to Aristotle, temptation, indulgence, and dishonesty are all present in the world and must be learned to live with ethically. He did not consider how important it was for disadvantaged populations to be somewhat protected from the cunning of the strong. John Stuart Mill offered a different, more modern liberal point of view, arguing in *On Freedom* that unrestricted speech and behavior were essential elements of a progressive society where people were free to grow in accordance with their needs and aspirations. It is often argued that one form of unrestricted speech is advertising. While Mill cautioned against a "tyranny of the majority," he was aware that certain popular voices may overpower those of others. In other words, true freedom was incompatible with free speech that permitted the voice of the loudest and most populist to dominate public dialogue. Since advertising takes the everyday experiences of the average person and reflects them back bathed in the warm light of consumption, it's possible that Mill would have seen advertising as a manifestation of the tyranny of the majority. The voice of

business dominates public discourse, making it challenging to adopt alternative (consumerism-free) ways of being, thinking, and doing.

Ethical Principles for Assessing Advertising: Deontology

Whether or whether an action is seen to be essentially good or harmful might determine its ethical standing. Since they presume that actions in and of themselves could have an ethical position, such judgments might be considered to apply a deontological principle. For instance, some individuals feel that a condom advertisement is unethical since contraception is prohibited by their religious convictions. If the individual making the judgment believes that either vulgarity or swearing should never be used in public, they may decide that an advertisement is unethical based only on those reasons. Hence, deontological decisions are based on preexisting moral principles. In certain circumstances, there might be broad consensus over the moral standing of a commercial, instance, if it advertised something that was prohibited. Deontological judgment would rely on a person's unique sense of good and wrong in situations when there is no inherent legal status, such as while eating, engaging in routine social contact, or drinking. Therefore, deontological assessments of the morality of ads are only partially useful in contexts where there is a large range of opinion on what constitutes an objectively good or evil thing.

Consequence-focused strategies

If individuals cannot agree on whether an advertisement is fundamentally good or harmful in and of itself, they may be able to agree on whether it is ethical by assessing whether the consequences of presenting the advertisement are likely to be good or bad. In this context, good or evil may refer to favorable or unfavorable societal impacts. For instance, an advertisement supporting condom usage in safe sexual behavior may startle some people who believe that any representation of sexual activity in public is inappropriate and untrue. Yet from the standpoint of public health, the ad's effects may be positive if they led to a decrease in the number of people in the general population who had sexually transmitted illnesses. A consequentialist theory is utilitarianism, which holds that decisions should be made based on what is best for the largest number of people. If advertising were evaluated using a consequentialist ethical framework, it would be acceptable if it had positive social effects or neutral effects. The issue that deontological and consequentialist methods include implicit value judgments about what constitutes a terrible act in and of itself or what constitutes a good result still exists, of course. Yet in an attempt to shed some light on the vexing questions surrounding advertising and ethics, it may be helpful to make reference to ethical principles like these. In order to consider what kind of ethical approaches could be most beneficial, it may be helpful to go back on one last instance of contentious advertising.

Advertising and Promotion

The most useful source of information for assessing the cultural position of advertising, especially with relation to the ethical conundrums of commercial communications, may be Benetton campaigns. The conditions under which Benetton advertising attained such prominence are described in the case at the conclusion of this chapter (p. 205–6). More high-profile public outrage than any other brand advertising campaign has likely been caused by Benetton commercials. Yet, they vary greatly from, for example, the advertising for Calvin Klein, Yves Saint Laurent's "Opium," or French Connection FCUK that were previously addressed. The Benetton advertisements, in contrast, omitted any sexually explicit imagery or language. The

Benetton advertisements that drew the most criticism (such as the kissing nun and priest, the pictures of men who had been sentenced to death under American law, the dying AIDS patient and his family, the black woman feeding the white baby, and the picture of the black and white hands handcuffed together) did so for a variety of reasons. Several of the advertisements caused indignation and offense, although in the majority of those instances, the fury was voiced by relatively small groups who saw the advertisements in the context of their own specific political convictions. While the use of comparable pictures in other settings, such as news programs, would likely not have been seen in the same light, for many complainants, the use of particular imagery in the advertisements was improper *per se* because it violated their code of moral decency.

Few criticisms were openly consequentialist, however some would argue that if such pictures were to be accepted, it might have negative societal effects. For instance, prejudiced customers saw the idea of racial integration as having negative societal repercussions. However, it should be kept in mind that the vast majority of those who saw the advertisements had no need to criticize them at all, albeit it might be difficult to infer a default viewpoint from their lack of objections. Advertising regulation must make the assumption that complaints received represent the views of a broader group of people since inertia may prevent upset individuals from actively reporting their dissatisfaction. While authorization had been granted for the most invasive advertisements, such the one depicting an AIDS patient dying in front of his distraught family, some people believed that the Benetton advertising were taking advantage of weaker groups rather than bringing attention to their condition. Some advertisements, like the one featuring a black hand bound to a white hand, were misconstrued. No indication is made in the advertisement that the white hand belonged to a police officer. It is telling that some British viewers saw that inference in the advertisement. Some advertisements exposed consumer preconceptions, such as when posters featuring a nursing mother and a newborn child received negative feedback. For some who were sensitive to racial issues, the fact that the infant was white and the breasts had dark skin made matters worse. Yet as Oliviero Toscani noted, there doesn't appear to be any inherent justification for labeling such depictions of life as objectionable. Of course, as we have seen in this book, the context has a significant impact on how one could perceive the meaning of a cultural symbol, such as an advertisement. It's possible that consumers had trouble understanding the pictures as advertisements rather than the images themselves, which may not have been what caused the complaints.

Publicity and Communication

The death row series of advertisements from Toscani's last campaign were both commercially misguided and inconsiderate to individuals whose lives had been harmed by crime. Yet, it did have a basic ethical stance, which was the argument against the death penalty. The people should discuss the issue of capital punishment. Toscani's innovative approach was framing the problem within an overtly commercial setting. Regardless matter how strongly a person feels about a subject, they may welcome discussion of it on Sunday morning radio programs or late-night TV talk shows. Since it was seen as a commercial, many individuals found it impossible to connect the subject with the setting. In addition to the setting, it is obvious that the fact that the issue was immediately individualized in a manner that is uncommon in current affairs discussions made a difference. The (claimed) offender was captured on camera, and the victim's family was aware of his name. Another contradiction is raised by the unfavorable response to this effort, which was

particularly pronounced in the USA. People often criticize the triviality of advertising, but when Toscani brought up non-trivial issues in advertising, the response was quite conflicted. His advertisements were sometimes charged of using serious subjects like crime, racism, and AIDS to sell knitwear. It almost seemed as if people thought advertising had overstepped its cultural bounds. Like the above-mentioned Barnardo's or National Children's Homes (NCH) charity efforts, advertisements that raise awareness of important or unpleasant issues may sometimes create uncomfortable responses. Yet since they support a worthy cause, these advertisements are often permitted. Toscani said that the goal of his Benetton ads was to bring attention to social concerns rather than sell knitwear. He relished the influence of having his images of the social milieu he saw shown in every magazine and high street in the whole globe. His assertions on the awareness-raising goals of the Benetton advertisements were met with skepticism. Yet it's obvious that the efforts partially succeeded in achieving both goals. By associating Benetton with social principles, they created a strong brand image for the company and promoted awareness of the social concerns they addressed.

Another concern is whether they did it in a helpful manner. Toscani said that when viewed through the traditional news media, pictures of war, poverty, and AIDS had become clichéd and boring. They had an interesting impression as commercials. With his in-depth understanding of the cultural significance of mediated communications, Toscani's defense of the advertisement may be seen as relatively flimsy.

The Integrity of the Benetton Campaigns

Several of the more contentious print and poster advertisements did not seem to violate official advertising guidelines. The original themes managed to get over regulatory restrictions. Simply put, the idea that anybody would desire to publish images of newborn newborns, copulating horses, or nursing mothers in the interest of brand promotion has never occurred to those who create advertising rules. Of course, the restrictions encompass customers' reactions to advertisements that offend or disgust them, but there were a lot of different responses to the Benetton advertising. Due to reader sensitivity, several newspapers declined to run certain advertising. In other instances, it even looked as if corporate interests objected more to the advertising than actual customers did, presumably out of concern for a consumer reaction. Nonetheless, the seriousness and sincerity of the response to the death row advertisements cannot be disputed. The Benetton advertisements were designed to be challenging to classify in terms of moral or ethical standards. They went over the pale by incorporating social reality imagery into commercial promotion. They seemed to expose the preconceptions of those who complained about them in certain instances, particularly when it came to racial stereotypes or public (and cross-racial) breastfeeding. They do highlight how thoroughly ad hoc societal consensus on advertising is, as indicated through norms of conduct and unspoken agreements among marketers, media owners, and the general public. It was unsettling to watch as some of these covert deals seemed to be exposed by the Benetton advertising. By criticizing the standing and function of advertising in culture, they made fun of the idea of ethics in advertising.

Advertising is often a strictly commercial text that associates the consumption of advertised products with images of prosperity, pleasure, and good health. Often, social reality is only depicted in the media or via government-backed initiatives. Uncomfortable new cultural communication was produced by Toscani's advertising. The whole industry of advertising is a highly ideological one; it may even be the "super-ideology" of our day (Elliott and Ritson, 1997).

It appropriates principles and symbols from human culture that is not commercial in order to incorporate them into a narrative that prioritizes consumption. It is possible that Toscani's work exposed the enormous cultural relevance of advertising while simultaneously exposing and undermining the ideological nature of advertising. The interpretative consensus and unspoken understandings that surrounded the public face of advertising were shattered. The application of ethical standards to advertising was considered as being based on highly speculative and culturally sensitive concepts of worth.

CHAPTER 14

BRAND MARKETING ORGANIZATIONS

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Agencies serve as a bridge between brand marketing companies and customers. They must possess research expertise and craft abilities that may provide useful consumer and marketing insights in order to perform this function. There is a lot of disagreement over the goals, procedures, relevance, and use of research both inside agencies and between agencies and clients. This chapter discusses the key controversies while outlining the primary research methodologies employed in the topic.

The Conflicted Function of Research in Advertising: How It Shapes Assumptions about the Nature of Advertising

John Maynard Keynes, a British economist and mathematician, allegedly said that most politicians were "the slaves of some deceased economist" at one point. Similar to beliefs about economic policy, traditional theories about how advertising works still contain the fading imprint of earlier thinkers. This implies that a lot of research in advertising is predicated on given premises. It is true that assumptions alone cannot be used to evaluate science (or social science). They are often more speculative and less significant than the predictions that a theory produces. Nonetheless, it is crucial to comprehend what they are.

Professional advertising research is being developed

There is a long history of advertising research. When developing an advertising plan, agencies have historically been very cognizant of the need to learn as much as they can about the client's company, the market sector, and the relevant customers. David Ogilvy, a giant in the world of advertising, makes this argument forcefully in 1983. He makes reference to the need for advertising to perform their research, or, to learn as much as they can about the issues of the customer before attempting to come up with answers. Richards et al. (2000: 20) state that JWT started commissioning studies in 1916 to better understand the social and demographic structures and trends that shaped consumer groupings. Universities were asked to bring in more sophisticated methodology. For instance, the behavioral psychologist John B. Watson's academic career was interrupted to work as an ad man for JWT. The goal of behavioral psychology was to provide a comprehensive account of human learning and behavior. Ads may be seen of as teaching tools, altering human behavior via operant conditioning and behavioural reinforcement,

if the behaviorists were correct. Agencies created their own research divisions after seeing the research trend. Later, the discrete areas of mass communications, attitude, and audience research emerged. Several research divisions that had originally been part of advertising companies eventually split off to become independent market research firms. What we desperately need in our sector is a better and clearer knowledge of what we are about. A longer and wider perspective will lead to a reordering of priorities, the author of a paper on the usefulness of research in advertising said. Some practitioners hold the belief that research in advertising is often employed for support rather than light, much as how a drunk utilizes a lamppost. The light that research may provide can be focused by being clear about the goals, constraints, and purpose of the study.

The gap between academia and practice

Academic scholars have evaluated or modified models and strategies created by those in the advertising industry for various contexts. For instance, some academic research on creativity and idea-generation methods has used models that were first created in the advertising industry. In response, it might be argued that the advertising industry has been more open to academic ideas than any other area of marketing or management. The majority of modern research methods for advertising were developed in psychological, sociological, or anthropological investigations. Yet despite the fact that the two areas share certain similar notions, research might signify completely different things in each. Several advertising professionals believe that academic empirical social science has not had much of an impact on the industry (Hedges, 1997: 86). The attitude gap between academics and practitioners in the field of advertising research has been highlighted in whole books on the subject. This gap, according to Cook and Kover (1998), is caused by language. They make use of Wittgenstein's writings to argue that different language games divide the two professional sectors of academic and practitioner research in advertising. According to Hackley (2003g), the gap might potentially be explained by the two areas' different representational strategies. In other words, each area uses rather distinct standards to evaluate the importance and significance of research, and as a result, each field's research is often defined using quite different standards. Professional advertising research, in contrast to academic research, must, most clearly, be justified in terms of results or real-world ramifications. The "so what" test must be met. Yet academic research has to be theoretically supported. In fact, a lot of academic research on advertising is completely self-referential since it only makes sense in relation to other academic ideas. Less than half of the 250 or so advertising research papers examined by Vakratsas and Ambler (1999) had a practical advertising management application or were generated from it. Yet, there are points of agreement. Although though the theoretical side of academic research is usually disregarded by practitioners, professional advertising research incorporates numerous ideas and approaches that have their roots in academic study. Has noted that advertising experts often don't have much time for philosophy. Conveyed the opinions of advertising experts from renowned US and UK firms. One creative person admitted that "we hate research," and a senior account planner explained that "there's an analysis of what a client does, the category of an industry then starting to see what information is missing and what we might need - we also have a group called the Discovery Group and they do ethnographies". This quotation may serve to highlight the contradictory nature of practitioner research in advertising. It is pragmatic and motivated by the specifics of the client's issue, but it also incorporates academic theory into its working lexicon.

Study on Advertising: Forms and Applications

At various phases, agencies focus varying amounts of emphasis on utilizing and using research. Before, during, and after the creation and implementation of the campaign, advertising research may be conducted.

Initial Study

After receiving the client's brief, the first round of research is often started. The brand, its market, its target audience, its rival brands, and how the brand integrates with the client's company will all be covered in broad strokes. The communications brief, which is the agency's interpretation of the client brief, will be informed by all of this work. Most likely, this first investigation will depend heavily on secondary data, or information that has already been recorded (like Mintel). Panel data, for instance, is created by professional research groups and captures the long-term purchase patterns or consumer behavior of a chosen set of customers. Data on audience radio listening habits and outdoor poster coverage are published by industry organizations like JICRAR2 and OAA3 in the UK, respectively. Several firms will also do their own in-depth primary research to thoroughly comprehend the client and the industry.

Innovative Study

Afterwards, creative research will be conducted to evaluate relevant customer group's attitudes and behaviors in regard to the brand and its categories. The objective is to provide practical insights that might serve as the foundation for the creative work. In-depth consumer interviews, focus groups, video footage from naturalistic experiments in which participants are asked to use the product while being observed, or transcripts of focus groups or discussion groups are just a few examples of the primary qualitative or first-hand data that will frequently be used in this research. Often, the creative brief will be written before doing this creative research.

Tracking and Copy-testing Studies

Before to the campaign's debut, copy-testing is done in an effort to forecast how customers would likely respond to the final product. After the introduction of the campaign, further research will evaluate the campaign's impact in relation to the goals it was designed to achieve. For agencies, these tracking studies are crucial since they provide as a record of the campaign's development and its marketing outcomes. They may provide customers proof that the campaign achieved the goals intended for it. Writing up case studies of successful campaigns serves as a learning tool and, if entered in contests for prizes, may help the agency's reputation.

Research Techniques for Advertising

It could be possible to classify advertising research approaches using four sets of opposing adjectives. Primary and secondary, qualitative and quantitative, formal and scientific, and informal and intuitive are these. While most research unfortunately falls over or between these binary, they do provide a valuable framework for debate. Examples of the many types of advertising research that fit into these categories are provided in this section.

Designs for experimental research

There is a lengthy history of formal scientific experimental study in advertising. For instance, in trials for campaign pre-testing, a certain audience is collected to see an advertisement. The

audience votes for or against certain elements of the advertisement by pressing buttons on the seat arms. The results are shown graphically. In less technologically advanced settings, the audience may be given surveys to complete after seeing the advertisement in order to gauge how much or how little they like it and how well they remembered certain details.

This kind of study, which is sometimes referred to as "copy-testing," is occasionally carried out in accordance with formulas that specify the requirements that an advertisement must achieve in order for the campaign to be released. If the findings are unfavorable, the ad could be modified or removed. Many creative professionals believe that quasi-experimental copy-testing methods miss the mark because they are predicated on false assumptions about how consumers interact with advertising. Copy-testing provides a quick and quantifiable way for account managers and customers to evaluate creative executions without incurring the cost of a full campaign launch. Biological markers of attention and sensory stimulation are used in several experimental advertising research studies. The psycho-galvanometer tests determine the level of excitement a customer feels during an ad watching experience by measuring the activity of sweat glands using appropriately positioned electrodes. If the test determines that the advertisement's visuals are really dull, they may be modified. Using an eye tachistoscope, an investigator may determine which parts of an advertisement are the most enticing by tracking the viewer's eye movements throughout it. Students may also observe how the graphics move the attention around. Using magnetic resonance imaging (MRI) scanners to determine which areas of the brain are activated by certain visual, auditory, or other sensory sensations is the most recent development in biological consumer research. According to MRI study, some brain regions may be linked to distinct behaviors and feelings, opening the door for the development of goods and advertisements that elicit specific reactions. Yet, it may be claimed that given the peculiarities of customers and the intricacy of the relationship between consumers and marketers, such control over consumers is not possible. Additionally, due to the brain's plasticity, which allows diverse brain areas to support the same physiological function under certain conditions (such brain damage), it is very challenging to confine particular functions to specific brain regions.

Consumer attitudes may be the subject of formal/scientific primary research employing questionnaire-based attitude surveys. They will often be analyzed using quantitative techniques, similar to how experimental designs are, such as statistical tests of significance. When examining current knowledge in front of a wider or new audience, questionnaire surveys are often the most helpful. A questionnaire survey may be used to test this on a larger scale, for instance, if a consumer discussion group found that consumers believed their music purchases to be more significant to them than their daily newspaper purchases. Since the data are not limited to the specific questions that are addressed, qualitative research is sometimes the greatest method for examining whole new regions.

Several issues with questionnaire surveys are possible. They often ask individuals questions about which they have never before sought their opinion. The grading of the questions encourages an answer. This approach could produce a fictitious situation where, for instance, an attitude is disclosed that wouldn't be there in the absence of a questionnaire survey. People are famously forgetful when recounting their own behavior, which is a similar issue. We often make mistakes when given questions regarding our regular buying habits, weekly spending, favorite shopping locations, or other factual information. Ultimately, it is never easy to handle the sample problems connected to survey questionnaires. Statistics prohibit generalizing survey findings to a

larger population unless the sample is chosen at random. While for statistical purists this may imply that the findings cannot be extrapolated across the larger population, in the majority of social studies researchers make do with samples that are representative of the community in which they are interested. Instead, the results merely provide information regarding the scant number of survey respondents. The survey market is substantial: Political polls, opinion polls, and pricey market research studies using questionnaires are all often commissioned. Like other forms of research, questionnaire surveys can only be effective if they are properly planned to meet specific goals. The results must be interpreted carefully and with full awareness of the methodologies' limitations.

We may learn about some of the limits of questionnaire surveys through apocryphal tales. It is believed that market research on Akio Morita's Sony Walkman, the forerunner of current personal stereos (or CD players), had unfavorable findings. This is probably because the customers who were asked could not understand the idea of walking about with a hi-fi playing in their ears. Despite the dismal poll findings, Sony promoted the Walkman well thanks to its retail network. Innovative marketing strategies that really change customer behavior need entrepreneurial creativity. Since customers have nothing to compare a really new thought with, they are beyond the purview of traditional market research methods. The Reader's Digest magazine once polled its sizable audience to see who they planned to support in the next US presidential election. Although a sizable survey sample, the results were incorrect because readers of that newspaper were not generally representative of the voting-age population in the United States.

Sales data in proportion to the number of targeted TV spots that the commercial reaches are occasionally used to measure the success of advertising. To identify potential causative factors that can stand between an advertising and a customer purchase, statistical approaches like multivariate analysis might be helpful. Both survey questionnaire data and experiment findings may be cross-tabulated and statistically examined to determine their relevance. Naturally, a large portion of the first investigation into the brand category and competitive environment will rely on quantitative data to identify factors like brand use frequency, consumer segment demographics, competitive structure, relative market sales volume, and so on.

When monitoring the success of advertising campaigns and attempting to demonstrate a statistically meaningful correlation between customer behavior (such as buying behavior) and exposure to advertisements, some firms use sophisticated, quantitative data analysis tools. Typically, it is quite difficult to separate advertising exposure from other potential causation factors. In order to support the client brief and advertising strategy, agencies often undertake an analysis of their clients' businesses using fundamental mathematical skills. Discussion groups and in-depth interviews are examples of qualitative data collection procedures that may have a quantitative component if the transcripts are subjected to content analysis and the types of events are documented and tallied. For instance, to determine if the color of the packaging is strongly associated with the brand, the researcher could wish to tally the amount of times a discussion group mentions "color" while talking about a confectionary product's packaging. The AIDA (acronym for awareness, interest, desire, and action) model presupposes that customers would go through a linear, sequential process before making a purchase. This is why intermediate measures of advertising efficacy including awareness, interest, level of like an ad (signifying level of interest in the commercial), and, of course, recall, are of importance to advertising

researchers. Marketers are keen to know how many times a customer may be exposed to an advertisement before remembering the brand or the specific attraction. In attitude research, the introduction of Likert scales seemed to provide a method for assessing these factors across a large sample of respondent consumers. Despite the apparent validity of memory measurements or favorable sentiments toward the advertisement as indicators of the effectiveness of a campaign, no required connection with consumer purchase behavior has been shown. These are situations that don't always represent how a brand's personality has been maintained in a commercial. We can all recall advertisements for companies we like or dislike. We recall negative advertisements for companies we like. Yet despite the fact that our weekly purchases often demonstrate a very brand-conscious purchasing attitude, we often forget much advertising.

Qualitative Information and Interpretation Methods

The typical focus group, although extremely beneficial, doesn't always deliver you the insights you're going to need since it's really dependent on whether someone can communicate..., as one senior account planner in a large US agency put it. And that usually tends to be sensible. More than attitudes, what you're trying to get at are people's feelings about certain issues. Nowadays, ethnographies are the preferred method of consumer research.

The word "qualitative research" is often used as though it means a commonsense interpretation of social data that naturally occurs, such as audio recordings of discussion or video records of behavior. Such methods, however, are better described as "interpretive research," since qualitative data are usually amenable to a variety of interpretations, making their meaning anything but obvious. The majority of qualitative data collection techniques are derived from cultural sociology and anthropological traditions, particularly ethnography (Hackley, 2003e), and their theoretical foundations are founded on these theoretically driven academic traditions. Anthropological studies are the source of well-known data collection methods including participant observation, in-depth interviews, and questionnaire surveys. One renowned London advertising agency claimed in its own literature that the qualitative approach to creative research is preferable because it is flexible rather than looking at aggregated data instead of understanding individuals and judging advertisements against artificial and frequently irrelevant criteria. In the advertising business, not everyone has the same view on advertising research, despite it being well-established and codified in the position of the account planner. The research foundation for planning choices is often preferred by agencies to be quantitative data. Focus or discussion groups, observation studies, in-depth interviews, or other methods may be used in qualitative research. Sometimes the theoretical underpinning of qualitative advertising research overtly references anthropology. Account planners at DDB Needham Worldwide in New York have conducted deprivation studies using anthropological techniques to ascertain the value and meaning attached to the possession of specific types of consumer goods. The US agency Ogilvy and Mather has a discovery team of anthropologists who conduct consumer research studies.

For their research skills in producing insights into consumer thinking, behavior, and motivation, several agencies have engaged professional psychologists. Consumer psychologists may perform laboratory or naturalistic tests to ascertain attitudes about advertising exposures or brand memory. Projective techniques are used in qualitative research methods in lab settings, when a consumer is given a story-completion assignment or asked to describe a character's motives in a visual consumption scenario. The findings may lead to revelations that would not be made through more direct kinds of questioning. In an effort to provide a core understanding that may

give the brand identity and the advertising a telling resonance, most qualitative and interpretative research concentrates on the meaning of consumption. It does this by looking for ways to comprehend the group in question's lived experiences. How consumers search for and derive meaning from their purchasing experiences in complex and wide-ranging ways. Several qualitative studies place more focus on the symbolic significance of consumption than on its logical or instrumental value.

If marketing and advertising are the primary sources of consumers' involvement, then research methods that are sensitive to and delicate enough to provide insights that are not always completely comprehended by the consumers they are required. To capitalize on the fundamental drivers of customer behavior, advertising agencies and marketing organizations must seize these elusive insights.

Informal Research in Advertising

For the majority of people, the word "research" conjures up images of formal, quasi-scientific work carried out in accordance with rigid guidelines. As we've seen, advertising firms employ formal methods quite a bit in their research, but there is also a lot of ad hoc and unstructured activity. In making daily decisions, advertising professionals often depend on intuition and experience, and many never perform research that would be considered such by an academic social scientist. When given a brief, some creative staff members may attempt to develop an intuitive grasp of the brand category by observing or participating in customer behavior. It is widely believed that this is all the study that is required. Creative personnel in particular and advertising professionals in general often have a keen interest in society. They are interested in a wide range of facets of human behavior since, after all, a job in advertising is largely founded on applied psychology. An informal social scientist like an advertiser finds the questions of how people act, think, and consume intriguing. In order for the creative employees at one agency, which handled the account for children's Lego play bricks, to comprehend the product from the viewpoint of a user, a Lego playroom was built up within the agency. Also, they brought their own kids over, and they watched them play with the bricks. According to a brief for tea bags, another creative spent some time at a store observing consumers. While this kind of informal research won't reveal anything to the agency about the market as a whole, it may work as a potent source of creative stimulation, generating new ideas and ways of thinking.

Advertising is a field where art and commerce often converge, producing visually stunning and financially successful outcomes. Conflicts originating from different ideals and perspectives within any society are understandable. The manner that research is utilized, conducted, and evaluated in organizations may bring these tensions into stark perspective. Research is a primary location of these disputes. In terms of sociology, agency research may be understood as a component of a management ideology that seeks to impose rational efficiency on the realm of administration. Research techniques may provide quantifiable standards by which to evaluate creative advertising. Whether or whether measurement is effective or valid in consumer research, it does provide the impression of rational efficiency, just as work study methods do in labor-intensive production. There are people in each field who would contend that measuring has a detrimental overall impact on the effectiveness or quality of the product. Maybe less crucial than it formerly was for advertising companies now is the outward image of logical efficiency. Early in the twentieth century, it was thought crucial for the advertising profession to shed its repugnant, snake-oil salesman image and gain credibility by evolving into a logical, bureaucratic

sector. A large part of the mystery surrounding the advertising industry today is the widely held perception that marketers are informed about the psychology of consuming and possess concealed persuasive talents. Many creative professionals associate the word "research" with rigorous procedures that are often employed to evaluate and disapprove creative implementations.

He undoubtedly engaged in creative risk-taking, but experts contend that doing so raises the quality of advertising. They believe that relying too much on data to evaluate creative executions might result in advertising that is neither provocative nor charming, but rather bland. Several members of the creative crew think that the greatest approach to create effective advertising is to build inspiration on an instinctive grasp of customers. Of course, the many and diversified interests of great creatives form the foundation of their intuitive insight. Moreover, it is founded on traits like the capacity for sacrificial labour, a keen sense of observation, high intelligence, intellectual flexibility, and the capability to function well under duress.

Clients are wary of innovation that cannot be properly supported by a well-founded piece of study, therefore promotion agencies often need to include research results. Many experts, even in the communications sector, contrast advertising effectiveness with innovation. In certain circumstances, statistics or other objective data may be used to support the business case for a creative execution.

Clients may be greatly reassured that the eye-catching advertising images are a part of a solid and consistent company plan by looking at graphs and charts based on numerical data. In a subject that is often characterized by judgmental or intuitive decision-making, statistically based research methodologies summon the rhetoric of science. The use of scientific jargon in persuasive advertising material to promote toothpaste, convenience foods, or detergent is not new. Account executives who have to convince customers that a business choice is supported by solid data and careful consideration may find it to be equally useful.

The Function of Account Planning

The fact that the customer is an elusive creature, knowledge of whom grants power in the agency, is another reason why research may be a cause of conflict. Whoever can most convincingly assert that they know and understand the customer will have the greatest sway when it comes to creating an advertising campaign? As a result, the person in charge of the study and its interpretation has a lot of influence on the creation of advertising. Chapter 4 demonstrated how the account planning function was expressly designed to oversee research and, in particular, to make sure that the conclusions of creative research were included into the formulation of creative advertising.

Hence, it was a politically significant position because it would provide an authoritative voice based on evidence-driven research, which would help to reduce the friction between creative and account management. Ad agencies have often been hierarchically structured, with the account executive (sometimes known as the account manager) in control. The account executive would commission the research, and he or she would play a key part in analyzing the results and evaluating what they would mean for advertising strategy and creative executions. In the 1960s, a new position challenged the account executive's dominance by posing as the agency's authoritative customer voice. The new discipline was incorrectly referred to as "account planning" during a JWT away day.

Misconceptions regarding Advertising Research

Since there are many different types of advertising research, there are numerous misconceptions about it. As we've seen, research is carried out for a variety of reasons. Initially, it involves determining a brand's market category, its function within the client's operations, and the customer categories who are either present or future consumers. The second factor that might give communication a certain resonance is the work that account planning staff members conduct in an effort to develop facts about consumer reality. Finally, research is often conducted on finished creative work before to the campaign's debut in an attempt to forecast the expected customer reaction. Research is sometimes equated with copy-testing in several American organizations, in fact. Fourth, research is the process of attempting to monitor how customers are responding to the campaign.

The responsibility for designing, conducting, interpreting, and explaining research and its consequences for creativity throughout the process falls within the purview of one person in the account planning function, which simplifies the riddle of research. The account planner must possess great interpersonal and research abilities in order to succeed in the position. Moreover, an agency ethos that supports the planning work is needed (Hackley, 2003a). Some in the advertising industry who ignore account planning ponder if the aforementioned activities can actually be completed without a specialized account planning discipline. In many organizations, account management hires a specialized researcher while maintaining control over the utilization of research. Conversely, proponents of account planning may argue that account management is often too close to the customer and too reliant on quantitative research concepts to be able to effectively apply the value of consumer insight-driven creativity.

Advertising research's objectives or metrics

The linear information-processing model of communication was discussed; it was derived, for instance, from Schramm's mass communication study. Its impact on advertising persuasion models was addressed. Most of the study in the topic has been framed by the idea that advertising operates on individual customers in social isolation according to the linear model of communication. Several academic academics have suggested that this focus on advertising exposure apart from its social context runs the danger of misrepresenting the relationship between consumers and advertising, which is inherently social in character.

Insightful Advertising

The advertising theory's linear information-processing legacy likewise places a strong emphasis on conscious and logical information processing. Researchers in academia have called attention to the symbolic nature of marketing communication. McCracken (1986), for instance, suggests that the fundamentally symbolic nature of consumption has been overlooked in favor of a logical explanation of how advertising operates. For him, advertising is a "means of meaning transmission," and cultural meaning has a "mobile quality." bring critical attention to the propensity for advertising research to consider commercials as 'relatively fixed stimuli' and consumers as 'solitary individuals, without identities, who respond to ads via linear phases or narrow persuasion pathways, for the sole aim of rating companies'.

Advertising impacts are not always driven by economic reason. Humans are said to be "embedded inside a common system of signs based on public language and other symbolic

artifacts," according to Holbrook and O'Shaughnessy. Advertising may be seen as a significant site of signification, absorbing consumer cultural meanings and reflecting them back to consumers via the consumption of advertised products. This allows customers to conduct cultural behaviors symbolically. Brand marketers find it challenging to determine the specific indications that have significance in a given setting for a certain consumer community unless they share the group's worldview.

Studies on the creation of advertising

There are very few studies on how advertising is really created in agencies, which is surprising given the significance that much academic research accords to advertising. Advertising professionals tend to intuitively understand what academics struggle to explain: namely, that advertising is a form of communication that really is ineluctably social and is responded to emotionally by consumers seeking meaning through consumption. As we have noted, advertising professionals are pragmatic and intellectually flexible. The methods through which agencies draw on the collective symbols of consumer culture have been partially revealed. Provide a description of the creative advertising creation process in Thai advertising companies.

This description makes reference to the "shared social environment" on which advertising professionals rely for the "learned cultural/textual norms" (p. 463) that will activate meaning in their commercials. In order to unite both the creator and the viewer of advertisements in a creatively resonant culmination of advertising evolution, Scott and McCracken speak of the cultural knowledge behind advertising interpretation that must be shared. Additionally describes the cultural knowledge that calls for communication specialists to have a thorough awareness of both consumer behavior and promotion messages.

Cognitive, Social and Cultural Theories of Advertising and Promotion

The Appeal of Marketing Communications

The fact that advertising and promotion practitioners must solve communication issues at a time when language, the primary means of communication, is always evolving to represent new forms of experience and take into account new influences is part of what makes these professions so fascinating. Due to its adaptability and widespread familiarity, the English language is particularly common in advertising around the globe. Advertising, of course, uses visuals and music to communicate more effectively than just phrase. In fact, the ability of advertising to incorporate language with music, visuals, and substance or media contributes to some of its originality as a discourse form (Cook, 2001).

While there is a means of transmission (written or auditory), language itself has meaning within its context. Meanings are refined by the mixing of language with tone, gesture, and other context-related factors. In addition to establishing language in whatever social context we are acquainted with, advertising and promotion provide ways of communicating that also create new settings via creative arrangements of images, words, and often music. The potential for originality in marketing communication seems to be almost endless. Nonetheless, as advertising is a recognizable and comprehensible kind of communication, it may be seen as a discourse form. Advertising is characterized as a discourse by its traditional forms and styles, despite the fact that they are always evolving.

Publicity and cultural understanding

By using social customs and symbols found in larger, non-consumption culture, advertising and communication firms create cultural texts that represent consumption. For instance, at its most basic level, an advertisement that depicts individuals riding a bus cannot convey anything unless viewers are aware of the cultural custom of taking a bus. Since there are unstated but widely accepted standards that must be followed, riding the bus is more than just an act. There are several methods to pay the price, take a seat (or not take one and stand up), get off the bus at the right stop, and even communicate with other passengers or the driver. The significance of these conventions becomes painfully obvious if one attempts to take a bus in a different nation with a foreign language. One might seem and feel socially awkward as a result of not knowing these conventions. Advertisements assume that the customer is familiar with regional social customs. In order for the commercials they produce to be invested with social importance for the viewer, it is crucial for those who make advertising to share or comprehend the social milieu of customers.

Advertising and marketing expose us to ourselves by glamorizing and exaggerating ordinary behaviors. Film and photography often depict everyday activities like taking a shower or getting a cup of coffee. To a doubt, the way advertising portrays our daily activities is more dramatic, captivating, and filled with importance since it uses high-quality cinematography, print methods, and sophisticated settings. This is in addition to the fact that advertising is prevalent in public spaces. A strong (symbolic) sexual attractiveness is conferred on the shaver by using a Gillette Mach Three wet razor, which is depicted as a sign of social rank and financial desire. The underlying message that consumption, not only how it is portrayed in advertising, may improve our quality of life is the driving force behind all commercial communication. The creators and consumers of advertising need to have a common cultural lexicon for this communication to be effective. In order to facilitate communication between brand marketing companies and customers, advertising and promotional agencies act at this cultural interface by continuously reprocessing cultural meanings. We have seen in communication companies that conflict often arises when there is a link with the customer. Moreover, promotion and advertising work to balance potentially conflicting interests at the nexus of business and public life. We have seen how effective a marketing blunderbuss mass advertising can be in conditioning people via repeated exposure. Moreover, it may be adapted specifically to serve a wide range of marketing and commercial goals. It is a significant cultural impact and may reflect and amplify societal developments. The processes used to generate and consume advertising and promotion are ever-evolving. Rapid and significant breakthroughs are occurring in media, technology, and agency structure. In the future, agencies will be required to supply a variety of mediated messages, with above-the-line advertising being only one of them. In light of this complexity, a workable theory of advertising must be able to account for it.

Marketing Theories

In social science, theoretical explanations are based on implicit assumptions. New social ideas are often modified from earlier research. New study focuses on technological advancements or the utilization of fresh data rather than restating the central issue and the historical context of the original research. Hence, social science ideas may become detached from the original, particular setting or issue. This trend has been especially prevalent in the marketing industry, which has adopted and often modified theoretical and conceptual advancements from many other social sciences, including economics, psychology, and sociology. As we've seen, theoretical work in

advertising has similarly adopted work from other disciplines. Several assumptions in advertising research are derived from mass communication research, which in turn drew on early artificial intelligence and computer research for concepts like linearity and the notion of the internal mental state. We also included a lot of study on advertising that drew from the humanities and arts, such literary theory and feminism. With so much variability, it is unclear why advertising theory even exists. In fact, one cannot adequately assess a social theory without also understanding the presumptions about the research's target audience and its legitimate goals.

The Degree of Cognitive Explanation

Advertising affects a person's perception, memory, and attitude on a personal level at the cognitive level. Theories that highlight the cognitive levels of explanation place a strong emphasis on logical, deliberate customer behavior. Such theories include both the individual's internal mental state and the posited relationship between those internal states and observable (consumer) behavior. Copy-testing, experimental study designs, and attitude research all make an effort to pinpoint the underlying mental processes that drive people to respond to advertising. This degree of explanation provides quick and quantifiable findings, but it has the drawback of perhaps changing how customers interact with and comprehend advertising in order to suit a set of practical research procedures. The cognitive level of explanation, which is the most significant, places experience in the asocial realm of what takes on within our minds. Humans, as opposed to machines, place a great deal of importance on social contact. Individuals who were born blind and later regained their sight must learn to distinguish between shapes and colors from a cacophony of visual and sensory information. In other words, they must develop their vision. Individuals who live in a society without mediated communication cannot "read" advertisements, and those who are reared in social isolation cannot naturally learn how to speak. Our grasp of culture, which we can only develop via social contact, has a profound impact on how we interpret advertising. This feature is difficult to capture using the experimental study paradigm, which seeks to isolate specific physiological or attitudinal reactions to advertising.

The Degree of Social Explanation

The level of social explanation provides a description of advertising that takes into consideration its social context. Advertising is received in a specific social context rather than in a social vacuum and has a position in public discourse. The reliability of the concept of the internal mental state and the existence of such states in social discourse. Practically speaking, this means that studying consumer behavior and thinking in the context of regular social contact rather than in experimental labs is necessary for advertising research. The fact that advertising agency experts instinctively realize this is really important. But, from a political standpoint, many agencies still find it difficult to convince clients and account managers that this method of comprehension is necessary for assessing consumer attitudes about advertising. According to Hackley (2003d), this underlying mindset gap is the key problem in advertising and promotional management, yet many current research methodologies just serve to reinforce the disparities rather than provide solutions.

The Level of Cultural Explanation

As we've seen, commercials may be seen of as a kind of cultural text. It recreates non-consumer culture's symbolic meanings and behaviors in opposition to marketed brands to imply manufactured brand values and to present a brand personality. Consumer interaction with

advertising must have a symbolic component for it to be interpreted in this manner. We must interpret advertising in ways that give marketed products symbolic connotations drawn from our larger cultural experience. This level of analysis expands the socially constructed idea of advertising to take into account broader cultural preconditions for local social discourse.

At this level of study, power will always be a factor. Corporations that engage in brand marketing have the financial and political clout to impose fabricated meanings on cultural traditions. Brand advertising, when skillfully crafted, expensively produced, and widely disseminated, can work to normalize specific social practices (such as smoking, drinking alcohol by women, and eating fast food by children) and to imbue these practices with symbolic values like autonomy, power, and coolness. Advertising may be viewed to function as an ideology in this manner.

Within the purview of this work, an explanation of advertising as ideology is not possible. It is important to note, however, that an intellectually sound assessment of how advertising functions is lacking without an awareness of the ideological power of advertising to normalize everyday consumption behaviors in a wide range of alluring representations, to endow these behaviors with deep cultural significance, and to prioritize brand marketing organizations' interests in social life. Since advertising is the motor of marketing as a whole, which may be understood as a huge semiotic vehicle creating experiences and identities, advertising continuously produces new images, ideas, and depictions of consumption in opposition to advertised brands.

CHAPTER 15

ADVERTISING THEORY AND ADVERTISING PRACTICE

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There are several advertisements as examples that show how advertising companies produce advertisements. It has provided an evaluation of current brand advertising that takes into account the fast-evolving communications and marketing environment. Current advancements in advertising techniques place a strong emphasis on the brand personality that is communicated via all media formats. This strategic viewpoint transforms the tone of advertising from print salesmanship to one that is far more ethereal and opaque. As a result of the preparation that goes into the creation of the commercial, the meaning of ads is increasingly perceived not at an explicit, logical level but rather at the level of the abstract and symbolic. Understanding that a brand's personality is expressed by the relevance it has to both people who consume it and those who do not contradicts the adage that half of advertising spending is wasted since it is focused at non-consumers. Popular brands develop significance that goes far beyond the actual act of consuming in order to become cultural icons. For millions of people who will never possess either, brands like Mercedes-Benz and Rolex have significant importance. Via communication and advertising, they are the only ones who have firsthand knowledge of the brand. A brand's existence in the public mind alone is a potent marketing strategy. Despite the fact that advertising activity is a practical and sensible endeavor, it may nonetheless be better understood from the viewpoint of a cultural theoretical framework. The three categories mentioned above are where most advertising theories may be found. The breadth of each explanation and the underlying presumptions that each functions under characterize each. It is hoped that this book has helped readers get a deeper grasp of the profession of advertising. This book seeks to indicate to possible paths for theoretical study in advertising, promotion, and marketing communication while highlighting the multiple levels of theoretic explanation of advertising.

Financial services have a history of vague branding and jargon-filled, low-impact advertisements. The main brands were difficult for consumers to differentiate from one another, and overselling and exaggeration upset them. To make things worse, scandals like Enron, Equitable Life's demise, and the oversold high-risk products in the UK mortgage market have reduced consumer trust in financial institutions. With demographic and income research, it is simple to identify potential financial services users. In this instance, a more insightful segmentation variable based on understanding as opposed to measurement was required. According to HTW's strategy, a prospective target market of "affluent silvers" who were eager to

learn the truth about financial services and willing to thoroughly consider their options before making an investment was identified. Qualitative study had shown that while this over-45 age group was skeptical of financial services advertising, they treated investments seriously. Strong honesty and durability, two essential qualities anticipated in financial services organizations, were associated with the M&G brand.

The newly identified target audience needed thorough information and straightforward text. Between January 2002 and March 2003, HTW published full-page advertisements in the UK national newspapers as part of its "brand reaction" marketing strategy. The advertisements provided straightforward explanations of complex financial services goods, with the M&B brand appearing almost by accident at the conclusion of the advertisement. Pictures of media figures who, according to study, were admired for their discrete knowledge were employed to represent the qualities that wealthy silvers wanted. Instead of David Beckham, the 1960s English soccer icon Bobby Moore was chosen, and Tommy Cooper, a mellow TV comedian, was shown instead of more daring humorous figures. By using outdoor venues and color sections, the media schedule diverged from the standard financial services advertisement in the "money" section of newspapers. After the brand reaction campaign, product-specific advertisements targeted at both consumers and the middlemen who sold them were released. To entice the investor to have a cup of tea while carefully choosing which brand of savings product to purchase, direct mail pieces included teabags. Even though the market as a whole had dropped by 30%, the campaign garnered trade honors and improved direct sales by 19%.

The Ideas behind Branding and Advertising

The term "brand" may refer to a stigma, trademark, or a branding iron, according to the dictionary. Before the birth of Jesus Christ, a Greek island produced the first brand in history. Oil lamps were made on the island by unidentified lamp manufacturers, who were renowned for their durability. To gain recognition, the lamp producers decided to stamp their own "unique emblem" on their oil lamps. The first brand in history was created. In the twenty-first century, customers create brands. Customers prefer a two-sided advertising than a one-sided one because it allows them to engage with the business and establish themselves as brand advocates. A brand is compared to an amazing family member or friend. A brand's position becomes stronger the more fervor it generates, thus to attract customers, its marketing communications should emphasize exposure and space. A sign, a design, a name, a word, a symbol, or a combination of these may all be referred to as a brand. Using these verbal and visual cues, the brand hopes to stand out from the competition. According to a brand development expert, brand represents the premium that customers are ready to pay over a rival offering the same goods. A brand becomes merely a product without a symbol when it is unable to provide a better product than the competition. The product's price will thereafter be set by the market. A brand is created when a product becomes unreplaceable for the client. Marketing initiatives are likely to be poor investments and might result in a number of fruitless experiments if the product does not stand out. A brand is made up of two components: the face and the soul. The face conveys the product's outside qualities, such as look and packaging. Nonetheless, the soul of the brand shows its origins, character, conduct, and history. It's harder to capture a brand's essence than it is to use visual and communication tools to build its face. It takes bravery to reveal a brand's vulnerable side while exposing its soul. All things considered, a brand may be anything, including a service, an individual, a nation, a town, a political party, a city, or a product. The finest brands have a

heart and soul behind them, therefore they should never be seen as nothing more than a pretty face. For audiences and stakeholders including communities, regulators, partners, workers, and investors, a brand serves as a focus point. The power of a brand to generate consumer demand serves as its central focus. This capacity generates interest in the company's goods or services, which leads to a desire to work with it. A brand has to have a clear goal in mind if it wants to become a secure leader and developer inside the firm.

Corporate branding

Understanding the distinction between corporate- and product branding was a crucial component of the research since the thesis focused on brand awareness in corporations. The value of a company brand has grown in today's markets and society. Corporate branding influences a company's social conduct and boosts its competitiveness. Customers these days often focus on assessing and separating businesses from one another. The abundance of replacement goods on the market is the cause of this. A strong corporate identity improves the firm's brand value and gives it better access to customers' connections with the company. Branding for companies and products is different from one another. The emphasis of branding is on the firm in corporate branding and the product the company makes in product branding. Corporate branding broadens the scope of brand consideration beyond the product and intensifies the focus on customer interactions. It aims to change the perceptions that customers, partners, suppliers, and other stakeholders have about them. Nevertheless, product branding solely has buyers in mind. Product branding does not need the same level of organizational support as corporate branding. Corporate branding interacts with the business image, culture, and vision held by the stakeholders, unlike product branding, which is handled by a marketing department. The brand is realized with the participation of all functional units, audiences, and all levels of the company. A corporate brand exists in both the past and the present, but a product brand only exists in the now, which is the last dimension that separates the two. The cause is that product brands often have a limited lifespan and are promptly changed after a while.

Create a Brand

The company has difficulties in brand building since it combines both tactical and strategic imperatives. The subsequent to direct the course of events and coordinate the strategies is the first stage in developing a brand identity. Brand identity is characterized by traits that a company wants to be associated with, remembered, and described. Company signals serve as a tool for delivering corporate identity, which builds business reputation and image. Consumers' perceptions of a brand are shaped in large part by the signals that a company transmits. (Fill 2009, 388.) A brand identity has to be carefully targeted by imagining future identities and responsibilities, having supporting communication, having a core that is clear, and generating value propositions. Yet, there are instances when it is challenging since, often, no one in the corporation is in charge of that responsibility, which may lead a brand to become dispersed and meaningless. Regrettably, it often occurs that an organization is led by a product rather than a brand, which causes the brand to be dependent on previous product development. All businesses must adhere to the same, unified brand strategy. The likelihood of consumer misunderstanding and unpleasant party interactions increases if the approach is inconsistent. Finding a unified direction for all the media channels is necessary for coordination across media channels. Individuals with diverse goals and viewpoints who have specialized in a certain medium are needed for brand creation. Since it ensures consistency across media campaigns, brand identity

should be as widespread as feasible. Clubs, event sponsorship, public relations, direct response marketing, packaging, design, and event shops are examples of media channels. Creating synergy across various markets requires market coordination, which is difficult since functional areas like advertising, marketing research, and sales have an impact on it.

Increasing brand loyalty

Levels of Brand Awareness

The subject of what a brand stands for is affected by brand awareness. Repetition of a brand's exposure to customers may be used to build brand awareness. The more a brand will stick in a consumer's mind, the more experiences they have with logos, symbols, names, packaging, outdoor advertising, public relations, or slogans. When a brand first launches, it's critical to highlight the category it falls under in the company's marketing strategy since it might eventually prove to be very essential. A consumer's connections with a brand image are strengthened by brand awareness, and they are more likely to include a brand in their consideration set. Advertising, billboards, and vehicles were the most significant touchpoints in our study. These are only a few of the various ways to spread brand awareness.

Brand recognition may have a significant effect in a customer's purchasing choice. Research indicates that individuals like items they are familiar with. Brand recognition, however, does not necessarily translate into profitable sales. Yet, according to other research, brand awareness may also be categorized into a pyramid with five tiers. The "Levels of brand awareness" chapters from two distinct books by writers Laakso and Aaker are combined to form the pyramid. According to Aaker (1996), there are five stages of awareness, with brand dominance being the highest. These five levels are used as methods to gauge consumer salience and brand awareness. Brand awareness is a sign of brand knowledge.

Brand recall and recognition

The bottom of the pyramid represents an unknown brand, which signifies that consumers do not identify it. The customer is given a certain product range with a number of brands, and is given the task of naming those it has seen or heard previously. This is known as brand recognition, or assisted awareness. This indicates whether or not people are familiar with the brand, but it does not show how the brand differs from competitors' offerings or if it is linked to the right product. Therefore, brand recognition just requires the memory of previous exposure and does not need knowledge of how the brand varies from other brands, what product class it belongs to, or where the exposure occurred. Brand identification alone may engender favorable attitudes about practically everything, including words, people, music, and products. A brand will have an advantage over a fresh, unknown brand the more well-known it is. In terms of economics, when customers see a brand repeatedly, they assume that the firm invests money to maintain the qualified brand, which elevates the brand's perceived qualification in the eyes of the consumer.

Brand recall, also known as spontaneous awareness, refers to the idea that a customer's mind will naturally conjure up a certain brand name. When a buyer thinks of a certain brand when a specific product line is mentioned, brand recall has occurred. Throughout the study, respondents are asked to identify brands from a certain product range since it is necessary that a particular brand be connected to a correct product range. Complete replies are not provided to the responders. Since customers struggle to recall names of brands on their own, brand recall

research is more difficult than brand recognition research. (After knowing the distinctions between brand recognition and recall, it's crucial to grasp how to integrate and assess the two in order to get more comprehensive brand awareness statistics.

A researcher can see from the model that brand recall is just as important as brand recognition. Moving the brand closer to a cemetery indicates that market share and revenues are declining, but moving it to the upper-right or upper-middle position indicates growth. The placement of a brand in the design makes a statement about it. Increasing a brand's awareness is necessary for escaping the cemetery. Even when a brand is well known, it does not always mean that it is robust. High recognition may also be associated with inferior brands.

Top of mind and brand dominance

Customers attach extra significance to a brand when it is "top of mind". The first brand a customer recalls is the one they think of initially. It manages its own manufacturing range and often distinguishes itself when clients are making purchases. One of a brand's power factors is brand control over its product line, and a brand with a large market share may establish standards for the whole industry. According to Hannu Laakso, brand dominance—when customers can only think of one brand from a category of goods—represents the greatest degree of brand awareness. The ideal circumstance is when the brand is the only one in its product line that people recall. In order to be taken into consideration when a client needs a product or service, a strong brand recognition is crucial. Marketing communications, particularly advertising, may be used to build and sustain brand recognition. Brand awareness is impacted by advertising.

Using advertising to communicate

Advertising was formerly thought to simply a public proclamation of a good or service. During the Industrial Revolution, this commercial communication technique has developed, and it was first used to transmit information in ancient Rome and Greece 200 years ago. Advertising is a method for simultaneously reaching large populations. It is a potent and the most obvious marketing strategy, used to boost public relations, sales promotion, and publicity. One of the five components of the marketing communication mix, advertising includes factors like sales promotion, publicity, personal selling, and public relations to engage the audience. These are instruments that the organization may use to improve communication and sales efforts. The purpose of advertising is to tell consumers about a product's availability, existence, characteristics, and advantages. Advertising strengthens a brand by setting it apart from rivals and giving it a personality and image. It is a potent method for getting a hold of clients and convincing them to prefer one brand over another.

Each of these media has resources available that can convey the advertising message. It is crucial to choose the media that will convey the message. Making a selection is aided by comparing attributes, such as audience demographics, prices, and the depth of the medium, and interactive features. Both positive and negative aspects of advertising exist. The enormous expenditures associated with advertising have a negative effect on cash flow. When expenses are distributed among the target population, there are also relative costs, which take the cost per person into account. Advertising is often one-sided, with the advertiser reaching the audience but without directly selling any goods. Also, since advertising lacks human communication, it is impossible to establish a personal connection between a firm and its viewers.

Knowing how advertising affects consumers may help explain why some customers see or ignore adverts. When the poll queried customers' perceptions of corporate brand awareness, the customer viewpoint was examined. The subsequent a modified version of the advertising effect procedure. Exposure is the initial stage in making an effect, and it occurs mostly in locations where respondents may hear or see the advertising, such as when they walk by a billboard, watch a television commercial, or listen to a radio advertisement. Even though the responder may have seen the advertisement, this does not guarantee that it was ignored. The amount of advertising in today's world has grown significantly, which makes the majority of it go unnoticed. Humans often read and watch certain publications, TV programs, and subjects depending on their interests, which causes people to notice particular types of adverts. As a result, it is not surprising that audiences are unable to pick up on all of the signals originating from both indoor and outside sources. When the responder has been exposed to the advertisement, they notice it. Respondents are exposed to the actual advertisement, which might stick in their short- or long-term memories and come to mind while they consider their options. The response processes the message and develops their own interpretation of the advertisement in the third and final phase. The customer's impression of the commercial is influenced by previous experiences, knowledge, and images. Advertising might fail if the image does not appeal to the advertiser's target audience, and altering the present image would be difficult. The effect is greater when the commercial produces a more profound and favorable impression. Advertising has the greatest control when compared to other commercial communication channels. It also has the capacity to provide the company a competitive edge. Organizations nowadays use advertising to connect with and engage a range of audiences in an effort to improve their business and marketing abilities. The capacity to interact with targeted audiences and retain or increase awareness, affiliations, and values of an organization or product is advertising's major strength. Moreover, it must position brands, distinguish amongst brands, and convince the audience how to act toward an organization or brand. For other businesses in the same market, advertising has the potential to act as a mobility barrier and a pre-venting departure. Advertising draws attention to, holds the interest of, and disseminates to a group of people information about the product or service from the marketer. This technique for mass marketing promotes a company's goods with a huge cover for maximum visibility. Electronics, including computers, radio, television, video, and phones, as well as print and other media, are the primary mediums utilized.

Outside Marketing

One of the most common and traditional forms of advertising is outdoor advertising. Outside of a person's house is where "out-of-home" or "outdoor" advertising is located (Fill 2009, 720). Outdoor advertising should be placed where it will most likely be seen by the target audience. For instance, the place may be in a structure, a public space, a recreation area, a parking lot, or stationary transportation, all of which provide free space for customized advertising. (Roux T 2014, 96.) Because to its potential to provide wide coverage, outdoor advertising is often utilized as a major or support medium in campaigns. In the event that main media, such as print and broadcast, are not accessible, using outdoor media as a backup is crucial. The three primary categories of outdoor media, according to Fill (2009), are billboards, street furniture, and transportation. Statistical displays and 6-, 48-, or 96-sheet poster locations are called billboards. Bus shelters and adshels are examples of street furniture, which also includes statistic displays. Small and big businesses manage outdoor advertising posters and display spots as a local business sector. These businesses rent advertising spaces for a certain amount of time. The term

"moving posters" for transportation advertising refers to the symbols and names painted on the exterior or interior of taxis, a subway (a walking hall, a lift, a metro), aircraft, balloons, ships, rail- tracks, trucks, and any other vehicles that are used for advertising. The goal is to grab people's attention and advertise the company's goods and services while they are driving. Despite the widespread use of outdoor advertising, advertisers must be aware of its benefits and drawbacks. The benefits of outdoor advertising include extensive exposure lengths, geographic selectivity to target a certain demographic, reminders of last-minute deals, an effect on people's decisions, and the ability to present items in a psychedelic manner. Also, traditional marketing, like outdoor advertising, has a higher degree of trust and durability since it experiences fewer frauds than internet marketing. The limits of outdoor advertising are also present. Sometimes a short statement makes it challenging to convey the desired meaning. Outdoor advertising may target a certain audience, however since there is no selectivity to a particular target group, it is difficult to target the desired target group. Outdoor advertising is also thought to be expensive. Last but not least, there is a constant need to add freshness to lengthy campaigns, and it might be challenging to get statistical data from those who are exposed to advertising.

Elements of Successful outdoor advertisement

Successful outdoor advertising calls for a variety of marketing factors. The following illustration of how important geographic and physical characteristics affect visibility is adapted from Robert Thomas Helmer's *The Appraisal Journal*, Winter 2016. The example demonstrates the physical and geographic considerations for billboard advertising. Several sorts of outdoor advertising may utilize the sample. The first thing to think about is where the advertising will be placed, paying attention to the side of the road where people may see or read it. When advertisements are put in strategic areas close to the intended demographic, traditional marketing methods like outdoor advertising may provide quicker and more effective results than digital marketing. Posing at the proper angle and gauging the distance from traffic are the next things to think about. Choosing the target audience—whether it be pedestrians, car passengers, or both—is also crucial. The physical and geographical characteristics of billboard advertising are influenced by the kind of route. The billboard's height, size, and lighting are last but certainly not least. Traditional media employs statistical text advertisements, where the content cannot be changed quickly and appropriate timing is thus required. Moreover, it's critical to comprehend the greater expenditures of conventional marketing compared to digital marketing. These components may have helped to attain the successful outdoor advertising exposure.

Effect of advertising on brand awareness

There are several ways that advertising may affect brand awareness. It is said that advertising, in particular, is a crucial element in marketing communications for sustaining and generating brand recognition. Advertising has the cognitive power to build brand recognition for a company, a product, and a particular target market. It also keeps viewers informed on the activities, shortcomings, and new features of the firm. (Because of its propensity to reach large audiences, advertising is frequently employed to increase brand recognition at the debut of new products. Brands are more likely to be taken into account by customers if they have significant brand awareness. Brand knowledge and brand image are impacted by brand awareness, and they jointly create a strong brand connection. One tool for brand promotion is advertising. Advertising is the most often used method, but it is not necessarily the most effective. The four levels of object hierarchy—persuading, imitating, strengthening, and informing—explain the goals of

advertising. Informing customers about a product's characteristics and availability increases their desire for it, while persuading them to buy it increases their emotions of satisfaction after making a good purchase.

If the settings of ads are appropriate for target audiences, outdoor advertising, a kind of conventional advertising, may be more successful than digital marketing. The efficiency of outdoor advertising depends on its position; the more visible it is, the more valuable it is. The approach length, panel angle, and measuring the pace of motion may all be used to improve the location. High reach and frequency may be provided through outdoor advertising. People are exposed to outdoor advertising in public spaces including trains, billboards, and blimps. Thus, since client exposure durations are so brief, the position of outdoor advertising becomes crucial.

70% of consumers' waking hours are spent outside the house, with 18 hours a week spent driving. Socializing, dining out, using personal automobiles, shopping, and working are typical routines. As a result, outdoor advertising may effectively engage customers who are always on the move. Consumers are engaged with companies via outdoor advertising when paired with other media. 2015, 2 (Outdoor Advertising Association of America) It is not sufficient for a brand to just be known, since great awareness is crucial when a customer demand for the product arises. Building a solid brand becomes crucial as a result. In product categories with quick purchasing decisions and minimal interest, including soap, toilet paper, and gum, a recognized brand is obviously more appealing than an unfamiliar one. When other brands in the same market provide comparable products or services, having a strong brand awareness becomes extremely important. Mixing branding with advertising creates a powerful tool for reaching and informing consumers about a business.

Brand recognition may be increased by advertising, and the setting of the advertisement affects how successful the commercial is. All of these come together in the process of raising brand recognition, which over time builds a stronger brand. Outdoor advertisements are seen often, have a brief exposure period, and are seen by individuals in public locations. As a result, the location becomes crucial for the advertisement to be successful. Without a good site, the outdoor advertising is not visible, which lowers brand recognition for the company.

QUESTIONNAIRE

1. What are the process in adverting and branding?
2. What are role of marketing in any organization?
3. How important is your brand to your business?
4. Can you describe your business in five words?
5. What do you know about your audience?
6. What message do you wish your branding to convey?
7. What are types of marketing strategies?
8. What are sales promotion strategies?
9. What are Role and Importance of Personal Selling in any businesses?
10. How to create an internet marketing strategy?
11. What are advantages of online marketing shopping?
12. How to achieving integrated marketing communication?
