

Padmavathi S
Anand Joshi

PROMOTION AND ADVERTISING



ALEXIS PRESS
JERSEY CITY, USA

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Published by: Alexis Press, LLC, Jersey City, USA
www.alexispress.us

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First Published 2022

A catalogue record for this publication is available from the British Library

Library of Congress Cataloguing in Publication Data

Includes bibliographical references and index.

Promotion and Advertising by *Padmavathi S, Anand Joshi*

ISBN 978-1-64532-475-1

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CHAPTER 1

DIFFERENT VIEWPOINTS ON CONSUMER BEHAVIOUR

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ABSTRACT:

Consumer behaviour is a broad topic that includes the analysis of people's attitudes, motivations, and behaviours concerning their consumption-related behaviours. To comprehend and analyse consumer decisions, academics and practitioners use a variety of perspectives and methodologies, which are highlighted in this chapter's exploration of numerous consumer behaviour points of view. To obtain a thorough understanding of consumer behaviour, it emphasises the value of interdisciplinary viewpoints and the integration of many ideas and frameworks. Numerous academic fields, including psychology, sociology, economics, and marketing are consulted in consumer behaviour research. These fields provide various approaches and points of view for researching consumer behaviour. Psychological views emphasise the cognitive and emotional variables that influence consumer decisions by focusing on individual-level elements such as motives, attitudes, perceptions, and decision-making processes. Sociological viewpoints emphasise the role of interpersonal relationships and social structures as well as social influences, cultural norms, and group dynamics in influencing consumer behaviour. Economic views explore how customers utilise their resources to obtain the greatest level of happiness, emphasising rational decision-making and utility maximisation.

KEYWORDS:

Advertising, Consumer, Information, Marketing, Product.

INTRODUCTION

The cognitive theory of consumer behaviour looks at how people absorb information, weigh options, and come to conclusions. It focuses on cognitive functions including perception, memory, attention, and learning and aims to comprehend how customers perceive and react to marketing stimuli. The affective method emphasises how emotions shape consumer behaviour and preferences by focusing on customers' emotional reactions to goods, brands, and advertising. Consumer behaviour research from a behavioural viewpoint examines real consumer activities and behaviours, often using observational data and experimental techniques[1].

Based on observable patterns and reactions to different stimuli and environmental circumstances, these views seek to comprehend and forecast consumer behaviour. They take into account outside factors that affect customer decisions, such as marketing messages, pricing policies, and environmental signals. Cultural and intercultural views are also included in the study of consumer behaviour. Across all countries, cultural elements such as values, beliefs, customs, and symbols influence consumer behaviour. Cross-cultural research focuses on the effects of cultural variations on consumer preferences, attitudes, and buying choices as it looks at how consumer behaviour changes among cultures.

The Red Bull introduction to this chapter exemplifies how goods and/or brands succeed as a result of being embraced by certain social groups. In this case, customer demands have led to the creation of an entirely new category of beverages. Marketing professionals need to understand how and why these demands arise, what they are, and who is most likely to utilise the good or service. In particular, marketers will examine customer behaviour in an effort to comprehend the many aspects that influence and influence purchase choices. Before analysing the link between target customers and the product/service or brand, those who create advertising and other promotional techniques must identify relevant markets. Often, marketers may use methods taken from other disciplines in an effort to get insights [2].

Businesses are increasingly using anthropological, sociological, and psychological research techniques to better understand why customers make the decisions they do. Before efficient marketing tactics can be developed, it is necessary to comprehend consumer buying motivations, attitudes, and lifestyles. To name just a few, promotional planners must take customer behaviour into account while creating integrated marketing communications programmes. You'll find that several things affect customer decisions. The in-depth analysis of customer behaviour is beyond the purview of this article. However, to build effective promotional strategies and programmes, promotional planners must have a fundamental grasp of consumer decision-making, the elements that affect it, and how to use this knowledge. An overview of customer behaviour comes first.

Introduction to Consumer Behaviour:

How to sway customers' purchasing decisions in favour of the goods or services they provide is a difficulty that all marketers must overcome. This implies encouraging consumers to make more transactions using their American Express cards for businesses like American Express. For automaker BMW, this entails convincing people to buy or lease a vehicle; for business-to-business marketers like Canon or Ricoh, it is convincing corporate customers to buy additional copiers or fax machines. The majority of marketers are aware that the actual purchase is merely one step in a larger process, even if their ultimate purpose is to influence customers' purchasing behavior [3].

Consumer behavior is the process and actions individuals take while looking for, choosing, buying, using, assessing, and discarding goods and services to fulfil their wants and preferences. Purchase choices for many goods and services are the end result of an extended, thorough process that may involve a thorough information search, brand comparisons and assessments, and other actions. Other purchase choices are more haphazard and can be motivated by nothing more than just seeing a product prominently displayed at a sale price at a shop. Consider how often you've bought things on a whim when shopping.

How effectively marketers understand consumer behavior has a big impact on their ability to influence purchasing behavior. Marketers must understand the precise demands that consumers are trying to satiate as well as how those needs convert into purchasing criteria. They must comprehend how customers research different options and choose between rival brands using this knowledge. They must comprehend the purchasing processes used by customers. Where do they like to purchase goods? How are they affected at the time of purchase by marketing stimuli? Marketers must also comprehend how various customer types differ in their purchasing motivations and decision-making processes [4].

The Decision-Making Process of Consumers:

The steps a buyer goes through in order to acquire a product or service are widely thought to make up the consumer's decision-making process. This model demonstrates how several

internal psychological processes are involved in decision-making. For promotional planners, motivation, perception, attitude development, integration, and learning are crucial since they have an impact on the consumer's whole decision-making process. We will look at the purchase choice model step by step and talk about how the different sub processes affect what happens at this level of the consumer behavior process. We will also go over the role that promotional planners may play in this procedure.

Problem Identification:

A discrepancy between the ideal and real states of the customer leads to the identification of problems. There is a disconnect between how the customer envisions the issue and how it really is. Sources of Problem Recognition: Changes in the consumer's current state and/or intended state may be the source of problem recognition. These reasons might be extremely basic or highly complicated. The internal and external environment may have an impact on these reasons. When customers exhaust their current stock of a product and need to restock, a problem is recognized. The choice to make a purchase is often straightforward and routine, and it is frequently handled by selecting a well-known brand or one to which the customer feels devoted [5].

Dissatisfaction with the situation as it is now and/or the product or service being utilized leads to the consumer recognizing a problem. For instance, a customer could feel that her ski boots are no longer comfortable or fashionable enough. Consumers may utilize advertising to identify when they have a problem and/or need to make a purchase. New Needs/desires People often develop new needs and desires when their lives change. One's financial situation, work position, or lifestyle changes, for instance, may alter, leading to the development of new requirements and the identification of problems. As you can see, changing your outfit may be necessary for your new work after you graduate from college and start your professional career. Not every goods purchase is driven by a necessity. Consumers may demand certain goods or services even when they are not necessary. A perceived need that is influenced by one's education, culture, and personality is described as a wish. Many consumer goods are designed to satisfy consumer desires rather than fundamental necessities.

Related Products/Purchases Purchasing a product might also encourage awareness of a problem. For instance, the acquisition of a new camera could make it appear that one needs extra lenses or a carrying bag. The need for software, updates, printers, and other equipment may arise after the purchase of a personal computer. Marketers' efforts that push customers to feel unsatisfied with their present circumstances are another factor in the problem-recognition process. Ads for personal hygiene items like foot sprays, deodorants, and mouthwash may be intended to make customers feel insecure so they would buy the product. Marketers alter trends and clothing styles, leading customers to believe that their outfits are outdated. Marketers also profit from customers' propensity for novelty-seeking actions, which encourages them to experiment with other brands. Even when they are essentially content with their preferred brand, consumers often explore other items or brands. By bringing new brands into oversaturated marketplaces and by using advertising and sales promotion strategies like free samples, introductory pricing offers, and coupons, marketers stimulate brand switching.

When novel items are released and brought to customers' notice, problem recognition might also take place. Marketers are always introducing new goods and services and informing customers of the kinds of issues they address. It is not always effective for marketers to get customers to recognise problems. Customers may not see a need or issue for the advertised

goods. Many people were originally hesitant to buy personal computers because they couldn't understand what issues having one would address. This was a major factor. By emphasising how a computer helps kids develop their academic abilities and do better in school, PC makers were able to effectively trigger issue recognition [6].

Investigating Customer Motivations:

While identifying problems is often a basic, straightforward procedure, marketers are aware that how consumers perceive problems and are motivated to fix them will affect the rest of the decision-making process. One buyer can, for instance, approach the need to buy a new watch from a functional standpoint and concentrate on dependable, affordable choices. Another customer could see buying a watch as more of a fashion statement and pay attention to the style and reputation of certain brands. Marketers give motivesthe elements that motivate a customer to do a certain actionconsiderable attention to better understand the variables driving consumer purchases.

The hierarchy of needs, which was made famous by psychologist Abraham Maslow many years ago, is the foundation of one of the most widely used theories of consumer motivations. According to his idea of the hierarchy of wants, five fundamental categories of human needs are ranked in order of significance. The five needs are physiological, which refers to the most basic requirements for things like food, shelter, clothing, and sex; safety, which refers to the need for security and safety from physical harm; social/love and belonging, which refers to the desire to have fulfilling relationships with others and feel a sense of love, affection, belonging, and acceptance; esteem, which refers to the desire to feel a sense of accomplishment and gain recognition, status, and respect from others; and self-actualization.

DISCUSSION

Maslow's hierarchy of requirements postulates that before the higher-order demands can be meaningfully met, the lower-level physiological and safety needs must be met first. After these fundamental wants are met, the person next tries to meet higher-order needs like self-esteem. In reality, it is improbable that individuals advance systematically along the hierarchy of requirements. Consumer buying behaviour is often motivated by lower-level requirements. However, because most industrialised nations provide for fundamental physiological demands, marketers often use higher-level wants to promote items that cater to basic physiological needs. For instance, Pampers emphasises both the affection between parent and child and the tenderness of the product while selling their wipes [7].

Maslow's hierarchy of needs, although flawed, provides a framework for marketers to employ when deciding which needs they want their goods and services to be seen as meeting. The creation of advertising campaigns may then demonstrate how a company might meet these demands. Additionally, marketers are aware that various market groups emphasise various requirement levels. When buying a vehicle, a young single individual, for instance, could be trying to meet social or self-esteem demands, but a family with children would be more concerned with safety needs. Psychoanalytic Theory Sigmund Freud, whose work focused on the structure and development of personality, also explored the underlying reasons for human behaviour. It is a slightly more contentious approach to the study of consumer motives. The growth of contemporary psychology as well as the explanations of motivation and personality were significantly influenced by psychoanalytic thought. Marketers that wanted to delve into the underlying motivations that could drive customer behaviour have also used it to analyse consumer behaviour.

The reasons behind consumer purchases, according to those who seek to link psychoanalytic theory to consumer behaviour, are sometimes very convoluted and obscure to both the casual observer and the customers themselves. Deep motivations that may only be discovered by tapping into the subconscious may be the driving force behind many reasons for consumption and/or purchasing. Ernest Dichter and James Vicary, among the first to carry out this kind of marketing research, were hired by several prominent firms to apply psychoanalytic approaches to ascertain the reasons behind customers' purchases. These researchers' work, as well as those of others who still use this strategy, was given the label "motivation research."

Marketing-Related Motivation Research Motivation researchers use a range of approaches to obtain insight into the underlying factors that influence customer behaviour. In-depth interviews, projective methods, association tests, and focus groups are among the approaches used to elicit links between customers and specific goods and brands. As one would anticipate, these associations often provide insightful information about why individuals make purchases. For instance, Why Customers choose big automobiles because they think they will shield them from the "jungle" of daily driving.

1. A guy purchases a convertible in place of a mistress.
2. Women like baking cakes because it makes them feel like they are giving birth.
3. The purpose of women using perfume is to "attract a man" and "glorify their existence".
4. Because preparing frankfurters makes women feel bad, males like them more than women do. It is a declaration of indifference.
5. When individuals take a shower, their misdeeds are washed away with soap.

As you can see from these instances, motivation research has produced some extremely intriguing, if debatable, findings and has been met with a great deal of scepticism by marketing managers. Major businesses and advertising firms nonetheless continue to advertise their goods using motivation studies [8]. Problems and Contributions of Psychoanalytic Theory and Motivation Research Psychoanalytic theory have come under fire for being too general, insensitive to the outside world, and overly dependent on a person's early development. Additionally, it draws inferences from a tiny sample size. Results are difficult, if not impossible, to verify because of the focus placed on the unconscious, which has led to criticism of motivation research for both the findings reached and its lack of experimental confirmation. There is also worry that while motivation research studies often only include a small number of participants, their findings cannot be applied to the whole community because they only reveal the peculiarities of a small number of participants.

Even yet, it might be difficult to disregard the psychoanalytic approach to better understand customer behaviour. Its findings may often serve as the foundation for marketing messaging that targets consumers' deeply ingrained emotions, hopes, goals, and anxieties. Such tactics often outperform appeals with a reasonable foundation. Motivation research has been employed by several businesses and marketing agencies to learn more about how customers think. The following are some instances: Chrysler asked customers to sit on the floor like little toddlers as they clipped words out of magazines to characterise cars. Women were invited to sketch and write about their feelings towards roaches by McCann-Erickson. The organization came to the conclusion that a lot of women associated bugs with males who had deserted them, which is why they favoured roach killers who allowed them to see the roaches' demise. According to psychological studies conducted by Saatchi & Saatchi, Ronald McDonald fosters a more loving environment than Burger King. Foote, Cone & Belding showed customers stacks of pictures of people's faces and asked them to match the people in the pictures to the kind of people who may utilize certain items.

Although often criticized, motivation research has benefited the field of marketing. When analyzing how and why customers make purchases, the qualitative character of the study is seen to be crucial. In-depth interviews and focus groups are effective tools for learning. To avoid stereotyped or socially acceptable reactions, projective methods and insights into customers' sentiments are often the only options. Additionally, motivation study served as the basis for psychographics[9]. Last but not least, we are aware that occasionally purchasers are driven by symbolic as well as functional reasons when making purchases. Two-thirds of all prime-time TV programmes have an average of 5.2 sex-related sequences every hour, according to at least one research. Therefore, we see the employment of sexual allusions and symbols in advertising.

Information Lookup:

Information search is the second step in the decision-making process for consumers. Consumers start looking for the information they need to make a purchasing choice whenever they become aware of a problem or need that can be met by the use of a product or service. The first search effort often involves an effort to scan information stored in memory to retrieve knowledge about potential pursuit choices and/or prior experiences. This information retrieval is known as internal search. Many regular, repeated purchases may be made using knowledge that has already been learned and is retained in memory to compare options and make a decision.

The customer will do an external search to get more information if the internal search is insufficient. Information from outside sources includes: Private sources like friends, family, or coworkers. Sources that are within the control of the marketer, such as information from salespeople, point-of-purchase displays, and the Internet. Public sources, such as reports on TV and pieces in magazines or newspapers. First-hand knowledge gained from touching, inspecting, or testing the product. The amount and types of external information to use depend on a number of factors, including the significance of the purchase decision, the effort required to gather information, the amount of relevant prior experience, the perceived risk of the purchase, and the amount of time available[10]. For instance, choosing a movie to see on a Friday night may just need speaking with a friend or consulting the cinema guide in the morning newspaper. A more involved purchase, like a new automobile, would include using a variety of research sources, like reading *Road & Track*, *Motortrend*, or *Consumer Reports*, talking to family and friends, and doing test drives. The information-providing features of advertising are crucial at this stage of the purchasing process.

CONCLUSION

When attempting to comprehend the intricacy of consumer behaviour thoroughly, it is essential to integrate many points of view and methodologies. To develop a comprehensive knowledge of consumer behaviour, researchers and practitioners often use an interdisciplinary approach, using a variety of theories, frameworks, and research techniques. In conclusion, several perspectives on consumer behaviour provide insightful information on the intricate dynamics of consumer choices. Viewpoints from the fields of psychology, sociology, economics, cognition, emotion, and behaviour provide several viewpoints for studying consumer behaviour. Our knowledge of consumer behaviour in various circumstances is further enhanced by the inclusion of cultural and cross-cultural viewpoints. Researchers and practitioners may generate complete insights into consumer behaviour, allowing the creation of successful marketing strategies and the provision of gratifying customer experiences, by adopting multidisciplinary viewpoints and integrating diverse methodologies.

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CHAPTER 2

UNDERSTANDING CONSUMER INTERPRETATIONS AND THEIR EFFECT ON COMMUNICATION STRATEGIES

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ABSTRACT:

The success of marketing and advertising initiatives depends heavily on perception. In this chapter, the topic of perception is examined concerning promotion and advertising, emphasising the role it plays in influencing how consumers understand and react to marketing messages. It focuses on the implications of creating powerful communication strategies while analysing the main elements that affect how people perceive advertising. Marketing messaging, graphics, and brand signals are all examples of perception in advertising and promotion. It comprises the cognitive processes that people use to provide meaning and relevance to ads, taking into account elements like attention, interpretation, memory, and the impact of previous experiences and information. Several aspects of advertising affect how consumers perceive products. Consumers pay attention to particular commercials only if they are relevant, new, or emotionally appealing, therefore attention is a key component. The layout, colours, typefaces, and other design components of advertising may have a big influence on how people remember and interpret a brand and its message. Consumers' past information, beliefs, attitudes, cultural backgrounds, and personal experiences all have an impact on how they perceive and assess the purpose and value proposition of advertisements.

KEYWORDS:

Communication Strategies, Brand, Consumer Interpretations, Marketing, Marketing.

INTRODUCTION

Advertising perception affects how well messages are conveyed and how successful campaigns are. Marketing professionals may modify their ad campaigns to efficiently grab customers' attention, deliver desired messages, and foster good brand connections by understanding how people interpret promotional messaging. To ensure that the advertising is in line with the target audience's cognitive processes and connects with their values and motives, marketers must take into account the target audience's qualities and preferences. Consumer perception of the commercial and its persuasive effect may be improved by the employment of persuasive strategies, narrative, emotional appeals, and pertinent background. The attitudes, convictions, and purchase choices of customers are also influenced by perception. Based on the messages they get in advertisements, consumers acquire opinions about the characteristics, value, and brand image of products. While unfavourable impressions may result in scepticism, mistrust, or rejection of the advertised product or service, positive perceptions may promote favourable attitudes and enhanced brand loyalty. To successfully set their company apart from rivals, marketers must make sure that their advertising efforts match the intended perceptions of customers [1].

When developing communication strategies, marketers must consider how customers get and utilise information from outside sources. Marketers are particularly curious about how customers perceive external information, choose and pay attention to different sources of information, and interpret and assign meaning to this information. Perception is an individual process; it depends on internal factors like a person's beliefs, experiences, needs, moods, and expectations. These processes are all parts of perception, the process by which an individual receives, selects, organises, and interprets information to create a meaningful picture of the world. The features of a stimulus and the environment in which it is viewed or heard may also have an impact on the perceptual process.

Three different processes are involved in perception. The immediate, direct reaction of the senses to a stimulus, such as an advertisement, product, brand name, or point-of-purchase display, is referred to as a sensation. These senses are used by perception to build a picture of the stimuli. Marketers are aware of the significance of understanding customers' physiological responses to marketing stimuli. For instance, the visual components of an advertisement or product design must catch customers' attention. Marketers may attempt to heighten sensory input to draw attention to their advertising messages. For instance, cologne and perfume marketers often use dramatic graphics as well as aroma strips to engage readers of magazines and appeal to their sense of smell. Even some marketers have included computer chips in their paper advertisements to play music or transmit messages [2].

Choose Information Although crucial, sensory inputs are merely one step in the perception process. The consumer's personality, requirements, goals, expectations, and experiences are examples of internal psychological aspects that influence whether marketing stimuli will be paid attention to and how they will be understood. These psychological factors help to explain why certain objects draw people's attention while others go unnoticed. Due to differences in selection, attendance, and comprehension, two persons may experience the same stimuli in quite different ways. A person's perceptual processes typically concentrate on environment components that are pertinent to his or her requirements and filter out extraneous stimuli. Consider how much more attentive you are to advertisements for stereos, tyres, or personal computers when you are looking to purchase one of these items.

Taking the Data into Account The perceptual process concentrates on organising, categorising, and interpreting the incoming information after a consumer chooses and attends to a stimulus. This step of the perception process is very unique and impacted by psychological elements on the inside. An individual's perception and meaning of an incoming stimulus are somewhat influenced by the stimulus's nature. For instance, a lot of advertisements are unbiased and have a simple, direct message. Other advertisements are murkier, and the consumer's own perception greatly affects what they imply. Selectivity happens at all points throughout the consumer's perceptual journey. It's possible to think of perception as a filtering process in which both internal and external influences affect the information received as well as how it's processed and understood. This filtering is necessary due to the volume and complexity of marketing stimuli that an individual is exposed to every day. At the exposure, attention, comprehension, or retention stages of perception, selective perception may take place.

Choosing Perception Consumers choose whether or not to open themselves up to information, which results in selective exposure. For instance, during commercial breaks in a television programme, a viewer could switch stations or leave the room. When a consumer chooses to pay attention to certain stimuli while ignoring others, it is said that they are engaging in selective attention. According to one research on selective attention, the average consumer is exposed to over 1,500 advertisements daily yet only notices 76 of these

messages. Other estimates put the number of exposures each day as high as 3,000. This implies that marketers must exert a lot of effort to have their words heard. To capture customers' attention, advertisers often include innovative elements in their advertisements. Some marketers, for instance, distinguish their advertising from others by displaying their items in colour against a black-and-white backdrop. This innovative strategy has been used to the advertising of a variety of goods, including Cherry 7UP, Nuprin, and Pepto-Bismol [3].

There is no assurance that the customer will understand the advertiser's message in the way intended, even if they do see it. As they evaluate information based on their attitudes, beliefs, motivations, and experiences, consumers may participate in selective comprehension. They often interpret data in a way that favours their viewpoint. An advertisement that criticises a consumer's preferred brand, for instance, may be seen as biased or untruthful and its promises may not be trusted. The last screening step is selective retention, which indicates that even after paying attention to and understanding the information, consumers do not retain all of it. For the customer to remember the information and have it accessible when it comes time to make a purchase, advertisers work to ensure information retention. Mnemonic devices that aid in learning and memory, such as symbols, rhymes, connections, and pictures, are beneficial. Many marketers employ phone numbers that are simple to remember and spell out the name of the business. To remind customers of its innovative promotion at the moment of purchase, Eveready placed images of its pink bunny on the packaging.

subconscious perception Advertisers utilise a variety of innovative strategies to get their messages recognised since they are aware that customers use selective perception to filter out unnecessary or unwelcome advertising messages. Appealing to customers' subconscious minds has been identified as one controversial strategy utilised by advertisements. The capacity to perceive stimuli below the level of conscious consciousness is referred to as subliminal perception. Generally speaking, psychologists agree that it is possible to sense things while not being aware of them. As you would expect, although the idea of deploying covert persuaders to influence customers such as subliminal audio messages or visual cues—may be appealing to marketers, it would not be well received by consumers. The ethical ramifications of marketing influencing customers on an unconscious level are significant. Researchers' views on whether subliminal messages are likely to be successful in influencing consumer behaviour are discussed in Ethical. We do not advise marketers to adopt subliminal tactics as a creative strategy.

Alternative Assessment:

The consumer proceeds to alternative assessment after gathering information during the information search stage of the decision-making process. The consumer compares the many brands, goods, and services that it has determined are capable of resolving the consumption issue and fulfilling the demands or motivations that led to the decision-making process at this level. The consumer's evoked set refers to the numerous brands indicated as potential purchases to be taken into account throughout the alternative evaluation process.

The Set of Evoked:

The brands that the customer is aware of make up just a portion of the evoked set. In the alternative assessment step, the customer narrows the pool of brands to be considered to a reasonable amount. The precise size of the evoked set varies from person to person and is dependent on things like the significance of the purchase and how much time and effort the customer wants to put into weighing options [4]. Increasing the likelihood that a brand will be evaluated during alternative assessment and included in the consumer's evoked set is the main objective of most advertising and promotional initiatives. Marketers utilise advertising to

increase consumer brand recognition so that their products are remembered by their target audiences. Reminder advertising is a strategy used by well-known firms with substantial advertising resources to maintain high awareness levels and raise the probability that customers considering buying from them. Gaining customer awareness and breaking into their evoked sets are priorities for marketers of new brands or those with a small market share. This tactic is shown in a different context from items and companies in the advertisement advertising Spokane as a better location to live and do business. The advertisement highlights Spokane's numerous advantages and implores prospective companies to include it in their list of potential locations for a new location or relocation. For establishing and maintaining brand awareness and ensuring that a brand is present in the evoked set, advertising is a useful promotional technique. But marketers also seek to advertise their brands in real places where consumers make purchases. In-store sampling, end-aisle displays, or shelf tags advertising special rates are just a few point-of-purchase materials and promotional strategies that entice customers to explore brands that weren't necessarily in their evoked set at first [5].

Evaluation Parameters and Effects:

Consumers must assess several brands after choosing an evocative set and a list of alternatives. This entails contrasting the choices based on key consumer-relevant characteristics. The features or characteristics of a product or service that are used to contrast several alternatives are called evaluative criteria. Criteria for evaluation may be either objective or subjective. For instance, when purchasing a car, shoppers consider both objective characteristics like cost, warranty, and fuel efficiency as well as softer aspects like appearance, style, and performance. The majority of the time, evaluation criteria are seen as attributes of a product or service. Many marketers see their goods or services as collections of qualities, whereas customers often consider goods or services in terms of their effects. Consequences are certain occurrences or results that customers experience after buying and/or using a product or service, according to J. Paul Peter and Jerry Olson.¹³ They make a distinction between two different categories of repercussions. Functional consequences are tangible effects of using a product or service that customers can feel and see for themselves. Functional effects include things like the flavour of a soda or a potato chip, a car's acceleration, and the clarity of a fax message. Psychosocial effects are more subjective, intangible, and personal results, such as how a product makes you feel or how you believe others will perceive you as a result of using it.

The value and meaning customers give to a product or service feature are often decided by its repercussions for them, thus marketers should make a distinction between the two. Advertisers must also make sure that customers are aware of the connection between a certain quality and a result. When choosing between several options, customers often base their attitudes and buy intents on the characteristics of the product or service as well as the consequences or results they anticipate receiving from a specific brand. The process through which consumer attitudes are formed, reinforced, and modified, as well as the decision rules or integration techniques people use to evaluate brands and make purchasing choices, are two subprocesses that are crucial during the alternative evaluation stage. We shall look more closely at each of these procedures [6].

Attitudes:

One of the most extensively researched ideas in consumer behaviour is attitudes. The traditional definition of attitudes by Gordon Allport is, "Attitudes are learned predispositions to respond to an object."¹⁴ In more modern viewpoints, attitudes are seen as a summary

construct that captures a person's overall sentiments or assessment of an item.¹⁵ Consumers have opinions on a wide range of items that are significant to marketers, including people, brands, businesses, product categories, retail establishments, and even commercials. Because attitudes convey either good or negative thoughts and behavioural inclinations, they potentially sum up a consumer's assessment of an item. Assuming that attitudes are linked to customer purchasing behaviour, marketers are very interested in them. The fundamental presumption that attitudes and behaviour are related is supported by a substantial body of data.¹⁶ The relationship between attitude and behaviour is not always true; numerous other elements might influence behaviour.¹⁷ However, attitudes are crucial to marketers. Advertising and promotion are used to modify negative attitudes, reinforce positive attitudes already in place, or foster positive attitudes towards new goods, services, or brands. Multiattribute attitude models are a method for examining and evaluating attitudes that are especially pertinent to advertising. A variety of attitude models Multiattribute attitude models have been used by consumer researchers and marketing professionals to investigate customer attitudes over the last 20 years.¹⁸ An attitude object, such as a brand or product, is seen in a multiattribute attitude model as having a variety of properties that serve as the foundation for how customers build their attitudes. This model states that customers have opinions on certain brand qualities and place varying degrees of weight on these traits [7].

Attitude Modification Techniques:

Marketers may better understand and identify the underlying causes of customer perceptions with the use of multiattribute models. The marketer is better equipped to create communication strategies for forming, modifying, or reinforcing brand attitudes by comprehending the beliefs that underpin customers' perceptions of a brand and the significance of certain features or effects. The multiattribute approach sheds light on a number of strategies that marketers may use to sway customer attitudes, such as changing or boosting a brand's strength or belief rating on a crucial attribute, modifying customers' perceptions of an attribute's relevance or worth; adding a new attribute to the process of forming attitudes; altering perceptions of belief ratings for a rival brand.

Advertisers often utilise the first tactic. They point out an essential feature or consequence and remind customers of how effectively their brand delivers on it. Advertising techniques may be aimed at modifying the belief rating in circumstances where customers do not view the marketer's brand to possess an essential characteristic or if the belief strength is low. Advertising may be used to raise the rating of a brand on a crucial quality, even when belief strength is strong. The "The Ultimate Driving Machine" marketing campaign from BMW is a wonderful illustration of a plan intended to instill a belief and support it through advertising. By shifting the relative value of a certain trait, marketers often try to affect customer perceptions. This second tactic aims to influence customers' attitudes towards the brand by encouraging them to place greater value on the characteristic. By using this tactic, marketers want to highlight a quality unique to their brand.

DISCUSSION

The third tactic for changing consumer attitudes is to emphasise or create a new quality that customers may use to judge a brand. Marketers often accomplish this by enhancing their items or emphasising extra advantages or repercussions of employing the brand. The last marketing tactic is to alter customer perceptions of the qualities of rival brands or product categories. With the rise of comparison advertising, wherein marketers contrast their brands with those of rivals on certain product features, this tactic has become much more widespread. Decision-making processes and integration. How customers integrate knowledge

about brand attributes to make a purchasing decision is a crucial component of the alternative assessment stage. Product knowledge, meanings, and beliefs are put together via integration processes in order to assess two or more options.¹⁹ The numerous sorts of choice rules or techniques customers use to choose between possible purchases are the topic of analysis of the integration process [8].

The formal integration techniques or decision rules that demand the evaluation and comparison of alternatives on certain features are often used by consumers when making purchasing decisions. This technique requires carefully weighing each alternative's attributes one at a time. Marketers need to know which traits are taken into account when customers use formal decision-making guidelines in order to provide them the information they need.

Heuristics, or simpler decision criteria, are sometimes used by customers while making purchases. Heuristics are simple to employ and extremely adaptable to certain environmental circumstances, according to Peter and Olson.²⁰ Consumers may apply price-based heuristics or promotion-based heuristics for well-known items that are bought regularly. The affect referral choice rule²¹ is one form of heuristic in which consumers choose based on a general impression or sum- total appraisal of the numerous options under consideration. According to this decision rule, buyers may have emotional brand impressions that they may access at the moment of purchase. How often have you entered a shop and made purchases based on your general opinions of the brands rather than thoroughly contrasting the distinct qualities of the alternatives? Marketers that promote well-known and well-liked businesses may make use of the affect referral rule by focusing on consumers' overall affective impressions or sentiments. Market leaders often deploy advertisements that position their brand as the best overall since their goods have excellent overall brand perceptions. The slogans "Joy of Pepsi," "There's only one," and "The king of beers" from Jeep, Budweiser, and Pepsi are all instances of this tactic.

Purchase Choice:

The buyer must decide to buy at some point throughout the purchasing process and must cease looking up and weighing information about other brands in the evoked set. The buyer may develop a tendency to buy a certain brand as a result of the alternative assessment stage. purchasing motivations and attributes or qualities of brands under evaluation are often matched to determine purchasing intentions. Numerous human subprocesses covered in this chapter, such as motivation, perception, attitude development, and integration, are involved in their formation. A choice to buy something is not the same as making it. A buyer must still carry out the choice and make the real purchase after deciding which brand to purchase. Making judgements on when to purchase, where to buy, and how much money to spend may also be necessary. When it comes to complicated and involved purchases like cars, computers, and consumer durables, there is often a wait between the formation of a purchasing intention or choice and the actual purchase^{[9], [10]}.

The period between the choice and the actual purchase may be brief for nondurable goods, which include numerous low-involvement items like consumer package goods. Because they have a preference for one brand over another and often buy it, consumers who have brand loyalty may compile a shopping list before leaving the house that contains specific brand names. Marketers work to increase and sustain customer brand loyalty. They maintain prominent shelf locations and display areas in shops, offer recurring specials to discourage customers from switching brands, and employ reminder advertising to keep their brand names in front of consumers. It may be challenging to keep customers committed to a business. Competitors use a variety of strategies, including new product introductions and

free samples, to entice customers to test their products. Less than 50% of buyers are brand loyal for numerous items. Marketers must wage a never-ending war to keep their devoted customers while replacing those who switch brands. Sometimes, judgements about buying non-durable, convenient things are made in-store, nearly simultaneously with the actual purchase. To be instantly identified and taken into consideration, companies need to be at the forefront of customers' minds. The actual place of purchase is where these kinds of judgements are affected. When making a purchase, consumers may be influenced by the packaging, shelf displays, point-of-purchase materials, and promotional tools like on-package coupons or premium offers.

After-Purchase Review:

After making a purchase, the customer decision-making process is not over. After utilising the product or service, the customer evaluates how well it performed compared to their expectations and then decides whether they were happy or not. When a customer's expectations are fulfilled or surpassed, it results in satisfaction; when they are not satisfied, it leads to dissatisfaction. The assessment process that follows a purchase is crucial because customer feedback gleaned from actual usage of a product will affect the probability of further purchases. Positive results improve the probability that the brand will be repurchased by keeping it in the evoked set. Unfavourable results might cause the customer to develop negative views towards the brand, which would reduce the probability that they would repurchase it or possibly remove it from their evoked set.

Cognitive dissonance, a sensation of psychological tension or postpurchase uncertainty that a customer has after making a challenging buy decision, is another potential consequence of purchase. Dissonance is more likely to happen when a customer must pick between similar options while making significant choices. Numerous tactics may be used by consumers to try to lessen cognitive dissonance. They could reduce their attitudes towards or views of the option they didn't choose, reject or distort any information that contradicts their choice, or hunt for material that does. They might also seek for assurance and opinions from others to confirm the soundness of their buying decision. Advertising is a significant source of information that supports a claim; customers are more likely to pay attention to advertisements for the brands they have selected. Therefore, it could be crucial for businesses to promote to support customer choices to buy their goods.

Marketers need to understand how crucial the post-purchase assessment phase is. Dissonant customers are less likely to buy the marketer's goods again and more likely to distribute unfavourable word-of-mouth information that discourages others from using the product or service. The greatest method to ensure positive post-purchase reviews is to provide customers high-quality goods or services that consistently live up to their expectations. Marketers need to be cautious not to raise expectations too high for their goods via advertising and other means of marketing [11]. Marketers now understand how crucial post-purchase communication is. Some businesses comfort customers and reaffirm the appropriateness of their choice by sending follow-up letters and brochures. Many businesses have toll-free lines or email addresses set up for customers to contact if they need information, have a question about a product, or need to make a complaint. To assure client happiness, marketers also provide lenient return and refund procedures, as well as longer warranties and guarantees. Some businesses have taken use of post-purchase consumer unhappiness to attract new clients, as shown in the advertisement for UUNET.

CONCLUSION

Promotional perception now has new aspects because to technological developments and the growth of digital advertising. The attention of customers, overcoming banner blindness, and creating favourable opinions among information overload create unique problems and possibilities for online commercials, social media marketing, and personalised targeting. As a result, perception is critical to marketing and advertising since it influences how consumers understand things and develop attitudes and behaviours. Marketing professionals need to be aware of the cognitive processes that affect customer perception in order to develop advertising campaigns that successfully grab consumers' attention, deliver important messages, and foster a favourable opinion of their brands. Marketing professionals may improve the efficacy of advertising campaigns, create enduring customer connections, and ultimately promote profitable company results by matching promotional initiatives with consumers' perceptions and desires.

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CHAPTER 3

CONSUMER DECISION-MAKING VARIATIONS

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ABSTRACT:

The process of consumer decision-making is intricate and varied, and it is affected by many different variables. The main elements that influence customer decisions are highlighted as this abstract examines the variances in consumer decision-making. It explores the psychological, sociological, cultural, and situational facets that affect how consumers make decisions, giving insights into the many different elements that affect consumer behaviour. Consumer decision-making heavily depends on psychological aspects. Customer evaluation and selection of goods and services are influenced by human qualities such as personality traits, motives, perceptions, and attitudes of the customer. Consumer decisions are also influenced by cognitive processes as information processing, decision heuristics, and biases in judgement. Businesses may better adjust their marketing initiatives and product offerings to satisfy customer demands by understanding the psychological factors that influence consumer choice. Consumer choice is significantly influenced by social factors. Consumer decisions are influenced by social contacts, reference groups, families, and social conventions. Consumers are impacted by the beliefs, advice, and actions of others because they are looking for social approval and compliance.

KEYWORDS:

Brand, Cultural, Decision-Making, Marketing, Social.

INTRODUCTION

To influence customer preferences and purchase choices, marketers often use social influences from social media, peer recommendations, and influencer marketing. Diverse countries and cultures have diverse consumer decision-making patterns, and this is greatly influenced by cultural influences. Consumer preferences, product impressions, and brand loyalty are influenced by cultural values, beliefs, conventions, and traditions. Consumer decisions are influenced by cultural variations in views towards time, individualism vs collectivism, and the value of social status. Successful customer interaction depends on cultural subtleties being included in a marketing strategy. Situational circumstances might also affect a consumer's choice. Consumer decision-making may be influenced by the context, which includes the physical surroundings, time restraints, and accessibility of alternatives. Convenience, promotional offers, and pricing tactics all have a big impact on customer choice. Businesses may optimise their services and develop attractive value propositions by understanding situational elements [1].

In the pages before this one, a broad model of consumer decision-making is described. However, consumers don't always go in the order suggested or complete all five phases of the purchase selection process. If people have prior purchase expertise or if the choice has little bearing on their personal, social, or financial well-being, they may minimise or even skip one or more steps. Marketers need to have a basic awareness of the decision-making processes used by their target customers in order to build successful promotional plans and

programmes. Many of the choices we make as customers while making purchases are based on regular or habitual decision-making processes. The decision-making process often involves nothing more than identifying the issue, doing a brief internal search, and making the purchase for many low-cost, commonly bought items. When doing external research or alternative assessment, the customer invests little to no effort.

Product marketers need to obtain and/or retain their brands in the consumer's evoked set and prevent anything that may take them out of consideration if their items are characterised by a regular reaction purchasing procedure. Most customers are inclined to associate well-known brands with substantial market share positions. Marketers for these businesses want customers to make consistent decisions and keep buying their goods. This entails sustaining high levels of brand recognition via recurring advertising, sales events, and prominent shelf placement in retail establishments [2]. A separate challenge faces marketers of new brands or those with a small market share. They must devise strategies to sabotage customers' regular decision-making processes and persuade them to consider alternate options. Along with sales promotion tactics like offering free samples, discounted prices, valuable coupons, and the like, high levels of advertising may be utilised to induce brand switching or trial.

When customers lack experience buying a certain product or service and have little to no awareness of the brands offered and/or the criteria to apply when making a purchase choice, a more difficult decision-making process may result. They may need to understand what qualities or standards should be taken into account when choosing a product, as well as how different options stack up against one other. Marketers should provide information that will aid customers in making decisions for goods or services that involve some degree of problem solving, whether it be modest or broad. Advertising that gives customers thorough information about a business and how it might fulfil their needs and objectives for purchases is crucial. Marketers may also wish to provide information to customers via displays or pamphlets at the point of purchase. The company's product or service should have competent salespeople accessible to discuss its features and advantages as well as why it is better than similar items from other companies. Take note of the way the advertisement appeals to customers who may believe they lack knowledge about retirement planning. The advertisement aids the customer by providing knowledgeable counsel and organising a range of possibilities. By providing a toll-free number and a website, the advertisement also provides access to further in-depth information.

The Process of Consumer Learning:

The examination of the decision-making process demonstrates that customers' purchasing behaviours vary based on a variety of variables, such as the type of the good or service, their level of product knowledge, and the significance of the purchase. The degree of the consumer's engagement with the product or brand will influence the amount of issue solving to be used. The definition of participation, the distinction between low- and high-involvement decision making, and the effects of involvement on the creation of ad and marketing tactics are all covered. So far, our investigation of consumer behaviour has focused on the cognitive aspects of decision-making. According to the five-stage decision process model, consumers are information processors and problem solvers who use a range of mental processes to assess different options and gauge the extent to which they could meet wants or buy motivations. However, there are opposing viewpoints on how consumers pick up the information and experience they use to decide what to buy. We look at several learning philosophies and their consequences for advertising and promotion in order to comprehend these viewpoints. According to one definition, consumer learning is "the process by which individuals acquire the purchase and consumption knowledge and experience they apply to related future

behaviour." The behavioural approach and cognitive learning theory are two fundamental theories of learning [3].

DISCUSSION

Theory of Behavioural Learning: The significance of internal psychological processes is downplayed in behavioural learning theories, which emphasise the function of ambient, external stimuli in producing behaviour. The stimulus-response orientation, which holds that learning results through reactions to environmental stimuli, is the foundation of behavioural learning theories. According to behavioural learning theorists, learning happens when a stimulus and a response are connected. We'll look at the fundamental ideas behind the approaches to behavioural learning theory known as classical conditioning and operant conditioning. **Conditioning Traditionally** According to the theory of classical conditioning, learning is an associative process with a previously established connection between a stimulus and a response.

Most people are probably most familiar with this sort of learning from experiments the Russian psychologist Pavlov conducted on animals. When it was time for feeding, Pavlov noted that his dogs would begin to salivate. It is not possible to learn the relationship between salivation and eating; it is an intrinsic response. The meal is referred to as an unconditioned stimulus and salivation is an unconditioned response since these relationships already exist prior to training. Pavlov matched the ringing of a bell with the presentation of the meal to test the hypothesis that salivation might be trained to occur in response to another neutral stimulus. The canines eventually mastered the ability to salivate at the sound of the bell alone after several attempts. As a result, the sound of the bell induced a conditioned response that resembled the initial unconditioned response, turning it into a conditioned stimulus[4].

For learning to take place via the associative process, two components are needed. The first is contiguity, which requires that the unconditioned and conditioned stimuli be close to one another in both time and space. Due to the proximity of the two stimuli in Pavlov's experiment, the dog comes to identify the ringing of the bell with food. Repetition or the frequency of the connection is the second crucial element. The link between unconditioned and conditioned stimuli will become stronger the more often they are presented together. Classical conditioning techniques marketing heavily relies on learning via classical conditioning. Through associative learning, consumers may be conditioned to develop positive perceptions and ideas about numerous brands. Advertisers work to link their goods and services to ideas, feelings, and impressions that are known to elicit favourable responses from customers. Through image advertising, which associates the brand with an unconditioned stimulus that triggers positive emotions, many items are pushed. The brand itself turns into a conditioned stimulus that evokes the same favourable reaction when it is offered alongside this unconditioned stimulus.

Through the process of classical conditioning, a good emotional state may also be linked to a product or service. This method was used in research by Gerald Gorn to look at how background music in advertisements affects purchasing decisions. He discovered that individuals were more likely to choose a product when it was shown alongside music they liked as opposed to music they disapproved of[5]. These findings imply that the emotions evoked by a commercial are significant because they can, via classical conditioning, learn to be connected with the advertised goods. Additionally, Kellaris and colleagues demonstrated how music that complemented the content improved commercial memory and identification. Richard Yalch has also shown how well music can be utilised as a mnemonic tool to help people remember commercial phrases. Advertisers often make an effort to match a neutral

stimulus for a product or service with an occasion or circumstance that elicits favourable emotions, such as humour, an exciting sporting event, or popular music.

Conditional Operation According to classical conditioning, the individual is only a recipient of stimuli and is not actively involved in the learning process. Exposure to a stimulus that happens before the reaction causes conditioning. The person must actively operate or act on some component of the environment for learning to take place under the operant conditioning strategy. Operant conditioning is sometimes referred to as instrumental conditioning since the response made by the subject determines whether they get a positive or negative reward. Instrumental conditioning incorporates reinforcement, the benefit or reward connected to a certain response. Reinforced behaviour makes the connection between a stimulus and a response stronger. Thus, the probability that a buyer would use a product again improves if they purchase it in response to an advertisement and have a satisfying experience. The chance of repurchasing the product reduces if the result is unfavourable [6].

Marketing may benefit from the operant conditioning concepts. Businesses strive to provide clients with goods and services that meet their requirements and reward them to increase the likelihood of recurring business. Advertising may also imply reinforcement; many adverts highlight the advantages or rewards a customer will get from utilising a product or service. Reinforcement also happens when a commercial urges viewers to adopt a certain brand or product to prevent unfavourable outcomes [7]. Schedules of reinforcement and shaping are two ideas that are especially pertinent to marketers that employ reinforcement via promotional techniques. Different reinforcement schedules lead to a variety of behavioural and learning patterns. Continuous reinforcement, where each answer is rewarded, is the schedule where learning happens the quickest; yet, the behaviour is likely to end when the reinforcement ceases. Consumers need constant reinforcement from marketers, or else they may move to rival brands.

When just a portion of the person's answers are rewarded and a partial or intermittent reinforcement schedule is utilised, learning happens more slowly but lasts longer. Schedules for partial reinforcement are used in promotional programmes. A business may provide consumers with a perk to utilise its goods. The company does not want to provide the incentive regularly since customers may get reliant on it and cease purchasing the brand if the incentive is removed. Discount coupons supplied as incentives for using the bus were shown to be as beneficial when given on a partial schedule as when given on a continuous schedule, according to research that looked at the impact of reinforcement on bus ridership.²⁸ However, the price of dispensing the discount coupons under the partial schedule was much lower.

Through the shaping process, the reinforcement of subsequent actions that result in a desirable behaviour pattern or response reinforcement schedules may also be utilised to affect consumer learning and behaviour. For marketers, the shape is a highly valuable notion, according to Rothschild and Gaidis: Since a behaviour may only be reinforced by a stimulus if it has previously occurred, shaping is a crucial step in the development of novel and complicated behaviour. In nature, novel, complex behaviours seldom arise by accident. One would likely have to wait a very long time for this to happen by coincidence if the only behaviour that would be rewarded was the last sophisticated targeted behaviour. Instead, simpler existing behaviours may be rewarded; if more complex patterns develop over time, they could also be rewarded. As a result, the shaping process is accomplished via a series of approximations [8]. Shape-changing techniques are used as a part of an introduction programme for new items in a promotional setting. The use of shaping processes by marketers must be done with caution: If incentives are removed too soon, the customer may

not develop the desired behaviour, and if they are used excessively, the consumer's purchase may become dependent on the incentive rather than the product or service.

Theory of Cognitive Learning:

Behavioural learning theories have come under fire for assuming a mechanical picture of the consumer and placing an excessive focus on characteristics related to external stimuli. They disregard internal psychological processes like motivation, thought, and perception in favour of the assumption that reactions to the environment's exterior stimuli would be mostly predictable. The oversimplified explanations of behavioural learning theories are contested by many consumer researchers and marketers, who are more intrigued by the intricate brain processes that underpin consumer decision-making. In recent years, the discipline of consumer behaviour has been dominated by the cognitive approach to the study of learning and decision-making.

The cognitive approach is particularly appealing to marketers, especially those whose products or services need significant and complicated buying decisions since customer behaviour often includes choices and decision-making. For many different sorts of purchases, cognitive processes including perception, brand belief creation, attitude growth and modification, and integration are crucial to comprehend. The five-stage decision process model's subprocesses that we discussed are all pertinent to a cognitive learning theory of consumer behaviour. Purchase choices are not made only by the customer. Many outside influences have been recognised as having the potential to affect customer choice. They are shown in Figure 4-10 and discussed in further depth in the following sections.

Culture and Environmental Influences on Consumer Behaviour:

The culture, or the complexity of taught meanings, values, norms, and conventions shared by individuals of a community, is the largest and most abstract of the external influences that affect consumer behaviour. Members of a society may find guidance and direction from cultural norms and values in many facets of their life, including their buying habits. Studying how culture affects consumer behaviour is becoming more and more crucial as marketers step up their global marketing initiatives. Marketers must comprehend the distinct cultural traditions, practises, and values of each nation while creating marketing strategies. Additionally, marketers need to be aware of potential cultural shifts and how these may affect their advertising and promotional strategies and initiatives. American society is always changing, and these changes directly affect advertising. Researchers in marketing keep an eye on these developments and how they affect how businesses sell their goods and services [9]. Although marketers are aware that culture has a measurable impact on consumers, they often struggle to adapt to cultural variations across various markets. Although it may be challenging to comprehend and appreciate the complexities of other cultures, marketers must be aware of the cultural context in which consumers make their purchasing choices to tailor their advertising and promotional campaigns appropriately.

Subcultures:

Smaller groups or segments that differ from the greater cultural mainstream in terms of ideas, values, conventions, and behavioural patterns are often found within a particular culture. These subcultures could be founded on variations in age, geography, religion, race, and/or ethnicity. There are many different subcultures in the US. African-Americans, Hispanics, and different Asian groups make up the three main racial/ethnic subcultures. Due to their size, expansion, purchasing power, and distinctive buying habits, these racial/ethnic subcultures are significant to marketers. For these target markets, marketers create tailored marketing

plans for a range of goods and services. **Class Social** Almost all civilizations have some type of stratification, wherein people may be placed into one of many social categories based on factors that are important to the society's members. Social class refers to generally uniform divisions in a society that allow individuals with comparable interests, attitudes, conventions, and behaviours to be grouped. Class structures in the United States are often based on job status, educational achievement, and money, however, there are other ways to identify social class. The top, medium, and lower classes are usually recognised by sociologists as the three main socioeconomic class levels in the United States. Since customers within each socioeconomic stratum often share similar attitudes, lifestyles, and purchasing habits, social class is a crucial topic for marketers. The various socioeconomic class categories, therefore, provide a logical foundation for market segmentation. The degree to which consumers in various socioeconomic classes utilise various goods and services, as well as their leisure pursuits, purchasing habits, and media habits, varies. Marketers adapt to these disparities by positioning their goods and services, using various media tactics to connect with various social strata, and creating various ad appeals[10].

Normative Groups:

Consider the last time you went to a party. You undoubtedly wondered what other people might be wearing while you got ready for the party. Those who would be there could have had an impact on how you dressed. This straightforward illustration illustrates one manner in which social groupings may influence your behaviour. A group is described as "two or more individuals who share a set of norms, values, or beliefs and have certain implicitly or explicitly defined relationships to one another such that their behaviour is interdependent."³¹ We make many of our purchasing choices in groups since groups are one of the main factors impacting learning and socialisation. According to the dictionary, a reference group is "a group whose presumed perspectives or values are being used by an individual as the basis for his or her judgements, opinions, and actions." Even when the groups are absent, consumers use them as a guide for certain behaviours. Although they weren't there, your friends offered a dress code for the party that you used to guide your attire choices. Similarly, your family, coworkers, and college friends, as well as a group to which you aspire, may act as references. As a result, your consuming habits will generally match those of the groups that are most significant to you. When creating commercials and promotional campaigns, marketers take reference group impacts into consideration.

Making Decisions in the Family: A Case of Group Influences The group could play a more active role in certain situations than just serving as a referent. Family members may function as one another's references or as independent purchasing units that participate in the decision-making process. To target messages to the appropriate individual, the marketer must first identify who is in charge of the different responsibilities in the decision-making process. Because the right periodicals, newspapers, TV stations, or radio stations must be employed, these roles will also determine media tactics. Second, while designing messaging and selecting promotional programme components, it is crucial to comprehend how each family member makes decisions and uses information. In conclusion, a marketer has to have a thorough awareness of the decision-making process and the roles that each family member performs to develop a successful promotional programme.

Situational Variables:

The buying and use condition is the last external aspect. Customers' views, preferences, and purchase decisions are all strongly influenced by the particular circumstances in which they intend to utilise a product or brand. The unique use scenario, the buying situation, and the

communications environment are three different sorts of situational factors that might have an impact [12]. The situation in which the product will be employed is referred to as use. For instance, purchases bought for personal use may be seen differently from ones made for evident public consumption. The atmosphere present at the moment of the purchase is more directly related to the purchasing circumstance. Time restrictions, retail surroundings, and other elements might all be an influence. An advertisement exposure takes place under the conditions of the communications scenario. The creation of promotional techniques may benefit the most from this since the influence on the customer will vary depending on the scenario. For instance, a customer could pay greater attention to a commercial while they are alone at home rather than when they are with friends, at work, or anywhere else where there may be distractions. Advertisers are more likely to capture the listener's full attention if they can pinpoint a certain moment when they are most likely to pay attention.

Alternative Methods for Addressing Consumer Behaviour:

In conclusion, situational factors may either contribute to or take away from a message's potential for success. Advertisers will have a better chance of connecting with their target consumers if they can identify any situational effects that may be at play. Consumer researchers supplement these psychological techniques with viewpoints derived from other scientific fields, such as sociology, anthropology, philosophy, or history, in addition to the viewpoints already mentioned. These interdisciplinary viewpoints have expanded the range of consumer research approaches and given us new information about how consumers make decisions.

New Approaches:

Sociologists and anthropologists investigate behaviour in context, as opposed to psychologists who often research consumer reactions to advertising and other types of communication in controlled settings where contextual factors may be maintained constant. They often use qualitative approaches like individual interviews, participant observation studies, and/or ethnographies as a result of this. These techniques aid in identifying the social, cultural, and environmental factors that may have an impact on consumer behaviour. New approaches to market research have also come from the humanities. Advertising messages and other types of communications themselves are the main subjects of historians' and semioticians' analysis. These scholars use linguistic or historical analysis to investigate the relevance of communications. Semiotic and structural analyses are two research techniques that look at the symbolic meanings of advertising and other aspects of consumption.

Fresh Insights:

These different viewpoints and approaches broaden our understanding of customers and provide new insights. For instance, it is becoming more clear how culturally significant advertising themes are in influencing cultures and igniting communities. Likewise, marketers today have a greater knowledge of how cultural trends like "Got Milk" are influenced by advertising efforts like these. We are also more conscious of the impact of advertising images on society as a result of the many interpretative studies of commercials conducted in recent years [13]. Some consumer researchers think that since it takes into consideration the complexity and multidimensionality of customers, cross-disciplinary research is more suited for the study of consumers. These various perspectives, when taken into account with psychological studies, aid in our understanding of the effects of communications.

CONCLUSION

Consumer decision-making varies across several product categories. Complex and labor-intensive purchases, like those for automobiles or houses, need a lot of information search, analysis, and consideration. Contrarily, regular and uncomplicated purchases, like daily groceries, are often purchased automatically or under the influence of habit. Marketers may adjust their strategy by having a thorough understanding of the differences in the decision-making processes for various product categories. In conclusion, a wide range of variables, such as psychological, social, cultural, and situational aspects, have an impact on how consumers make decisions. The differences in consumer decision-making are a reflection of the wide range of effects on consumer behaviour. Understanding these elements helps companies to create marketing plans and customised products that appeal to customers, eventually resulting in higher levels of customer satisfaction and loyalty.

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CHAPTER 4

EXPLORING THE PROCESS OF COMMUNICATION

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ABSTRACT:

The ability to transmit information, ideas, and emotions is made possible through the process of communication, which is an essential component of human contact. The main ideas and steps of communication are examined in this chapter, along with the variables that affect successful communication and its effects on social interactions, business operations, and societal norms. To achieve good communication outcomes, it emphasises the need for clear encoding, precise transmission, and appropriate decoding of signals. There are multiple related steps in the communication process. Information is encoded by the sender, or message source, into a format that can be transferred. Then, the encoded message is sent through the selected channel, which might be nonverbal signs, written text, or spoken language. The receiver, or the person who receives the message, decodes the information sent and derives the message's meaning. The communication loop is closed by feedback, both verbal and nonverbal, from the receiver to the sender. Several variables must be taken into consideration for effective communication.

KEYWORDS:

Operations, Information, Market, Business, Communication.

INTRODUCTION

To guarantee that the intended meaning is effectively communicated, communications must be encoded with clarity and accuracy. The kind of message and the recipient's preferences should guide the selection of communication channels and media. Internal and external noise may obstruct message transmission and decoding, which impedes efficient communication. Accurate decoding and interpretation of communications depend on active listening, empathy, and knowledge of cultural and contextual elements. In several fields, effective communication has enormous ramifications. Effective communication fosters emotional connections, trust, and understanding in interpersonal interactions. In teams and organisations, it promotes collaboration, dispute resolution, and cooperation. Leadership is dependent on effective communication since it affects employee engagement and organisational effectiveness. Effective communication is essential for spreading information, influencing public opinion, and fostering social cohesiveness in the larger societal environment [1].

All components of the integrated marketing communications programme serve the purpose of communication. The many communications that an organisation delivers to present or potential consumers as well as other relevant publics serve as the vehicle via which its IMC strategy is put into practice. Advertising, brand names, logos and graphic systems, websites, press releases, packaging designs, promotions, and visual imagery are just a few of the ways that businesses communicate. As a result, people participating in the development and execution of an IMC programme must be aware of the communications process. As you can

see from the introductory vignette on the EDS firm, several elements, such as how much consumers know and what they believe about the firm and the image it wishes to project, influence how marketers interact with their target audiences. A lot more goes into creating a successful marketing communications strategy than just deciding which product feature or trait to highlight. Marketers need to be aware of how consumers will perceive and interpret their messaging, as well as how these responses will affect how customers will respond to the business and/or its goods and services. This chapter discusses the principles of communication and looks at many viewpoints and models of how consumers react to promotional and advertising communications. To develop, carry out, and evaluate the marketing communications programme, it is important to have a solid grasp of the communication process [2].

How People Communicate:

Different definitions of communication include the interchange of ideas, the dissemination of information, and the act of building a commonality or unanimity of thinking between the sender and the recipient. According to these definitions, communication requires that two parties have a shared point of view and that information be sent from one individual to another. As you'll see in this chapter, it's not always that simple to find this shared style of thinking; many efforts at communication fail. Communication is sometimes a very difficult process. The nature of the message, how the audience interprets it, and the context in which it is received are all important considerations for success. Many other elements, such as the receiver's impression of the message's source and the medium used to convey it, may also have an impact on communication. People see and interpret words, visuals, sounds, and colours differently, and they may have various meanings to different audiences. On the East Coast or West Coast, for instance, if you want a soda, you'll get a soft drink like Coke or Pepsi. However, a soft drink is referred to as pop in several regions of the Midwest and South. You can get a glass of pop with ice cream if you ask for a soda. Marketers need to comprehend the many connotations that words and symbols take on and how this affects how customers perceive messages and goods. This may be especially difficult for businesses that advertise their goods internationally.

Since there are several languages spoken in various nations, as well as various languages or dialects within a single nation, as well as more nuanced issues with linguistic subtlety and vernacular, language is one of the main obstacles to efficient communication. For domestic marketers, the expansion of multilingual, multicultural ethnic markets in the United States presents additional difficulties. Diversity of Thought 5-1 examines the challenges that marketers must take into account while creating communications for young Hispanics, a market demographic that is expanding extremely quickly [3].

A Simple Communication Model:

A fundamental model of the many components of the communication process has developed throughout time. The transmitter and the receiver, the two main players in the communication process, are represented by two components. The two other main instruments of communication are message and channel. The other four main processes and functions of communication are encoding, decoding, response, and feedback. The last component, noise, refers to any extraneous elements in the system that might obstruct communication and hinder the operation.

Origin Encoding:

The individual or organisation that has knowledge to communicate with another person or group of people is the sender, or source, of a communication. The source might be a non-personal entity or a person. Since no particular spokesman or source is presented, the opening vignette's advertisement, for instance, comes from the EDS corporation. Marketers must be cautious to choose a communicator who the receiver perceives as competent and trustworthy or with whom the recipient can connect or relate in some way since the receiver's impressions of the source determine how the message is perceived.

When the source chooses the words, symbols, images, and other media that symbolise the message to be sent to the recipient, communication is said to have begun. Encoding is the process of giving thoughts, ideas, or information a symbolic representation. The message must be encoded for the recipient to understand it, according to the sender. Using language, symbols, or signs that the intended audience is acquainted with is necessary. Many symbols, such as the well-known circle with a line through it to signify no parking, no smoking, and other restrictions, have international significance. Additionally, a lot of businesses have instantly recognisable logos, like the Coca-Cola trademark or Nike's swoosh, that consumers throughout the globe are familiar with [4].

Message:

The information or meaning that the source wants to send is included in the message that is created as a result of the encoding process. The message might be written, spoken, symbolic, or nonverbal. Messages must be prepared in a form that can be sent and is suitable for the channel of communication being utilised. In terms of advertising, this may vary from creating a cheap television commercial to just writing some words or material that will be broadcast as a radio message. For many items, the efficiency of the message's conveyance depends more on the impression or picture the advertisement leaves than on the words themselves. However, the advertisement's name and image help convey a sense of curiosity and desire between the guy and the lady shown.

Advertising and marketing researchers have started concentrating their attention on semiotics, which studies the nature of meaning and inquires as to how our reality words, gestures, myths, signs, symbols, products/services, theories acquires meaning. This is done to better understand the symbolic meaning that might be conveyed in a communication.³ Since customers use goods and brands to represent their social identities and since items and brands develop meaning by the way they are presented, semiotics is crucial in marketing communications. According to semiotic theory, every marketing message consists of three essential elements: an object, a sign or symbol, and an interpretant, according to consumer researcher Michael Solomon. The product that is the subject of the communication is the object. The sensory imagery that conveys the object's intended meaning is the sign. The meaning is obtained from the interpretant.

DISCUSSION

To better comprehend the conscious and subconscious meanings that the nonverbal signals and symbols in their advertisements send to customers, marketers may employ specialists with training in semiotics and related subjects, such as cultural anthropology. For instance, TBWA/Chiat/Day, the former advertising agency for Levi Strauss & Co., employed a cultural anthropologist to assist it comprehend the perception and significance of apparel and fashion among young customers. To complete the process, the agency research team sought young adults with an urban aesthetic on the streets of New York City's East Village, which was

chosen because they believed it to be the finest representation of contemporary youth culture. A piece of red cardboard and a white marker was given to the selected individuals, along with instructions to "write down something you believe in; something that's true about you or your world." The procedure gave the advertising firm insight into the adolescent market and served as the inspiration for a commercial showcasing young people carrying signs with their philosophical sayings[5].

Some professionals in advertising and marketing are dubious about the importance of semiotics. They ask if social scientists over-intellectualize and read too much into commercial communications. However, the audience is ultimately responsible for how an advertisement or other kind of marketing communication is seen and understood. Additionally, consumers act based on the interpretations they give to market stimuli. Marketers must thus take into account the interpretations that customers have of the different signals and symbols. Semiotics may be used to examine how many facets of a marketing strategy such as advertising messaging, packaging, brand names, and even the nonverbal cues of salespeople are perceived by consumers.

Channel:

The route used by the message as it moves from the source or sender to the recipient is referred to as the channel. Broadly speaking, there are two categories of communication channels: personal and non-personal. Personal channels of communication include face-to-face interactions with the intended party or parties. When a salesperson communicates with a buyer or prospective consumer, they act as personal conduits of communication. Personal channels of communication may also be social ones, such as those with friends, neighbours, acquaintances, coworkers, or relatives. They often serve as examples of word-of-mouth marketing, which is a valuable resource for customers. Non-personal methods of communication include sending and receiving messages without any face-to-face interaction. Since the message is sent to a large number of people at once, nonpersonal channels are sometimes referred to as mass media or mass communications. For instance, 20 million homes could see a TV ad during a prime-time programme one evening. There are two main categories of non-personal communication channels: print and broadcast. Radio and television are examples of broadcast media, whereas newspapers, magazines, direct mail, and billboards are examples of print media.

Receiver/Decoding:

The individual with whom the sender transmits ideas or information is known as the receiver. Receivers are often the customers who read, hear, or see the marketer's message and interpret it. They might also be members of the target market or audience. The act of converting the sender's message back into thinking is known as decoding. The receiver's frame of reference or field of experience, which refers to the experiences, perceptions, attitudes, and values he or she brings to the communication scenario, has a significant impact on this process. The receiver's message decoding procedure must match the sender's encoding for communication to be effective. This simply signifies that the receiver has properly understood and interpreted what the source is attempting to say. Both the source and the receiver contribute a frame of reference to the communication scenario, as Fig. 5-1 demonstrated. When the two parties can relate to one another, effective communication is more probable. The sender's ability to comprehend the receivers' needs, empathise with them, and successfully communicate with them improves with more information about the recipients [6].

Although the idea of a common ground between the sender and the recipient may seem simple, the advertising communications process is often greatly complicated by it. Marketing

and advertising professionals often come from quite different backgrounds than the mass market customers with whom they must interact. The majority of those who work in advertising and marketing have a college degree and either live or work in major cities like New York, Chicago, or Los Angeles. However, they are working to create advertisements that will successfully reach millions of customers who have never gone to college, have blue-collar jobs, and reside in rural or small towns. A major advertising agency's chief creative director explained how advertising execs get cut off from society's norms: "We pull them in and work them to death." After that, they start to circle about like sushi and lose contact with the folks who consume Velveeta. Age is another element that may make it difficult for senders and receivers to find common ground. Millions of dollars are spent annually by advertisers to comprehend the frames of reference of the target populations that hear their messages. Additionally, they invest a lot of time and resources on pre-testing messages to ensure that consumers interpret and decode them as the marketer intended.

Noise:

The message is susceptible to outside influences throughout the transmission process that may skew or obstruct its receipt. Noise is the term for this unintentional interference or distortion. Noise includes things like interruptions at the point of reception, distorted radio or television signals, and errors or issues that arise during message encoding. A glitch with the signal transmission will undoubtedly interfere with your reception when you are viewing your favourite ad on TV, decreasing its effect. Because the transmitter and receiver's areas of expertise do not coincide, noise may also happen. Without a shared understanding, a message may be improperly encoded by utilising a sign, symbol, or words that are foreign to or have a different meaning for the recipient. The likelihood of this kind of noise occurring decreases with the amount of shared experience between the sender and the recipient.

Response/Feedback:

A response is a collection of activities taken by the recipient in response to seeing, hearing, or reading the message. Receivers' answers may take a variety of forms, from imperceptible ones like storing information in memory to quick ones like calling a toll-free number to place an order for a product they saw advertised on television. Feedback, or that portion of the recipient's reaction that is sent back to the sender, is of great importance to marketers. Feedback, which may come in many different ways, completes the communication loop and enables the sender to track the decoding and reception of the intended message. For instance, in a personal-selling scenario, clients may voice queries, comments, or objections, or they may express their feelings nonverbally by making motions or frowning.

The benefit of this is that the salesman may get immediate feedback from the customer's responses. But when mass media are employed, this is often not the case. Advertisers must use alternative methods to ascertain how their messages have been received since they do not have a direct touch with the consumers. Although sales provide the best form of feedback, it is often difficult to demonstrate a clear link between advertising and consumer behaviour. As a result, various techniques are used by marketers to get feedback, such as customer service enquiries, shop visits, discount redemptions, and reply cards. Analysis of reading and memory of advertisements, message understanding, attitude change, and other types of reaction are all part of research-based feedback. The advertiser may make modifications after using this information to identify the causes of any communication process success or failure [7].

For the message to be effectively decoded and delivered, the marketer must first choose the right source, develop an effective message or appeal that is properly encoded, and then

choose the channels or media that will best reach the target audience. The judgements about the source, message, and channel and see how promotional planners use these determinable factors to create communication plans. The target audience must be taken into account when making these decisions, thus the rest of this chapter explores the consumer and how they react to advertising and other types of marketing communications.

Examination of the Receiver:

Marketers need to know their target audience to communicate with them successfully. They also need to know what that audience understands and thinks about the company's product or service, as well as how to communicate with that audience in a way that will affect their decision-making. Additionally, marketers need to understand how the market would likely react to alternative communication channels or message variations. The possible consequences of each of these aspects must be understood by promotional planners before they decide on source, message, and channel variables. The recipient of the marketing message is the main topic of this section. It looks at how the target market is determined and the steps it could take to react to a marketing message. This data forms the basis for the evaluation of the controllable communication variable choices in the next chapter [8].

Choosing the Right Audience:

The process of marketing communication truly starts with determining the target market for the company's advertising and promotional activities. The target audience might be made up of a person, a group, a speciality market, a market sector, or the broader public. Each of these audiences is approached differently by marketers. The target audience could include people with particular requirements for whom the message must be adjusted. This often calls for interpersonal contact, which is typically achieved via personal selling. The precise message is delivered by a salesperson who can answer the unique demands of each consumer, although other means of communication, such as advertising, may be utilised to draw the audience's attention to the company. Examples of goods and services that are advertised in this fashion include life insurance, financial services, and real estate.

The group stands for a second degree of audience aggregation. It is common for marketers to interact with a group of individuals who either make or are influenced by the purchasing decision. For instance, purchasing inside organisations often comprises variously sized and composed buying centres or committees. Firms that advertise their goods and services to other firms or organisations need to be aware of who sits on the purchasing committee, what factors each person influences, and the standards each member uses to judge a product. Advertising may be targeted at each buyer in the purchasing centre, and multilayer personal selling may be required to get in front of the decision-makers.

Customers that have similar requirements and desires are sought after by marketers because they may be grouped into a certain market segment and targeted using the same fundamental communication technique. Market niches are often thought of being very limited, well-defined client groups. Typically, personal selling initiatives or highly focused media like direct mail are effective ways to approach them. Market segments, which are larger groupings of consumers with comparable wants and messages that may be directed to them, are the next step of audience aggregation. Market segmentation and consumer outreach may be done in several different ways. Marketers often use broader-based media, such as newspapers, magazines, and TV, to reach greater target groups [9].

Most consumer product marketers want to engage a large audience of current or future consumers via mass communication, such as publicity or advertising. Information in mass

communication is sent only in one direction, from the marketer to the customer. Feedback on how the message is being received by the audience is often indirect and hard to assess. For instance, TV advertising enables the advertiser to simultaneously communicate with millions of consumers. However, this does not imply that there has been successful communication. The customer may be exposed to many hundred messages that day, not just this one. There is no assurance that the data will be seen, handled, comprehended, or retained in memory for subsequent access. Even if the advertising message is digested, consumers may not find it interesting or may understand it incorrectly. According to research by Jacob Jacoby and Wayne D. Hoyer, readers misinterpret around 20% of all print advertisements and even more TV advertising. Mass communications, in contrast to one-on-one or personal interactions, do not provide the marketer the chance to elaborate on or clarify the message in order to increase its potency. The marketer must be prepared for communication by having a thorough understanding of the target market and how it will likely respond to the message. This calls for an understanding of the receiver's reaction process and its consequences for promotional planning and strategy [10].

The Reaction Procedure:

Understanding the reaction process the receiver may go through in moving towards a certain behaviour and how the marketer's promotional activities affect consumer responses is perhaps the most crucial component of building successful communication programmes. In many cases, the marketer's only goal may be to raise knowledge of the business or brand name in order to perhaps spark interest in the product. In other circumstances, the marketer could seek to provide in-depth information to influence consumers' attitudes and behaviour by altering their knowledge of and perceptions of the brand.

CONCLUSION

Effective communication faces many difficulties and obstacles. Misunderstandings and misunderstandings may be caused by language hurdles, cultural differences, and a variety of communication techniques. The predominance of digital communication platforms and technological improvements provide additional obstacles to sustaining meaningful and clear communication, often requiring adaptation to new formats and conventions. To meet these obstacles, communication abilities must be improved, cultural awareness must be encouraged, and an inclusive communication environment must be fostered. In conclusion, communication is a fluid and diverse process that includes the sharing of knowledge, concepts, and feelings. Clear encoding, precise transmission, and appropriate message decoding are all necessary for effective communication. It has a significant impact on comprehension, collaboration, and social cohesiveness in individual relationships, organisations, and society as a whole. Individuals and organisations may improve their communication abilities, overcome communication obstacles, and promote fruitful and significant information exchanges by comprehending the elements and dynamics of the communication process.

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CHAPTER 5

ROLE OF RESPONSE HIERARCHY MODELS IN CONSUMER BEHAVIOUR UNDERSTANDING

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ABSTRACT:

Response hierarchy models have influenced consumer behaviour understanding and directed marketing efforts for many years. The historical origins and evolution of response hierarchy models are explored in this chapter, along with important conceptual frameworks that have influenced how we interpret consumer reactions to marketing stimuli. It investigates how reactions move hierarchically from cognitive to emotive to behavioural, highlighting the applicability of these theories to current marketing theory and practice. A conceptual framework for comprehending the process by which customers go from first exposure to a marketing stimulus to making a purchase choice is provided by response hierarchy models, such as the AIDA model (Attention, Interest, Desire, Action) and the hierarchy of effects model. According to these theories, consumer reactions occur in a logical sequence, starting with attention and awareness, moving on to interest and desire, and finally ending in the intended behavioural action. Early response hierarchy models emphasised cognitive responses and the importance of processing information, understanding, and attention in consumer decision-making. Before making a buying choice, these models presupposed that customers conduct a logical, methodical review of the information at their disposal. They emphasised the significance of communicating persuasive messages and offering pertinent facts to influence customers' cognitive reactions.

KEYWORDS:

Consumer Behaviour, Affective Responses, Information, Knowledge, Marketing.

INTRODUCTION

Affective responses were included in response hierarchy models throughout time in recognition of the important role that emotions play in consumer behaviour. These models recognised that customers' emotions, attitudes, and mental states significantly influence how they react to marketing stimuli. Affective reactions and consumer decision-making are increasingly driven by emotional appeals, brand connections, and experiential marketing. Modern response hierarchy models also take into account the environmental influences and the dynamic nature of customer behaviour. They take into account how individual variations, societal influences, and environmental elements all affect customer reactions. These models acknowledge that customers may participate in non-linear, iterative processes of assessment, reconsideration, and reevaluation before reaching a final purchase choice and that the buy decision process is not necessarily linear [1]. A variety of models have been created to illustrate the steps a buyer may take from ignorance about a business, product, or brand to real purchasing behaviour. Four of the most well-known response hierarchy models. Although these response models can seem similar, they were created for various purposes.

The steps a salesperson must lead a client through in the personal-selling process are represented by the AIDA model, which was created to illustrate them. According to this

concept, the customer moves through the stages of attention, interest, desire, and action in that order. The salesman must first capture the customer's interest before piquing their curiosity about the company's goods or services. The product should arouse strong levels of desire to use or possess it. The AIDA model's action stage includes convincing the consumer to make a purchasing decision and completing the transaction. This phase of the selling process is crucial to marketers, but it may also be the most challenging. To aid them in completing the deal, businesses educate their sales representatives on closing strategies.

The model created by Robert Lavidge and Gary Steiner as a framework for creating and assessing advertising goals is perhaps the most well-known of these response hierarchies. Their hierarchy of effects model, which presupposes that a customer goes through several stages in sequential sequence from first awareness of a product or service to actual purchase, demonstrates how advertising works. This model's fundamental tenet is that advertising impacts accumulate over time. Instead, a succession of effects must take place, with each level being satisfied before the customer may go to the next stage in the hierarchy. This is true even when advertising communication results in an instantaneous behavioural reaction or purchase. In many businesses, the hierarchy of impacts model now serves as the cornerstone for establishing objectives and measuring the effects of advertising [2].

Work on the dissemination of inventions led to the development of the innovation adoption model. The steps a customer goes through while acquiring a new product or service are represented by this model. Similar to the other models, it asserts that prospective adopters must be led through a series of processes before acting. Awareness, interest, appraisal, and trial are the processes for adoption. The difficulty for businesses launching new items is to raise customer awareness and interest before persuading them to favourably appraise the product. Actual usage is the greatest technique to assess a new product so that performance can be assessed. Marketers often promote trial by providing sample or demonstration programmes or by letting customers test a product with little commitment. Consumers either accept or reject a product after a trial period.

The information processing model of advertising impacts, created by William McGuire, is the last hierarchy model.¹⁴ In a persuasive communication scenario like advertising, this paradigm implies the audience member is an information processor or problem solver. According to McGuire, a response hierarchy is made up of the stages a receiver takes to become convinced. This model's phases resemble the hierarchy of effects sequence; attention and understanding are comparable to consciousness and knowledge, while yielding is the same as liking. Retention, or the receiver's capacity to remember that piece of the understood information that he or she accepts as true or pertinent, is a step that McGuire's model contains that is absent from the other models. This step is crucial since most marketing initiatives aim to enlighten customers rather than to persuade them to act right away. Instead, they want to provide them knowledge they may use to make a choice about a purchase later on. Every level of the response hierarchy has a dependent variable that must be met and might be used as a communication process goal. Each step may be measured giving the advertiser information about the success of different tactics intended to persuade consumers to make a purchase. The information processing model might provide a useful framework for organising and analysing the outcomes of a marketing effort [3].

Consequences of the Conventional Hierarchy Models:

Promoters may benefit from hierarchy models of communication and reaction in a number of ways. They first outline the sequence of actions that must be followed to shift prospective buyers from ignorance about a product or service to ready to acquire it. Second, since

prospective customers may be at various levels in the hierarchy, the advertiser may encounter various communication issues. For instance, a firm launching a cutting-edge product like Zenith's plasma high-definition television may need to invest a lot of time and energy in educating consumers about the product, how it works, and its advantages. Marketers of an established brand with a dedicated following may just use supportive or reiterative advertising to retain consumer awareness of the brand.

Additionally, the hierarchy models might be helpful as intermediate indicators of the efficiency of communication. The marketer has to be aware of the audience members' positions within the response hierarchy. For instance, research may show that one target group has poor brand awareness while another is aware of the brand and its different qualities but has a low brand preference or like. The communication job for the first market segment includes raising the brand's degree of awareness. A programme for product sampling might be implemented, or the number of advertisements may be expanded. The marketer must identify the cause of the unfavourable sentiments in the second segment, where awareness is already strong but like and preferences are low, and then make an effort to remedy this issue in upcoming advertising. A corporation may choose to use this in its advertising when studies or other data show that it is regarded favourably on a certain characteristic or performance criteria[4].

DISCUSSION

Traditional Response Hierarchy Models Evaluation: The three fundamental steps of the response process are seen as moving through a sequence in all four of the models that were given. What the recipient already knows or believes about the specific brand or product is represented by the cognitive stage. This phase comprises being aware of the existence of the brand and having knowledge of, access to, or comprehension of its features, traits, or advantages. The receiver's emotions or degree of affect towards the specific brand are discussed in the affective stage. Stronger degrees of emotion like want, preference, or conviction are also present at this stage. The consumer's behaviour towards the brand, trial, purchase, adoption, or rejection is referred to as the conative or behavioural stage. These three steps are thought to occur in a similar sequence in all four models. emotional responses come before emotional reactions come before behaviour. One would believe that customers learn about a brand, create an opinion of it, develop a want or preference for it, and finally make a purchase. Although the answer sequence frequently follows this logical path, it is not always the case. The classic cognitive-affective-behavioral reaction sequence has come under scrutiny as a result of much study in marketing, social psychology, and communications during the last 20 years. There have been proposed theories for more response hierarchy configurations [5].

A Different Response Hierarchy:

Based on perceived product distinctiveness and product participation, Michael Ray's information processing model suggests three potential orderings for the three phases.¹⁵ The traditional learning, dissonance or attribution, and low-involvement models are these alternate response hierarchies. **The Traditional Educational Hierarchy** In many buying circumstances, the consumer will respond in the order portrayed by conventional communication models. This is what Ray refers to as a "standard learning model," and it follows the learn-feel-do pattern. The foundation for producing affect, or sentiments, that direct the consumer's actions, is information and understanding gained about the different brands. According to this hierarchy, the consumer participates actively in communication and actively learns to acquire knowledge.

When the customer is deeply engaged in the purchasing process and there is a substantial brand distinction among competing products, Ray believes that the usual learning hierarchy is likely to be used. Consumer durables like personal computers, printers, cameras, appliances, and vehicles are examples of high-involvement buying choices that are likely to follow a regular learning hierarchy response process. In these industries, advertisements for goods and services are often quite thorough and provide consumers with information they may use to assess brands and aid in purchasing decisions. The Hierarchy of Dissonance and Attribution In circumstances where consumers act first, then adopt attitudes or sentiments as a consequence of that behaviour and finally acquire or digest information that supports the behaviour, Ray postulated a second response hierarchy. This dissonance/attribution model, or do - feel - learn, occurs in situations where consumers must choose between two alternatives that are similar in quality but are complex and may have hidden or unknown attributes.

The customer could decide to buy the product after hearing about it through a non-media source, and they might then try to justify their choice by being favourable towards the brand and possibly even becoming unfavourable towards the rejected option. This lessens any post-buy dissatisfaction or worries the customer may feel as a consequence of having doubts about the purchase. The process of reducing dissonance includes selective learning, in which the consumer seeks knowledge that validates their decision and avoids information that would cast doubt on it [6]. In accordance with this approach, marketers must acknowledge that, in certain circumstances, attitudes change after a purchase, just as mass media learning does. According to Ray, the major impact of the media in these circumstances is not to encourage original choice behaviour and attitude adjustment but rather to lessen dissonance by confirming the appropriateness of the purchase or offering helpful information. This response hierarchy is likely to occur when the customer is active in the purchase scenario, much as with the traditional learning model; it is especially important for post-buy circumstances. For instance, a customer may buy tyres that a friend suggested, then form a positive opinion of the business and pay special attention to its advertisements to lessen dissonance.

Because they find it difficult to accept the idea that the mass media have no impact on the consumer's first purchase decision, some marketers disagree with this interpretation of the response hierarchy. The concept just asserts that the majority of the influence of the media comes after the sale has been made, not that the media have no effect. Marketing communications strategists must be mindful of the necessity for advertising and promotion activities to reinforce choices and guarantee a buying pattern in addition to encouraging brand selection. The Levels of Low Involvement The low-involvement hierarchy, which Ray suggested, may be the most fascinating of the three response hierarchies since it depicts the receiver moving from cognition to behaviour to attitude change. This learn - do - feel sequence is thought to characterize situations of low consumer involvement in the purchase process. According to Ray, this hierarchy often appears when mass media advertising is significant, there are few distinctions between brand alternatives, and engagement in the purchase decision is limited [7].

Herbert Krugman's hypothesis describing the impacts of television advertising forms a substantial part of the foundation for the idea of a low-involvement hierarchy.¹⁶ Krugman sought to understand why television advertising had a significant impact on brand recognition and recall but no influence on customer sentiments towards the product. He postulated that TV is essentially a low-involvement medium and that during ads, the viewer's perceptual defences are diminished or nonexistent. When there is little participation, the consumer does not evaluate the message in light of existing wants, beliefs, or experiences. With repeated exposure, the advertisement causes small modifications in the consumer's knowledge

structure. This shift in consumer knowledge is associated to learning anything about the marketed brand, such as a brand name, ad topic, or slogan, but it does not cause an attitude change. According to Krugman, this knowledge can be enough to prompt a purchase when the customer is in a buying scenario. As a consequence of their interactions with the brand, the customer will eventually develop a perception of it. Consequently, the reaction sequence in the low-involvement scenario is as follows:

Positive or Negative Experience-Attitude Formation:

Instead of actively pursuing knowledge, the consumer in the hierarchy of minimal participation learns passively and gathers information at random. The marketer must understand that a customer who is inert and indifferent may pay more attention to non-message aspects than message substance, such as music, characters, symbols, and slogans or jingles. The marketer may take advantage of this circumstance by creating a memorable jingle that is retained in the customer's memory without any active cognitive processing and becomes prominent when the consumer enters the real buy scenario [8]. Advertising for low-effort items often repeats straightforward product promises like a primary text point or standout feature. According to research by Scott Hawkins and Stephen Hoch, customers were more likely to remember and believe straightforward product promises when they were repeated under low-involvement conditions. They concluded that for advertising low-involvement items, excessive repetition would be more profitable than trying to reach a bigger audience with wordy, in-depth communications. For instance, Heinz has been the market leader in ketchup for more than 20 years despite consistently claiming to be the thickest and richest. Over the years, Heinz has run several advertising campaigns. But they all essentially said the same thing that Heinz is the greatest and most widely used ketchup brand.

Most of the advertising we encounter for commonly bought consumer goods uses low-involvement advertising appeals. Customers of Wrigley's Doublemint gum are encouraged to "Double your pleasure". Paper towels from Bounty claim to be the "quicker picker-upper." Oscar Mayer advertises with the memorable line, "I wish I were an Oscar Mayer wiener." Each of these appeals aims to facilitate associations among customers without really seeking to establish or alter attitudes. What advertising expert Harry McMahan refers to as VIP or visual image personality, is another common creative tactic utilised by marketers of low-involvement goods. To create visual representations that will help consumers recognise and remember advertising, advertisers often utilise symbols like the Pillsbury doughboy, Morris the cat, Tony the tiger, Speedy Alka-Seltzer, and Mr Clean. Since Eveready started utilising the pink bunny in its Energizer battery advertisements in 1989, he has contributed to the brand's continued success in terms of sales for more than 14 years.

The Alternative Response Models' Implications:

Advertising and consumer researchers are aware that neither the conventional nor the alternative response hierarchies are sufficient to account for all response patterns and behaviours. Consumers utilise a variety of information sources to learn about goods, develop opinions about them, and/or decide whether to make a purchase. When making judgements about a brand, consumers are likely to use data from advertising and other types of marketing communication together with personal experience. For instance, research by Robert Smith indicated that processing the advertisement before to the trial may reduce the negative consequences of a poor trial experience on brand ratings. However, cognitive assessments of the advertisement are more unfavourable when a bad trial experience comes before exposure to it. Recent studies have also shown how advertising might impact customers' memories of and subjective sensory interpretations of their interactions with brands [9].

The numerous reaction models provide an intriguing viewpoint on how consumers react to marketing communications, including advertising. They also provide light on possible marketing tactics for promotions in various scenarios. The typical standard learning model does not always hold true, as shown by an examination of several alternate models of the response process. For certain sorts of purchases, the idea of a highly engaged consumer who actively processes and learns new information and acts based on well-formed attitudes and higher-order beliefs may not be applicable. When customers are repeatedly exposed to advertising, general awareness may be the foundation for their purchase decisions, and attitude development may only take place after the sale, if at all. Advertising and other types of promotion may serve as a trial inducer so that customers may acquire brand preferences based solely on their interactions with the product.

From the standpoint of promotional planning, marketers must assess the communication environment around their product or service and identify the sort of reaction process that is most likely to take place. They should examine customer utilisation of various information sources, their degrees of participation with the product or service, and how the two vary from one another. The integrated marketing communications programme may be created to influence the response process in favour of the company's product or service after the management has decided which reaction sequence is most likely to work. We investigate the concept of engagement in further depth since this necessitates that marketers determine the degree of customer involvement in their target markets.

Recognising Engagement:

The concept of participation has been thoroughly investigated by academics in consumer behaviour and advertising during the last 20 years. Participation is seen as a characteristic that may aid in the explanation of how consumers digest advertising information and how this information may influence message receivers. Getting everyone to agree on how to define and assess engagement has been a barrier to the study of it. Advertising managers need to be able to gauge how engaged their target audience is with their offerings. In-depth analysis by Judith Zaichkowsky addressed some of the issues in conceptualising and quantifying engagement. Even though there isn't a single, clear definition of engagement, she has observed that the emphasis on personal significance is a recurrent motif.²² Three antecedents, or variables, are included in the engagement construct that Zaichkowsky constructed.

The first is a person's character qualities. The second component is the stimulus's qualities, including variances in media types, communication content, or product class. Situational circumstances, such as whether or not one is in the market for a certain product, make up the third antecedent^[10]. The different antecedents may have an impact on the consumer's degree of participation in several ways, including how they react to the advertising, the items being promoted, and the choice to make a purchase. This engagement conceptualization demonstrates how involvement with advertisements, goods, or buying choices may have a range of effects or behaviours. Other planning grids for advertising have been created that take engagement levels into account in addition to many other elements, such as response mechanisms and the motivations that shape attitudes and ultimately influence brand choice.

Model for FCB Planning:

The work of Richard Vaughn of the advertising firm Foote, Cone & Belding offers an intriguing method for examining the communication problem. By expanding on established response theories, such as the hierarchy of effects model and its variations, as well as studies on high and low engagement, Vaughn and his colleagues created an advertisement planning

model.²³ They introduced hypotheses about brain specialisation and added the component of thinking vs emotion processing at each level of engagement. According to the right/left brain idea, the right side of the brain is more visual and emotive and participates more in affective tasks, while the left side is better at logical, cognitive thought. They identified four main advertising planning strategies—informative, emotive, habit formation, and satisfaction—as well as the best iteration of the alternate response hierarchies in their model, which later became known as the FCB grid [11].

The normal learning hierarchy is the proper response model, according to Vaughn, while the informative approach is for highly engaging goods and services where logical thinking and financial concerns rule. The emotive approach calls for emotionally charged purchasing. Advertising for these items should place a strong emphasis on psychological and emotional goals, such as boosting self-esteem or improving one's ego or self-image. For low-involvement/thinking items with such routine behaviour patterns that learning happens most often after a trial purchase, the habit formation technique is used. The way these items are responded to is in line with a behaviourist learning-by-doing approach. The self-satisfaction technique is used with low-effort/feeling items when appealing to social and sensory pleasures is crucial. As a result of the importance of product experience in the learning process, the hierarchy of do, feel, or learn is once again in effect.

Although deeper, active learning is not required, Vaughn concedes that some basic degree of awareness may come before the purchase of both sorts of low-involvement items. This is in line with the hierarchy of minimal engagement that was previously described. Those engaged in the planning of advertising, such as creative professionals, may analyse consumer-product correlations and create effective promotional plans by using the FCB grid. This information can then be used to develop effective creative options, such as using rational versus emotional appeals, increasing involvement levels, or even getting consumers to evaluate a think-type product based on feelings. Consumer research can be used to determine how consumers perceive products or brands on the involvement and thinking/feeling dimensions [12].

CONCLUSION

Response hierarchy models have faced new difficulties and possibilities as a result of the development of digital technology and the increase in online consumer behaviour. In the digital environment, where customers have access to a wealth of information and can interact across several channels, the conventional linear development from awareness to action may no longer be valid. To comprehend customer reactions in the digital age, contemporary models try to take into account online engagement, social media interactions, and post-purchase assessments. In conclusion, throughout the years, response hierarchy models have been quite useful in directing marketing tactics and understanding customer behaviour. The emphasis on cognitive responses has given way to the inclusion of emotive and behavioural factors in consumer decision-making in these models. Modern models take into consideration the dynamic and non-linear character of consumer behaviour while taking the influence of digital technology and contextual elements into account. Effective marketing tactics in today's dynamic marketplace are influenced by an understanding of the development of response hierarchy models, which offers insightful knowledge of the complexity of customer reactions.

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CHAPTER 6

INVESTIGATING THE COMMUNICATION PROCESS IN BRAIN

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ABSTRACT:

Comprehending how the brain processes and interprets communication signals is essential for comprehending the complexity of human communication, which is a key component of human interaction. The essential brain areas, networks, and processes involved in decoding and understanding verbal and nonverbal communication signals are highlighted in this chapter, which investigates the neurological mechanisms behind communication processing in the brain. It highlights the multidisciplinary character of research on communication processing by fusing ideas from cognitive science, linguistics, psychology, and neuroscience. A widespread network of brain areas participates in the processing of communication impulses in the brain. A network of left hemispheric areas, including the superior temporal gyrus and the inferior frontal gyrus, are involved in language comprehension, which includes speech perception and semantic processing. These areas are engaged in the decoding of speech sound acoustic characteristics and their mapping onto language representations. Broader networks linking the frontal, temporal, and parietal areas are involved in higher-level language functions such as syntactic parsing and semantic integration.

KEYWORDS:

Communication Process, Brain, Idea, Speech, Sound.

INTRODUCTION

Brain areas with specific functions analyse nonverbal communication signals including body language, gestures, and facial expressions. Processing facial expressions and social information depends critically on the fusiform face region and superior temporal sulcus. Understanding and reproducing seen motions and movements is a function of the mirror neuron system, which is dispersed across the frontal, parietal, and temporal areas of the brain. Through the interpretation of nonverbal signals, these brain areas provide social comprehension and emotional resonance during the conversation. Both bottom-up and top-down processes are involved in the neural processing of communication signals. Initial sensory encoding and interpretation of incoming communication information, such as voice sounds or visual cues, are a part of bottom-up processes. Early sensory areas like the auditory cortex for speech sounds and the visual cortex for visual cues are used by these processes[1].

Higher-level cognitive and language processes known as top-down processes influence and direct the interpretation of communication signals. To make understanding and interpretation easier, these procedures use past knowledge, contextual information, and expectations. The temporal dynamics and functional connections of communication processing in the brain have been elucidated by neuroimaging methods including functional magnetic resonance imaging (fMRI) and electroencephalography (EEG). Using these methods, researchers may look at the network connections and real-time activation patterns that underlie communication comprehension and production.

For many years, the main method for examining how recipients of marketing materials responded was the hierarchical response model. Finding connections between certain controllable factors and outcome or response variables were the focus. Since this method cannot explain what is triggering these emotions, it has been criticised on a variety of fronts, including its black-box character. In response to these worries, academics started attempting to understand the nature of cognitive reactions to persuasive messages. To investigate the nature of consumers' cognitive processing of advertising messages, several methodologies have been created [2].

Cognitive Response Theory:

Assessment of consumers' cognitive reactions, or the ideas that cross their minds while they read, watch, or hear a communication, is one of the most popular techniques for analysing consumers' cognitive processing of advertising messages. Consumers are often asked to write down or orally express their responses to a message to gauge these views. It is assumed that these ideas represent the recipient's cognitive processes or emotions and assist determine whether the message will ultimately be accepted or rejected. Both academic researchers and professionals in the advertising industry often employ the cognitive response strategy in their studies. Its main goal has been to identify the many sorts of reactions that an advertising message elicits and how these reactions connect to consumers' perceptions of the brand, the ad, and their intentions to make a purchase. The three fundamental types of cognitive reactions that have been discovered by researchers are product or message, source-oriented, and execution thoughts and how they could be connected to attitudes and intents.

Product/Message Thoughts:

The first group of thoughts includes those that are focused on the communication's claims, products, or services. Two specific forms of answers, namely counterarguments and support arguments, have received a lot of attention. The recipient's counterarguments are ideas they have that conflict with the message's stance. When the communication offers assertions that conflict with the receiver's views, the counterargument is more likely to occur. For instance, a viewer of an advertisement that disparages a favorite brand is likely to respond in such. Support arguments, on the other hand, have a positive relationship with message acceptance. The more the recipient counterarguments, the less likely he or she is to accept the stance supported in the message. Therefore, the marketer should create advertisements or other promotional messages that reduce counterarguments and encourage arguments in favour [3].

Source-Oriented Thoughts:

A second class of cognitive reactions is focused on the communication source. Source derogations, or bad opinions about the speaker or group providing the assertions, are one of the most significant reactions in this category. Such ideas often decrease the adoption of the message. Customers are less inclined to believe what a spokesperson has to say if they deem them annoying or unreliable. Naturally, not all source-related thoughts are bad. Positive responses from the source's recipients lead to positive ideas or source bolsters. As you would anticipate, most marketers make an effort to choose spokespersons who are popular with their target demographic to translate this influence into the message. factors to take into account while selecting a reliable source or speaker.

Ad Execution Thoughts:

The person's ideas about the advertisement as a whole make up the third group of cognitive reactions. When reading or seeing an advertisement, many people's opinions are unrelated to

the promises made about the message or the product. Instead, they are emotive responses that reflect how the customer feels about the advertisement. These ideas could be in response to aspects of the execution of the advertisement, such as its originality, the effectiveness of the visual effects, colours, and voice tones. Thoughts on ad execution might be positive or negative. They are significant because of their impact on perceptions of both the brand and the commercial.

Consumers' emotional responses to advertisements, particularly TV commercials, have received a lot of attention recently.²⁸ Attitude towards the advertisement refers to the receivers' sentiments of favorability or unfavorability towards the advertisement. Because these feelings may be transferred to the brand itself or directly impact purchase intentions, emotive reactions are a key factor in determining the efficacy of advertising, and advertisers are keenly interested in how customers respond to their ads. According to one research, persons who appreciate a commercial are twice as likely to be persuaded that the brand is the best as those who have a neutral opinion of it [4].

The efficacy of an advertisement may be influenced by consumers' opinions towards both the advertisement and the brand. The significance of the subjective responses and sentiments induced by the advertisement depends on several variables, including the ad's nature and the receiver's processing style. Nowadays, a lot of marketers base their creative approach on emotionally charged advertisements meant to elicit sentiments and emotive responses. The degree to which customers are engaged with the brand and how likely they are to pay attention to and digest the message will determine the strategy's degree of success. We examine a model that incorporates some of the variables that might explain the various kinds and degrees of cognitive processing of a message as the last step in our examination of the recipient.

DISCUSSION

The Model of Elaboration Likelihood: The ELM, which was developed by Richard Petty and John Cacioppo to explain the process by which persuasive communications lead to persuasion by influencing attitudes. It takes into account differences in how consumers process and react to persuasive messages. This model states that the quantity and kind of relevant information that is elaborated upon or processed in response to a persuasive message determines the process of attitude development or change. High elaboration indicates that the message's recipient has given it serious thought and attention before evaluating its arguments or contents. Low elaboration happens when the recipient does not actively absorb information or think, but instead infers the stance being promoted in the communication based on straightforward positive or negative indications [5].

The ELM demonstrates that motivation and message-processing skills are two factors that influence the probability of elaboration. Individuals' demands and degrees of arousal influence how motivated they are to comprehend the information. Other motivating elements include engagement and personal significance. Knowledge, intellectual prowess, and the chance to comprehend information are all factors in ability. For instance, a person may be distracted from digesting the facts about the product while watching an amusing ad or one with an attractive model. There are two main paths to persuasion or attitude modification, according to the ELM. The receiver is seen as a highly engaged, active participant in the communication process whose capacity and incentive to listen to, understand, and evaluate messages are high under the core route to persuasion. When a consumer centrally processes an advertising message, they carefully read the message's arguments and pay close attention to its substance. High levels of cognitive reaction activity or processing take place, and the

effectiveness of the advertisement in persuading the audience is largely dependent on how well-received it is. Positive changes in cognitive structure are a result of cognitive reactions that are mostly good, and these changes might influence someone's attitude or persuade them.

The changes in cognitive structure are unfavourable and boomerang, or lead to a shift in negative attitude, if the cognitive processing is mostly unfavorable and produces counterarguments and/or source derogations. The ability to modify one's attitude via central processing is rather durable and should fend against further attempts to do so. The recipient is considered to lack the desire or capacity to digest information and is unlikely to engage in intricate cognitive processing under the peripheral route to persuasion, which is shown on the right side. The recipient depends on ancillary signals that may be tangential to the major arguments rather than analysing the information offered in the message. How the recipient interprets these supplementary cues determines how the message is received [6].

Instead of carefully evaluating the message arguments presented in an advertisement, the consumer may rely on a variety of peripheral cues or cognitive shortcuts. Favourable attitudes may be developed if the endorser in the advertisement is perceived as an authority or is attractive and/or likeable, or if the consumer enjoys certain execution aspects of the advertisement, such as the way it is made the music, or the imagery. Even if customers do not understand the messaging component of the advertisement, these signals may nevertheless encourage them to have a favourable opinion of the company. The rejection of a message might also be caused by peripheral factors. Ads that promote extreme ideas, utilise endorsers who are unpopular or have credibility issues, or are poorly executed, for instance, may be disregarded without taking their informational or messageal reasons into account. The ELM considers attitudes brought on by peripheral processing to be transitory. Therefore, positive attitudes must be sustained via ongoing exposure to the peripheral stimuli, as through persistent advertising.

Elaboration Likelihood Model Implications:

The ELM has significant implications for marketing communications, especially concerning engagement. An advertisement or sales presentation should, for instance, have compelling arguments that are challenging for the message receiver to dispute or counterargue if the participation level of consumers in the target audience is high. Peripheral clues may be more significant than in-depth message arguments if the target audience's level of engagement is low [7]. The efficacy of a celebrity endorser in an advertisement depended on the degree of receiver participation, according to an intriguing test of the ELM. When involvement was minimal, a celebrity endorser had a significant impact on attitudes. However, when the receiver's participation was great, including a celebrity had no impact on brand perceptions; instead, the strength of the arguments presented in the advertisement was crucial.

A celebrity may act as a peripheral cue in a low-involvement circumstance, enabling the receiver to form favorable opinions based on sentiments towards the source rather than participating in intensive message processing, according to the explanation offered for these findings. However, a very engaged consumer processes the message's content more thoroughly at the central level. The calibre of the message's assertions takes precedence over the endorser's identity [8]. According to the ELM, the most persuasive message relies on the consumer's path to persuasion. Many marketers are aware that customer motivation levels for processing advertising messages in-depth are low for their product categories. To build and sustain positive attitudes towards their brand, marketers of low-involvement goods often turn to creative strategies that emphasise peripheral signals and employ recurrent advertising.

Mechanism of Response and the Impact of Advertising:

As you can see from our examination of the receiver, there are several ways to look at the steps consumers take to react to marketing messages. Recently, Vakratsas and Ambler analysed more than 250 books and research papers in an attempt to comprehend how advertising functions and impacts the customer. Based on their analysis of these research, they concluded that although effects hierarchies have been actively used for over 100 years, the idea of a hierarchy of effects in the sense of chronological sequence is not well supported. They point out that there are three crucial intermediary effects between advertising and purchase when attempting to understand the reaction process and how advertising works [9]. These include experience, which is a feedback dimension based on the results of product use and purchase, affect, which is the "feeling" dimension, and cognition, which is the "thinking" dimension of a person's reaction. They come to the conclusion that an individual's reaction to advertising is moderated or filtered by variables like motivation and information-processing capacity, which may significantly affect or vary the response. They recommend using these three dimensions to evaluate the effects of advertising, with some intermediate variables being more significant than others, depending on factors like the product category, stage of the product life cycle, target audience, impact of other marketing-mix components, and other factors.

The hierarchy models have also drawn criticism from other scholars. The implication of these criticisms is that marketers should concentrate on cognition, affect, and experience as crucial variables that advertising may affect. For instance, Hall argues that advertisers need to move away from explicit and implicit reliance on hierarchical models of advertising effects and develop models that place affect and experience at the centre of the advertising process. They should instead do study and analysis to better understand how advertising and other types of promotion may alter these intermediary factors in a variety of product/market conditions rather than assuming a certain sequence of reactions [10].

Planning the IMC programme requires a thorough understanding of the target audience and how it may react to advertising and other types of marketing communication. Customers are constantly exposed to brand-sponsored communications, such as public relations, a variety of sales promotion activities, websites, direct marketing, event sponsorships, movie and TV show product placements, and other forms of marketing communication. For instance, William Weilbacher noted that marketing communications programmes include more than just advertising³⁷. He contends that hierarchy models should take into account how consumers synthesise information from all of the many integrated marketing communications efforts for a brand rather than only focusing on how advertising has an impact on consumers. It is hoped that the different communication models discussed in this chapter will aid marketers in making wiser choices when planning and executing their integrated marketing communications programmes. These models provide insight into how consumers may process and react to persuasive messages.

Since communication is the purpose of every component of the promotional mix, promotional planners must be aware of the communication process. The nature of the message, how the audience interprets it, and the context in which it is received are all important considerations in this process, which may be highly complicated. A message must be encoded by the sender in a way that it can be decoded by the recipient in the desired way for communication to be successful[11]. The sender may assess if appropriate decoding has taken place or whether noise has hampered communication by receiving feedback from the recipient. Since marketers need to know how the target audience will react to different communication channels or message kinds, promotional planning starts with the receiver or

target audience. The receiver may be examined with regard to both its make-up and the reaction process it goes through for promotional planning. The usual learning, dissonance/attribution, and low-involvement models are a few different arrangements of the conventional response hierarchy. The information response model acknowledges the impacts of first-hand product experience and integrates principles from both the high- and low-involvement response hierarchy views.

The cognitive response method looks at the ideas a message evokes and how they affect the recipient's decision to accept or reject the communication. The core and peripheral pathways to persuasion are two types of message processing that are recognised by the elaboration probability model of attitude development and change. These routes depend on the receiver's motivation and capacity for message processing[12]. Cognition, emotion, and experience are three crucial intermediary effects between advertising and purchase. IMC program planners should get as much knowledge as they can about their target market and how it could react to advertising and other types of marketing communications.

CONCLUSION

Understanding how the brain processes communication has wide-ranging effects on disciplines including psychology, linguistics, education, and therapeutic therapies. Understanding communication processing may help build more successful educational interventions, enhance communication methods in a variety of contexts, and guide language and communication therapy for people with language difficulties. In conclusion, the processing of communication in the brain includes a sophisticated interaction between specialised brain networks and areas. The interpretation of communication signals is made possible by neural processes underpinning language comprehension and nonverbal cue processing, which promote social understanding and interaction. A thorough knowledge of how the brain processes communication is possible when ideas from neuroscience, psychology, linguistics, and cognitive science are combined. This understanding has ramifications for many different disciplines and applications.

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CHAPTER 7

PLANNING PROMOTIONS USING THE PERSUASION MATRIX

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ABSTRACT:

Effective promotion planning is essential for organisations to explain their products and convince clients to take desired actions in the highly competitive business environment of today. Robert Cialdini and Mark Schaller, two well-known marketing authorities, created the Persuasion Matrix, which offers a thorough framework for strategically designing persuasion messages and maximising their effect. This chapter covers the idea of utilising the Persuasion Matrix to design promotions and emphasises how important it is for attaining marketing goals. The four main components of the persuasion matrix are the source, message, channel, and recipient. A firm, speaker, influencer, or other organisation that is disseminating the promotional message is represented by the source. The communication's message relates to its substance, which includes its organisation, language, and appeals. The channel refers to the media, such as print, television, social media, or email, via which the message is disseminated. The target audience or persons who will hear and understand the message is referred to as the receiver. Marketers may create campaigns that are in line with consumer psychology and raise the chance of desired results by knowing how these factors interact. Six principles of persuasion are acknowledged by the Persuasion Matrix i.e., reciprocity, authority, social evidence, consistency, liking, and scarcity. To increase the persuasiveness of advertising messaging, these ideas might be carefully utilized.

KEYWORDS:

Business, Celebrity, Credibility, Market, Sales.

INTRODUCTION

Giving before getting is emphasised in reciprocity, as is providing incentives or value-added perks to prospective consumers. Authority builds trust and persuades clients by using the knowledge and reputation of people or groups. To show that others have benefitted from a product or service, social proof uses testimonials, endorsements, or statistics, which have the effect of influencing purchasing decisions. To foster a feeling of congruence, consistency emphasises the significance of matching promotional messaging with the audience's preexisting views or values. The goal of likeability is to create favourable connections and relationships with the audience, which may be done by being relatable, funny, or having beautiful spokespersons. By emphasising restricted availability, time-limited deals, or exclusive features, scarcity fosters a feeling of urgency and exclusivity[1].

Utilising the Persuasion Matrix to plan promotions effectively requires a thorough understanding of the target market, their preferences, and the marketplace. The most appropriate sources must be carefully chosen, persuasive messages that integrate pertinent persuasion principles must be created, the right channels must be chosen to reach the target audience, and campaigns must be monitored and optimised based on performance indicators.

Organisations may improve the efficiency of their marketing initiatives, foster brand loyalty, and ultimately influence consumer behaviour by using the Persuasion Matrix. It is crucial to remember that ethical issues must constantly be taken into account to guarantee that marketing messages are accurate, considerate, and in line with the needs of consumers.

The message itself is therefore the emphasis, along with how its efficacy is influenced by its form and style of appeal. Finally, about how the communication process is impacted by elements relating to the channel or medium. A company must choose the ideal spokesperson to communicate a captivating message via the proper channels or media to establish a successful advertising and promotional campaign [2]. The communications model has features that may be controlled, including source, message, and channel characteristics. The persuasion matrix, which comprises two sets of variables, aids marketers in understanding how each component interacts with the customer reaction process. Dependent variables are the actions a receiver takes to be convinced, whereas independent variables are the parts of the communication process that are within your control. Marketers have control over the message's source, channel, and attraction by selecting all of these factors. They may choose their target audience even if they do not influence the recipient. The destination variable is included because the first message receiver may spread information by word of mouth to others, such as friends or coworkers.

To avoid promoting one stage at the cost of another, promotional planners need to understand how choices concerning each independent variable affect the stages of the response hierarchy. If consumers are unable to understand the communication's substance, a funny message may attract attention but lead to lower understanding. While many advertisements that make use of humour, sexual attractions, or celebrities manage to get the audience's attention, the brand name or message is seldom remembered.

Reader/comprehension, for instance, can the reader understand the advertisement? To make their communications clear and accessible, marketers must understand their target audience. A person with less education can have greater trouble understanding a complex message. Some receivers may not be acquainted with the jargon. Marketers become increasingly aware of the terms, symbols, and phrases that their target market may grasp as they get more insight into that market [3].

Which medium will boost presentation in terms of channel and presentation? Almost 12 million homes watch a popular prime-time TV show each week. Each issue of TV Guide and Reader's Digest reaches close to 12 million households. But what matters is how well they connect with the marketer's intended audience. Only around a million people watch CNN's financial programme Lou Dobbs Moneyline each weeknight, but the majority of them are affluent professionals who make excellent customers for pricey vehicles, financial services, and other business-related items.

What kind of communication will result in positive attitudes or feelings? Marketers often strive to provide palatable messaging that promote favourable attitudes towards the commodity or service. Humorous messages often make people smile and elicit favourable emotions that might grow to be connected with the product being sold. Music evokes emotion in listeners, increasing their openness to the message. For the purpose of rousing customers or implying that they may increase their attractiveness to the opposite sex, many advertisements make explicit sexual appeals. Some brand marketers use comparisons with their rivals' products.

Who will be more successful in capturing customers' attention? It is challenging for marketers to stand out in the sea of advertisements we are subjected to every day. Marketers

address this issue by using celebrities, sports, rock stars, and beautiful models as sources that will grab the attention of the target audience.

DISCUSSION

The source component is a complex idea. Is Tiger Woods himself, Nike, or a mix of the two the source when he makes an appearance in a commercial? Of course, customers also obtain information from friends, family, and neighbours; in fact, the sources that are closest to the consumer may have the most influence on their purchase choice. Information that is spread orally, as opposed to via more official marketing methods like advertising, is often seen as being more dependable and trustworthy. Marketing techniques are being used by marketers to encourage positive word-of-mouth conversation and recommendations for their goods and services [4]. The individual who is directly or indirectly responsible for disseminating a marketing message is referred to as the source. A direct source is a spokesperson who conveys a message and/or exhibits a product or service, such as tennis player Andre Agassi, who is seen in Exhibit 6-1 endorsing Head tennis rackets. An indirect source, like a model, attracts attention to the advertisement and/or improves its aesthetic but doesn't truly convey a message.

Some advertisements have a source that is neither direct nor indirect, it is the organisation that needs to get its message out. Our investigation of source variables adopts this strategy since the majority of research focuses on people as message sources. When choosing people to communicate their sales messages, businesses use extreme caution. Many businesses shell out substantial amounts of money to have a certain individual promote their brand or business. Additionally, they invest millions in hiring, vetting, and training salespeople who will represent the business and make sales presentations. They understand that the qualities of the source influence the message used in sales and advertising. Selecting people with characteristics that will maximise message impact is a goal of marketing. The source could be well-informed, well-liked, and/or physically alluring; represent the target market; or have the ability to favourably or unfavourably influence the recipient. Credibility, attractiveness, and power are the three fundamental criteria that Herbert Kelman created for source qualities. Each employs a different approach to affect the recipient's attitude or behaviour.

Source Reputation:

Credibility is the degree to which the audience believes the source to possess the necessary expertise, experience, or knowledge and that the source will provide accurate, impartial information. Credibility has two key components: competence and trustworthiness. Someone with competence who communicates well is more convincing than someone with less experience. However, the source must also be reliable, honest, moral, and convincing. If audience members believe a knowledgeable source is biased or has ulterior personal motivations for supporting a stance, the impact of that source will be diminished. Expert and/or trustworthy sources are more compelling than sources that are less expert or trustworthy, which is one of the most consistently observed impacts in communications research. Internalisation is the process through which information from a credible source affects beliefs, views, attitudes, and/or behaviour. It takes place when the receiver adopts the viewpoint of the credible communicator because he or she feels the information from this source is true. When a communication is internalised by the recipient, it becomes part of that person's belief system and may persist long after the sender of the message has been forgotten. When message listeners have an unfavourable opinion of the product, service, organisation, or problem being pushed, a highly credible communicator is especially crucial since the credible source is likely to prevent counterarguments [5]. Applying Expertise:

Marketers should utilise communicators with a high level of credibility since attitudes and ideas formed via an internalisation process become a part of the person's belief system. Companies communicate source knowledge via several methods. Customers see sales staff as being more knowledgeable because of their training in the product range. To assure their competence, marketers of highly technical goods use sales representatives with specialised technical backgrounds in engineering, computer science, and other fields. People with expertise in a specific field of goods or services are often picked as spokespeople. Advertising often includes endorsements from people or organisations seen as authorities, including medical professionals or dental associations. Research by Roobina Ohanian that indicated that celebrity endorsers' perceived competence was more significant in explaining purchase intentions than their beauty or credibility demonstrated the value of consulting experts. She believes that the most successful celebrity representatives are those who are knowledgeable, skilled, and qualified to discuss the product they are supporting.

Applying Credibility:

While knowledge is vital, the source must also be credible in the eyes of the intended audience. It might be challenging to find celebrities or other public personalities who project a trustworthy image. Because of the possible effects on their reputation and image, many reliable public figures are hesitant to provide product endorsements. Walter Cronkite, a former CBS news anchor who has consistently been ranked among the most trustworthy persons in America, has been tipped to fetch millions of dollars as a brand ambassador. The topic of image protection by certain American celebrities by promoting goods in Japan rather than the United States is covered in Global Perspective.

Advertisers use several strategies to strengthen the impression of the reliability of their sources. The usage of covert cameras demonstrates that the customer is not a paid representative and is providing an unbiased assessment of the goods. Comparing brands that aren't obvious. The overheard-conversation approach is frequently used by advertisers to increase credibility. This entails fabricating a scenario in which a person is seen overhearing a discussion in which positive statements about a product or service are made. Since most customers are wary of these strategies, they could not be very effective in raising consumers' impressions of an advertiser's reliability.

Marketers may address the source-trustworthiness problem by using other IMC techniques, such as exposure. Even though they often report stories that originate from press releases, information obtained from sources like newsreaders is frequently very powerful since these people are seen as objective and so more reliable. Celebrities have been known to promote impending causes or events, such as the premiere of a new movie or music CD, on talk shows or news programmes. Many people are growing sceptic of celebrity endorsements on news programmes and talk shows as hidden marketing strategies proliferate. For instance, a New York Times report exposed the practise of drug firms paying celebrities or their preferred charity to promote their pharmaceutical goods on discussion and news programmes. The main broadcast networks and CNN announced that they would reveal any such financial arrangements during an interview as a consequence of the controversy sparked by the story [6].

Corporate Leaders as Spokespeople:

Using the president or chief executive officer of the firm as a spokesperson in the company's advertising is another method for boosting source credibility. Many businesses consider the usage of their CEO or president to be the pinnacle manifestation of their dedication to product excellence and client satisfaction. In other situations, these advertisements have not

only boosted sales but also assisted in making corporate executives into celebrities. For example, Lee Iacocca was featured in more than 60 commercials for Chrysler Corp. and rose to the status of a hero in the business world for leading the firm's successful turnaround. The creator of Wendy's fast food restaurants, Dave Thomas, was one of the most well-liked corporate spokespersons ever. Between 1989 and early 2002, when he died away⁸, Thomas starred in more than 800 commercials for Wendy's, setting a Guinness record for the longest-running campaign by a business founder. Other well-known business figures who occasionally appear in advertisements for their organisations include Ted Wait, the founder of Gateway, Michael Dell, the CEO of Dell Computers, and Charles Schwab, who created the financial firm that carries his name. Particularly common among small and mid-size businesses, such as shopkeepers and car dealers servicing local markets, is the practise of employing firm founders, owners, and presidents as spokespersons for advertising. Because their advertising budgets are too tiny to hire professional actors or announcers, who may charge thousands of dollars to record a few advertisements, several businesses have chosen to have the owner or president appear in a quasi-actor capacity [7].

The use of company presidents or owners in advertisements is frequently motivated by ego rather than logic, according to many marketing and advertising experts.⁹ These experts advise that businesspeople should only appear on camera if they exude credibility and have the intangible ability to make viewers feel warm and fuzzy. Additionally, they point out that CEO spokesmen who achieve great fame could attract more attention than their company's goods, services, or marketing messages. Additionally, if a company's reputation is too inextricably linked to a well-liked leader, there may be issues if that person departs the organisation.

Major companies are likely to keep using their top executives in their advertisements, especially if they have celebrity value that improves the company's image. According to some research, using a company president or CEO in advertisements can improve attitudes and increase the likelihood that consumers will inquire about a company's product or service.¹⁰ Supporters of the practise contend that doing so is an effective way to convey an image of trust and honesty, and more importantly, the idea that the company isn't run by some faceless corporate monolith. These men enter people's living rooms every night and, over the course of weeks and years, become into family members, according to one expert. It reaches a point where you immediately picture the man you often see on TV when you think of a certain product category.

Limitations of Reliable Sources Several research have shown that neither a reliable source with a high level of credibility nor one with a low level of credibility is necessarily a liability. Both sources with high and low credibility may be persuasive when defending an idea that is contrary to their own interests. When message listeners do not agree with the perspective being promoted in the message, a highly reputable source is more persuasive. When the audience is neutral, a highly credible source is less significant, and when the receiver has a favourable beginning attitude, a very credible source may even be less effective than one that is moderately trustworthy [8]. The sleeper effect, in which a message becomes more convincing over time, is another factor that might make a low-credibility source as powerful as a high-credibility one. The combination of a compelling message with a source that lacks credibility may limit its ability to have an instant effect. However, with time, the receiver's attention shifts to favouring content in the message and the relationship between the message and its source fades, leading to greater support arguing. However, several studies have been unable to prove the existence of the sleeper effect. Since exposing consumers to a trustworthy

source is a more dependable method, many marketers are hesitant to rely on the sleeper effect.

The Attractiveness of Source:

Attractiveness, which encompasses similarity, familiarity, and likability, is a source attribute that is widely employed by advertisers.¹⁷ Similarity refers to a presumed likeness between the source and the recipient of the message, while familiarity refers to knowledge of the source gained via exposure. Likability is an attachment to the source brought on by the source's personality, behaviour, or other characteristics. Consumers often like the physical attributes, skills, and/or personalities of their suppliers, even when they are not actors or sportsmen. By motivating the receiver to want some kind of contact with the source and causing them to acquire similar views, attitudes, preferences, or behaviours, source attractiveness results in persuasion. This stance must be maintained by both the source's ongoing endorsement of it and the receiver's continued identification with it. The receiver may also change if the source moves. Identification, unlike internalisation, often does not involve integrating knowledge from an alluring source into the recipient's worldview. Only as long as the source supports the attitude or behaviour or as long as the source is still appealing will the receiver continue it.

Marketers are aware that persons they feel likeable or similar to themselves are more likely to be drawn to and identified with by recipients of persuasive messaging. When hiring a communicator, marketers look for two qualities: similarity and likeability [9]. Applying Similarity Marketers are aware that people are more receptive to messages from people they feel a sense of similarity with. If the communicator and recipient share similar needs, goals, interests, and lifestyles, the position being advocated by the source is more easily understood and accepted. The similarity is used in marketing communications in a variety of ways. Companies hire salespeople whose traits mesh nicely with those of their target market. A native having a shared history and set of interests with the clients could fill a sales role for a specific area. International salespeople are often hired by global marketers because they are more relatable to consumers.

Because their clients often have a keen interest in sports, businesses may also attempt to hire former players to market beer or athletic products. According to several studies, clients are more likely to be persuaded by a salesperson's message if they believe the client is similar to themselves. Similarity is also employed to evoke feelings of empathy in the viewer for the character in the advertisement. This can help establish a bond of similarity between the communicator and the receiver, increasing the source's level of persuasiveness. In a slice-of-life commercial, the advertiser typically starts by presenting a predicament with the hope of getting the consumer to think, "I can see myself in that situation". Many businesses believe that utilising common individuals that the typical person can readily relate with is the greatest approach to connecting with customers. For instance, the "Whassup?" advertisements from recent years have become some of the most well-liked ones to promote Budweiser beer. Instead of using actors for these commercials, the casting company used a group of real-life Philadelphia friends who greet each other with an exaggerated "Whassup? When they converse or gather to watch a game and drink a Bud, they say "when they talk to one another. IMC Perspective 6-2 describes how a young, aspiring actor with a kind demeanour who appeals to customers rose to fame as the face of Dell Computer [10].

Utilizing Celebrities to Increase:

Likability Advertisers understand the benefit of utilising spokespeople who are respected, such as TV and movie stars, sports, artists, and other well-known public personalities.

Celebrities are said to appear in around 20% of all TV commercials, and marketers shell out hundreds of millions of dollars for their services. Golfer Tiger Woods is the most well-known celebrity endorser, earning more than \$60 million annually through his endorsement deals with Nike, Disney, American Express, General Mills, and Buick. Along with singer Brittany Spears and cyclist Lance Armstrong, Michael Jordan is one of the highest-paid and most sought-after celebrity endorsers. Why do businesses shell out astronomical amounts to have famous people endorse their goods and feature in their advertisements? They believe that famous people have influence. They do this by highlighting commercial messages in a congested media landscape. Marketers believe that a well-known celebrity will positively affect customers' attitudes, sentiments, and purchasing decisions. Additionally, they think that celebrities may improve how the target market perceives the product in terms of appearance and/or performance. A well-known athlete, for instance, may persuade consumers that the product would improve their performance.

When a corporation chooses to hire a celebrity spokesperson, there are a lot of things to take into account, such as the risks of the spokesperson being overexposed and overshadowing the product, the receptivity of the target demographic, and the hazards to the advertiser. **Overshadowing the Product** How will the celebrity effect how the advertising message is processed by the target audience? Customers could be preoccupied with the celebrity and overlook the brand. The spokesperson for an advertisement should be a well-known figure who will draw attention to it and boost the sales message without overshadowing the brand. For many years, Lindsay Wagner, a well-liked and successful actress, was the spokesman for Ford Motor Company dealers in Southern California. She gave the commercials a star quality and presence that stood out and made them memorable, yet she never overpowered the Ford cars she was endorsing [11].

Overexposure: Because consumers are aware that celebrities are paid for their endorsements, they often view them with scepticism. This issue gets more acute when a celebrity supports an excessive number of goods or businesses and overexposes themselves. For instance, Lance Armstrong, a cyclist, has endorsement agreements with approximately 20 different businesses, including the United States. To avoid being overexposed, Postal Service, Nike, PowerBar, General Mills, Oakley, and many others have lately restricted his sponsorships. An exclusivity agreement that restricts the number of things a celebrity may endorse can help advertisers protect themselves from overexposure. However, these provisions are often pricey, and most famous people agree to refrain from endorsing comparable goods nonetheless.

Knowing that their renown will pass quickly, many celebrities want to get as much endorsement money as they can, but they must be cautious not to tarnish their reputation by endorsing too many goods. For instance, by participating in too many infomercials, singer/actress Cher harmed her reputation as a credible spokesman for brands. She stopped performing infomercials after realising that doing so many of them was damaging to her acting career as well. **Target Audiences' Receptivity:** How well a celebrity endorser fits with and is welcomed by the advertiser's target audience is one of the most crucial factors to take into account when picking them. Since they have such positive reputations among ageing baby boomers and seniors, retired sportsmen like Arnold Palmer and Nolan Ryan are successful endorsers [12]. Since young adolescents are the biggest consumers of soft drinks, pop sensation Brittany Spears is a particularly successful spokesman for Pepsi.

CONCLUSION

This concentrated on the source, message, and channel factors controllable elements that are a component of the communication process. When making choices, each of these factors' effects on the different response hierarchy stages the message recipient must go through should be taken into account. The persuasion matrix aids in evaluating the impact of decision-making related to communication within the customer reaction process. In conclusion, employing the Persuasion Matrix to design promotions gives marketers an organised way to develop powerful and persuading messaging. Organisations may improve their promotional methods and boost their chances of reaching marketing objectives in today's cutthroat market by using the principles of persuasion and comprehending the dynamics between the source, message, channel, and receiver.

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CHAPTER 8

EXPLORING THE ROLE OF SOURCE MESSAGE IN PERSUASIVE COMMUNICATION

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ABSTRACT:

The source and the message itself both have a significant impact on the persuasiveness of promotional communications in the world of persuasive communication. The importance of these elements and how they affect the effectiveness of communication attempts are examined in this chapter. Marketing professionals may improve their tactics and accomplish desired results by being aware of the interactions between the source and the message. The source of communication is the individual, group, or other entity that it comes from. It includes characteristics like authority, skill, beauty, and dependability. The authority of the source plays a critical role in creating plausibility and affecting how the audience interprets the information. An authoritative source, such as a subject matter expert in the field or a well-known company, is more credible and may increase the communication's capacity for persuasion. Similarly, to this, a charming or likeable source may build favourable connections and raise the message's attractiveness. The way the source and the message interact is crucial. A communication's persuasiveness may be increased by a highly reputable source, especially when the message is relevant to the source's area of expertise. Similarly, an emotional appeal may have a greater impact if it comes from a person who is appealing or likeable. The source and the message, nevertheless, may also be incompatible at times. For instance, a message from a highly credible source that is neither relevant nor coherent may not be well received by the audience.

KEYWORDS:

Advertisement, Brand, Communication, Message, Power.

INTRODUCTION

The communication's structure, substance, and presentation together are referred to as the message. Clarity, relevancy, emotional appeal, and the strength of the argument are all important components of a well-crafted message. By eliminating ambiguity or misunderstanding, clarity makes sure the target audience can understand the message. Making the message personally relevant and grabbing the audience's attention both depend on relevance. To establish a stronger connection with the audience and have a greater impact on their attitudes and behaviours, emotional appeals may delve into their emotions, beliefs, and goals. The persuasiveness of the message may be increased and possible objections can be addressed depending on the quality of the arguments used, including logical reasoning, supporting data, and counterarguments [1].

Furthermore, the efficacy of the source and the message may be influenced by contextual elements including the audience's demographics, values, and past experiences. Based on their unique traits and origins, separate audiences may react to different sources and messages in different ways. As a result, marketers should carefully take into account these variables and modify their communication methods as necessary. The source and the message should be

consistent for marketers to increase the persuasiveness of their communication efforts. Organisations may increase the effect of their promotional activities by using reliable and relevant sources and developing messages that are in line with the requirements, values, and preferences of the target audience.

Consumers with strongly established sentiments or high levels of product or service expertise may be less swayed by celebrities than those with low levels of familiarity or neutral attitudes. According to one research, college-age students were more likely than older customers to have a favourable opinion of a product that a celebrity had recommended. The usage of entertainers and sportsmen in advertisements for things like clothing, cosmetics, and drinks shows that the adolescent market has historically been particularly receptive to celebrity endorsers. Teenage consumers, on the other hand, are more sceptical and cynical towards the use of celebrity endorsers, and they respond better to advertisements that use irony, humour, and the unvarnished truth. As a result, some marketers who target teenagers have stopped using celebrities in their campaigns or have made fun of their use[2]. For instance, Sprite has created a highly successful campaign that features parodic celebrity endorsers and the slogan "Image is nothing."

Risk to Advertiser:

A firm may be at risk as a result of a celebrity's actions. Numerous celebrities and sportsmen have engaged in actions that may have embarrassed the businesses whose goods they promoted. Hertz used O as an example. J. Simpson served as its spokesman for 20 years before being accused of killing his ex-wife and her friend, forfeiting all of that stock. In the past, Pepsi has had issues with celebrity endorsers. For example, the company terminated connections with boxer Mike Tyson when his wife accused him of assaulting her and with singer Michael Jackson after it was claimed that he had sex with a 12-year-old kid. When certain customers and religious organisations protested Madonna's "Like a Prayer" video and vowed to boycott Pepsi goods, Pepsi pulled a Madonna-starring TV campaign. More recently, due to controversial basketball player Dennis Rodman's erratic behaviour both on and off the court, numerous businesses, notably Pizza Hut and the Carl's Jr. fast-food chain, discontinued their endorsement agreements with him.

Companies often look into a celebrity's past and personal life to prevent these issues. Many endorsement agreements include a morality clause that gives the company the right to stop the agreement if there is a dispute. According to a clause in his contract that forbade him from drinking or gambling, Callaway Golf terminated its endorsement agreement with well-known and well-liked golfer John Daly a few years ago. As was mentioned in the opening vignette, basketball star Allan Iverson has been involved in a number of controversies that have caused some companies to refrain from using him as an endorser and led to criticism of those that continue to do so, including sue [3].

Understanding the Significance of Celebrity Endorsers:

Advertisers must attempt to match the image of the product or company, the traits of the target market, and the personality of the celebrity. The image celebrities project to consumers can be just as significant as their capacity for grabbing attention. Grant McCracken presented an intriguing viewpoint on celebrity endorsement. He contends that credibility and beauty don't adequately explain how and why celebrity endorsements function and proposes a model based on meaning transmission. This concept holds that a celebrity's success as an ambassador is based on the cultural connotations they bring to the endorsement process. Numerous connotations are attached to each celebrity, including rank, class, gender, age, as well as

personality and way of life. McCracken explains the first step of the meaning transfer process as follows:

Celebrities get these potent meanings from the parts they play in their military, sports, television, and other vocations. Each new dramatic part exposes the star to a variety of things, people, and settings. These things, people, and literary works then transmit their significance to the celebrity. Actor Bill Cosby and actor Jerry Seinfeld are two examples of famous people whose personas have taken on new meanings. After battling a potentially fatal type of testicular cancer, cyclist Lance Armstrong established himself as a fierce competitor and an All-American hero by winning the gruelling Tour de France four times.

McCracken advises famous endorsers to translate their meanings and image to the thing they are sponsoring into the advertisement. For instance, Armstrong's reputation as a rival and champion is aggressively used by PowerBar, the top brand of energy performance bars, in advertisements like the one in Exhibit 6-6. He is also a strong brand ambassador for the product since he competes in a strenuous sport that places a premium on prolonged energy [4]. The connotations the celebrity has assigned to the goods are communicated to the customer in the last step of McCracken's model. PowerBar seeks to improve its reputation as a product that may provide athletes with more energy and improve their performance by including Armstrong in its advertisements. This last step is challenging to do, according to McCracken. Probably the least known aspect of the process is how buyers interpret the significance a celebrity has attached to a product.

For corporations that use celebrity endorsers, the meaning transfer model has some significant ramifications. Marketers must first choose the images or symbolic meanings that are significant to the target market for the specific product, service, or organisation. They must then decide which celebrity most accurately conveys the message or desired impression. This meaning must be transferred from the product to the customer via an advertising effort. While marketing and advertising professionals often depend on intuition when selecting celebrity endorsers for their businesses or goods, some businesses perform research studies to find out how customers interpret celebrities [5].

DISCUSSION

Advertisements may also be pretested by marketers to see whether the intended meaning is conveyed to the product. The marketer should monitor the success of the campaign while using celebrity endorsers. Does the celebrity still effectively convey the intended message to the intended audience? Celebrities who leave the spotlight may lose the capacity to connect the brand with any meaningful connotations. As we've seen, selecting a celebrity to function as the company's or a specific brand's ambassador requires marketers to take into account a variety of variables. According to studies, advertising and marketing managers consider a variety of factors when selecting a celebrity endorser. Among the most crucial considerations are how well the celebrity fits the target audience and the product/service or brand, the celebrity's overall image, the cost of hiring the celebrity, the risk of controversy, the celebrity's trustworthiness, and how well-known and liked the celebrity is by the target audience.

Applying Likability:

Decorative Models: Advertisers often attract attention to their advertising by using a beautiful individual who acts as a passive or decorative model rather than an active communicator. The general appropriateness of the model for the product being advertised and his or her relevance to the product are also important considerations.³⁵ Products like cosmetics or fashionable

clothing are likely to benefit from the use of an attractive model since physical appearance has a positive influence on consumer perceptions of both ads and products. For instance, Revlon has advertised a variety of cosmetic items, including its Fire & Ice scent, using supermodel Cindy Crawford.

Some models direct attention to the advertisement but not to the advertised item or message. According to studies, a beautiful model makes the advertisement easier to recognise but does not improve content readability or message memory. Advertisers must thus make sure that the consumer's focus shifts from the model to the product and advertising message.³⁶ Marketers must also take into account if the use of very attractive models may have a detrimental influence on the efficacy of advertising. According to several recent research, some women feel inferior when they contrast their appearance with the ideals of physical perfection portrayed by the attractive models featured in advertisements [6].

Source Energy:

Source power is the last feature in Kelman's categorization system. When a source can hand out rewards and penalties to the recipient, that source has power. Because of this influence, the source may be able to persuade someone else to agree with the request or viewpoint they are promoting. The power of the source is affected by many variables. The receiver must believe the source can impose positive or negative punishments on them and that the source is concerned about their compliance or disobedience. The receiver's assessment of the source's propensity to detect conformity is crucial. The influence process takes place via a mechanism known as compliance when a receiver sees a source as having authority. To gain a positive response or escape punishment, the receiver submits to the source's persuasive influence and adopts his or her perspective. Despite not having an internal or private commitment to the source's stance, the receiver may seem to publicly support it. Compliance-based persuasion may be brief and only endure as long as the recipient believes the source has the power to bestow rewards or punishments [7].

Applying power as a source attribute in a nonpersonal influence context like advertising is highly challenging. In most cases, a communicator in an advertisement is unable to penalise the recipient or assess if compliance truly happens. Using someone with an authoritative demeanour as a spokesman is a covert technique to exercise authority. The personification of this picture, actor Charles Bronson, has been featured in public service advertisements urging people not to pollute or harm our natural parks. More often than not, when it comes to influence and personal communication, source power is used. For instance, if a customer believes they will get particular benefits or favours for following the salesperson's instructions in a personal selling scenario, the sales representative may have some influence on the customer. Some businesses provide their sales representatives with substantial expense accounts to use on consumers specifically for this reason. Buyers may agree to the demands of representatives of companies whose products are in high demand since this will assure a sufficient supply of the good. Sales representatives need to exercise extreme caution while exploiting their position of power since misusing it might harm long-term client relationships.

Message Elements:

The presentation of marketing materials is crucial in determining their efficacy. Promotional managers must take into account not only the material that will be included in their persuasive messages but also how it will be presented and what kind of message appeal will be employed. All media, except radio, mainly rely on visual and spoken information for advertising. Regarding the layout and delivery of a message, several choices are available.

This section addresses the impact of various forms of appeals used in advertising as well as the structure of communications[8].

Message Organisation:

The communicator of marketing communications often intends to convey several messaging points. Knowing the best technique to express these concepts and get beyond any objections that audience members may have is a crucial component of message planning. There has been a lot of studies on how a persuasive communication's structure, such as the way information is presented, how conclusions are drawn, how sided a message is, how it is refuted, and whether a message is verbal or visual, may affect how powerful it is.

Presenting Order:

The presenting order of the arguments is a fundamental factor in the construction of a convincing message. Should the most crucial communication elements be presented at the beginning, middle, or finish of the message? The majority of learning and memory studies show that information delivered first and last is remembered better than information offered in the middle.³⁸ This means that a communicator should never present their greatest points in the midst of a communication. Assuming a primacy effect is at work, where information provided first is more powerful, the strongest arguments are offered at the beginning of the message. The idea behind placing the strongest arguments towards the conclusion is that there is a recency effect, which makes the last arguments more convincing [9].

Depending on a number of variables, the strongest selling elements should either come first or last in the message. Presenting strong points first might limit the amount of counter argumentation if the target audience disagrees with the communicator's perspective. If weak arguments are presented first, there may be so many counterarguments that the powerful arguments that follow won't be taken seriously. If the audience is not interested in the issue, strong arguments work best at the beginning of the message to pique interest in it. Strong arguments may be reserved for the message's conclusion if the target audience is already inclined to agree with the communicator's viewpoint or is very interested in the problem or product. This could lead to a more positive perception as well as greater knowledge retention.

When presenting a lengthy, complex message with several points, the presentation's sequence might be quite important. The strongest selling points are used in the presentation's opening and closing, while the weaker arguments are buried in the middle. The sequence could be less important for brief communications, like a 15- or 30-second TV or radio advertising. Consumers sometimes respond to advertisements for goods and services with little engagement or interest, however. To improve remember and retention, an advertiser may wish to include the brand name and key selling points early in the message and repeat them at the conclusion. In other kinds of marketing communication, the presentation's order is equally crucial. For instance, the "pyramid style" of writing is often used in press releases to guarantee that the most crucial information gets read as editors sometimes omit the article's conclusion [10].

Marketing communicators must choose whether to expressly draw a definite conclusion from their communications or to leave it up to the audience to do so. According to research, communications with clear conclusions are often easier to understand and more successful in changing attitudes. However, other research have shown that the intended audience, the sort of problem or subject, and the circumstances may all affect how successful conclusion drawing is. People with higher levels of education prefer to come to their own conclusions and may get irritated by attempts to explain the obvious or make inferences for them. For a

less informed audience, who may not draw any conclusions or who would infer the wrong thing from the message, it might be important to state the conclusion. Marketers must also take into account how interested the audience is in the subject. Message listeners may prefer to form their own opinions and detest any efforts by the communicator to conclude extremely personal or ego-involving topics. According to one research, closed-ended arguments with a clear conclusion were less persuasive than open-ended ads, but only for interested viewers.

The difficulty of the subject will also determine if you conclude the audience. Even an audience with a high degree of education could need help if it lacks an understanding of a specific subject. Does the marketer want the message to have a short-term impact or a longer-term one? If encouraging quick action is the goal, the message must come to a clear conclusion. This is a typical political advertising ploy, especially for spots that air close to election day. An open-ended message may be employed when instant effect is not the goal and frequent exposure will offer the audience members time to form their own opinions [11]. A message's conclusion might ensure that the target audience understands the point the marketer was trying to communicate. However, a lot of marketers think that letting consumers make their judgements strengthens the arguments being conveyed in the messaging. For instance, a Kentucky health care organisation discovered that commercials with open-ended messages were more memorable and successful at persuading people to seek health services than those with a conclusion. Teenagers called a help line more often to ask questions about alcohol and drug usage than to hear a solution offered, according to advertisements that asked questions about the issue but did not provide any answers. Exhibit 6-9's Silk Soymilk advertisement is a great illustration of open-ended messaging. Customers are urged to be receptive to the concept of consuming soymilk by the headline's inquiry.

Message Sidedness:

The marketer must also decide on this aspect of the message structure. One-sided communication solely highlights advantages or good qualities. Communication between two sides has both advantages and disadvantages. One-sided messaging work best when the intended audience already has a positive impression of the subject. Also, they perform better in front of an uneducated audience. The effectiveness of two-sided messaging depends on the target audience. Dual messaging may improve the source's trustworthiness. A communicator who offers all sides of an issue is likely to be seen as less biased and more impartial since an educated audience is more likely to be aware of competing viewpoints.

One-sided messaging is used by most marketers. They don't want to speak favourably about their rivals or are worried about the repercussions of admitting a flaw in their brand. However, there are several exceptions. Sometimes, while comparing companies, marketers do not always represent their product as being the best in every category. Marketers may sometimes highlight a drawback of a product to improve consumer impressions overall. For instance, W. K. Buckley Limited, which uses the brutal two-sided tagline "Buckley's Mixture," has grown to be one of Canada's top cough syrup companies. It tastes terrible. The brand's advertisements make light of the cough syrup's bad taste while simultaneously implying that the flavour is the reason why the product is successful. As part of its foray into the American market, Buckley's is employing the funny two-sided messaging technique.

Rebuttal:

In a particular kind of two-sided communication called a refutational appeal, the communicator offers both sides of an argument before disputing the opposing point of view. Refutational appeals are more successful than one-sided communications in making customers resistant to an opposing message because they tend to "inoculate" the target

audience against a competitor's counterclaims. Refutational messaging may be helpful when marketers want to create attitudes that are resistant to change and need to stand up to criticism or assaults on their brands or businesses. The informational, or spoken, component of the communication has been the focus of our discussion thus far. The nonverbal, visual components of an advertisement, however, are as crucial. Many advertisements provide less information and depend on visual cues to convey their message. Advertising often uses images to emphasise statements made in the text or other messaging.

The verbal and visual components of an advertisement both have an impact on how the advertising message is digested. Based on visual features like an illustration in an advertisement or the scenery in a TV commercial, consumers may form opinions or impressions. In certain situations, an advertisement's visual component may make it less compelling since processing activated by images may be less regulated and, as a result, less favourable than processing driven by words. The way customers process supplemental material is influenced by images. The use of examples in the form of pictures increased both immediate and delayed recall of product attributes when verbal information had a low imagery value, according to a recent study.

However, when the verbal information already had a high imagery value, the addition of examples did not improve recall. To leave a lasting impact on the customer, advertisers often develop advertisements where the visual picture matches the verbal pitch. Observe how the CamelBak SnoBowl advertisement makes use of visual cues to bolster its statements about the need of staying hydrated when skiing. Advertisers sometimes use a different tactic. They create advertisements with visual elements that are inconsistent with or contradict the verbally conveyed content. The rationale behind this tactic is that using an unexpected picture or visual image will catch consumers' attention and encourage them to process information more thoroughly or laboriously.⁴⁹ Several studies have demonstrated that using a visual that contrasts with verbal content increases recall and information processing.

Message Attraction:

Choosing the right appeal is one of the advertiser's most crucial creative strategy considerations. Some advertisements are made to appeal to the logical, intellectual side of the consumer's decision-making process, while others use emotional appeals to try to elicit an emotional response. Many people think that good advertising fuses emotional values with rational justifications for buying a product. This section will look at several popular messaging attractions, such as comparison advertising, fear, and comedy.

Comparative Advertising:

Comparative advertising is the practise of comparing one or more specific features of rivals while either explicitly or indirectly referencing them in an advertisement. The Federal Trade Commission started promoting the use of this kind of advertising in 1972, at which point it gained popularity. The FTC said that brand comparison directly would provide customers with greater product information and a more logical foundation for purchasing choices. A flurry of comparable advertising resulted from television networks cooperating with the FTC by eliminating their restriction on comparative ads.

Comparative advertisements first attracted more attention due to their novelty. However, since they are so prevalent, their ability to grab attention has undoubtedly diminished. Comparative advertisements are often not more successful for other response variables, such as brand attitudes or purchase intentions, however, some research demonstrates that memory is greater for comparative than noncomparative messaging. Advertisers must also take

trustworthiness into account when using comparable messaging. Users of the brand that is being disparaged in a comparison message could be particularly dubious of the advertiser's assertions. Since it enables a new market entry to place itself directly against the more established brands and to highlight its unique benefits, comparative advertising may be very helpful for new companies. Direct comparisons may assist in putting a new brand in the customer's evoked, or choice, set of brands.

CONCLUSION

An essential component of communications strategy is choosing the right source or communicator to convey a message. Credibility, attractiveness, and power of the source are three crucial characteristics. Employing communicators who are authorities in a certain field and/or have a reliable reputation helps marketers increase the efficacy of their messages. Celebrities are often used to communicate commercial messages in the hopes that they would grab the audience's attention and change their views or behaviours via an identification process. The relevance of aligning the celebrity's image with that of the business or brand is discussed along with the significance celebrities bring to the endorsement process. In summary, the elements of source and message have a substantial influence on how effective communication attempts are. Marketing professionals may improve their methods by creating communications that are concise, pertinent, emotionally engaging, and well-reasoned, as well as by understanding the authority, appeal, knowledge, and dependability of the source. Organisations may produce engaging and effective communication that connects with their target audience and produces the intended results in today's cutthroat economy by taking into account the interaction between the source and the message.

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CHAPTER 9

COMPARING PERSONAL AND NON- PERSONAL COMMUNICATION CHANNELS

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ABSTRACT:

Organisations may communicate with their target audience via a variety of methods in the field of marketing communication. Personal and nonpersonal channels may be roughly divided into these two groups. This chapter looks at the traits, benefits, and drawbacks of personal and nonpersonal channels and emphasises how crucial it is to comprehend their distinctions to develop successful communication techniques. Personal channels are direct, and engaging, and often include face-to-face or one-on-one encounters. Salespeople, customer service agents, and personal sales reps are some examples. On the other side, nonpersonal channels include mass media and other mediated communication techniques, including radio, television, print advertisements, internet banners, and social media websites. Several important criteria are taken into account when contrasting personal and nonpersonal channels. Marketing professionals may more effectively customise and adjust their communications to specific receivers via personal channels, which provide a greater level of personalization. This degree of personalisation encourages the development of relationships, a feeling of trust, and quick feedback, allowing marketers to efficiently address particular problems and objections. Nonpersonal channels, on the other hand, have a wider audience reach and enable organisations to speak with more people at once. In terms of accessing a vast pool of prospective consumers and raising brand recognition on a wider scale, these channels often provide economic benefits. Through repeated exposure, nonpersonal channels can allow for the repetition and reinforcement of messages.

KEYWORDS:

Advertisement, Communication Channels, Target Audience, Organisations, Trust.

INTRODUCTION

Personal channels might need a lot of resources, including a lot of time, labour, and staff to carry out individualised communication. They could also have a restricted audience, which makes it difficult to instantly connect with a big audience. Although they have a wider audience, nonpersonal channels can lack the quick response and human connection that personal channels give. Due to their extensive usage, nonpersonal channels may also have trouble overcoming audience scepticism and information saturation. Organisations need to carefully analyse the nature of their message, target audience, and intended results to build successful marketing communication strategies. For complicated or highly involved goods or services that need in-depth explanation, demonstration, or consulting, personal channels are often more appropriate. They are excellent at creating trust, resolving client issues, and influencing individualised purchase choices. Conversely, nonpersonal channels are useful for spreading brand recognition, connecting with a large audience, and communicating consistently across several touchpoints [1].

The decision between personal and nonpersonal channels ultimately comes down to the particular goals, available tools, and target market of the marketing effort. The greatest outcomes often come from an integrated strategy that incorporates both personal and nonpersonal channels, using the advantages of each channel type. Marketers must comprehend the differences between personal and nonpersonal channels to create efficient communication strategies. Organisations can optimise their promotional efforts, create deep connections with their target audience, and ultimately influence desired customer behaviour in today's dynamic marketplace by taking into account the benefits and limitations of each channel type and aligning them with their marketing goals [2].

When marketing a brand with a tiny market share, comparative advertising is often utilised. To develop a connection and get access to the market of the established market leader, they contrast themselves with that person. For instance, Savin Corp. employed comparison advertisements for years that were targeted towards Xerox, the company that dominates the copier market. Savin should be viewed as a substitute for Xerox as well as other copier firms like Canon, Konica, and Mita, the campaign successfully persuaded decision-makers at small and mid-size businesses. On the other hand, market leaders often hold off on using comparison advertising since they typically think they have nothing to gain by highlighting rivals' items in their advertisements. Of course, there are exceptions; Coca-Cola used competitive advertising in response to Pepsi's market share challenges that were eroding Coke's market share.

Political advertising is another setting where comparison messages are often used. Political advertising is considered to be a significant part of political communication and as such is protected by the First Amendment more than commercial speech and is subject to less restriction by the government or self-policing organisations [3]. Thus, negative, one-sided assaults on a rival candidate's shortcomings, such as character problems, voting records, public misstatements, unfulfilled pledges, and the like, have become extremely popular in political advertisements. These advertisements aim to cast doubt on an opponent's capacity to lead successfully by attacking his or her reputation, track record, or position. The fact that people often choose negative information over good information when establishing opinions of political candidates is a significant factor in the success of negative political advertising. However, research has shown that politicians' use of "attack advertising" may lead to unfavourable opinions of both candidates.

Appealing to Fear Fear is a strong emotional reaction to a threat that conveys or at least suggests danger. To elicit this emotional reaction and motivate people to take action to eliminate the danger, advertisements sometimes appeal to dread. Some emphasise the physical risk that may arise if behaviours are not changed, such as the anti-drug advertisements used by the Partnership for a Drug-Free America. Others, such as ads for deodorant, mouthwash, or dandruff shampoos, fear social rejection or condemnation. How Fear Functions Before selecting to use a fear appeal-based messaging approach, the marketer should take into account how fear functions, what degree to utilise, and how various target groups may react. According to one view, the link between a message's use of fear and its reception or ability to persuade is curvilinear. As a result, the acceptance of the message rises to a certain degree as the use of fear does as well. Beyond that, acceptance declines as the intensity of the anxiety increases [4].

Fear appeals have both facilitating and inhibiting effects, which helps to explain why fear and persuasion go hand in hand. Low levels of fear can have facilitating effects by drawing attention to and interest in the message, as well as by encouraging the recipient to take action to eliminate the threat. In order to boost persuasion, a message's degree of fear might be

raised from low to moderate. High degrees of fear, however, may have inhibitory consequences; the recipient may choose to emotionally ignore the message, just partially see it, or outright reject its premises.

This theory on how fear works is supported by research by Anand-Keller and Block. They looked at the circumstances in which calls to give up smoking with low and high levels of anxiety were likely to be successful. Their research showed that a lack of incentive to expound on the negative effects of participating in the damaging behaviour may make communication employing low levels of fear ineffective. An appeal that induced significant degrees of anxiety, however, was unsuccessful because it led to an excessive focus on the negative outcomes. This triggered protective behaviours like message avoidance and hampered the processing of suggested remedies to the issue [5].

The protection motive model is an alternative approach to the curvilinear explanation of fear. According to this theory, four cognitive appraisal processes appraising the information available regarding the seriousness of the perceived threat, the perceived likelihood that the threat will materialise, the perceived ability of a coping behaviour to mitigate the threat, and the individual's perceived capacity to engage in the coping behaviour mediate the individual's response to the threat. According to this approach, persuasion is mediated by both the cognitive evaluation of the facts in a message of fear appeal and the emotional reaction. An audience is more likely to keep thinking about material that is connected to a danger, which raises the possibility that coping mechanisms may be used.

DISCUSSION

The protection motivation model states that advertisements using fear appeals should inform the target audience of the gravity of the threat, the likelihood of its occurrence, the efficacy of coping response, and the simplicity with which the response can be put into practice⁶⁰. As an illustration, the Havrix advertisement describes the seriousness of the issue and discusses how tourists can contract hepatitis A when visiting high-risk regions outside of the United States. However, the advertisement lessens anxiety by providing a remedy for the issue of a vaccine with Havrix. It's crucial to think about the potential reactions of the intended audience. When the message listener is self-assured and wants to deal with threats rather than avoid them, fear appeals are more successful. They are also more effective among nonusers of a product than among users. Therefore, rather than convincing smokers to give up, a fear appeal may be more effective in preventing nonsmokers from starting.

Herbert Rotfeld has reviewed research on fear appeals and argued that some of the studies may be confusing fear, an emotional response, with other threats and the degree of potential harm presented in the message. He concludes that the relationship between fear or arousal and persuasion is monotonic and positive rather than curvilinear, indicating that higher levels of fear do lead to greater persuasion. Rotfeld points out that while individuals have various fears, not all messages of fear are equally powerful. Thus, even the same danger will elicit diverse reactions from each, negating the effectiveness of the biggest threats. This implies that advertisers that use fear appeals must take into account the emotional responses triggered by the message and how they will impact responses to the message [6].

Appealing to Humorous commercials are often the most well-known and memorable of all advertising messages. A lot of marketers have utilized humour appeals successfully, including FedEx, Little Caesar's pizza, Pepsi, and Budweiser. Radio and television advertising are often used to communicate humour since these mediums are conducive to the implementation of humorous messaging. However, print advertisements also incorporate humor on occasion. Humour is a common tool used by advertisers. Consumer attention is

drawn to and maintained by humorous communications. Customers are more likely to like the advertisement itself and feel positively about the good or service when they are in a good mood, which increases its efficacy. Additionally, humour might divert the recipient from refuting the message. Some claim that comical advertisements pull viewers to absurd circumstance while detracting them from the brand and its benefits. Additionally, it may be challenging to produce funny material, and some efforts come out as too subtle for general audiences.

There are good arguments for and against humour in advertising. Not every good or service can be approached humorously. The effectiveness of humour is dependent on a variety of factors, such as the type of product and audience characteristics, according to several studies. For instance, humour has been more prevalent and effective with low-involvement, feeling products than with high-involvement, thinking products. Another interesting study surveyed the research and creative directors of the top 150 advertising agencies, asking them to identify which communications objectives are facilitated by humour. The channel or media used to convey the information to the target audience is the last variable in the communication process that is within your control [7].

Channel Aspects:

The routes of personal and non-personal communication vary in several fundamental ways. Information obtained via personal avenues of influence is often more convincing than information obtained through the media. In the following comparison between advertising versus personal selling, the reasons for the differences are succinctly stated. A sales message is significantly more adaptable, tailored, and persuasive than an advertising from a persuasion perspective. An advertising is often created by those who have little direct interaction with consumers. The message is intended to be appealing to a wide range of individuals. A strong sales presentation, in contrast, does not have a predetermined theme. The salesperson chooses the appropriate subjects as the interview goes along since he is well knowledgeable about his product or service. As a result, the salesperson may modify it to fit the wants and thinking of the client or potential client at the time of the sales call. Additionally, the salesperson may respond appropriately to the buyer's concerns as they surface and are expressed. Advertising prohibits this from happening.

Alternative Mass Media's Effects:

The many mass media that marketers employ to spread their messages vary in many aspects, including the quantity and diversity of the audience they target, the expenses involved, the complexity of the information being processed, and other qualitative elements [8]. Through this, the costs and effectiveness of using the mass media to expose a target audience to a message will be assessed. We should be aware of variations in information processing and the impact that context or environment has on communications, however. Differences in Information Processing There are fundamental variations in the transmission and processing rates of information from different mediums. Ads in print media, such as newspapers, magazines, or direct mail, provide information that readers may analyze at their leisure and for as long as they choose. Information from radio and television broadcasts, in contrast, is externally timed; the medium itself regulates the rate of transmission.

For marketers, there are several obvious consequences of the processing rates for print and television media. The message receiver can comprehend a lengthy, complicated message more easily when using the self-paced print medium. When they want to offer a thorough message with a lot of information, advertisers often utilise print advertisements. Shorter communications may be sent more effectively via broadcast media, or in the case of

television, visual and spoken information can be presented simultaneously[9]. Advertisers can overcome this issue even though broadcast messages can only be so long and complicated. One tactic is to utilise a radio or TV commercial to grab consumers' attention and point them in the direction of a certain print publication for a more in-depth message. For instance, house builders utilise radio advertisements to alert listeners to new construction and point them to the newspaper's real estate section for further information. Some marketers create print and broadcast versions of the same message. Although the textual portion is the same in both formats, the print advertisement may be handled at a pace that is convenient for the recipient.

Contextual And Environmental Effects:

The context or environment in which an advertisement appears may have an impact on how that advertisement is interpreted. A qualitative media effect is the impact the medium has on a message. According to communication theorist Marshall McLuhan, "The medium is the message," the medium transmits an image that is apart from any message it may contain. Reactions to the message might be influenced by the media vehicle's appearance. An advertisement for a premium men's apparel company, for instance, could be more effective in *GQ* than in *Sports Afield* since *GQ* is a fashion publication. Because the stories, images, and other advertisements in journals like *Travel & Leisure* assist to pique readers' interest in travel, airlines, destination resorts, and other travel-related businesses advertise there.

Additionally, the type of programme in which a commercial appears might generate a media environment. Consumers responded more favourably to commercials shown during cheerful TV programmes than during sad ones, according to one study. Advertisers spend extra money to place their commercials during popular shows that uplift viewers' spirits, such as the Olympics and holiday specials. On the other hand, marketers often steer clear of programmes that depress viewers or might be bad for the business or its goods. On programmes with extreme violence or sexual material, many businesses will not run advertisements. Coca-Cola has a corporate policy of never placing advertisements on TV news programmes because the company believes that negative news is at odds with Coke's reputation as a fun and cheery beverage.

They suggest that media buyers might be well advised to follow the conventional wisdom of placing their ads during "feel-good" programming, especially if the message is intended to work through a central route to persuasion. Andrew Aylesworth and Scott MacKenzie conducted a study in which they discovered that advertisements placed in programmes that cause viewers to be in a negative mood are processed less systematically than advertisements placed in programmes that put viewers in a positive mood. Nevertheless, messages that are meant to persuade through a side route could be more successful if they are broadcast during more depressing programmes, when it is assumed that viewers won't pay close attention to the advertisement due to their depressed mental state [10].

Clutter:

The issue of clutter, which has been defined as the amount of advertising in a medium, is another aspect of the media landscape that is significant to advertisers. However, for television, clutter is frequently viewed as including all non-program material that appears in the broadcast environment, commercials, promotional messages for shows, P.S.As, and similar materials. Since there are so many messages vying for consumers' attention across numerous mediums, clutter is becoming a bigger worry for advertising. Ads often take up half of a magazine's pages, and in other magazines, the proportion of advertising to journalistic content is much greater. On TV, ads typically take up around a quarter of the broadcast hour, while the majority of radio stations air 10 to 12 minutes of advertising time

every hour. Customers often get annoyed by the volume of advertising, which makes it challenging for commercials to properly convey their message.

Due to the rise of non-program time and the move towards shorter ads, clutter has grown to be a big worry for television marketers. While 60-second advertisements and 30-second commercials were the industry norm until the 1970s, many marketers today use 15-second promos. Because of the very congested viewing environment on TV, which climbed by as much as 30% in the 1990s, the advertising sector continues to voice worry about this issue. In various day portions, such the early morning, afternoon, and local news, advertising clutter on television broadcast networks peaked in the 2001 season, according to a study funded by the industry. Over 16 minutes per hour during prime time to over 21 minutes per hour throughout the day made up the nonprogramming time. The research also discovered that clutter levels are significantly greater during syndicated programming and on numerous cable networks. The issue is worsened by the fact that networks add more ads to successful programmes since they can charge more for them. Of course, marketers and their agencies also contribute to the issue by exerting pressure on the networks to place their advertisements during the highest-rated programmes with the greatest viewership. Advertisers and agencies prefer that the networks commit to a minimum amount of programme time and then let them control the remaining time anyway they see appropriate. The networks' promos, PSAs, or programme credit time would be used if they wished to add extra ads. Advertisers will however continue to look for strategies to stand out from the competition, whether it is via humour, celebrity spokespeople, or fresh, original ideas.

CONCLUSION

A crucial aspect of communication is the design of the marketing message. There are many possibilities for message structure, including how the message arguments are presented, how conclusions are drawn, how sided the message is, how rebuttal is presented, and how verbal vs visual characteristics are used. The benefits and drawbacks of various message appeal tactics, such as comparing messaging and emotional appeals like fear and humour, were taken into account. The message's delivery method or channel was also taken into consideration. The differences between interpersonal and impersonal communication methods were examined. Due to the way information is processed and other qualitative variables, alternative mass media might affect communication. When choosing a mass media outlet, it's crucial to take into account the context and reception environment. For marketers, clutter has become a major issue, especially on TV where commercials have been shorter and more frequent.

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CHAPTER 10

SETTING GOALS AND SETTING A BUDGET FOR THE PROMOTIONAL PROGRAM

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ABSTRACT:

Designing a successful advertising programme requires setting objectives and creating a budget. The significance of goal-setting and budgeting is examined in this abstract concerning promotional activities and how they affect the effectiveness of marketing campaigns. It demonstrates how important it is to match promotional goals with overall company goals and the value of a clear budget in maximising resource allocation. Goal-setting and budgeting are also discussed in the abstract, with a focus on the process' iterative and dynamic character. This abstract is a useful tool for marketers and business professionals looking to increase the efficacy and efficiency of their promotional activities since it offers insights into the factors to take into account and best practises to follow when creating objectives and budgets for promotional programmes.

KEYWORDS:

Marketing Campaigns, Budget, Advertising Programme, Company, Promotional Program.

INTRODUCTION

Setting realistic goals that will direct the development of the IMC programme is, regrettably, the point in the promotional planning process that many businesses struggle with the most. Setting marketing communications objectives is "a job of creating order out of chaos" because precise goals and objectives serve as the cornerstone on which all other promotional decisions are based. This is due to complex marketing situations, divergent perspectives on what advertising and other promotional mix elements are expected to accomplish, and uncertainty over resources. These goals serve as the foundation for developing the advertising and other promotional budgets as well as the creative and media plans and methods. Additionally, they provide a benchmark for performance evaluation [1].

Setting clear goals should be a crucial step in the planning process. Many businesses, however, either neglect to employ specific marketing communications goals or create ones that are insufficient for directing the creation of the promotional strategy or gauging its efficacy. The contribution that integrated marketing communications should be anticipated to make to the marketing program is unclear to many marketers. Their company's advertising and promotional strategy has a straightforward objective: to increase revenue. They are oblivious to the specific functions that advertising and other promotional mix components must carry out to encourage clients to purchase a certain product or service. We all know that there are other marketing strategies used in addition to advertising and promotion to increase sales. Moreover, measuring the impact of advertising on sales is not always easy or essential. This chapter looks at the nature and function of goals and how they influence the design, execution, and assessment of an IMC programme. The numerous sorts of goals suitable for diverse circumstances are given consideration. We will also look at the process of creating a budget and how defining objectives and creating a budget work together.

The Importance of Goals:

The fact that many businesses don't understand the need of setting defined goals for their integrated marketing communications programmes may be one of the reasons behind this. Disagreement on the precise aims may be another. Advertising and promotional goals are necessary for a number of reasons, including the communications, planning and decision-making, measurement, and evaluation roles they provide[2].

Communications:

The coordination of the numerous organisations participating on the campaign is made easier by the IMC program's specific goals. On the client side as well as at the numerous promotional agencies, a large number of individuals are engaged in the design and development of an integrated marketing communications programme. The corporation, the ad agency, and the two entities must coordinate the advertising and promotional programme. The promotional campaign's other participants, such as public relations and/or sales promotion agencies, market research experts, or media purchasing services, must be aware of the objectives of the company's marketing communications strategy. If all parties have written, accepted goals to guide their activities and serve as a starting point for discussions about concerns relating to the promotional programme, many issues may be avoided [3].

Making Decisions and Planning:

The integrated marketing communications strategy is also developed with specific promotional goals in mind. The goals should serve as the foundation for all aspects of a company's promotional strategy, including budgetary, creative, and media choices as well as ancillary initiatives like direct marketing, public relations/publicity, sales promotion, and/or reseller assistance. Making decisions may be aided by having meaningful aims. When it comes to picking creative alternatives, media, and how to divide the cash among the many components of the promotional mix, promotional planners often have a variety of strategic and tactical options at their disposal. Decisions should be determined on how effectively a certain plan aligns with the firm's promotional goals.

Results Evaluation and Measuring:

The ability to assess the success or failure of the promotional effort against particular goals is a key benefit of establishing them. It is quite difficult to assess the success of the company's advertising and marketing activities without clear goals. The fact that they establish a technique and criteria for judging how well the promotional programme is doing is one quality of excellent goals. The promotional planner offers a metric that may be used to assess the efficacy of the marketing communications programme by defining precise and significant objectives. The majority of businesses are worried about the return on their promotional investments, and the only method to know whether the expenditure was worthwhile is to compare actual performance to quantifiable goals [4].

Establishing Promotional Goals:

An extensive scenario analysis that identifies the marketing and promotional challenges a business or brand is experiencing should serve as the foundation for the goals of integrated marketing communications. The situation analysis serves as the cornerstone upon which the marketing plan's goals are decided. Promotional goals are derived from the company's overall marketing strategy and are based on those goals. Marketing goals are different from those of advertising and promotion.

DISCUSSION

Objectives of Marketing versus Communications:

Marketing goals, which describe what is to be done by the entire marketing programme within a certain time frame, are often expressed in the company's marketing strategy. The typical definition of marketing goals uses concrete, quantifiable results like sales volume, market share, profits, or return on investment. Good marketing goals are quantitative, specify the target audience, and provide a timeline for achieving the objective. To be successful, targets must also be practical and reachable, for instance, a copy machine company's marketing aim may be "to increase sales by 10% in the small-business segment of the market during the next 12 months".

A business with a large share of the market could try to boost product category growth to boost sales volume. This might be done by encouraging new consumers to utilise the product or raising usage among present users. Some businesses set themselves the marketing goal of increasing product sales and distribution in certain geographical markets. Companies often have secondary marketing goals that are linked to the steps they must take to accomplish their primary goals by resolving certain issues [5]. The marketing communications manager should be aware of where the firm expects to go with its marketing programme, how it plans to get there, and the role advertising and promotion will play after reviewing the marketing strategy. Promotional objectives often aren't acceptable when marketing goals are expressed in terms of sales, profits, or market share growth. They serve as the overall marketing program's goals, and their achievement relies on the effective coordination and application of all marketing-mix components, including product development and production, price, and distribution in addition to promotion.

Integrated marketing communications goals are declarations of what the IMC program's different components will achieve. They have to be based on the specific communications duties needed to reach the target audience with the right messaging. Managers must be able to transform broad marketing goals into targeted promotional goals and communications goals. The marketing strategy may give some direction in achieving this since the circumstance analysis should include crucial information on:

1. The target market categories and demographics that the business intends to reach.
2. The product's key attributes, include its benefits, uses, and applications.
3. The brands of the business and its rivals.
4. Concepts for positioning the brand and the desired behavioural reactions.

Sometimes businesses lack a clear marketing strategy, and the necessary data may not always be accessible. In this situation, the promotional planner must make an effort to learn as much as they can from sources within and outside the organisation about the product and its markets. The promotional planner should examine all the data and determine how integrated marketing communications fits into the marketing programme as well as what the company expects to accomplish with its advertising and other promotional components. The next stage is to define goals in terms of certain communications tasks or goals [6]. The goal of advertising and other promotional mix components, according to many promotional planners who approach promotion from a communications perspective, is often to spread knowledge or a selling message about a product or service. Some managers believe that the only worthwhile target for advertising and promotion, and the one upon which goals should be based, is sales, or some closely connected metric, such as market share. These two viewpoints have generated a lot of discussion and need additional investigation.

Goals Focused on Sales:

For many managers, sales are the sole important goal of their promotional strategy. They hold the view that a company's primary motivation for spending money on advertising and marketing is to market its product or service. Spending on advertising is an expenditure of a company's limited resources that has to be justified economically. Financial metrics like return on investment are often used by rational managers to evaluate investment possibilities. Determining the precise return on advertising and promotional expenditures is sometimes fairly challenging, as we'll cover later in this chapter. However, a lot of managers think that money spent on promotion should result in quantifiable outcomes, like raising the brand's market share or growing sales volume by a certain percentage or cash amount. They think that the attainment of sales outcomes should serve as the foundation for goals. For instance, Procter & Gamble recently partnered with two of the top three dental care producers to promote take-home teeth whitening kits [7]. In their respective product launches, Unilever invested \$20 million in Mentadent while Colgate committed \$60 million to Simply White. Colgate wanted to make \$100 million in revenue in its first year of operation. To increase its market share, Mentadent concentrated on in-store initiatives, promotions, advertisements in beauty publications, and expert outreach initiatives.

They have thus intensified their attempts to hold agencies more responsible for their output. In response, several agencies have created their technologies to provide more ROI data on the effectiveness of their integrated communications programmes. Interpublic Group, Grey Global Group, and J. Several advertising firms, including Walter Thompson, take pride in their capacity to calculate the returns on investments for their clients. Many of McCann-Erickson's customers, including General Motors, Microsoft, and Pfizer, have switched to the World Group Fusion 2.0 system. To get those engaged in advertising and promotion to consider how the promotional programme will affect sales, some managers prefer goals that are sales-oriented. Or they could mix up marketing goals with advertising and promotion goals. For instance, the big American cereal producers have recently concentrated on objectives meant to boost sales. General Mills and Post Cereals both reduced their pricing to boost sales as cereal sales started to fall in the middle of the 1990s.

Kellogg quickly adopted a similar strategy. The price reductions were mostly made possible by lower expenditures on advertising and promotions. Budgets for advertising had reportedly been lowered by \$1.5 billion by 1998's conclusion. Despite these declines in sales and profitability, brand-share increases remained unnoticed. Six full years after the first reduction, in 2002, cereal sales are still unchanged. Interestingly- ly, the few shining moments came from companies that were aggressively promoted. When their advertising expenditures were significantly raised in the first quarter of 2002, Kellogg's Smart Start and Special K brands saw sales gains of 72 and 22 percent, respectively.⁴ For Kellogg and Post, the objective was to grow sales and market share versus retail brands. This purpose carried over as the primary goal of the promotional programme in addition to serving as the foundation of the marketing strategy [8]. Only when these objectives are met can the advertising and promotional effort be considered a success.

Issues with Sales Objectives:

Does the inability of Post and Kellogg to stop their sales drops imply that the advertising and promotional campaign was ineffective? Or does it imply that the price cuts were unsuccessful? Consider advertising as the quarterback in this scenario and think of it as a football game. One of the team's most crucial players, the quarterback can only be successful with the help of the other players. Is it appropriate to put the quarterback's performance solely

at fault if the team loses? Not. Promotion is just one component of the marketing programme, much as the quarterback is only one of the football team's players, and there are numerous other explanations for why the projected sales level was not met. Only if the linemen block, the receivers catch the quarterback's throws, and the running backs assist the offence in developing a balanced approach of running and passing will the quarterback be able to lead his side to victory. The defence must not allow too many points for the team to lose, even if the quarterback has a great game.

Poor sales results may occur for any number of reasons in the business sector, including poor product design or quality, packaging, distribution, or price. Advertising may increase brand awareness and interest among customers, but it cannot persuade them to purchase the product, especially if it is not easily accessible or is more expensive than a rival brand. The fact that the impacts of advertising can last for a long time is another issue with sales targets. The fact that advertising has a lag or carryover effect, wherein spending on advertising does not always immediately translate into higher sales, is well acknowledged. Advertising may raise a brand's visibility, attention, and/or favourable attitudes, but these emotions won't translate into real purchases until the customer actually makes a buying decision, which might happen later. According to a study of econometric research that looked at the length of cumulative advertising impacts, the impact of advertising on sales for established, regularly bought, low-priced items may persist up to nine months. The long-term impact of advertising on sales has been calculated using models that take into consideration the carryover effect of advertising. It is more difficult to pinpoint the exact relationship between advertising and sales because of the carryover effect.

The fact that sales targets don't provide much assistance to those in charge of organising and creating the promotional programme is another issue with them. The media and creative team working on the project needs some guidance on the kind of advertising message the business wishes to convey, the target demographic, and the specific impact or response required. As you shall see in a moment, communications goals are advised since they provide people in charge of organising, creating, and carrying out the advertising and promotional programme operational parameters [9].

Where Sales Objectives Are Appropriate:

While trying to utilise sales as the objectives for a promotional campaign might provide several challenges, there are certain circumstances where sales objectives are sensible. Some promotion strategies are direct action in nature; they seek to elicit a quick behavioural reaction from the potential client. The majority of sales promotion programmes have as one of their main goals to improve short-term sales. Only 10,000 Classic Minis were sold in the US between 1960 and 1967, even though over 5.3 million Classic Minis were marketed globally between 1959 and 2000. As time went on, milkmen, music stars, and even royalty drove MINIs, which eventually became a symbol of British automobile culture. The spirit of the MINI brand values and very low brand recognition, along with the fact that the SUV dominated the American market, made the creation of a non-traditional campaign necessary to position the MINI brand distinctively and stand out in the crowded automotive advertising space.

During the pre-launch period, MINIs were piled on SUVs and driven around the nation to promote the brand. Then, during Major League Baseball and NFL football games, seats were removed from sporting arenas in Oakland, California, and New Orleans, and MINIs were displayed. For the launch, traditional media was used in unconventional ways and supplemented by extensive public relations activities. Wallet cards were distributed at these

events encouraging interested parties to visit the MINIUSA.com website to create their own customised MINI and sign up to become a "MINI Insider". The campaign resulted in record-breaking click-through rates on outbound email marketing and over 115,000 "MINI Insider" registrations on the website. Even before the vehicle was on display in dealer showrooms, thousands of MINIs were pre-ordered, putting the brand on pace to meet its 20,000-unit sales target.

One kind of advertising that gauges its effectiveness based on sales is direct-response advertising. Advertising for products may be found in mail-order catalogues, newspapers, magazines, online, or on television. The customer orders the goods through mail, online, or over the phone at a toll-free number. The direct-response advertiser often sets goals and evaluates performance based on the amount of business the advertisement generates. For instance, the goals and assessment of a TV direct-response advertisement are dependent on the volume of orders that are received each time the commercial is shown. Setting goals in terms of sales is suitable since advertising is virtually the only form of communication and promotion employed in this scenario and reaction is often quick [10].

Another area where the marketer often desires a direct reaction is retail advertising, which makes up a large portion of total advertising expenditures, particularly when specials or special events are being advertised. The management of Mattress Gallery may assess the success of its marketing campaign by examining customer traffic and sales volume on sale days and contrasting them with data on non-sale days. However, merchants may also spend money on advertising and promotions for initiatives that aim to improve and generate positive opinions of their businesses. Sales-oriented goals would not be acceptable in this situation; instead, the success of the campaign would depend on its capacity to shape or alter customers' perceptions of the retailer.

Additionally, when advertising dominates a company's marketing strategy and other variables are mostly fixed, sales-oriented goals are utilised. For instance, numerous packaged goods businesses compete in developed countries with items of comparable quality, stable competitive pricing, and established means of distribution. They see sales promotion and advertising as the main factors that determine a brand's sales or market share, so it might be possible to isolate the effects of these promotional mix variables.⁹ Many businesses have gathered enough market knowledge through their advertising, sales promotion, and direct-marketing programmes to have a great deal of insight into the sales levels that should result from their promotional efforts.

According to Jeff Montie, president of Kellogg's Morning Foods Division, it now costs at least \$20 million to "do it right" in the promotion of a cereal brand.¹⁰ As a result, many businesses think it makes sense to set goals and judge the success of their promotional efforts in terms of sales results. Repositioning of well-known brands often aims to increase sales or relative market share.

When expectations aren't reached, evaluations of advertising and promotional programmes often focus on sales. Marketing and brand managers who are under pressure to produce sales results often evaluate advertising and sales promotion programmes from a short-term vantage point. They often seek a fast fix for declining sales or market share losses. They fail to see the dangers of drawing a direct connection between advertising and sales, and they risk having campaigns and advertising agencies altered if sales targets are not fulfilled. Numerous businesses want their agencies to embrace incentive-based pay plans linked to sales success, as was covered in Chapter 3. Therefore, even if achieving sales may not be the best goal in many advertising and promotional scenarios, managers are more likely to closely monitor

sales and market share numbers and alter the promotional strategy when these numbers start to stagnate.

CONCLUSION

An effective promotional programme must have objectives and a budget, both of which are essential. The main points from the debate on goal-setting and budgeting in the context of promotional activities are highlighted in this conclusion. Goal-setting and budgeting are iterative processes that need continuous review and modification. Marketers should regularly assess how their objectives are progressing as the promotional programme takes shape and adjust their budget as necessary. This adaptability enables resource optimisation as well as the capacity to grab fresh possibilities or handle unforeseen difficulties. In conclusion, creating a budget and defining targets are essential components of creating an effective advertising programme. Marketers may increase the efficacy and efficiency of their promotional activities, resulting in enhanced marketing results and general company performance, by aligning goals with business objectives, allocating resources wisely, and maintaining a dynamic approach.

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CHAPTER 11

EXPLORING THE ROLE OF COMMUNICATION GOALS IN ORGANIZATIONS

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ABSTRACT:

Effective communication plans and campaigns must be guided by communication objectives. In the context of marketing and organisational communication. This chapter examines the relevance of establishing precise and quantifiable communication objectives. It emphasises how crucial it is to match communication goals to overall company goals, the requirements of the target audience, and intended results. The chapter also covers several communication objectives, including strengthening brand impression, promoting consumer involvement, and boosting revenue. Additionally, it stresses the significance of SMART (Specific, Measurable, Achievable, Relevant, and Time-bound) objectives and offers details on how to develop and assess communication goals. Organisations may create successful communication strategies that support their overall performance by comprehending the significance of communication objectives and using strategic goal-setting techniques.

KEYWORDS:

Communication Goals, Effective Communication, Plans, Campaigns, Strategy.

INTRODUCTION

Some marketers are aware of the issues raised by goals focused on increasing sales. They understand that communication is the main function of an IMC program and that planning should be based on communication objectives. Advertising and other promotional strategies aim to increase brand awareness and attention, as well as positive attitudes, a positive image, and purchase intentions. Advertisers understand that before buying behaviour will occur, they need to provide consumers with relevant information and foster positive predispositions towards the brand. Consumers are not expected to react right away [1]. When defining advertising and promotion goals, proponents of communications-based objectives often utilize some kind of hierarchical model. Consumers go through three sequential phases in each of these models: cognitive, emotional, and conative. Consumers get closer to completing a purchase as they advance through the three phases.

Advertising and promotion carry out communications responsibilities like how a pyramid is constructed, by first completing lower-level goals like awareness, understanding, and comprehension. The next steps entail advancing customers who are informed or aware of the product or service up the pyramid. The bottom steps of the pyramid, such as trial and repurchase or regular usage, are simpler to complete than those at the top. As one climbs the pyramid, the proportion of potential clients will decrease. A well-known brand's promotional goals may be determined using the communications pyramid. The promotional planner must ascertain where the target audience stands concerning the different pyramidal building pieces. The goal of communications should be to raise brand recognition and consumer understanding of its attributes if these factors are low. If these pyramidal building pieces are

already there but like or preference for the brand is low, the advertising objective can be to alter the target market's perception of the brand and encourage purchase [2].

Communication goals are not always accepted by marketing and advertising managers; some claim it is too difficult to convert a sales goal into a precise communication goal. But eventually, a sales purpose must be changed to a communication one. The promotional planner will ultimately need to consider the message that will be sent to the target audience if the marketing strategy for an established business has as its goal boosting sales by 10%. Among the potential goals are the following. Increasing the proportion of customers in the target market who connect certain qualities, advantages, or benefits with our brand. Increasing the proportion of customers in the target market who choose our product over that of the rivals. Encouraging existing customers to utilise the product more often or in a wider range of circumstances. Encouraging people to test our brand who have never done so. In certain cases, promotional planners may use market research to understand how communications goals relate to sales. A study of new product advertising was done by Evalucom, Inc. Others failed to increase predicted levels of revenue, while others were successful. The research revealed four variables that influence how well a new product ad drives sales [3].

Promotional planners often are unsure of what constitutes acceptable levels of awareness, understanding, like, preference, or conviction when seeking to convert sales goals into particular communications objectives. There are no formulae that can produce this data. The promotional manager must draw on personal experience, brand or product management expertise, and the marketing histories of this and related businesses. It is important to take into account the levels attained by rival goods as well as the average scores on different communications metrics for this and comparable items. This data may be used to calculate sales or market share, as well as how much effort and money was spent creating these levels. Sales-oriented goals eventually need to be translated into what the firm wants to say and who it wants to say it to. For instance, Boise Cascade has been in business for more than 35 years in the very competitive office supplies sector. Boise lacked personality in a market where distinctiveness is hard to develop since other businesses provide the same goods at comparable pricing.

The corporation wanted to shift clients' attention away from pricing and towards the advantages offered by its expertise and experience in the field. The firm and its agency collaborated to create a "personality test" that customers and prospective customers could take to learn more about their personalities and interactional styles after determining that the target market consisted of women with a high school education who were between the ages of 18 and 54. Participants might also have a better understanding of their colleagues', family', and other people's communication patterns. The goal of the "You've Got to Have Personality" campaign was to teach participants more about Boise Cascade and themselves. The program was eventually expanded to incorporate trade exhibitions and other promotions in addition to the initial use of advertising, direct mail, the Internet, and sales promotions. The results were clear, web traffic rose by 30%, while visits to the company's online magazine increased by 250%. Most importantly, sales of the goods advertised in the "Personality" flyer climbed by 15.8 percent over the previous year, and brand recognition and a personality were formed [4]. The importance of establishing clear communications goals and its crucial function as operational instructions for the conception, implementation, and assessment of the promotional program is widely acknowledged by marketing and promotional managers. The DAGMAR method of creating advertising goals and objectives, which has grown to be one

of the most popular methods for the advertising planning process, uses communications objectives as the criterion.

DISCUSSION

In 1961, Russell Colley wrote a paper titled "Defining Advertising Goals for Measuring Advertising Results" for the Association of National Advertisers. In it, Colley created a methodology for determining the goals of advertising and evaluating the success of a campaign. The main tenet of the DAGMAR model is that goals and objectives for advertising should be based on communications impacts to assess success or failure. Colley provided the following justification for communications-based goals. The only purpose of advertising is to convey knowledge and a mindset that motivates action to a certain target. Advertising's ability to effectively convey the intended information and attitudes to the appropriate audience at the appropriate time and cost determines whether it is successful or unsuccessful[5]. An advertising objective is associated with a communications job that is specific and quantifiable under the DAGMAR method. Instead of a combination of many marketing aspects, a communications job might be done by and assigned to advertising as opposed to a marketing task. Colley suggested that the hierarchy-based model of the communications process, which has four steps, serves as the foundation for the communications job.

Awareness: Making the customer aware that the brand or business exists.

Comprehension: Gaining knowledge of the nature of the product and its intended use for the customer.

Conviction: Creating in the customer a mental readiness to purchase the thing.

Action: Persuading the customer to buy the product.

As was already said, it is possible to analyze the communications response process using alternative hierarchical models of advertising impacts as a starting point. The Lavidge and Steiner hierarchy of effects model is preferred by some advertising theorists because it is more precise and offers a better means of establishing and evaluating outcomes. While Colley researched additional particular jobs that advertising may be anticipated to complete to get to the ultimate aim of a sale, the hierarchical model of advertising impacts was the primary model of the communications response process employed in DAGMAR. To define the role of advertising and provide a place to start when setting goals, he created a checklist of 52 advertising duties[6].

Features of Objectives:

DAGMAR's concept of what makes a good aim is its second key addition to the advertising planning process. According to Colley, advertising objectives should be specified in terms of specific, quantifiable communications tasks, including a target audience, a benchmark starting position, the level of change desired, and a time frame for completion.

Measurable Tasks:

The communications task outlined in the goal should be a clear declaration of the appeal or message the advertiser wants to convey to the target audience. Copy platforms are often used by advertisers to describe their core message. The aim or copy platform statement should be detailed and understandable enough to serve as a roadmap for the creative experts creating the advertising message. For instance, sales of Foster's Beer drastically dropped following a

good launch. Knowing that something big needed to be done to stop the decreasing trend, Fosters created a brand-new positioning campaign with the following goals:

1. Boost the brand's reputation
2. Increase brand visibility
3. Extend the market beyond consumers of conventional imported beer.
4. Boost sales

The program quadrupled its unaided awareness scores, tripled trial, and raised brand recognition by 40% using a range of methods, including billboards, films, point-of-sale advertising, and spot television. Additionally, test markets saw a double-digit boost in beer sales, and total beer sales rose 12.1% during the first year of the campaign. The purpose must also be quantifiable, according to DAGMAR. It must be possible to assess if the intended message has been effectively conveyed. For instance, Midwest Express analyzed the effectiveness of its messaging by asking passengers whether they believed Midwest's prices were higher than those of other airlines. Target Audience: A well-defined target audience is a key component of sound goals. In the scenario analysis, the main target market for a company's product or service is outlined. It may be based on behavioural factors like use frequency or benefits sought as well as on descriptive data like location, demographics, and psychographics.

Benchmark and Level of Change Desired:

To set objectives, one must first ascertain the current status of the target audience concerning response hierarchy variables like awareness, knowledge, image, attitudes, and intentions. Then, one must decide the level of change that the advertising campaign must effect in the consumer base. Benchmark measurements are necessary to ascertain the target market's current position concerning the different reaction phases. To determine the current levels of the response hierarchy, it is often necessary to undertake a marketing research study. Since all of the beginning circumstances for a new product or service are often zero or close to it, no preliminary study is required [7]. The establishment of benchmark measurements provides the promotional planner with a foundation upon which to decide what communications activities must be completed and to identify specific targets. For instance, a brand's early research may show that although customer views and opinions are mixed, awareness is strong. Therefore, the goal of the advertising campaign must be to alter the views and attitudes of the target market towards the brand. Given the low levels of consciousness that existed at the time, the goal in the instance of Outback was to generate high levels of awareness.

In addition to helping set communication goals and objectives, quantitative benchmarks are crucial for evaluating the effectiveness of a campaign. The benchmark by which a campaign's success or failure is judged is provided by its objectives. Without knowing what proportion of customers were aware of the brand before the campaign, it is impossible to assess the effectiveness of an advertisement that increases brand awareness among its target demographic by 90%. A different assessment of the campaign's performance would be made if the pre-campaign awareness level had been 70% as opposed to 30%.

Specified Period:

Determining the time frame in which advertising goals must be achieved is the last factor to take into account. A few days to a year or longer are acceptable time frames. Depending on the circumstances the marketer is in and the kind of reaction desired, the majority of advertising campaigns specify periods ranging from a few months to a year. For instance, an intense media schedule of widespread, repeating advertising to the target demographic may

develop or boost brand recognition levels very fast. Repositioning a product takes significantly longer and requires a shift in customer perception. For example, it took years for Marlboro cigarettes to transition from a feminine brand to one with a macho image.

Evaluation of DAGMAR:

The DAGMAR method of creating goals has had a big impact on how advertising is planned. This model is often used by promotional planners as a foundation for goal-setting and evaluating the success of their promotional efforts. Additionally, DAGMAR drew attention to the need of utilising communications-based rather than sales-based goals to gauge the success of advertising, and it promoted measuring different phases of the response hierarchy. Colley's work has improved the planning process for advertising and promotional activities by giving planners a greater knowledge of the aims and objectives that should guide their efforts. Less subjectivity and improved communication and connections between the client and the agency are the normal outcomes of this [8]. DAGMAR has received criticism despite its contributions to the planning of advertising since not everyone in the industry has fully embraced it. Its usefulness as a tool for planning has been called into doubt because of a variety of issues:

Issues with the Hierarchy of Responses:

The DAGMAR method's dependence on the hierarchy of effects model has drawn significant criticism. Alternative response models have been created in recognition of the reality that customers do not always go through this sequence of communications impacts before making a purchase. DAGMAR MOD II emphasizes establishing the order of decision-making processes that apply in a purchasing scenario and acknowledges that the proper response model varies on the circumstance.

Goals for Sales:

The claim that sales are the sole appropriate metric for measuring advertising goals is another criticism levelled with DAGMAR. They don't tolerate advertising efforts that meet their communication goals but don't boost sales. Only when advertising encourages customers to make a purchase is it considered to be successful. We discussed the issues with this thinking during our conversation about communication goals.

Usability and Price:

DAGMAR has also been criticized for being difficult to execute. To create quantitative benchmarks and track changes in the response hierarchy, money must be invested on research. This is expensive, time-consuming, and may result in significant disagreements on the methodology, standards, metrics, and other factors. Many detractors contend that DAGMAR is only useful for larger businesses with substantial advertising and research expenditures. Many businesses are unwilling to invest the money required to employ DAGMAR efficiently.

Creativity Restraint:

Another critique of DAGMAR is that it overly structures those in charge of creating the advertising, which reduces their ability to be creative. Many creative professionals believe that the DAGMAR method is too preoccupied with quantifying a campaign's effects on brand recognition, memory, or certain persuasion metrics. Passing the math test is more important than creating a message that is original and builds brand equity [9].

Obstacles to Setting Goals:

Although the DAGMAR model recommends a rational procedure for organizing advertising and promotions, the majority of marketers and their agencies disregard these fundamental guidelines. They either fail to define clear goals for their campaigns or lack the necessary data to assess the effectiveness of their marketing activities. A classic study by Stewart H. Britt examined issues with how advertisers set goals and gauge their success. The study revealed that the majority of advertising agencies did not state the proper goals for gauging success and were therefore unable to prove whether an allegedly successful campaign was successful. These initiatives may have been succeeding in some way, but they often had no idea what it was.

Even though this research was done in 1969, advertising still has the same issues today. More recent research looked at business-to-business marketers' advertising strategies to see whether they were using advertising goals that complied with Colley's four DAGMAR requirements. The goals and descriptions of the campaigns' outcomes were taken into consideration while evaluating entries for the biennial Business/Professional Advertising Association Gold Key Awards competition, which seeks for the finest marketing communications efforts from business-to-business marketers. The majority of these marketers did not establish clear advertising goals, define objective tasks, categorise outcomes into phases of a hierarchy of impacts, or align goals with assessment criteria. The authors said in their conclusion that "Advertising practitioners have only partially adopted the concepts and standards of objective setting and evaluation set forth 25 years ago".

Objective Use by Promotional Planners:

The goals that marketers and their agencies establish for their campaigns must be carefully considered, as we've seen. They should make an effort to establish clear, quantifiable goals that serve as a benchmark for performance assessment and serve as a guide for promotional planning and decision-making. Unfortunately, a lot of businesses don't give their integrated marketing communications programmes the goals they need [10]. Because senior management only has a general understanding of what the company's IMC programme is meant to accomplish, many businesses fail to establish acceptable targets.

More than half of the 427 respondents to an American Business Press study that assessed the attitudes of chairs, presidents, and other senior managers of business-to-business advertising firms said they had no idea whether their advertising was effective, and less than 10% thought it was working well. This research overwhelmingly demonstrated that senior management had no idea what the purpose of the company's advertising was, much alone how to assess it. Few businesses will develop goals that satisfy all of the DAGMAR requirements. However, promotional strategists should establish goals that go beyond simple sales targets and are both specific and quantifiable. The IMC planning process will become more focused and of higher calibre if the other requirements are met, even if particular communications response components are not always monitored.

Defining the IMC Program's Goals:

The fact that many corporations have historically relied heavily on advertising as their primary method of reaching their target consumers is one reason why advertising goals are given so much attention. Publicity, direct marketing, and other components of the promotional mix are sometimes utilised to support and enhance the advertising programme. Another factor is the long-standing dominance of conventional advertising-based perspectives on marketing communications planning, such as DAGMAR. These strategies,

which are based on a hierarchical response model, take into account how marketers might create and distribute advertisements that lead customers along a certain effects route. For IMC, Schultz recommends an outside-in planning method that begins with the customer and works its way back to the brand. This implies that marketing strategists research the numerous media that clients and prospects utilize, as well as the times that clients would find the communications most relevant and responsive.

Professor Tom Duncan proposes a similar strategy, arguing that IMC should use zero-based communications planning, which entails identifying what duties must be performed and which marketing communications functions should be deployed and to what degree. This method concentrates on the job at hand and looks for the most effective methods and materials to do it. According to Duncan, the foundation of an IMC campaign is a major concept, much as in conventional advertising campaigns. However, in IMC, the big idea might be packaging, sales promotion, direct response, or public relations. According to Duncan, a successful IMC program should start with the marketing communications function that best addresses the company's primary issue or opportunity and should use a promotional strategy that capitalises on the strengths of the communications functions that are most relevant to the specific circumstance.

Setting goals for other components of the integrated marketing communications programme might benefit from many of the factors that go into selecting advertising objectives. The promotional planner should decide what part various sales promotion strategies, publicity and public relations, direct marketing, and personal selling will play in the entire marketing programme as well as how they will interact with advertising and one another.

For instance, the San Diego Zoological Society's marketing communications programme includes a variety of goals. It must first finance the organization's initiatives and retain a sizable and influential network of supporters to sustain its financial and political clout. The programme must promote awareness of the society's many programmes among the general public and maintain a positive reputation on a local, regional, national, and even worldwide scale. Attracting tourists to the two attractions is one of the IMC program's main goals. The San Diego Zoological Society and its advertising agency created an IMC programme to accomplish these goals. This programme used several integrated marketing communication techniques, as shown in Figure 7-8. Planners must think about what the company wishes to convey via the usage of this element, among what target audience, and during what period when creating objectives for these promotional items. Similar to advertising, outcomes must be assessed concerning the initial goals, and efforts must be made to separate the impacts of each promotional component. In Part Five of the book, objectives for marketing communications components other than advertising are covered in greater detail.

CONCLUSION

Any communication plan must start with the establishment of specific, quantifiable communication objectives. The main takeaways from the examination of communication objectives and their importance in marketing and organisational communication are summed up in this conclusion. Setting and assessing communication objectives should also be an ongoing, flexible process. To be relevant and successful, organisations must often reevaluate their aims and make modifications when market circumstances and audience preferences change. In conclusion, the foundation of successful communication strategies is the establishment of precise, quantifiable communication objectives. Organisations may foster meaningful engagement, develop brand equity, and produce their intended results via

effective communication by ensuring goals are SMART, aligned with business objectives, and selected appropriately.

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CHAPTER 12

BUDGETING FOR PROMOTIONS: SETTING AND BUDGET ALLOCATION

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ABSTRACT:

Planning a budget for promotions is a crucial part of marketing strategy since it ensures that resources are used wisely to accomplish promotional objectives. The method of establishing and assigning the budget for promotional activities is examined in this abstract. It emphasizes how crucial it is to match the budget's demands with those of the target audience and strategic goals. The promotion's nature, the target market, and the available resources are only a few of the variables that are discussed in the abstract as they relate to budget allocation. It also emphasizes how important it is to take both short-term and long-term objectives into account when creating the budget. The abstract also examines other budgeting strategies, including the percentage of sales, competitive parity, and objective-based approaches, outlining the benefits and drawbacks of each. Organizations may optimize the allocation of resources for promotions, maximizing their effectiveness and return on investment, by using strategic budgeting practices.

KEYWORDS:

Promotional Objectives, Budget Allocation, Promotion, Company, Marketing Strategy.

INTRODUCTION

The flow between the communications analysis and budget decision is a two-way interaction, but the arrows from the evaluation of the marketing strategy and the promotional scenario analysis to the analysis of the communications process are unidirectional. This implies that although setting goals is an essential step in the planning process, it's also crucial to consider the budgetary constraints. The budget must be considered while setting goals since no organisation has a limitless budget [1]. Frequently, when we consider the promotional expenses made by businesses, we only consider the significant sums that are spent. Most of the time, we don't stop to consider the receivers of these funds and how they are being distributed. The budget choices have a big effect on many people, both directly and indirectly connected, in addition to the business itself. The other sections of this chapter provide insight into some underpinning theories about budget planning, examine how businesses budget for promotional initiatives, and highlight the inherent benefits and drawbacks of these strategies. In essence, we concentrate on two key budgeting choices: deciding on a budget amount and distributing the money.

Constructing the Budget:

A company's advertising and marketing budget may be as little as a few thousand dollars or as large as more than a billion. When businesses like Ford, Procter & Gamble, and General Motors spend more than \$2 billion year to advertise their goods, they anticipate that their goals will be met. Even if a business just spends a few thousand dollars, the budget choice is still important since the amount of money used might determine whether it succeeds or fails

in the long run. How much to spend on the promotional effort is one of the marketing manager's most important considerations.

Unfortunately, a lot of managers are unaware of the importance of promotion and advertising. Instead of seeing the communications budget as an investment, they view it as a cost. They perceive budget costs as eating into earnings rather than seeing the amounts invested as boosting sales and market share. Since there is much evidence to suggest that the reverse should happen, the advertising and promotional budget is often the first to be slashed when circumstances are tight. Furthermore, the responsibility for the choice is ongoing. Every year, whenever a new product is released, or if internal or external circumstances call for a change to retain competitiveness, a new budget is created [2]. Budgeting has perhaps been the choice that has been most resistant to change, yet being one of the most important. The same techniques for generating budgets would be apparent from a comparison of promotional and advertising materials over the previous ten years. This procedure continues to have an economic theory and marginal analysis foundation. We look at various theoretical methods before discussing budgets.

Theoretical Problems in Budget Setting:

Most models used to determine advertising budgets fall into one of two categories: those that view advertising from an economic or sales response standpoint. Sales and gross margins likewise rise to a certain extent as advertising and promotional costs do, but after that they level out. Gross margin less advertising costs is proved to be the source of profits. According to this hypothesis, a company would continue to invest in advertising and promotion as long as the marginal profits these investments produced outweighed the incremental expenses associated with such activities. The ideal spending level, as seen on the graph, is when marginal costs and marginal income are equal. One would decide that the allocations were too high and reduce the budget if the total of the advertising and promotional expenses exceeded the income they produced. An increased budget may be necessary if revenues were larger [3].

Although marginal analysis seems rational on the surface, it has certain flaws that make it ineffective. The assumptions that sales are primarily attributable to advertising and promotion, that this impact can be assessed, and that advertising and promotion are accountable for sales are examples of these flaws. Let's look more closely at each of these presumptions. The notion that marketing and promotion activities may be directly measured by changes in sales. Earlier in this chapter, we spoke about how the advertiser must create communications goals that are both different from and helpful in achieving overall marketing goals. This tactic was chosen, in part, because it is often difficult, if not impossible, to show how advertising and promotions affect sales. It has been almost difficult to determine the role of advertising and promotion in research that directly assess sales. According to Frank Bass, "Measuring the influence of advertising on sales is the most difficult, complex, and contentious problem in marketing". According to David Aaker and James Carman, "Looking for the relationship between advertising and sales is somewhat worse than looking for a needle in a haystack. " It is misleading to try to show that the size of the budget will directly affect sales of the product. Examining the effects of different budgets on the accomplishment of communications goals would be a more sensible course of action [4].

Sales are not the main purpose of the promotional effort, as we saw in the discussion of communications goals. Even while the ultimate goal may be to sell the goods, communication objectives such as awareness, interest, and attitude change are often sought for, and the promotional program may be created with these goals in mind. Assumption that

advertising and marketing are the only factors affecting sales. This presumption fails to take into account the other components of the marketing mix, such as pricing, product, and distribution, which do have an impact on a company's performance. Environmental elements may also have an impact on the promotional programme, causing the marketing manager to believe that the advertising was successful or unsuccessful while in reality, another issue may have aided or obstructed the achievement of the targeted goals. Overall, it is clear that although the economic approach to budgeting is a rational one, its application is limited by the challenges involved in calculating how promotional activity would affect sales and revenues. Budgeting seldom starts with marginal analysis as a foundation.

DISCUSSION

Despite increased advertising and marketing efforts, sales response models show a plateau. Many studies and discussions have been conducted on the connection between advertising and sales in an effort to identify the response curve's form. The concave-downward function or the S-shaped response curve are the two models of the advertising/sales response function that are largely accepted by advertisers. The function of the concave downward. Julian Simon and Johan Arndt came to this conclusion after evaluating more than 100 research on how advertising affects sales, "The effects of advertising budgets follow the microeconomic law of diminishing returns, that is, as the number of advertising increases, its incremental value declines". According to this rationale, individuals who are most likely to make a purchase will probably respond to the first exposures, whilst those who are less likely to make a purchase are not likely to alter as a consequence of the advertising. Each new advertisement will provide little to no new information to individuals who could be prospective purchasers, which will have little to no impact on their choice. Therefore, the concave-downward function model predicts that the impacts of advertising fast start to fade. According to this budgeting approach, less advertising expenditures could be required to have the most impact on sales [5].

The response function has a S form. The S-shaped response curve, which projects an S-shaped response function to the budget expenditure, is often assumed by advertising managers. The advertising budget's first investments have little effect. Advertising and promotion activities start to have an impact after a specific budget level has been achieved since greater expenditures lead to higher sales. However, this incremental benefit only lasts so long since at the start of range C, extra spending starts to result in little to no sales. According to this model, a little advertising expenditure is most likely to have no effect beyond potential sales from other sources. On the other hand, spending more money does not always equate to greater results: Extra money spent outside of range B has no further effect on sales and is often regarded a waste. Similar to marginal analysis, one would want to operate in region B of the curve, where the largest return on investment is realised.

These sales response models have flaws that make them ineffective for practitioners to utilise in practical situations. The use of sales as a dependent variable, measurement issues, and other issues restrict the applicability of these models. Nevertheless, bear in mind why we are talking about these models. Although the sales response curves and marginal analysis may not directly relate to budgeting, they do provide managers with some insight into the theoretical underpinnings of how the process should operate. The models may be valid, according to certain empirical data. Based on industry experience, one research has supported the S-shaped response curve; the findings show that a minimum sum of money must be spent on advertising before there is a discernible impact on sales [6]. Repetition is crucial for achieving awareness and subsequently higher-order goals like adoption, as shown by the experiments on learning and the hierarchy of effects covered in prior chapters. Therefore,

even if these models may not provide a tool for directly determining the advertising and promotional budget, we can nevertheless use them to theoretically inform our appropriations approach. Such a theoretical foundation provides benefits over many of the approaches now being utilized for budget creation and allocation, as you will see later in this chapter.

Additional Considerations in Budget Setting Although the theoretical foundations previously covered should be taken into account when creating the budget allocation, there are a number of additional factors that must be taken into account. The fact that several situational elements may have an impact on sales makes it difficult to interpret sales as a direct indicator of consumer reaction to advertising. Twenty different factors were found to have an impact on the advertising/sales ratio in one thorough investigation. Figure 7-11 displays these variables and their relationships.³² Advertising would have a discernible effect on sales for a product with emotional purchasing reasons, concealed product features, and/or a solid foundation for distinction. Less likely to benefit would be products classified as high-dollar purchases and those in the maturity or decline phases of the product. The research demonstrated that other aspects affecting the market, the client, the expenses, and the applied tactics had various impacts.

The study's findings are intriguing but constrained since they mainly concern the proportion of sales dollars spent on advertising and the variables affecting these ratios. The percentage-of-sales technique of budgeting has inherent flaws since the impacts of promotion and sales might be the opposite, as we shall discover later in this chapter. Therefore, we cannot say with certainty whether the situation truly caused the advertising/sales connection or the other way around. Therefore, even while these considerations should be taken into account when deciding where to allocate funds in the budget, they shouldn't be the only ones used to determine whether and when to raise or reduce spending [7].

The top 200 American advertising businesses are represented by 92 executives from their companies, 130 executives from their 200 biggest advertising agencies, and 11 consultants from the advertising industry. The criteria that the board identified as crucial for budget planning are shown in Figure 7-12. Overall, the replies of these two groups somewhat reflect their beliefs of the factors that are significant in the process of setting budgets. It's critical to comprehend the methods presently used in budget planning in order to comprehend the variations in the relative relevance of these aspects. These methods are looked at in the next section.

Budgeting Techniques:

Theoretical methods for determining the promotional budget are seldom used. They may never be employed in tiny businesses. Instead, a variety of techniques that have been refined through experience and practise are used. This section examines some of the most established budgeting techniques as well as the relative benefits and drawbacks of each. First, you must be aware of two facts: Many businesses use several techniques, and budgeting strategies differ depending on the size and complexity of the business. Top-Down procedures because a budgeted amount is set before funds are distributed to the different departments, the procedures mentioned in this section may be referred to as top-down approaches. These budgets lack a solid theoretical foundation and are effectively set. The affordable technique, random distribution, percentage of sales, competitive parity, and return on investment are examples of top-down strategies.

The Affordable approach the firm decides how much money will be spent on different things, such operations and manufacturing, using the affordable approach. The remainder is then distributed to advertising and promotion, with the understanding that this is the sum it is able

to pay. There are no criteria for monitoring the results of different budgets, thus it is likely that under- or overspending will occur when the job to be done by the advertising/promotions function is not taken into account. As strange as it may sound, small businesses often use this strategy. Unfortunately, huge companies also employ it, especially those that lack a marketing-driven mindset and don't see the value of advertising and promotion. For instance, a lot of high-tech companies concentrate on the engineering and development of new products and believe that if the product is good enough, it will sell itself. These businesses can have little money left over for duties like advertising and marketing.

The reasoning for this strategy is based on the idea that "We can't be hurt with this method"; that is, if we know what we can afford and stay within our means, we won't run into financial difficulties. While this could be accurate in a strictly accounting sense, from a marketing standpoint, it does not represent smart management decision making. Frequently, this approach does not budget enough money to launch and sell the product. The company is functioning in range A according to the S-shaped sales response model. Or the company can be functioning in range C while spending more than is required. This strategy is probably going to result in budget reduction at a time when the budget has to be raised when the market becomes challenging and sales and/or profits start to decline [8].

Arbitrary Allocation Arbitrary allocation, in which almost no theoretical foundation is taken into account and the budgetary amount is often decided by fiat, may be an even poorer approach for creating a budget than the affordable method. In other words, management decides the budget exclusively based on what is deemed essential. While Melvin Salveson was discussing larger corporations, the strategy is no less common in small businesses and nonprofit organisations. Salveson reported that these decisions may reflect "as much upon the managers' psychological profile as they do economic criteria". The random allocation strategy offers no clear benefits. The idea and intent of advertising and promotion have been largely disregarded, along with systematic thinking, budgeting, and goals. There is no solid reason why this method is still utilised, except than the manager's belief that some money has to be allocated for advertising and promotion before choosing a number. However, this approach is still utilised to establish budgets, therefore our discussion of it is just meant to highlight the fact that it is a valid option.

The percentage-of-sales technique, which bases the budget for advertising and promotions on the sales of the product, may be the most often used way for determining budgets. The amount is determined by management by multiplying either a fixed percentage of the unit product cost or a fixed percentage of the sales dollars by the number of units sold [9]. A variant of the percentage-of-sales technique starts with a portion of the expected future sales. This approach also projects unit costs or direct percentages of expected sales. The straight-percentage technique projects sales for the next year using projections from the marketing manager. The budget is expressed as a percentage of these sales, often at a level that is typical for the sector.

The budget is not dependent on sales from the previous year, which is one benefit of utilizing future revenues as a foundation. Instead of relying only on historical data, management must account for the impact of market changes on sales in the projection for the next year. The budget that results is more likely to accurately reflect the situation at hand. From one industry to the next, the proportion allotted varies. While some businesses spend a significantly greater proportionate amount, others budget a far smaller percentage. Depending on the overall quantity of sales for the firm, different dollar amounts are actually spent. Therefore, a lower sales volume in the construction equipment sector may actually result in a significant increase in advertising expenditures. The percentage-of-sales approach has a number of

benefits, according to supporters. Because it based expenditure on what the company intends to sell in the next year or on last year's sales, it is financially secure and maintains ad spending within normal bounds. As a consequence, there will be enough money to meet this budget, with budget increases coming from sales growth and advertising cuts from sales declines. The percent-age-of-sales approach is uncomplicated, clear-cut, and simple to use. It doesn't matter whether previous or prospective sales are utilised as a foundation; the calculations required to arrive at a budget are simple. Last but not least, this budgeting strategy is typically reliable. Although the budget may alter when sales rise and fall, as long as these fluctuations are not significant, the manager will have a decent notion of the budget's boundaries.

The fundamental assumption on which the budget is set, sales, is one of the major drawbacks of the percentage-of-sales approach. The cause-and-effect connection between advertising and sales is reversed when the amount of money to be spent on advertising and promotions is based on the level of sales. Instead than seeing advertising as an investment, it views it as a cost of doing business. The approach's second drawback, mobility, was originally mentioned as a benefit. According to proponents, the market will be more stable if all businesses adopt a same proportion. However, what if someone deviates from this established percentage? This technique has the drawback of not allowing for internal or external rival strategy adjustments. A competitive company could want to devote more money for advertising and promotions, but using a percentage of sales makes this impossible unless the management is ready to stray from industry norms [10].

Budgeting based on a proportion of sales might lead to serious financial theft. If promoting a product involves advertising and promotion, then increasing funding for advertising will result in increased sales, as seen by the S-shaped curve. Reduced marketing costs for items with poor sales will impede the growth of sales. On the other hand, very profitable items could have surplus funds, some of which might be better allocated elsewhere. It is challenging to use the percentage-of-sales strategy when introducing new products. There is no foundation for setting the budget if there are no sales records accessible. Forecasting future sales may be challenging, especially if the product is extremely inventive or exhibits erratic sales trends. Finally, if the budget is dependent on sales, falling sales will result in budget reductions at a time when more money is needed. Budget cuts for advertising and promotion may only accelerate the decreasing sales trend. On the other hand, some of the more successful businesses have set aside more money during difficult periods or slumps in the sales cycle.

During recessions, businesses that keep or raise their advertising spending see stronger exposure, revenue growth, and market share growth. For instance, Sunkist may credit at least part of its success in preserving its positive reputation to the fact that it has throughout the course of 80 years, despite recessions, maintained steady levels of advertising spending. Although the percentage-of-future-sales technique has been suggested as a solution to some of the issues outlined above, its usefulness is really limited by forecasting issues, cyclical growth, and uncontrolled variables.

Competitive Parity:

If you questioned marketing managers about the frequency with which they base their advertising and promotion budgets on what their rivals allot, they would probably deny doing so. However, if you looked at these companies' advertising spending, both as a proportion of sales and in relation to the media they use, you would find that the percentage-of-sales estimates for businesses within a particular sector were very consistent. Such outcomes are

not the consequence of pure chance. The sources of rivals' expenses include trade groups, companies that provide competitive advertising intelligence, and other magazines in the advertising sector. Larger businesses often subscribe to services like Competitive Media Reporting, which estimates the advertising spend of the top 1,000 firms across 10 media. Smaller businesses often employ a clipping service that extracts rival advertising from local print publications so that they may calculate the total cost of all the ads placed by working backwards [11].

In the competitive parity technique, managers set budget amounts by emulating the percentage-of-sales expenditures of the competitors. It is said that doing so makes use of the industry's collective expertise when establishing budgets. Additionally, it considers the competition, which lessens marketing warfare and promotes market stability. Companies are less inclined to adopt an aggressive stance to try to acquire market share if they anticipate that rivals won't match their increases in promotional expenditure. This reduces irrational or unnecessary advertising costs. The competitive parity approach, however, has several drawbacks. For starters, it fails to take into account the fact that advertising and promotions are made to address certain issues and opportunities to achieve certain goals. Second, it assumes that since businesses spend similarly, their programs will be equally successful. This presumption disregards the contributions of media budgets and/or creative executions, as well as the successes or failures of numerous promotions. Furthermore, it disregards any potential firm-specific benefits; some businesses just produce superior goods than others. Additionally, there is no assurance that rivals will stick with their current tactics.

Changes in market focus and/or spending may not be noticed until the competition has already gained an advantage since competitive parity figures are derived by looking at competitors' prior years' promotional expenditures. Furthermore, regardless of what other businesses do, there is no assurance that a rival won't boost or reduce its spending. Finally, even competitive parity may not prevent advertising battles. Anheuser-Busch vs. Miller and Coke vs. Pepsi have both been known for their spending conflicts as a result of the other's higher expenditures. In conclusion, only a small number of businesses use the competitive parity technique to determine their promotional budgets. The percentage-of-sales approach and other methods are often combined with this one. Managers should constantly be informed of what their rivals are doing since it is never a good idea to neglect the competition. However, they should not just copy their method of establishing objectives and formulating plans.

Return on Assets:

The amount of advertising appropriations is determined by sales under the percentage-of-sales approach. However, marketing results in sales. Increases in sales are the result of additional advertising and promotion spending, according to the marginal analysis and S-shaped curve techniques. Investment is the essential concept here. Advertising and promotions are seen as investments in the ROI budgeting approach, much like machinery and other items of property. As a result, the budgetary allotment generates certain results. Advertising and promotion, like other areas of the company's operations, are anticipated to provide a specific return [12]. Although the ROI technique seems to be a good idea on paper, in practice it is very difficult to evaluate the benefits of a promotional effort, at least as long as sales are used as the primary factor. Therefore, even though managers will undoubtedly inquire about the return on such investments, the issue remains unanswered and, as shown in the chapter introduction, relies on the standards used to gauge effectiveness. ROI is still a challenging strategy to use.

CONCLUSION

Planning a budget for promotions is a crucial part of marketing strategy since it ensures that resources are used wisely to accomplish promotional objectives. The major takeaways from the debate on establishing and distributing the money for promotional activities are summed up in this conclusion. Additionally, a variety of budgeting techniques are accessible, including ways based on objectives, competitive parity, and percentages of sales. Organisations should choose the approach that best fits their goals and environmental conditions since each technique has benefits and limits of its own. In conclusion, adopting a suitable budgeting approach, taking into account numerous criteria, and aligning the budget with strategic goals are all necessary for efficient budgeting for promotions. Organisations may optimise the use of resources, improve the efficacy of their promotional operations, and ultimately accomplish their marketing goals by carefully planning and distributing the budget.

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CHAPTER 13

OVERVIEW OF TOP-DOWN BUDGETING TECHNIQUES

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ABSTRACT:

By beginning with high-level goals and objectives, top-down budgeting strategies provide organisations with a disciplined way to create complete budgets. An overview of top-down budgeting approaches and their importance in the budgeting process is given in this abstract. It examines several top-down budgeting techniques, including the classic or incremental approach, zero-based budgeting, and activity-based budgeting. The abstract covers the benefits and drawbacks of each approach, including its capacity to encourage accountability, expedite the budgeting process, and match resources with strategic goals. It also emphasises how crucial it is to choose and use top-down budgeting strategies while taking organisational culture, internal resources, and external issues into account. Organisations may make wise choices to more efficiently allocate resources, increase financial planning, and improve overall performance by understanding the features and consequences of various top-down budgeting techniques.

KEYWORDS:

Organisations, Budget, Strategic Goals, Company, Budgeting Strategies.

INTRODUCTION

Overview of Top-Down Budgeting Techniques:

You may be wondering why we even brought up these budgeting techniques if they are not advised or have significant drawbacks that reduce their efficacy. However, you must comprehend the numerous techniques utilised to recognise their limits, particularly given the fact that these unreliable techniques are often used by marketers in the United States, Europe, and Canada, as shown by the findings of many research studies. upper-down approaches remain popular mostly due to tradition and upper management's need for control [1]. Over the examined periods, the adoption of percentage-of-sales techniques remained significant, especially the approach based on predicted sales. Unfortunately, it seemed as if the inexpensive way was becoming more popular. Quantitative models and the aim and task technique are two ways that have not yet been described and are on the decline. Now let's talk about these techniques as well as one more, payment planning.

Build-Up Techniques:

The main problem with top-down techniques is that they often result in fixed budget allocations that are unrelated to the goals and the tactics intended to achieve them. Considering the firm's communications objectives and budget what is believed essential to achieve these goals would be a more effective budgeting technique. As was already said, the promotional planning model depicts the budget selection as an interactive process between the promotional mix possibilities and the communications goals. Budgeting is intended to allow for the implementation of various promotional mix tactics to accomplish the specified goals.

Goal and Task Approach:

Setting goals and creating a budget should be done simultaneously rather than one after the other. Without clear objectives in mind, it is hard to create a budget, and it makes no sense to define goals without taking the amount of available funds into account. For instance, a business could want to raise awareness among X% of its target market. To achieve this aim, a minimum budget will be needed, and the company must be prepared to spend this sum [2]. The buildup approach used by the objective and task method of budget setting consists of three steps: defining the communications objectives to be achieved, identifying the specific strategies and tasks required to achieve them, and estimating the costs related to carrying out these strategies and tasks. Based on the aggregation of these expenses, the overall budget is determined. The target and task strategy requires a little more work to implement. The manager must keep an eye on this process at all times and adjust tactics as necessary to meet goals. The several processes involved in this procedure.

Identify Specific Goals:

A corporation will have two sets of goals to achieve when the promotional planning model is presented: the marketing goals for the product and the communications goals. After the former has been determined, the work entails choosing which particular communications objectives will be created to carry out these objectives. The goals for communications must be time-bound, specific, quantifiable, and reachable.

Select the Necessary Tasks:

The strategic plan is made up of several components that work together to achieve the predetermined goals. These duties might include sales promotions, media-broadcast advertising, or other components of the promotional mix, each of which has a specific job to do.

Calculate the Necessary Spending:

Calculating the projected expenses related to the jobs created in the previous stage is necessary for the buildup analysis. Costs for generating awareness via advertising, testing products through sampling, and other activities are just a few examples.

Monitor:

There are techniques to assess how well one is achieving set goals, as you shall learn in this Chapter, on assessing effectiveness. Performance has to be tracked and assessed concerning the allocated budget.

Reconsider Your Goals:

Once a set of goals has been accomplished, money may be better used to achieve other objectives. To emphasize a higher-order aim like evaluation or trial, the budget should be changed if one has attained the desired degree of customer awareness. The budget is determined by the goals that must be achieved, which is the main benefit of the objective and task technique. The managers with the most direct access to the marketing effort will have specific plans and influence during budget planning [3]. The main drawback of this approach is how difficult it is to predict which jobs would be necessary and how much each will cost. For instance, what specific actions are required to raise awareness among 50% of the target market? What will it cost to carry out these actions? It is not always feasible to know precisely what is necessary and/or how much it will cost to do the work. While these judgements are simpler to make for some purposes, such as predicting the costs of sampling

required to stimulate trial in a certain market region, it is not always attainable. If there is prior experience with the present product or a comparable one in the same product category to utilise as a reference, this procedure will be simpler. However, it is particularly challenging for the launch of new products. As a consequence, this way of budget planning is not as simple or reliable as some of the preceding methods. Given this drawback, many marketing managers have continued to establish the final spending amount using these top-down methods. The aim and task technique has benefits over the prior methods outlined, but it is more challenging to apply when the product has no track record. The issue of setting aside money for brand-new product launches is discussed in the section that follows [4].

DISCUSSION

Statistical Models:

Budgeting quantitative model applications have had a mixed record of success. To determine the proportionate contribution of the advertising expenditure to sales, these approaches mostly use computer simulation models using statistical techniques like multiple regression analysis. The promise of quantitative models has not yet been realised. Better models could be on the horizon as computers continue to make their way into the advertising industry. However, a detailed study of these models is beyond the purview of this article. Such approaches do have value, but they could need additional development before becoming widely accepted.

Overview of Budgeting Techniques:

There is no procedure for determining a budget number that is generally acknowledged. Each solution may be incorrect or impractical due to flaws. The employment of the aim and task technique continues to be prevalent, while less advanced methods fluctuate. Increasing numbers of marketers are also using the payment planning strategy [5]. George Low and Jakki Mohr conducted interviews with 21 managers from eight consumer goods companies as part of more current research on how managers decide how much money to spend on advertising and marketing. Their study focused on the methods and processes utilised to decide how much money should be spent on various variables that affect how advertising and promotion budgets are allocated.

Based on their findings, the authors concluded that many managers still find the budget-setting process to be confusing and that institutional constraints caused a higher amount of money to be spent on sales promotions than managers would have liked. Additionally, the authors concluded that to successfully develop and implement the budget, managers needed to avoid the common piecemeal approach and instead use a comprehensive strategy. They also needed to create a strategic planning framework that used an integrated marketing communications philosophy, include contingency plans, concentrate on long-term goals, and regularly assess the effectiveness of programs. These strategies combined with the percentage-of-sales methodologies will probably help these marketers arrive at a more meaningful, precise budget. As an example, many businesses now begin the budgeting process by identifying the goals they must reach before setting a budget limit and determining its affordability using a percentage of sales or another approach. The budgets of rivals may also have an impact on this choice [6].

Distribution of the Budget:

Allocating the budget comes after it has been appropriated. Choosing how much of the cash allotted will go to certain markets, goods, or promotional components is known as the

allocation decision. Funding IMC Elements: Advertisers have started to divert part of their budget funds away from conventional advertising media and into sales promotions aimed at both consumers and the trade, as was previously mentioned. Additionally garnering increasing attention and vying for more of the marketing budget are direct marketing, the Internet, and other promotional techniques. Direct marketing has become increasingly important as a result of the benefit of higher target selectivity, and various new media have provided marketers more avenues to connect with potential clients. Shifts in approach have also been influenced by the rapidly growing cost of media, the ability of sales promotions to encourage trial, the maturation of the product and/or brand, and the need for more aggressive promotional methods. The allocation choice has also been utilized by some marketers to extend their advertising budget and maximise the effect of a given budget. As an example, General Motors recently reviewed its advertising and marketing budget and made significant changes to the allocations by medium and product. Other businesses, such as Procter & Gamble, Apple Computer, and Dow Chemical, have also conducted revaluations [7].

Agency/Client Policies:

The specific policy of the business or advertising agency may also have an impact on budget allocation. The agency can choose to forego allocating funds for sales promotion in favour of using them for advertising. According to the agency, promotional funds are more difficult to monitor in terms of efficacy and may be misused if not under its supervision. Where money is spent may also be directly influenced by the agency or company's viewpoint. A lot of advertising companies are run by executives who rose through the creative ranks and tend to place more emphasis on the creative budget. Some people could have preferences for certain media. One of the biggest advertising agencies in the US, BBDO Worldwide, has established itself as an authority in cable TV programming and often invests more client money in this area. More money is being spent online by McCann-Erickson. Certain components of the promotional programme may be favoured by the agency and the client, maybe as a result of prior achievements, which will significantly affect how money is allocated.

Industry Size:

The size of the market will have an impact on the choice, even if the money should be given in accordance with the precise promotional instruments required to achieve the stated goals. Reaching the intended market is often simpler and less costly in smaller markets. In these markets, excessive spending will cause saturation and a lack of productive spending. The target audience may be more spread out and hence more costly to reach in bigger markets. Consider the price of media in larger markets like Chicago or New York City compared to a smaller one like Birmingham, Alabama, or Columbus, Ohio. The former would be far more expensive and need for a larger financial allocation.

Market Prospects:

Some markets are more promising than others for a number of reasons. Snow ski marketers would get better financial returns in Denver, Colorado, than in Fort Lauderdale, Florida. Mexican beers imported from outside Mexico do better in border states than in the Midwest. In California and New England, a disproportionately large number of imported automobiles are sold. The marketing manager may choose to allocate more money to certain markets when they have more promise. There are several approaches of calculating marketing potential. To predict demand, many marketers conduct research studies and/or rely on secondary sources of data, such as those offered by governmental organisations or syndicated services like Dun & Bradstreet, A. C. Nielsen, Audits and Surveys. One resource for information on consumer products is Sales & Marketing Management magazine's annual

Survey of Buying Power. For states, counties, metropolitan statistical areas, and cities in the United States and Canada with a population of 40,000 or more, the survey includes information on population, income, and retail sales [8].

Goals for Market Share:

The objective of preserving and gaining market share was examined in two research published in the Harvard Business Review.⁴⁰ John Jones contrasted the brand's market and advertising voice share. According to Jones, the companies fall into two categories: "investment brands," or those whose share of voice is higher than their proportion of the market. According to his research, profit-takers tend to be in the minority for firms with modest market shares; nevertheless, as a brand's market share grows, almost three out of five have a proportionately reduced share of voice.

Jones said that this alteration may be attributed to three different sources. First, new businesses often get more advertising assistance than the norm. Second, older, more established companies are often "milked", that is, their advertising backing is decreased as they become older and more established. Third, there is an advertising economy of scale, which makes advertising more effective for well-known businesses so that less money is needed. Jones concluded that it could be feasible for bigger firms to cut down on advertising costs while still maintaining market dominance. On the other hand, smaller companies must continue to have a significant share of voice[3]. In a scenario where the marketer wants to expand market share, James Schroer addressed the advertising budget. His study shows that rather than investing in a nationwide advertising campaign, marketers should: Segment markets, concentrating on areas where competition is weak and/or underspending. Ascertain the cost positions of their rivals. Refuse to be seduced by the prospect of quick money from slashed advertising budgets. Instead of starting long-term fights, think of niching methods.

Scale Economies in Advertising:

According to several research, companies and/or brands with a large market share have an edge over smaller rivals and may spend less on advertising while still getting a greater return. Because they get greater advertising rates, have lowering average production costs, and benefit from promoting many items simultaneously, larger advertisers may retain advertising shares that are lower than their market shares. Additionally, they are probably to benefit from better positions in terms of time and space, middlemen's cooperation, and favourable exposure. Economies of scale are the name for these benefits. Kent Lancaster concluded that this condition did not hold true and that bigger brand share items could really be at a disadvantage after reviewing the studies that supported this perspective and then performing research across several tiny package products. His findings showed that top companies spend an average of 2.5 percentage points more on advertising than their brand share. His research came to the following specific conclusions: There is no proof that bigger companies can promote their brands with lower relative advertising expenses than smaller companies. There is no proof that the top brand in a certain product category has lower advertising expenditures per dollar of sales than rival brands. There is no proof that the size of the advertiser and the cost of advertising per dollar of sales are linearly related. The findings of this study and others lead to the conclusion that brand size or market share has no actual bearing on the possibility of achieving economies of scale.

Organizational Features:

Organizational variables are crucial in deciding how communications budgets are allocated after reviewing the literature on how choices are made on the allocation of funds between

advertising and sales promotion. The following elements are noted by the authors as having an impact on the allocation choice. Each of these variables varies from organization to organization and has an impact on how much money is allocated to advertising and promotion: The organizational structure, including formalization, complexity, and whether it is centralized or decentralized. The utilization of expert judgements; Power and politics in the organizational hierarchy. Personal traits of the decision-maker. Negotiation and approval routes. Pressure is placed on top management to choose the best budget [9].

The degree of contact between marketing and other functional departments, such as accounting and operations, is one instance of how these variables could affect allocations. The writers point out that depending on the department, sales promotion may or may not be given more weight than advertising. While operations would argue against sales promotions because of the potential for unexpected spikes in demand, accountants, who are more interested in dollars and cents, would support the sales effect of promotions. Either of these groups' ideas may have an impact on the marketing department's choice. The allocation choice may also be impacted by the engagement of outside consultants to provide professional viewpoints. Trade periodicals, scholarly publications, and even novels may provide useful information for the decision-maker. In conclusion, a variety of considerations must be considered when deciding how much money will be allocated. This choice is influenced by the market's size and potential, the particular goals pursued, and past corporate and/or agency rules and preferences.

The function of goals in the design and assessment of the IMC programme as well as how businesses use budgets to try to meet these goals. To direct the creation of the promotional programme and serve as a standard by which performance can be evaluated and assessed, certain goals are required. Objectives have crucial roles in communication, in helping to design the IMC programme and choose amongst several options, and in measurement and evaluation. IMC goals are derived from the organization's overall marketing strategy and are based on the functions that different components of the promotional mix have in the marketing programme. A lot of managers base their goals on sales or a related metric like market share. However, due to the many issues with sales-based objectives, many promotional planners think that the purpose of advertising and other promotional mix components is to communicate. They base their goal-setting on communications-based objectives found in the response hierarchy. Traditional advertising-based perspectives of marketing communications have received a lot of attention when determining goals. However, a lot of businesses are shifting to zero-based communications planning, which focuses on the tasks that need to be completed and the right amount and types of marketing communication functions. Many of the rules for establishing advertising goals also apply to other components of the promotional mix [10].

As you have undoubtedly already observed, most budget decisions are not supported by solid theoretical underpinnings or relevant experiences. It isn't even one of the more thoroughly tested components of the promotional programme. There are several serious issues with the current budgeting techniques. Economic models are constrained, and often attempt to directly illustrate the impact on sales, and disregard other components of the marketing mix. Some of the techniques mentioned have no theoretical foundation and disregard the functions that advertising and promotion are intended to carry out. Tying the effectiveness measurements to communications goals rather than more general marketing goals is one technique to potentially optimise the budget allocation. Although it may not be the ideal answer to the budgetary issue, using the goal and task strategy with communications objectives is an improvement over top-down approaches. Employing a variety of strategies is often useful for

marketers. Managers must take into account a variety of considerations when allocating funds for advertising and promotions, just as when deciding the budget. The allocation choice may be influenced by factors including market size and potential, agency regulations, and management's own preferences [11].

CONCLUSION

Organisations may create budgets that are in line with their strategic goals and objectives using top-down budgeting procedures, which provide organised and methodical ways. The main points from the discussion of top-down budgeting strategies and their importance in the budgeting process are summed up in this conclusion. Additionally, organisations should take organisational culture, internal resources, and external issues into account when choosing and implementing top-down budgeting approaches. Depending on the sector, size of the business, and management style, each strategy may be more or less appropriate. The efficacy of the selected approach is increased, and improved decision-making is encouraged by tailoring it to the unique organisational situation. In conclusion, top-down budgeting strategies provide businesses with formal ways to create spending plans that complement their long-term goals. Businesses may more efficiently allocate resources, enhance financial planning, and improve overall performance by taking into account the benefits and drawbacks of various methodologies and adapting them to the organisational situation.

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CHAPTER 14

CREATIVE STRATEGY: DEVELOPMENT AND PLANNING

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ABSTRACT:

To create marketing campaigns that are powerful and successful, creative planning is essential. This chapter examines the process of developing and designing creative strategies, highlighting their importance in grabbing audience attention, encouraging brand involvement, and achieving desired results. Target audience analysis, message formulation, and channel choice are some of the major facets of creative strategy that are covered. The chapter also emphasises how crucial it is to match a creative approach with overarching marketing goals and brand positioning. It also examines how the creative strategy process, which includes brainstorming, idea generating, and concept refinement, is collaborative and iterative. Marketing professionals may produce engaging and memorable campaigns that connect with their target audience and succeed in the marketplace by mastering the fundamentals and industry best practices of creative strategy creation and planning.

KEYWORDS:

Marketing Campaigns, Brand Positioning, Advertising Message, Target Audience.

INTRODUCTION

The advertising message is one of the most crucial elements of an integrated marketing communications program. While conveying information is the primary function of an advertisement, it also does much more. Commercials are a source of information as well as amusement, inspiration, intrigue, imagination, and sometimes annoyance whether we watch them on TV, hear them on the radio or read them in magazines and newspapers. Advertisements and advertisements target customers' issues, aspirations, and objectives and often generate or influence them. From the standpoint of the advertiser, the purpose of the advertising message is to explain to consumers how the product or service may assist them with their problems, their wants, or their ambitions. In addition to positioning a brand in the consumer's mind, advertising may also be used to change the experience of purchasing and/or utilising a product or service. BMW is often referred to as "the ultimate driving machine" by customers who have never even ridden in one. Because they have internalised the company's advertising slogan, "When you care enough to send the very best," many individuals feel good about giving Hallmark greeting cards [1].

There are many different methods to communicate an advertising message, one just has to watch an evening of advertisements or browse a few publications to realise this. But behind each of these messages is a creative strategy that establishes what it will say or express, as well as creative strategies for carrying out the messaging plan. We also look at the process of developing a creative strategy and several methods for selecting the major concept that will serve as the focus of the advertising campaign and be turned into attention-grabbing, unique, and memorable messaging. It is becoming more and more challenging for creative professionals to generate huge ideas that will stand out from the competition while also allaying their customers' fears about taking a chance. However, their clients keep pushing them to come up with a fresh message that would resonate with their target demographic.

Some of you could opt to work in another agency department or on the client side of the business rather than being directly engaged in the design and development of advertisements. However, everyone involved in the promotional process should understand the creative strategy and tactics that underlie the development of advertising campaigns and messages, as well as the creative options available to the advertiser, because they are frequently so essential to the success of the company's promotional effort. Additionally, to design, execute, and assess the performance of the advertising campaign, creative professionals must collaborate with persons from the client side as well as agency staff outside the creative department. As a result, marketing and product managers, account representatives, researchers, and media professionals need to understand the creative process and establish positive working relationships with creatives [2].

The Value of Innovation in Advertising:

The creative part of advertising is the most fascinating component for many students as well as many advertising and marketing professionals. Everybody has, at some point, found an advertisement intriguing and liked the creative thought that went into it. Given that the expense of making a TV commercial may surpass \$1 million, a great advertisement is a delight to watch and often an epic to make. Many businesses consider this to be money well spent. They are aware that the development and execution of the advertising message are often crucial to the success of the promotional programme, which may then have an impact on the efficacy of the complete marketing programme. Every year, corporations like Procter & Gamble, Levi Strauss, Nissan, General Motors, Coca-Cola, PepsiCo, Nike, McDonald's, and many more spend millions of dollars creating advertising messages and hundreds of millions more buying media time and space to run them in. These businesses provide top-notch goods, but they also recognise that successful marketing depends in large part on innovative advertising.

The success of a product or service or the ability to turn around the fortunes of a faltering brand may often be determined by effective creative strategy and execution. On the other hand, a badly planned or carried out advertising campaign may be a liability. Many businesses invest a lot of money in advertising and have sound marketing and promotional strategies, but they struggle to come up with a unique campaign that sets them apart from their rivals. For instance, Burger King has switched agencies six times and its advertising subject 11 times in the last 15 years to find a campaign that would help the firm establish a distinctive character in the fast-food industry[3]. Market share decreased throughout several of these efforts, and franchisees were dissatisfied with the company's failure to develop a successful campaign. Parent firm Diageo sold Burger King to an investment consortium headed by Texas Pacific Group in July 2002. The business expanded its portfolio of agencies and hired Deutsch to handle the advertising for its discount menu and a few regional franchise organisations. It would be fascinating to watch whether advertising firms can reposition Burger King successfully in the fast-food industry.

Just because a commercial or advertisement is clever or well-liked does not guarantee that it will boost sales or reinvigorate a flagging brand. Numerous advertisements were renowned for their inventiveness yet failed to boost sales. In certain cases, the agency has lost the account as a result of its inability to create sales. For instance, a lot of individuals in the advertising industry think that the 1960s and 1970s Alka-Seltzer commercials, especially the iconic "Mama Mia! That meatball is hot! While the ads received numerous creative awards, Alka-Seltzer sales continued to fall, and the agencies lost the business.³ In the late 1990s, Nissan asked its agency to alter the well-known "Enjoy the ride" campaign that had received widespread praise for its humorous, creative executions but had failed to boost sales. Nissan

dealers argued that the ads did not draw enough attention to the product, and in some cases made comparisons to competing products. Nissan did, however, launch a new advertising campaign using the tagline "Shift" in late 2002.⁵ The new campaign combines emotive and product-focused advertisements in an effort to strengthen Nissan's brand image while showcasing its revitalised product line, which now includes the new 350Z sports car^[4].

They contend that agency creative personnel are often more focused on making advertisements that win awards than ones that sell their customers' goods. Many individuals in the advertising and marketing industries have developed ambivalence towards, and in some instances, criticism of, advertising awards. Others in the advertising industry think awards are a fantastic way to acknowledge the ingenuity that often leads to successful advertising. The discussion in *Global Perspective 8-1* focuses on how international competitions, including the Cannes Lions prizes, have transformed the focus of creative prizes. Sales alone are not necessarily a reliable indicator of an advertising campaign's success. However, a lot of people working in advertising and marketing, especially those on the client side, think that advertising must eventually influence the customer to buy the product or service. It might be challenging to strike a balance between successful advertising and creative advertising. We examine the topic of creativity and its function in advertising to better comprehend this conundrum.

DISCUSSION

Advertising Innovation: One of the phrases that are used in advertising the most often is creativity. Ads are often dubbed as creative. Ad and commercial creators are regarded as creative types. Additionally, advertising firms become known for their innovation. Perhaps the reason why the idea of creativity is given so much attention is that many people consider the special task placed on those who produce advertising messages to be innovative. Their task is to create a creative idea that will bring the advertising message to life using information about product features and advantages, marketing strategies, consumer research, and communication goals. What exactly does "creativity in advertising" entail, then?

Various Viewpoints on the Creativity of Advertising:

Divergent viewpoints exist on what makes for creative advertising. People who believe that advertising is only innovative if it helps to sell a product are at one extreme. The effectiveness of an advertising message or campaign on sales is more important than its originality or accolades. On the opposite end of the spectrum are those who assess an advertisement's innovation based on its uniqueness, creative worth, and aesthetic value. They argue that innovative advertisements may stand out from the crowd, catch consumers' eyes, and make an impression [5]. Perspectives on advertising innovation often vary depending on one's job, as one would anticipate. According to a study by Elizabeth Hirschman, which looked at the perceptions of different people involved in the creation and production of TV commercials, including management types and creatives, product managers and account executives see advertisements as promotional tools whose main function is to spread positive impressions to the market. According to them, a commercial should be assessed based on how well it achieves the client's marketing and communication goals.

In contrast to this client orientation, the art director, copywriter, and commercial director saw the advertisement as a communication vehicle for promoting their own aesthetic viewpoints and personal career goals, as Hirschman noted. Both the copywriter and the art director made this point quite clear, stating that from their perspective, a desired advertisement communicated their special creative abilities and allowed them to get "better" positions at higher salaries. Hirschman discovered via her interviews that brand managers were

significantly less risk-tolerant and desired a more conservative commercial than the creatives, who sought to maximise the message's effect.

Between these two extremes is generally where advertising innovation lies. An advertisement often has to be distinctive and amusing to stand out from the competition and leave an impact on the target audience. TV commercials and print ads that are skillfully designed and executed and elicit emotional responses can produce positive feelings that are transferred to the good or service being advertised. Many creative individuals think that this kind of advertising can only be produced if they are allowed a lot of freedom to create the messaging. However, advertisements that are inventive only for the sake of being inventive sometimes fall short of conveying a significant or pertinent message that would encourage customers to buy the product or service.

Everyone participating in the planning and development of an advertising campaign must comprehend how crucial it is to strike a balance between the novelty/uniqueness and impact positions and the "it's not creative unless it sells" perspective. Marketing and brand managers or account executives need to understand that overloading the creative team with sales and marketing-focused communications goals may lead to subpar advertising that is often unsuccessful in the competitive, crowded media landscape of today. Creative professionals must also understand that the purpose of advertising is to support the sale of the commodity or service, and effective advertising must communicate in a way that aids the client in achieving this objective[6].

The capacity to come up with original, creative, and useful ideas that may be utilised to address communication issues in advertising. A creative concept has to be relevant to the target audience to be suitable and successful. Many advertising agencies understand the value of creating unique, creative advertisements that also provide important information to the target audience. A creative advertising message, in the agency's opinion, is based on a creative core concept or power idea and employs exceptional design and execution to convey information that the target audience finds interesting. For many years, it has used these ideas in producing exceptional creative work for Procter & Gamble's Charmin and Pampers brands, Norelco, and several other well-known companies.

The creative part of advertising is not the only area where advertising creativity can be found. Everyone participating in the promotional planning process has to use their creative thinking skills because of the nature of the company. Both those on the client and agency sides, such as marketing and brand managers, must look for innovative solutions to issues that arise throughout the planning, development, and execution of an advertising campaign. Examples of agency personnel include account executives, media planners, researchers, and lawyers. The TBWA/Chiat/Day firm's partnership with Absolut vodka is a prime example of creative synergy between the media and creative divisions of an agency and the client. The brand's creative approach makes use of the unusual form of its bottle and illustrates it with clever headlines and visual puns that reference the Absolut moniker. The advertising agency and the client understood that by customising the print advertisements for the publications or areas in which they appear, they might extend the advertising campaign. Over 100 periodicals, including diverse consumer and business journals, are part of Absolut's media agenda. The media and creative divisions collaborate to choose periodicals and choose advertisements that will interest the readers of each publication. It's common practice to request the creative division to develop media-specific advertisements for a certain magazine [7].

Creative Strategy Planning

The creative side of advertising may be quite difficult for those who work there. They need to create an advertising message using all the research, creative briefs, strategy statements, communications goals, and other information. Their responsibility is to create language, layouts, and graphics, as well as advertisements, that successfully communicate the campaign's main idea. They must present the advertising message in a way that will capture the audience's attention and make the commercials memorable, rather than just listing the qualities or advantages of a commodity or service. Every marketing circumstance is unique, and every campaign or advertising may call for a distinct creative approach, making the work of the creative team tough. Many rules have been devised for making great advertising, but no magic formula exists. Hank Sneiden, a copywriter, points out the following in his book *Advertising Pure and Simple*:

Rules inhibit innovation, imagination, initiative, and advancement and result in boring, stereotypical advertising. I'm aware of just one unbreakable rule in advertising: there are no rules. No formulae. there is no correct method. A dozen inventive people with the same issue would come up with a dozen different solutions. Everyone would use it if there were a surefire recipe for effective advertising. The necessity for creative individuals would then vanish. Robots would be programmed to generate our advertisements and commercials, and they would then sell a tonne of goodsto other robots.

Creative Risk-Taking:

Because they are secure, many inventive individuals create advertisements using tried-and-true methods. Customers often find too-different advertising unsettling. "Very few clients realise that the reason that their work is so bad is that they are the ones who commandeered it and directed it to be that way," says Bill Tra- gos, the former chair of TBWA, the advertising agency renowned for its exceptional creative work for Absolut vodka, Evian, and many other clients. I believe that the client is responsible for at least 50% of an agency's effective work. If customers want innovative advertising that stands out, many creative individuals advise them to take some chances. Wieden & Kennedy, well recognised for its outstanding creative work for brands like Nike, Microsoft, and ESPN, is one agency that has had success encouraging its clients to take chances. The agency can create great advertising in part because clients like Nike are willing to take risks and cooperate with the agency's priority system, which places the creative work first and the client-agency relationship second. The agency's founders believe that a key factor in its success has been a steadfast belief in taking risks when most agencies and their clients have been cutting back and becoming more conservative. When they overstepped the mark, the agency even terminated partnerships with significant customers like Gallo.

Wrigley is an example of a business that has started to take more inventive risks with its advertising. The business, which has long controlled the chewing gum industry, utilised extremely conventional, attribute-focused slogans in its advertising for many years. Wrigley has adopted a more dynamic marketing strategy in recent years, introducing new products and using an edgier creative approach in its advertisements. For instance, advertising for the company's Big Red brand has long utilised the tried-and-true "Kiss a Little Longer" campaign, which features couples kissing. However, Wrigley decided to create a new image for the brand in 2000 and started employing a new marketing that emphasises the product's powerful cinnamon flavour and tiny "pearls of wisdom" about maintaining fresh breath.

However, not all businesses or advertising organisations agree that good advertising must be risky. Advertising that simply explains the qualities and advantages of a product or service

and provides the customer with a cause to purchase is preferred by many marketing managers. They see their advertising campaigns as multimillion-dollar investments to sell the goods as opposed to paying for the whims of the creative team at their agency. They contend that some creative individuals have forgotten the bottom line of advertising: Does it sell? The continuous argument between the more aggressive style of selling that many customers desire and the artistic, image-focused approach to advertising is favoured by many creative types [8]. There is a lot of disagreement on how much freedom to provide creatives and how much risk the client should be ready to accept. Clients and agency staff usually agree, nevertheless, that the creative expert is valuable and sometimes hard to find because of their capacity to create imaginative but suitable methods of consumer communication.

Creative Employees:

In books, movies, and TV programs, the creative advertising professional is often portrayed as having a free-spirited, unconventional attitude. Creative employees sometimes have educational backgrounds outside of business, such as in the humanities, music, art, or journalism; as a result, their interests and viewpoints may vary from those of managers who have a business degree or experience. When approaching an issue, creative individuals often depend more on intuition than reasoning and are less organised, structured, or traditional. For instance, Arthur Kover's research on advertising copywriters revealed that they lack formal supervision from communication theories. The people he spoke with for his research did, however, share certain implicit, informal notions that shape the advertising they produce. These ideas are predicated on figuring out how to get through the clutter of advertisements, tap into customers' minds, and establish a connection to communicate with them.

Because they dress differently and don't necessarily work the typical 9–5 schedule, advertising creatives are sometimes perceived as weird. Of course, the marketing or brand managers and account executives are unusual from the viewpoint of the creatives. In many agencies, the way the creative staff is dressed and behaved cannot be distinguished from the executives. However, for creative individuals to perform at their highest level and for everyone engaged in the advertising process to work together, the distinctions between creative and administrative personalities and viewpoints must be acknowledged and tolerated [9]. Since creativity plays a big role in the work that most agencies do, they thrive on it. They must thus provide a setting that encourages the growth of creative thinking and innovative advertising. Additionally, clients must be aware of the variations in viewpoints between creative staff and marketing and product managers. Although the client has the last say on whether or not the advertisement is approved, creative experts' judgements must be taken into consideration when considering the concepts and content of advertisements.

The Artistic Method:

Some experts in advertising claim that creativity in marketing is best understood as a process, and that following a structured approach increases the likelihood of creative success. This does not imply that there is a foolproof guide to follow to produce good advertising; as we already saw, many individuals in the advertising industry reject efforts to standardise creativity or establish guidelines. However, most companies produce advertisements using a procedure. James Webb Young, a former creative vice president of the J. Walter Thompson advertising firm, created one of the most widely used methods for fostering creativity in advertising. "The production of ideas is just as definite a process as the production of Fords; the production of ideas, too, runs an assembly line," said Young. In this production, the mind follows an operative technique which can be learned and controlled; and its effective use is

just as much a matter of practise in the technique as in the effective use of any tool. The five stages in Young's concept of the creative process are as follows:

1. Immersion
2. Digestion
3. Incubation
4. Illumination
5. Validation or reality

Young's four-step method of creation is comparable to one that English sociologist Graham Wallas described much earlier.

1. Setting up the situation
2. Incubation
3. Illumination
4. Verification

Since they provide a methodical way to approach an advertising challenge, models of the creative process are useful to individuals working in the creative sector of advertising. The first stage of the creative process is preparation or information collection. The advertiser and agency begin by gaining a detailed grasp of the product or service, the target market, and the competitors. They also emphasise the role that advertising plays in marketing and promotional initiatives [10]. Because this step of the process is unique to each individual, these models don't offer much about how the creative expert will combine and apply this knowledge. In many respects, it's what distinguishes the top strategists and creative brains in advertising. However, a lot of firms today use a procedure called account planning to collect data and support creative professionals as they design advertising.

Account Management:

Many agencies now utilise account planning, a technique that entails research and information collecting about a client's product or service, brand, and customers in the target demographic, to speed up the creative process. Account planning was first used in Britain in the 1960s and 1970s, and it has since extended to companies in the US, as well as throughout Asia and Europe. The idea has gained a lot of traction in recent years as a result of several agencies being aware of the successful campaigns created by businesses that strongly support account planning.¹⁸ Goodby, Silverstein & Partners is one such firm that has employed account planning to create very effective campaigns for clients including Polaroid, Hewlett-Packard, Sega, and Nike, as well as the well-known "Got milk?" advertising for the California Milk Processor Board.

Truth, Lies & Advertising:

The Art of Account Planning is a wonderful book on the procedure authored by Jon Steel, vice president and director of account planning at the agency's San Francisco office. He points out that the account planner's responsibility is to provide the important decision-makers with all the data they need to make an informed choice. In Steel's words, Planners may have to work very hard to shape the way that the advertising turns out, carefully laying out a strategic foundation with the client, handing over tidbits of information to creative

people when, in their judgement, that information will have the greatest impact, giving feedback on ideas, and hopefully adding some ideas of their own.

Account planning is crucial for developing innovative strategies since it guides the process from the perspective of the clients. The client and other agency staff members, including the creative team and media specialists, will collaborate with the planners. They talk about how the data and knowledge they have obtained may be used for different facets of the advertising campaign, including the creation of the creative plan. The majority of the research done during the formulation of the creative strategy is often the responsibility of the account planners. The next part looks at the several ways that knowledge and research may inform the development of advertising. Account planners or other people whose job it is to offer input to the process might acquire this data.

Preparation, Incubation, and Illumination Are Contributors to the Creative Process:

Background investigation Without initially gathering as much knowledge as possible about the client's product or service, the target market, the competitors, and any other pertinent background data, only the most naive creative individual or team would approach a project. Additionally, the creative professional should be educated about general market circumstances, trends, and changes as well as study potential winning advertising strategies. The background information may be obtained by the creative professional in a variety of methods. Sandra Moriarty has listed a few unofficial fact-finding methods:

1. Reading books, trade magazines, general interest articles, research reports, and other materials on the product or market.
2. Requesting information from all parties engaged in the product, including designers, engineers, salesmen, and customers.
3. Paying attention to what others are saying. Visits to shops, shopping centres, eateries, and even the agency cafeteria may be educational. Since they often have the most in-depth knowledge of the product and market, listening to the customer may be very beneficial.
4. Using the product or service and becoming used to it. You learn and have more to say about a product the longer you use it.
5. Participating in and learning about the client's company to better grasp the target audience.

Many firms provide creative professionals general and product-specific preplanning advice to aid in the phases of preparation, incubation, and lighting. Books, magazines, trade publications, scholarly journals, images, and clipping services are all examples of general preplanning resources. These services collect and organise magazine and newspaper articles about the product, the market, the competitors, and the latest advertising. The client, the agency, the media, or other sources may also perform their research studies and contribute to this input.

CONCLUSION

Planning and developing creative strategies are crucial elements of effective marketing campaigns. The subject of creative strategy and its importance in grabbing audience attention, promoting brand engagement, and achieving desired results is summarised in this conclusion. Additionally, the choice of channel is crucial to the creative approach. To maximise the impact of the creative message, it is important to identify the most efficient and relevant routes for reaching the target audience. The development of innovative strategies also involves collaboration and iteration. Developing creative and effective campaigns requires a

series of crucial phases, including idea development, concept refining, and brainstorming. Marketing professionals, graphic designers, and copywriters may all work together to produce more innovative and fruitful results. For building marketing campaigns that engage audiences and provide the required results, creative strategy creation and planning are essential. Marketing professionals may design memorable and successful campaigns that connect with their target audience and contribute to marketing success by doing audience research, producing engaging messaging, choosing relevant media, and encouraging teamwork.

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CHAPTER 15

IMPORTANCE OF NEW STRATEGIES DEVELOPMENT

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ABSTRACT:

A key component of company innovation and success is the creation of a novel strategy. This abstract examines the value of developing innovative strategies and emphasises the advantages they provide to businesses. It explores the process of creating creative plans, highlighting the value of imagination, market research, and strategic planning. The abstract explores how unique tactics may provide a company with a competitive edge by setting it apart from its rivals and creating fresh opportunities for expansion and financial success. It also emphasises the need for original plans' flexibility and ongoing examination to maintain their applicability in a changing corporate environment. Organisations may position themselves for long-term success and remain at the forefront of their respective sectors by comprehending the importance of innovative strategies and putting into practice efficient approaches for their development.

KEYWORDS:

Advertising, New Strategie, Planning, Development, Corporate Environment.

INTRODUCTION

Market trends, developments, and occurrences are another important general preplanning input. Various government agencies at the municipal, state, and federal levels, companies that provide secondary research, trade groups for different industries, as well as advertising and media organisations, are among the sources of information. Organisations in the media and the advertising sector, such as the American Association of Advertising Agencies and the National Association of Broadcasters and Magazine Publishers of America, both produce research reports and newsletters that inform readers about consumer trends and developments in the market. Reading periodicals like Adweek, Advertising Age, BrandWeek, and The Wall Street Journal is another effective way for those engaged in crafting creative strategies to get pertinent and current information[1].

Product- or service-specific analysis: Creative individuals get preplanning feedback for specific products or services in addition to broad background research and pre-planning information. This data often takes the shape of in-depth research on the product or service, the intended market, or a mix of the two. Product-specific preplanning input includes things like quantitative and qualitative consumer research like attitude studies, market structure and positioning studies like perceptual mapping and lifestyle research, focus group interviews, and demographic and psychographic profiles of users of a particular product, service, or brand. The client or the agency conducts a lot of research that is beneficial to the creative team concerning certain products or services. The BBDO advertising firm created a method called issue detection for locating concepts on which creative strategies may be built years ago. This research methodology includes asking users who are acquainted with a product to provide a comprehensive list of issues or complaints they have with it. Customers rank these

issues according to significance and assess different companies based on how closely they are related to each issue. An issue detection study might provide useful suggestions for product upgrades, product redesigns, or brand-new goods. Additionally, it may provide recommendations for positioning new or current brands as well as suggestions for which qualities or traits to emphasise[2].

Some organisations create thorough psychographic or lifestyle profiles of consumers of goods or services based on yearly psychographic investigations. DDB Needham uses a sample of 4,000 American people each year for sizable psychographic research. The Life Style Study conducted by the firm gives its creative teams a better grasp of the target market for whom they are creating advertisements. For instance, the creative team at DDB Needham utilised data from their Life Style Study while creating an advertisement for Westin a few years ago. According to the agency's Life Style Study, the younger business travellers that the luxury hotel chain was aiming to attract are very self-assured, smart, forceful, and sophisticated, and they saw themselves as "winners." The design team chose to "brand the users" by appealing to their egos and reaffirming their positive self-images rather than utilizing the conventional pictures of buildings and golf courses. Who is he/she sleeping with? was the slogan of the advertising campaign. Westin. Pick your travel companion carefully.

Many advertising companies have recently begun undertaking branding research to better understand their clients' target audiences and how they relate to their brands. IMC Perspective 8-3 discusses how some of the major agencies are conducting branding research and developing models to determine how consumers connect with their client's brands. Agencies use this research to determine how a brand is perceived by consumers, and these insights, in turn, are used to develop more effective advertising campaigns. Input from Qualitative Research Many agencies have their research programmes and unique techniques they use to aid in the creation of creative strategy and offer input to the creative process. This is especially true of bigger agencies with substantial research sections. Along with the numerous quantitative research studies, qualitative research methods like focus groups or in-depth interviews may provide the creative team insightful information at the beginning of the creative process [3]. Focus groups are a research technique where participants from the target market are guided through a conversation on a certain issue. Focus groups may shed light on the reasons behind why and how customers utilise a product or service, what factors influence their decision to purchase a certain brand, what they like and dislike about other goods and services, and any unique requirements they may have that aren't being met. Discussions on other ad appeals to employ or assessments of the advertising of various businesses might also be part of a focus group session.

Focus group interviews put creatives and others engaged in developing creative strategies in touch with clients. Copywriters, art directors, and other creative professionals may get a better understanding of the target audience, the characteristics of the audience, and the people for whom they should write, design, or direct an advertisement by listening to focus groups. Additionally, focus groups may be utilised to assess the feasibility of various creative ideas under consideration and recommend the best course of action. The practise of doing ethnographic research, which entails watching people in their natural settings, has grown in popularity among advertising agencies. Some organisations send anthropologists or other qualified researchers into the field to investigate and watch customers in their homes, places of employment, or places of recreation. For instance, the Ogilvy & Mather advertising firm has a research division called the Discovery Group that visits customers in their homes, observes them as they engage in leisure activities, or follows them as they go about their

everyday lives. For the beer brand Miller, a client of Ogilvy, Discovery employees travelled the nation to film Miller drinkers as well as consumers of rival brands. The recordings were used to research group dynamics and how those dynamics evolved as individuals drank. The firm utilised the study's findings to create a new Miller Lite advertising campaign. Focus groups have a variety of drawbacks, which is why ethnographic research is preferred by many marketing and agency researchers. In focus groups, strong personalities may often exert excessive influence, and members frequently won't disclose, or may even be unaware of, their behaviour patterns and intentions. However, ethnographic studies might be more expensive to carry out and more challenging to administrate.

Creative individuals are often receptive to any study or material that may improve their understanding of the client's target market and spur the development of original ideas. The necessity of employing research to inform the creative process is becoming acknowledged by the advertising sector. The David Ogilvy Awards, named after the advertising pioneer who created Ogilvy & Mather, were recently established by the Advertising Research Foundation. These honours are given to groups of advertising agencies, client corporations, and research firms in acknowledgement of research that has successfully been used to determining the approach and impact of advertising campaigns. For instance, the David Ogilvy Award-winning California Milk Processor Board employed combined quantitative and qualitative research to create the well-known "Got milk?" advertising campaign. The main concept behind the hilarious advertisements in the campaign is "milk deprivation", and focus groups and survey research studies were conducted to better understand companion meals that are taken with milk and how consumers respond to this impact[4].

During the verification and revision stage of the creative process, ideas that were developed during the lighting stage are assessed, incorrect ones are rejected, the remaining ideas are polished and given their final form. Techniques employed at this stage include portfolio testing, message communication studies, led focus groups to assess creative concepts, ideas, or themes, and assessment metrics such viewer response profiles. Members of the target audience may be requested to assess preliminary creative layouts at this point of the process and to explain the meaning they take from the advertisement, their thoughts on how it was executed, or how they feel about a tagline or subject. Having members of the target market review the advertisement in storyboard form might help the creative team understand how a TV commercial could convey its message. A storyboard is a collection of illustrations intended to show the visual design or organisation of a potential advertisement. Along with the writing or audio for each scene, it includes a number of drawings of significant frames or scenes.

It might be challenging to test an ad in storyboard form since most people find storyboards to be too esoteric. The agency may create an animatic, a videotape of the storyboard with an audio accompaniment, to make the creative layout more realistic and simpler to analyse. Animatics and storyboards are helpful for research as well as for pitching the creative concept to the client or to other members of the firm for review and approval. Before moving on with the campaign ideas and beginning real commercial production, the creative team is now trying to determine the optimal creative approach or execution style. Before a final choice is reached, the verification/revision process may include a more formal, detailed pretesting of the advertisement.

DISCUSSION

Publicity Campaigns:

IMC, also known as an advertising campaign, is a collection of interconnected and coordinated marketing communication activities that are focused on a single subject or concept and occur in various media over a predetermined period. The majority of advertisements are a part of a sequence of messages that make up an IMC. A crucial step in the creative process is selecting the overarching topic around which the campaign will be developed. This theme will serve as the foundation for the individual commercials and other marketing materials that will be employed. A campaign theme has to be a compelling notion since it will serve as the main message for all advertising and other promotional efforts [5].

strategies for advertising campaigns are short-term in nature and are created annually along with marketing and IMC strategies. The campaign themes, however, are often created with the idea of being utilised for a longer length of time. Sadly, a lot of campaign themes are short-lived, typically because they are ineffectual or because market circumstances or competitive developments have changed. The difficulties the Miller Brewing Co. has had in attempting to establish a successful advertising campaign for its Miller Lite brand. While some marketers often switch up their ad themes, a winning theme might stick around for many years. For more than 40 years, Philip Morris has promoted Marlboro as "Country", General Mills has marketed Wheaties cereal as the "Breakfast of Champions", and since 1974, BMW has promoted its vehicles as the "ultimate driving machine". The iconic phrase has been kept, even though BMW has changed agency multiple times over the previous three decades.

The creative side of advertising and the creation of the campaign theme, like any other component of the marketing and promotional process, is directed by specific aims and objectives. The choice of the campaign topic and the creation of all messages utilized in the advertising campaign will be guided by a creative strategy that focuses on what must be expressed. The target audience's identification, the fundamental issue, opportunity, or selling point that the advertisement must address the main selling point or key benefit that the message must convey, and any necessary supporting data are the foundations of the creative strategy. A creative strategy statement should specify the message appeal and execution-style after these variables have been established. These components are often described by advertising companies in a document called the text or creative platform.

Copy Platform:

The fundamental components of the creative approach are described in the written copy platform. This document may be referred to as a creative platform, work plan, creative brief, creative blueprint, or creative contract by various agencies. The copy platform is often prepared by the account representative or manager assigned to the account. In bigger agencies, it could be written by a member of the research or strategic account planning teams. There is participation from members of the agency team or group allocated to the account, including creative staff and representatives from the media and research. The copy platform is ultimately approved by the advertising manager and/or marketing and brand managers on the client's side. There are differences in the shape and format utilized as well as the degree of information supplied, just as there are numerous names for the copy platform[4].

In earlier, a number of the copy platform's components were covered. Establishing communication objectives for the campaign's goals may be made easier by identifying the issue that the product or service will address in the advertisement or the problem it will help

solve. For instance, Goodby, Silverstein & Partners had the challenge of reframing the relevance of instant photography and bringing Polaroid cameras out of the closet and back into regular usage when creating a campaign for Polaroid a few years ago. The firm developed the concept of utilising an instant photo as a "catalyst" to start a process, a quick tool, or a solution to a problem while working with Polaroid's marketing team. The purpose of the advertisement is to inspire people to utilise their abandoned Polaroid cameras.

The creation of the main selling concept and the development of the creative strategy are two essential elements of the copy platform. The advertising campaign concept is based on these two processes, which are often the responsibility of the creative team or expert. The main selling proposition for Polaroid was "the picture is only the beginning," and the ad theme that resulted was "See what develops." Each advertisement in the campaign was designed to convey a tale about how a Polaroid camera starts a domino effect. As an example, one of the TV advertisements showed a stressed-out architect informing his wife on the phone that he can't possibly come home for lunch while at a conference. But she encourages him to check his suitcase seductively, adding, "I left you something this morning." His eyes brighten as he takes out a Polaroid snapshot and he announces, "I'll be there in 10 minutes." Another amusing advertisement for the campaign has a dog being mistakenly reprimanded for disturbing the garbage while an evil-looking cat meows on the other side of the kitchen. The cat again goes for the garbage after the owner has left. This time, however, the dog takes a Polaroid picture of the cat sitting on the trash can while holding a chicken bone and then waits calmly with the incriminating photo in its jaws until the door opens and the owner enters. We hear "Oh dear," as the image disappears[6].

Many copy platforms additionally contain supplementary data and specifications that have to be included in each advertising message. This information may be necessary to ensure consistency across different executions of the advertisements used in a campaign or to comply with any regulatory obligations. Choosing the key selling concept that will serve as the campaign's foundation is one of the biggest problems facing the creative team. The methods often utilised to choose the main selling point and campaign theme are examined below.

Looking for the Big Selling Idea:

Choosing the key subject that will serve as the main selling point of the advertising campaign is a crucial component of creative strategy. According to A. Jerome Jeweller, the key selling proposition should be the one strongest thing you can say about your product or service. He makes this point in his book *Creative Strategy in Advertising*. The argument that appeals to your target audience the most broadly and meaningfully should be this one. Once you've settled on a message, make sure you can live with it and that it will continue to be the focus of every advertisement and commercial in the campaign. According to some advertising professionals, a big concept that grabs the consumer's attention, elicits an emotional response, and distinguishes the advertiser's product or service from the competition is necessary for an ad campaign to be successful. The big idea is "that flash of insight that synthesises the purpose of the strategy, joins the product benefit with consumer desire in a fresh, involving way, brings the subject to life, and makes the reader or audience stop, look, and listen," according to renowned adman John O'Toole.

The huge concept for the advertisement is of course the actual difficulty for the creative team. Finding anything intriguing to say about a lot of items and services might be challenging since they provide very little that is distinctive. I doubt that more than one campaign out of every hundred has a huge concept, according to the late David Ogilvy, who is widely

regarded as one of the most inventive advertising copywriters to ever work in the industry. I'm considered to be one of the more prolific big idea generators, yet throughout my long career as a copywriter, I've only had, at most, 20. Although brilliant advertising concepts are rare, many significant ideas served as the inspiration for inventive, effective advertising campaigns. Classic examples include "We try harder," which positioned Avis as the underdog car rental company that offered better service than Hertz; the "Pepsi generation" theme and later variations like "the taste of a new generation" and "GenerationNext"; the "Be all you can be" theme used in recruitment ads for the U.S. Army; and Wendy's "Where's the beef?" which featured the late, gravelly-voiced Clara Peller delivering the classic line that helped make the "Intel inside" campaign for Intel's in-computer microprocessors; Nike's "Just do it"; the "It keeps going and going" theme for Energizer batteries, with its pink bunny; and the "Like a rock" theme for Chevrolet trucks are some more recent big ideas that have produced successful marketing campaigns.

Advertising for businesses-to-business also benefits from big concepts. For instance, to raise awareness of the business and its numerous subsidiaries, United Technologies Corp., a provider of high-tech goods to the aerospace and building systems sectors globally, recently launched a significant advertising campaign. The eye-catching advertising shown in Exhibit 8-10, which has the tagline "the punks who killed heavy metal," with the headline sitting over what faintly like a movie blood splat, was one of the campaign's early commercials. The copy describes the punks as scientists working for the company's research centre and highlights their contribution to the creation of metal foams, materials that are much lighter than conventional metals and will make a variety of UTC products, including helicopters, jet engines and lifts, lighter and more cost-effective to operate. The advertisement did a great job of breaking through the corporate advertising clutter that was present in periodicals like the Wall Street Journal, Barron's, and BusinessWeek[7]. Finding the source of a big idea's inspiration is challenging, as is teaching advertising professionals how to do it. However, a number of strategies may direct the creative team's quest for a key selling proposition and provide options for creating efficient advertising. Here are a few of the more well-known strategies:

1. Making use of a distinctive selling offer.
2. Establishing a brand's image.
3. Identifying the underlying drama.
4. Positioning.

Special Selling Point In his influential book *Reality in Advertising*, former Ted Bates firm boss Rosser Reeves explains how the unique selling proposition was created. Three characteristics of distinctive selling propositions were recognised by Reeves.

Every advertising has to give a suggestion to the viewer. not only words, not merely product hype, not merely window-shopping advertising. Every ad must state to the viewer: "Buy this product and you will receive this benefit. The offer must be something the rivals either cannot or do not provide. Either the trademark or the claim must be distinctive. The argument has to be compelling enough to win over millions of new consumers to your business.

According to Reeves, the benefit or attribute claim that serves as the USP's foundation should take centre stage in the advertisement and be repeatedly emphasised. The marketing campaign for Colgate's new Total toothpaste is an example of advertising based on a USP. Due to the brand's special formulation, it is the only toothpaste that offers long-lasting protection and has been shown to be successful in preventing cavities in between brushes. There must be a really unique product or service feature, benefit, or inherent

advantage that may be employed in the claim for Reeves' method to be effective. To define the USP and to support the claim, the technique may need extensive consumer and product research. Advertising that makes claims of superiority or distinctiveness without offering evidence is not acceptable, according to the Federal Trade Commission. Some businesses have even filed lawsuits against their rivals for allegedly making unfounded claims of uniqueness.

Advertisers must also think about if the USP gives them a long-lasting competitive edge that rivals would find difficult to imitate. Companies rapidly replicate a brand feature for feature, especially in the packaged products industry, making USP-based advertising useless. For instance, Procter & Gamble created a shampoo and conditioner combo a few years ago to revive its flagging Pert brand. The top shampoo was the reformulated brand, Pert Plus, whose market share increased from 2 to 12 percent. However, rival companies Revlon and Suave swiftly introduced their own two-in-one formula goods[8].

How to Build a Brand Image It may be quite challenging to identify or develop a distinctive quality or benefit to utilise as the main selling point in many product and service sectors because rival brands are so similar. It may be difficult to distinguish many packaged goods items on the basis of functionality or performance, despite the fact that packaged goods make up the majority of advertising spending in the US. The creative approach used to market these products is predicated on the creation of a strong, recognisable brand identity via picture advertising. The concept of brand image was made popular by David Ogilvy in his well-known book *Confessions of an Advertising Man*. In image advertising, Ogilvy said that every advertisement should be thought of as a contribution to the complex symbol which is the brand image. He claimed that when brands are similar, the image or personality of the brand is especially crucial.

The less influence reason has in brand choice, the more similar the brands are to one another. Between different whisky, cigarette and beer brands, there isn't much of a difference. They all roughly compare. And so are the margarines, detergents, and baking mix. Manufacturers will get the most market share at the best profit margins if they focus their advertising on creating the most distinct personality for their brand. By the same token, manufacturers that take advantage of opportunities to divert their advertising budgets for promotions will find themselves in trouble. The employment of image advertising as the primary marketing strategy for a range of goods and services, such as soft drinks, alcohol, cigarettes, vehicles, airlines, financial services, perfumes and colognes, and apparel, has grown in popularity. Due to the reputation of these companies, many customers choose to wear designer jeans, Ralph Lauren polo shirts, or drink certain beers or soft beverages. The development of an image that will appeal to product users is the secret to effective image advertising. The sports gear firm No Fear, for instance, employs this kind of advertising to create a distinctive image for the brand as a symbol of the limitations of human performance.

What Drama Is Inherent? Finding the feature or element of the product that causes the buyer to buy it is another method for identifying the main selling point. The inherent drama strategy embodies the advertising philosophy of Leo Burnett, who established the Chicago-based Leo Burnett firm. Inherent drama, in the words of Burnett, "is often hard to find but it is always there, and once found it is the most interesting and believable of all advertising appeals."³⁴ He thought that the core of advertising should be customer advantages, with a focus on the dramatic factor in presenting those benefits. Burnett promoted a straightforward style of advertising that conveys the information in a friendly and grounded manner. His firm created some of the most well-known advertisements for McDonald's, Maytag appliances, Kellogg cereals, and Hallmark cards utilising the inherent-drama technique.

Positioning Jack Trout and Al Ries first proposed the idea of positioning as the foundation for advertising strategy in the early 1970s, and it has since gained popularity as a framework for creative creation.³⁵ The fundamental tenet is that advertising is used to "position" the product or service in the mind of the buyer. Positioning is done for both brands and enterprises. Trout and Ries initially defined positioning as the perception that customers had of the brand in respect to rival brands in the product or service category, but the idea has now been broadened to include more indirect forms of competitive positioning. Products may be positioned based on product characteristics, price/quality, use or application, product consumers, or product class. Any of these may serve as the catalyst for a big selling concept that serves as the foundation of the creative strategy and helps the brand occupy a certain space in the target market's thinking. The positioning and unique selling proposition techniques may overlap since positioning can be done based on a distinguishing quality. Numerous effective creative techniques have been built upon positioning tactics.

When a company has numerous brands competing in the same market, positioning is often the cornerstone of its creative strategy. For instance, when two businesses joined a few years ago, the two most popular motor oil brands, Pennzoil and Quaker State, were combined into one corporation. By presenting the two companies differently, Pennzoil-Quaker State Co. generates distinct identities for each.³⁶ While Quaker State positions itself as a performance brand, Pennzoil is positioned as a brand that stands for protection. Pennzoil employs the slogan "we're driving protection" in their advertisements, whereas Quaker State utilises the "stay tuned" motif.

The foundation of the creative strategy for advertising campaigns is often the USP, brand image, inherent-drama, and positioning tactics. Some of the most successful advertising creatives and their firms are now known for using these creative approaches.³⁷ There are a tonne of other original strategies, however. Hal Riney of Hal Riney & Partners, Lee Clow and Jay Chiat of TBWA/Chiat/Day, Dan Wieden of Wieden & Kennedy, and Jeff Goodby and Rich Silverstein of Goodby, Silverstein & Partners are some of the more modern advertising visionaries who have significantly influenced current advertising. Anthony Vagnoni of Advertising Age comments on today's creative leaders, saying that they "don't write books, rarely give interviews, or lay out their theories on advertising." They haven't espoused any simple maxims like Mr. Ogilvy's well-known "When you don't have anything to say, sing it," nor have they approved any guidelines. If proclamations and books are no longer relevant, a purposeful effort to increase the sophistication of advertising has taken their place. Leaders of today see advertising as a motivating social force and a means of inspiring and entertaining people [9].

According to Goodby and Silverstein, advertising is most effective when it blends into people's daily lives and doesn't seem or feel like advertising. Instead of dealing with individuals based on their lowest common denominator, you should treat them as best you can. They define their creative process as producing clever art that the general public enjoys while also having a sales pitch. "No rule book will tell you how to target the masses anymore," claims Lee Clow. The finest among us are aware of people's sociocultural reality and how they engage with the media. If we didn't, we wouldn't be able to create the types of messages that people could relate to. No particular agency is forced to use a single kind of creativity. Leo Burnett Co., for instance, created the well-known "Marlboro Country" campaign, a prime example of image advertising. The Rosser Reeves at Ted Bates unique selling proposition strategy has been used by other organisations. Finding a significant selling concept, whether it is based on a USP, brand image, inherent drama, position in the market,

or some other technique, and using it as a guide to producing a successful creative strategy is the task for the creative expert or team.

CONCLUSION

The development of creative strategies is driven by clear goals and objectives and is based on several variables, such as the target audience, the fundamental issue that the advertising must address the goals that the message aspires to achieve, and the main selling point or key benefit that the advertiser wishes to convey. These elements are often included in a copy platform, a work plan used to direct the creation of the advertising campaign. Choosing the principal selling concept that will serve as the campaign's main subject is an essential component of creative strategy. There are various ways to achieve this, including positioning, developing a brand image, searching for inherent drama in the brand, and leveraging a unique selling proposition.

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CHAPTER 16

EXPLORING THE STYLES OF APPEALS AND EXECUTION

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ABSTRACT:

The success and impact of advertising and marketing campaigns are significantly shaped by the appeals' styles and methods of implementation. This chapter examines the many appeal styles and execution methods used in communication tactics, emphasising their importance in grabbing readers' attention, forming opinions, and motivating purchasing behaviour. It evaluates the benefits and drawbacks of various appeals, including emotional, logical, comedic, fear-based, and celebrity endorsements, in diverse circumstances. The chapter also examines delivery strategies including narrative, aesthetics, music, and creative forms, highlighting their value in raising the message's all-around appeal and memorability. Additionally, it highlights how crucial it is to match the target market, brand positioning, and campaign goals with the selected appeal and execution style. Marketers and advertisers may develop powerful and persuading campaigns that connect with their target audience and achieve marketing success by being aware of and using the proper sorts of appeals and execution tactics.

KEYWORDS:

Advertisement, Delivery Strategies, Creative Forms, Strategy.

INTRODUCTION

The term "advertising appeal" describes the strategy used to grab customers' attention and/or affect how they feel about a certain product, service, or cause. Another way to think of an advertisement appeal is as "something that moves people, speaks to their wants or needs, and excites their interest." The manner in which a specific appeal is transformed into a marketing message and delivered to the customer is known as the creative execution style. William Weilbacher asserts that the execution of an advertising is how the commercial presents its material, while the appeal is its underlying message. Advertising appeals and executions are often independent of one another, meaning that a specific appeal may be carried out in several ways and different advertising appeals can each be implemented in a particular manner. While certain types of execution devices are better suited to specific media than others, advertising appeals often adapt to all media [1].

Advertising Attraction:

Advertising messaging may be based on any one of hundreds of distinct appeals. These strategies may be broadly divided into two groups: informational/rational appeals and emotional appeals. This section focuses on inventive strategies that combine both intellectual and emotional arguments. In crafting the advertising message, we also take into account the potential for combining intellectual and emotive appeals. Informational and Reasonable Arguments Informational/rational appeals emphasise the attributes of a product or service

and/or the advantages or reasons for owning or using a certain brand and stress the consumer's practical, functional, or utilitarian need for the good or service. These communications place a strong emphasis on facts, education, and persuasive reasoning.³ Advertisers that use rational-based appeals often aim to persuade customers that their product or service has a certain feature or offers a particular advantage that meets their requirements. Their goal is to convince the target market that their product is the greatest on the market or better equipped to satisfy customer wants. For instance, the Nordica advertisement shown in Exhibit 9-1 employs a reasoned argument to describe the qualities and advantages of their Beast Synergy System ski line.

Advertising attractions may be based on a variety of logical reasons, such as comfort, economics, health, and sensory benefits including touch, taste, and fragrance. Quality, reliability, durability, efficiency, effectiveness, and performance are additional reasoning reasons for purchasing criteria that are often mentioned in advertising. Consumers place different values on different features, advantages, or evaluative criteria depending on the product or service category they choose, the target market, and other factors. These characteristics may form the foundation of an informational or logical appeal^[2]. Features, competitive advantages, favourable prices, news, and the popularity of a product or service are only a few examples of the many advertising appeals that Weilbacher classified as logical methods.

Ads that use a feature appeal highlight the key characteristics of the item or service. These advertisements often provide the consumer with a wealth of useful information and highlight many significant product characteristics or qualities that will encourage favourable attitudes and serve as the foundation for a considered buying choice. Automobiles are one example of a technical and high-involvement product that often uses this style of advertising appeal. Observe how the advertisement for the new Jeep Grand Cherokee Overland in Exhibit 9-2 concentrates on its numerous characteristics. When using a competitive advantage appeal, the marketer compares their product to another brand directly or indirectly and often asserts superiority on one or more aspects. It was covered in Chapter 6's section on "Comparative Advertising."

A favourable price appeal elevates the price offer to the message's main focus. Retailers most often employ price appeal advertising to promote discounts, limited-time specials, or low-standard pricing. During recessions, national marketers often utilise price appeal commercials. Through special offers, "value menus," or just reduced overall costs, several fast-food restaurants have made the price a key component of their marketing strategy. To communicate this, they use advertising. Price appeals are used by many other sorts of advertisements as well, including airlines and vehicle rental agencies. Ads that heavily emphasise news or announcements about the advertised item, service, or business are known as news appeals. This kind of appeal might be made for a brand-new product or service or to alert customers to important updates or upgrades. When a business has significant news to share with its target market, this appeal performs well. An example of a news appeal is the Quaker Muesli commercial seen in Exhibit 9-3, which publicised the news from the Food and Drug Administration outlining the health advantages of eating muesli ^[3].

Product/service popularity appeals emphasise a product's or service's popularity by highlighting the quantity of customers who use the brand, the quantity who have switched to it, the quantity of industry experts who endorse it, or its dominant position in the market. The basic message of this advertisement appeal is that because the brand is widely used, other consumers should think about using it as well since it has shown its quality or worth. This kind of marketing appeal is used in the Excedrin advertisement in Exhibit 9-4.

Moral Arguments:

The consumers' social and/or psychological demands for acquiring a product or service are addressed via emotional appeals. Many customers' motivations for making purchases are emotional, and they may place more weight on their sentiments towards a brand than on understanding of its benefits or qualities. Many product and service marketers consider logical, information-based pitches to be uninteresting. Since it is difficult to differentiate rival goods rationally, many marketers feel that appealing to customers' emotions is more effective when trying to sell brands that do not significantly vary from one another.

DISCUSSION

Advertising appeals that aim to emotionally sway customers might be based on a variety of needs or emotions. These appeals are based on self-directed psychological states or sensations as well as those that have a more social orientation. Nutri-Grain has been successfully positioned as a nutritious alternative for those who don't have time to have breakfast. Emotional appeals may be used by advertisers in a variety of ways in their creative approach. According to Kamp and Macinnis, advertisements often focus on the idea of emotional integration, in which they show the characters as having an emotional advantage or result from utilising a product or service. Advertising that uses humour, sensuality, and other highly engaging, enticing, uplifting, and/or thrilling appeals may influence customers' emotions and put them in a good mood. Many TV marketers employ heartfelt commercials that make viewers cry. Hallmark, AT&T, Kodak, and Oscar Mayer often produce ads that arouse sentimental, nostalgic, or pleasant sensations. Marketers use emotional appeals in the hopes that the favourable sensation they arouse will be associated with the brand or business. According to research, advertising may promote good emotional states and sensations that influence how people feel about a business. Additionally, research demonstrates that emotional advertising is more memorable than neutral statements [4].

To make viewers feel good, McDonald's has modified its advertising approach and added more emotion to their advertisements. "Over the last couple of years, we had been very good on the humour side but we hadn't done a lot to reach and touch people with heartwarming or wholesome, romantic, or heart-tugging emotions," the company's senior vice president of marketing said in an explanation of the move.⁸ McDonald's believes that emotive advertisements exploit the chain's special connection with customers, which is a key point of distinction in the fiercely competitive fast-food industry. Utilising emotional appeals also serves the purpose of influencing how customers interpret their product user experiences. The technique of transformative advertising is one approach to achieve this. According to the definition of a transformational commercial, it is "one which associates the experience of using the advertised brand with a unique set of psychological characteristics that would not typically be associated with the brand experience to the same degree without exposure to the advertisement. When customers use a product or service, transformational commercials may stimulate sensations, pictures, meanings, and beliefs about the product or service that change how they perceive the consumption experience. William Wells and Christopher Puto point out two qualities of a transformative advertisement:

1. It must enrich, warm up, excite, and/or enhance the experience of utilising the product beyond what would be possible from a straightforward description of the promoted brand.
2. It must establish a strong enough link between the experience of the advertising and the experience of using the product that customers are unable to recollect the brand without also remembering the experience brought on by the commercial.

By improving the consumer experience, transformational advertising may set a product or service apart from the competition. The "reach out and touch someone" campaign, which AT&T has employed for many years to urge customers to stay in contact with friends and family via phone, is an example of how transformational advertising may be utilised effectively. McDonald's has also done a great job of positioning itself as the fast-food restaurant where parents can have a friendly, enjoyable time with their kids by using transformational advertising. With its "As far from the everyday as a ship can take you. That's the Norwegian Way" campaign, Norwegian Cruise Lines employed transformational advertising to establish a distinctive perception of the cruise experience and set itself apart from rivals. The purpose of the ad was to show how Norwegian offers each visitor a special escape from the routine activities of daily life.

The broad number of events and activities that may be experienced during a single day on a Norwegian Cruise Line journey were conveyed in both the dramatic images and the ad content. Using both logical and emotional arguments In many advertising situations, the creative professional must decide how to blend the two techniques rather than deciding whether to use an emotive or a logical appeal. Few purchases of any type are made for completely reasonable reasons, as prominent copywriters David Ogilvy and Joel Raphaelson have remarked [5]. Even a completely practical item like laundry detergent may provide what is today referred to as an emotional benefit, such as the joy of seeing one's children dressed in tidy, new clothing. Some product categories have a minimal rational component. These consist of most conventional goods, soft drinks, beer, cosmetics, certain personal care items, and alcohol. And who hasn't felt the rush of happiness that comes with getting a new car?

Both emotional and logical factors must be taken into consideration when creating successful advertising since consumer purchasing choices are often influenced by both of these factors. The relationship between intellectual and emotional impulses in consumer decision-making and how advertising impacts both have received substantial attention from advertising scholars and agencies. McCann-Erickson Worldwide created the exclusive research method known as emotional connection in collaboration with advertising professor Michael Ray. This method compares the actual emotional state that customers connect with a product category to how they feel about brands and the nature of any emotional rapport they may have with a brand.

The most fundamental connection reveals what customers believe about brands in terms of the advantages of the products. This mostly happens as a result of rational learning, and the effectiveness of advertising in conveying product information may be used to gauge it. At this point, brand loyalty among consumers is low, and brand switching is prevalent. The customer gives a brand a personality in the next step. For instance, a brand may be seen as confident, assertive, and daring rather than submissive and frightened. Consumer evaluations of brands now go beyond features and advantages of goods and services. In most cases, customers evaluate a brand's personality based on an evaluation of overt or subtle indications included in its advertising [6].

The greatest relationship that forms between a brand and the customer, according to McCann-Erickson analysts, is built on sentiments or emotional ties to the brand. Customers form emotional connections with certain brands, which causes a favourable psychological shift in their favour. The aim of marketing is to create the strongest possible emotional connection between a brand and a customer. According to McCann-Erickson, advertising may strengthen the emotional bonds that exist between consumers and companies. Emotional bonding research is used by McCann and its subsidiary agencies to provide strategic recommendations for the creative process and assess how well advertisements are communicating with

consumers. McCann-Erickson's award-winning "Priceless" campaign for MasterCard International was built on research on emotional attachment. Several years ago, when the agency took over the account, MasterCard was seen as a regular credit card that you kept in your wallet. Developing an emotional connection between customers and MasterCard while maintaining the brand's practical attractiveness was difficult. An emotive campaign by McCann-Erickson employs advertisements that sum up an event and claim that it is priceless. The last line of every print and television advertisement is "There are certain things money can't buy. MasterCard is available for everything else."

Additional Appeal Types: Not all advertisements fall neatly into the intellectual or emotional appeal categories. For instance, advertisements for certain businesses fall under the category of recall advertising, which aims to increase brand recognition and/or keep the name of the company in front of customers. Reminder advertising is often used by well-known companies and industry titans. For instance, Altoids breath mints broadcast reminder advertisements to increase brand recognition throughout the country and spread the quirky "curiously strong" slogan to customers. Reminder advertising is also used for products and services whose consumption follows a seasonal pattern, especially at the right time of year. For instance, during Halloween, Valentine's Day, Christmas, and Easter, confectionery product manufacturers often raise their media costs and broadcast reminder advertising.

Teaser advertising, which is intended to increase people's interest in a product or brand by talking about it but not really presenting it, is often used by marketers to promote new products. Marketers often employ teasers, or mystery commercials as they are frequently known, to raise interest in and notoriety for impending advertising campaigns. For instance, Lee Jeans' popular 'Can't bust 'em' campaign for its new Dungarees range, which includes the Buddy Lee doll, included teaser advertisements [7]. Lee's agency, Fallon McElligott, introduced Buddy with a "phantom campaign" intended to intrigue influential trendsetters among the 17- to 22-year-old target market. The denim-dressed doll, which was used in Lee's promotional displays from the 1920s through the 1950s, was brought back and billed as a "Man of Action." Unbranded and anonymous Buddy Lee posters were displayed randomly in 15 cities' "cool" places to encourage interest. The Buddy Lee Story, a six-minute movie created by the agency, was then shown at 2 A.M. over "graveyard cable" appointments on Comedy Central and other cable stations. Once again, the product was never stated, but Buddy was connected to the Lee Company and its "Can't bust 'em" philosophy throughout the movie.

The teaser campaign's objective was to introduce Buddy to trend-setters and encourage them to spread his word. With the ensuing commercial featuring Buddy promoting the Dungarees collection, the teaser campaign was effective in spreading word of mouth and boosting brand recognition. Even while overall denim sales were flat, the campaign helped push the Dungarees line's first sales four times higher than expected and led to a 3 percent rise in market share for Lee. Teaser advertisements are often used to promote new films, TV series, and significant product launches. When announcing the release of a new model or significant upgrades to an existing car, they are particularly well-liked by automotive advertisements. For instance, when the Cayenne SUV was first launched to the American market, Porsche employed teaser advertisements to build anticipation. The advertisements, which utilised the slogan "The next Porsche," were a part of an integrated marketing effort that also included a website that chronicled the history of the new Cayenne, from its conception through testing and introduction in the autumn of 2002.

Many advertising experts believed that the teaser campaign used by Infiniti to introduce its cars to the U.S. market in 1989 ran too long and caused confusion among consumers.

Contrary to what we believe, consumers don't hold seminars about advertising. Teaser campaigns can increase interest in a new product. However, advertisers must be careful not to extend them too long or they will lose their effectiveness. In teaser advertisements, you need to provide customers just enough details about the product to make them feel like they're in on the joke. Instead of promoting a product or service, many advertisements aim to improve the company's reputation or achieve other business objectives like attracting investors or hiring new staff.

Promotional Execution:

The creative expert or team starts working on the implementation of the advertising message after the particular advertising appeal that will serve as its foundation has been chosen. An advertising appeal is delivered in a creative manner. While having a compelling call to action or message for the customer is undoubtedly significant, the way in which the advertisement is performed is equally crucial [8]. William Bernbach, the creator of the Doyle Dane Bernbach advertising firm, was one of the most well-known proponents of the value of creative execution in advertising. Martin Mayer quotes Bernbach in his well-known book on the advertising industry, *Madison Avenue*, in response to David Ogilvy's advice to copywriters that "what you say in advertising is more important than how you say it.

Bernbach responded, "Execution can become content; it can be just as important as what you say. Bernbach was one of the revolutionaries of his time who redefined how headlines and visuals were used, how art directors and copywriters worked together, and how advertising could be used to evoke feelings and emotions. A sick guy can utter some words and nothing happens; a healthy vital guy says them and they rock the world. There are several methods to display or carry out an advertisement: Direct sales pitch or informational message, Animation, Technical or scientific proof, Personality icon, Depiction and fantasy, Comparative and dramatic elements, References, Laughter, Slice of life, and combinations [9].

Straight Sell or Factual Message: The straight sell or factual message is one of the most fundamental styles of creative execution. This kind of advertisement focuses on a clear presentation of information about the commodity or service. This method of delivery is often employed with informational/rational appeals, where the message's main emphasis is the product or service and its unique features and/or advantages. In print advertising, straight-sell executions are often utilized. The advertisement includes a picture of the commodity or service and factual writing in the remaining space. They are also employed in television advertising, where the sales pitch is often spoken by an announcer while the product or service is shown on the screen. This style is often used in advertisements for high-involvement consumer goods as well as industrial and other business-to-business items.

The scientific or technical proof is provided in an advertisement as a variant on the plain sell. Advertisers often use technical data, the findings of scientific or laboratory tests, or the approval of scientific authorities or agencies to back up their claims. For instance, the campaign that made Crest the number-one brand on the market was built on a recommendation from the American Council on Dental Therapeutics about how fluoride helps prevent cavities. Demonstration advertising is used to highlight the benefits of a product or service by displaying it in use or a staged environment. Consumers may be persuaded of a product's usefulness or quality, as well as the advantages of owning or utilizing the brand, via demonstration executions [10]. Demonstration commercials may also be effective in print, as shown in the advertisement for Du Pont's Teflon Bakeware Liners, albeit they could be a bit less dramatic than on TV.

CONCLUSION

This chapter focused on the implementation and execution of the advertising message. After the ad campaign's creative approach has been decided, the focus shifts to the particular style of advertising appeal and execution format that will be used to carry out the strategy. The appeal is the main message utilised in the advertisement to get customers to react or feel a certain way. Appeals may be divided into two major groups: logical appeals and emotive appeals. Emotional appeals connect to social and/or psychological factors for acquiring a product or service, while rational appeals concentrate on customers' practical, functional, or utilitarian need for the product or service. TV is especially well suited for product demonstrations since the advantages or benefits of the product may be shown directly on the screen.

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CHAPTER 17

CREATIVE STRATEGY INTO PRACTICE AND BUSINESS EVALUATION

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ABSTRACT:

Implementing creative strategy and assessing its efficacy are essential phases in the development and execution of marketing campaigns. This abstract examines the process of putting innovative strategies into action and assessing their effectiveness, emphasising the significance of turning strategic ideas into concrete deliverables and determining their effectiveness. It explores the operational details of carrying out creative strategies, such as design, content generation, channel choice, and campaign execution. The need of having specific goals and using key performance indicators (KPIs) to assess the success of innovative initiatives is also covered in the abstract. Additionally, it emphasises how the process is iterative and how constant observation, obtaining feedback, and data analysis are crucial steps in the optimisation and development of creative methods. Marketers may increase campaign success, raise audience engagement, and meet their marketing goals by putting creative strategy into practise well and carrying out thorough reviews.

KEYWORDS:

Advertisement, Creative Strategy, Campaign, Business Evaluation, Performance Indicators.

INTRODUCTION

Brand comparisons may also serve as the foundation for the execution of an advertisement. The comparative execution strategy is growing in popularity among marketers because it provides a clear means to communicate a brand's unique competitive edge or to associate a new or lesser-known brand with market leaders. As was previously mentioned, comparison executions are often employed to carry out competitive advantage arguments. Testimonial Many marketers prefer to have their messages delivered via testimonials, in which an individual extols the virtues of a product or service based on his or her own use of it. In testimonial executions, regular happy consumers may talk about their own interactions with the brand and the advantages of utilizing it. When the individual giving the testimonial is someone the target audience can relate to or who has a compelling tale to share, this strategy may be quite powerful. To prevent legal issues, the testimonial must be based on real usage of the item or service, and the speaker must be reputable [1].

In their "Switch" campaign, which shows computer users from many walks of life expressing why they converted from Windows-based computers to Macintoshes, Apple Computer made great use of testimonials. The testimonials in the commercials are from a group of around 10,000 former PC customers who emailed the company to express their love for Apple. They include writers, publishers, programmers, and Windows network administrators. The individuals delivering the testimonials are from diverse walks of life. Apple developed a website as part of the campaign that features testimonials from PC users who made the move to Macs and offers more thorough information for anyone thinking about doing the same. An associated method of implementation is the endorsement, in which a well-known or respected

person, such as a celebrity or an authority on the subject of the product or service, talks on behalf of the business or the brand. It's not always true that endorsers' messages about a business, its goods, or services are based on their own experiences. Slice of Life The slice-of-life advertising structure, which often relies on a problem/solution strategy, is a popular one, especially for packaged goods companies. This kind of advertisement depicts a challenge or conflict that customers could experience on a regular basis. The advertisement then illustrates how the advertiser's product or service may remedy the issue [2].

Because they often serve to remind viewers of difficulties of a personal nature, such as dandruff, foul breath, body odour, and laundry problems, slice-of-life executions are sometimes criticized for being unrealistic and annoying to watch. Consumers often see these advertisements as manufactured, ridiculous, fake, or even insulting. However, many marketers still like this approach because they think it works well at providing a scenario to which the majority of customers can connect and at highlighting the feature or advantage of the product that promotes the brand. Procter & Gamble was renowned for using slice-of-life advertising executions for a long time. Two-thirds of the company's advertisements in 1980 were either slice-of-life or testimonials. P&G currently depends less on slice-of-life or testimonials and has started using humour, animation, and other non-traditional execution approaches.

Advertising for consumer products is not the only field in which slice-of-life or problem/solution execution methodologies are used. This kind of advertising is often used by business-to-business marketers to show how their goods and services can be utilised to address business issues. For instance, AT&T used this strategy while launching the "It's all within your reach" campaign, which advertised a wide range of the business's products. The campaign's advertisements featured poignant scenes to show how AT&T understands people's needs and enables them to achieve their objectives by providing the most practical answers to the difficulties of surviving in today's fast-paced society and juggling the demands of both a personal and professional life.

"Beaches", an award-winning ad from the campaign, highlighted a working mother and her very hectic schedule. The advertisement addressed a common issue that working parents face: they want to spend more time with their kids but have to go to work, and often their kids don't understand why. When the little girl asks her mother, "Mom, when can I be a client? ", the advertisement perfectly captures this circumstance and the stress that is often connected with it. The mother may take the kids to the beach and still have her crucial conference call as planned thanks to AT&T Wireless Services. Some business-to-business marketers use a problem/solution strategy known as "slice-of-death advertising," which is a version of the problem/solution approach. This method of execution is combined with a fear appeal since it emphasises the bad outcomes that might happen when entrepreneurs choose the incorrect supplier or service provider. FedEx, for instance, has been using this style of advertising for over three decades via witty but serious advertisements that illustrate what may occur when crucial parcels and paperwork aren't delivered on time [3].

Animation is a kind of advertising execution that has gained popularity in recent years. This method employs computer-generated or hand-drawn animated scenarios with cartoons, puppets, or other kinds of made-up characters. Commercials aimed towards children are particularly popular for using cartoon animation. The Leo Burnett firm has employed animated cartoon characters effectively in advertisements for Green Giant veggies and Keebler sweets. The advertising campaign created for the California Raisin Advisory Board was another effective illustration of how animation may be executed. The dancing sultana figures featured in these advertisements were made using a process known as claymation. As

creative professionals explore the potential of computer-generated visuals and other technical innovations, the usage of animation as an execution technique may rise.

DISCUSSION

Some marketers have started using animated advertising with actual humans, ala Roger Rabbit. Nike has created a number of imaginative, engaging advertisements using this method. One served as the model for the film Space Jam and showed Michael Jordan and Bugs Bunny thrashing a group of bullies on a basketball court. When the H. utilised this method, so did the Star-Kist tuna agency. Recently, the J. Heinz Company pulled Charlie the Tuna, an animated mascot, out of retirement to participate in brand advertising. The new "Sorry Charlie" advertisements featured Charlie in a different manner than the previous ones, such as making an argument in court that not all tuna is created equal and urging jurors to make their own decisions. The previous "Sorry Charlie" advertisements presented Charlie as not being good enough for Star-Kist.

Personality Symbol:

The creation of a primary figure or personality symbol that can communicate the advertising message and serve as a symbol for the product or service is another sort of advertising execution. This figure may be a real-life somebody like Mr. Whipple, who pleaded with customers to "please don't squeeze the Charmin," or the Maytag repairman, who waits nervously by the phone but never has to use it since the brand's appliances are so dependable. Animals and animated creatures may serve as the foundation for personality figures. Morris the Cat and Tony the Tiger are two examples of visual image characters that have been used for years to advertise Kellogg's Frosted Flakes and 9-Lives cat food, respectively. The AFLAC duck has recently become a well-known personality symbol and mascot for the insurance firm, which has helped raise awareness and interest. The amusing commercials see the eccentric duck trying valiantly to cause a stir about the supplementary insurance provider while reclining in a sauna, hitting his head on the ice at a skating rink, and competing for a couple's attention on a roller coaster [4].

Anheuser-Busch's talking lizards, Frank and Louie, who featured in Budweiser beer advertisements for five years, became well-known personality icons. The company did, however, have to deal with protests from certain consumer organisations who contend that the animated characters were well-liked by kids and would promote underage drinking. The firm vehemently disputed employing the characters to target children and claimed that the advertisements had no impact on kids or promoted underage drinking. In contrast to the uproar caused by R., the debate about the Budweiser lizards has really been modest. Old Joe Camel, a cartoon figure who appeared in advertisements for Camel cigarettes for many years, was utilised by J. Reynolds. Ads for Camel that featured the "smooth character" were criticised for being more successful in promoting the company to children than to adults. Following the uproar surrounding the campaign, the federal government and the tobacco industry reached an agreement that forbids the use of cartoon characters in cigarette advertising.

Fantasy is a common implementation method for emotional appeals of the kind seen in image advertising. Fantasy executions work especially well for television since the 30-second ad may serve as an escape for the spectator into a different way of life. The advertiser's scenario, which centres on the item or service, gets transformed. Fantasy appeals are often used in cosmetics advertisements to create symbols and pictures that come to represent the brand [5]. Another execution strategy that is especially well suited for television is the use of a brief narrative in which the product or service is the main character. In that it often employs the

problem/solution technique and uses greater excitement and suspense to convey the tale, dramatisation is similar to slice-of-life execution. Drama is used to immerse the audience in the action being portrayed. Advocates of drama point out that when it succeeds, the viewer is engrossed in the narrative and feels the characters' worries and emotions.²⁴ According to Sandra Moriarty, there are five fundamental phases in a dramatic commercial.

Exposition comes first, where the scene is established for the action to follow. Conflict is the next step, which is a method for locating the issue. The rising action that occurs in the midst of a dramatic form is when the plot develops, the conflict becomes more intense, and the suspense is more intense. The issue is solved at the end of the fourth stage, which is the climax. A drama's resolution, in which the conclusion is made, comes at the end. Call to action and product identification are both included in advertising. The creative team's biggest difficulty will be fitting all of these components into a 30-second ad. The Zerex antifreeze advertisement in Exhibit 9-20, which depicts a woman's delight when her vehicle starts at the airport on a chilly winter night, is an excellent illustration of the dramatisation execution style. The last line of the advertisement, "The temperature never drops below Zerex," links the brand name to the benefit of the product.

Similar to comparisons, humour was covered as a sort of advertising appeal in Chapter 6, but this method may also be used to the presentation of other forms of advertising appeal. Although some print advertisements try to adopt this technique, humorous executions are especially well suited for radio or television. The benefits and drawbacks of utilising humour as a management strategy are comparable to those of using it as a marketing strategy [6]. It is possible to offer the advertising message by combining a number of the execution strategies. For instance, animation is often utilised to depict a dream or to generate personality signals. Slice-of-life advertisements are often used to illustrate a product or service. There are occasions when hilarious comparisons are drawn. FedEx used funny takes on the slice-of-death genre to show entrepreneurs suffering serious repercussions when they utilise a different delivery service and a crucial document is late. The creative expert must decide if more than one execution style should be employed to create the advertisement.

Key Strategies:

The creation of a creative approach, as well as numerous appeals and execution techniques that may be employed for the advertising message, have been the main topics of our conversation thus far. After determining the creative strategy, level of appeal, and execution style, focus shifts to developing the advertising itself. Writing content, creating graphics and other visual components, and putting everything together to make a successful message are just a few of the tasks involved in the design and production of advertising communications. This section looks at the verbal and visual components of advertisements and talks about the strategic factors that go into making print and TV adverts [7].

Innovative Print Advertising Techniques:

A print advertisement's headline, body content, illustrations, and layout are its core elements. The copywriters are in charge of the ad's headline and body content; artists, often working under the guidance of an art director, are in charge of the visual presentation. Additionally, art directors collaborate with copywriters to create the layout, or grouping, of the ad's many elements, such as the headlines, subheads, body material, graphics, captions, logos, and so forth. We quickly go through the three elements of a print advertisement and how they work together.

The headline is the text that appears first in the advertisement; it is the text that will be read first or that is positioned to attract the most attention.²⁶ Headlines are often written in bigger type and are sometimes separated from the body content or text element of the advertisement to give them prominence. The headline is often regarded as the most crucial element of a print advertisement.

A headline's primary purpose is to catch readers' attention and pique their interest in the body of the text. While the advertisement's visual component is undoubtedly crucial, the headline often bears the bulk of the burden for drawing readers in. According to research, the picture and title are often the first elements of a print advertisement that consumers glance at. Only 20% of people read the body material after seeing the headline. Therefore, the headline must not only grab the reader's attention but also provide a compelling incentive for them to read the content, which offers more in-depth and convincing information about the commodity or service being advertised. To do this, the title must succinctly express the primary idea, point of interest, or position of the advertisement. A print ad's headline and picture must work together to communicate the whole marketing message since some print advertisements have little to no body content [8].

By attracting the attention and interest of customers who are most inclined to purchase a certain product or service, headlines also serve as segmentation tools. By selecting to advertise in certain categories of periodicals, advertisers start the segmentation process. By targeting their particular requirements, desires, or interests, a successful headline goes even farther in the selection of qualified prospects for the product. For instance, the title in the advertisement for RCA's LYRA personal digital player seen in Exhibit 9-21 appeals to customers looking for the newest audio technology.

Types of Headlines:

There are a lot of different headline options. The font used will rely on the creative approach, the specific advertising circumstance being employed, the timeliness, and how it will interact with other elements of the advertisement, such as the artwork or body content. There are two types of headlines: direct and indirect. In terms of the message they are providing and the audience they are intended towards, direct headlines are simple and informative. Direct headlines often convey a specific benefit, make a promise, or state a justification for the reader's interest in the product or service.

Indirect headlines don't make it clear what the product or service is or what the goal is. But since they arouse curiosity and entice readers into the body text in search of an answer or an explanation, they are often more successful at grabbing readers' attention and holding their interest. Use of questions, provocations, how-to instructions, and challenges are all examples of indirect headline writing techniques. To compel viewers to engage with the advertisement and read the body content in order to understand the message, indirect headlines depend on their capacity to arouse interest or intrigue. This might be dangerous if the title isn't intriguing enough to draw readers in. This issue is addressed by advertisers by providing a visual appeal that aids in drawing attention and provides a further justification for reading more of the content.

Print advertisements often feature a major headline, one or more subordinate heads, or subheads, in addition to the numerous advertisements that simply have one headline. Subheads are often bigger than the body material but smaller than the main headline. They might be positioned inside the body content or above or below the main headline. Subheads are often used to break up lengthy body copy, emphasise important sales points, and improve the

message's readability. Their content supports the headline and the tagline or concept of the advertisement.

Body Copy:

The body copy is the core text that makes up a print advertisement. Although the body text normally contains the advertising message's core message, it might be challenging to convince the target audience to read it. The body text must be both lengthy enough to convey the advertiser's message and concise enough to keep readers' attention. Although the specific material varies on the sort of advertising appeal and/or execution style being utilised, body copy content often follows from the arguments made in the headline or multiple sub-heads. For instance, the different sorts of logical appeals covered earlier in the chapter are often utilized in conjunction with straight-sell writing that delivers pertinent facts, product features and benefits, or competitive advantages. Narrative copy that recounts a tale or offers an engaging description of a concern or circumstance regarding the product is often used in emotional appeals [9]. The body content of an advertisement may be written to complement a variety of creative executions and appeals, including comparisons, price appeals, demonstrations, humour, dramatisations, and the like. To execute the creative strategy and effectively communicate the advertiser's message to the target audience, copywriters choose a copy style that is suitable for the sort of appeal being employed.

Visual Elements:

The visual element is the third important part of a print advertisement. A print advertisement's artwork often takes centre stage and has a significant impact on how successful the piece is. To create a successful message, the visual component of an advertisement must grab viewers' attention, communicate a concept or picture, and function in concert with the headline and body content. In some print advertisements, the picture is basically the message, therefore it has to be powerful and significant. An effective visual picture is used, for instance, in the award-winning Sims Snowboards advertisement seen in Exhibit 9-24. A snowboarder blocks snow-grooming equipment in a scenario reminiscent of the protester who stopped military trucks in Tiananmen Square during the student movement of 1989 in Beijing. One line of content that reads, "In a courageous act of solidarity, a lone snow-boarder stands up for freedom," supports the idea that is being conveyed by the picture.

The visual component of the advertisement requires several choices, including what identification markings should be used, whether to utilise images or hand-drawn or painted graphics, what colours to employ, and what the visual should be focused on. Layout While each part of a print advertising is crucial, the layout is what makes the difference in the final product. The physical arrangement of the many elements of the advertisement, such as the headline, subheads, body content, graphics, and other distinguishing markings, is known as the layout [10]. The layout outlines the placement of each component of the advertisement and provides instructions for those creating it. For instance, the layout aids the copywriter in determining how much space is available and how much content has to be produced. The art director may use the layout to help them choose the size and kind of photographs. Layouts are often created in rough form and provided to the client so that the advertiser may visualise what the ad will look like before providing preliminary approval. Take note of how this concept is carried through in the wording, which reads like a newspaper picture caption and closes with "Story on 2C." Before going on to the more expensive phases of print production, the agency should secure the client's approval of the layout.

CONCLUSION

The implementation of a creative strategy and the assessment of its efficacy are essential steps in the development and execution of marketing campaigns. The debate on using innovative tactics and assessing their effectiveness is summarised in this conclusion's major takeaways. Additionally, the process of implementing and assessing creative strategy is iterative. The creative approach may be improved and optimised during the campaign with the use of ongoing monitoring, feedback gathering, and data analysis. For successful implementation and assessment, team members including marketers, designers, content writers, and analysts must work together and communicate effectively. A thorough image of the campaign's success is captured throughout the assessment phase thanks to effective coordination, which guarantees that the creative approach is applied consistently. Marketers may maximise their creative efforts, raise audience engagement, and accomplish their marketing goals by properly implementing the plan, creating clear targets, using KPIs, and encouraging teamwork. The success of a campaign over time and the capacity to adjust to changing market conditions are both influenced by regular review and improvement.

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CHAPTER 18

ROLE OF INNOVATIVE TELEVISION STRATEGIES

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ABSTRACT:

In the ever-changing television environment, creative television methods are essential. The importance of creating and executing new television tactics is examined in this chapter, with particular emphasis on how these strategies affect viewer engagement, content development, and income generation. The adoption of new technology, audience segmentation, content customisation, and distribution techniques are just a few of the topics covered in this in-depth analysis of creative television strategy. The chapter also covers how market analysis and data analytics may be used to spot new trends and creative possibilities. Additionally, it highlights the need of working together to innovate and cater to consumers' shifting tastes among content producers, broadcasters, and streaming platforms. Organisations can maintain their competitiveness, draw in and keep viewers, and effectively negotiate the ever-shifting media environment by adopting new television techniques.

KEYWORDS:

Television Strategies, Viewer Engagement, Audience Segmentation, Strategy, Television.

INTRODUCTION

It's simple for us consumers to disregard the time, money, and effort that go into creating TV advertising since we see so many of them. It takes a long, costly process to develop and produce TV commercials that stand out from the competition and communicate successfully. Commercials are the costliest television productions when measured by their cost per minute. Because TV combines the components of sight, sound, and motion, it is a distinctive and effective medium for advertising. These aspects may be used to provide a range of advertising appeals and executions. Contrary to print, the viewer is not in control of how quickly the content is conveyed, thus there is no chance to go over key points or repeat anything unclear. One of the first objectives while making TV ads is to capture and hold the audience's attention, just as with any other kind of advertising. This may be especially difficult due to the clutter and the fact that many individuals watch TV advertising while engaging in other activities [1].

TV advertising includes various elements, much like print ads. To have the desired effect and effectively convey the advertiser's message, the audio and video must function together. A commercial's video components are what viewers see on TV. The visual element of the ad usually takes centre stage, thus it has to grab viewers' attention and convey a concept, message, or picture. To create a good advertisement, a variety of graphic components would need to be synchronised. The product, the presenter, action scenes, demonstrations, and the like must be decided upon. Other decisions must be made about the location, the talent or characters that will feature in the commercial, as well as other elements like lighting, graphics, colour, and distinguishing symbols.

Voices, music, and sound effects are all included in the commercial's audio section. Different voiceover techniques are used in advertisements. They may be heard either directly from a spokesperson in the ad or as a discussion between many characters. A voice-over is a frequent technique for delivering the audio element of an advertisement, in which an announcer who is not seen narrates or describes the action on the screen or delivers the message. Having celebrities with distinctive voices perform the voiceovers for their commercials is a popular trend among major advertisers.²⁸ The actor Richard Dreyfuss does the voiceovers for some Honda commercials, Jeff Goldblum does Apple Computers, and megastars like Ben Affleck, Renee Zellweger, and Ashley Judd have done Diet Coke commercials [2].

A lot of TV ads use music, which may serve a range of purposes.²⁹ In many commercials, the music creates the right tone or serves as a nice backdrop. Advertisers often use needledrop, as described by Linda Scott: The word "needledrop" is used often in the music business and by advertising agencies. It alludes to prefabricated, multifunctional, and very ordinary music. In that respect, it might be compared to canned prose, clip art, or stock pictures in the world of music. When a certain normative impact is needed, Needledrop, an affordable alternative to original music is inserted into a commercial or a movie.

The use of music in certain ads places it considerably closer to the advertising message. It may be used to draw attention, cut through the noise of advertising, convey a vital selling point, support the creation of an image or stance, or add emotion. For instance, music may use a classical conditioning process to elicit favourable feelings that grow to be connected with the product or service being sold. Additionally, music may instill a positive attitude in the listener, making them more receptive to the advertising message. Many businesses have spent hefty amounts of money to get the rights to utilise well-known songs in their ads since music can play such a significant part in the creative approach. When businesses licence music for use in advertisements, they negotiate rights to two different types of compositions. The master recording contains the voice of the original artist while the musical composition only contains the music notes and words³³. Since the latter is typically much more expensive to purchase, advertisers frequently negotiate for the right to use the music and have it performed by someone with a similar voice [3].

The original artist, the artist's estate, or a music publishing corporation are just a few examples of persons that may have music rights. For instance, the estate of the late reggae musician Bob Marley is in charge of the rights to songs he recorded, but a music publishing business is in charge of the rights to songs by the Beatles. The iconic Beatles song "Come Together" was utilised as the main topic of a recent worldwide advertising campaign by Nortel Networks, which obtained the composing rights to use it. Some marketers are ready to spend millions of dollars to employ the voices of the original performers in their ads, even when it is less costly to rerecord the music. Jingles, which are catchy melodies about a product or service that often contain the advertising theme and a straightforward message, are another crucial musical component in both TV and radio ads. For instance, the popular slogan "Double your pleasure, double your fun with Doublemint, Doublemint gum" has been used by Doublemint gum for years. The jingle is very memorable and acts as a useful reminder of the minty flavour of the product. Oscar Mayer has built integrated marketing campaigns around the well-known jingles for several of its products, including the bologna song and the Oscar Mayer wiener song. As part of the Oscar Mayer Talent Search, the company's fleet of wienermobiles travels the nation in search of kids who will carry on the 30-year tradition of singing the popular bologna and wiener jingles. Local auditions are conducted in each city [4].

Jingles alone may serve as the foundation for a musical advertisement. Diet Coke revived its old tagline, "Just for the taste of it," placed it to an opulent orchestral soundtrack, and used it as the centrepiece of a multimillion dollar advertising campaign. Jingles are sometimes utilised after advertisements primarily as a means of product identification. Companies that specialise in composing commercial music for advertising often create jingles. These jingle firms collaborate with the creative team to decide what musical elements will be used in the advertisement and what message should be conveyed. The appeal type and execution-style that will be employed must be decided upon as one of the first considerations in the planning and production of TV commercials. The intellectual and emotional appeals of advertising, as well as their mixtures, work effectively on television. On television, a variety of execution techniques that leverage logical appeals, such a direct pitch or announcement, demonstration, testimonial, or comparison, are effective.

DISCUSSION

Advertisers are aware that they need to go beyond just discussing, demonstrating, or contrasting their goods or services [5]. Their advertisements must stand out from the competition and get viewers' attention; often, they must appeal to both emotional and rational purchasing motivations. Since television is primarily an entertainment medium, many marketers understand that their ads perform best when they amuse as well as enlighten viewers. Many of the most well-known marketing efforts are characterised by entertaining television spots like the "Whassup?" campaign for Budweiser, the amusing "Got milk" commercials, the musical Gap commercials, and the many sleek and captivating Nike commercials. Volkswagen's "Drivers Wanted" campaign, which investigates drivers' life experiences with their VWs, has produced some of the most well-liked ads in recent memory. Television is well suited to drama; no other form of advertising can elicit strong emotions. On television, many emotional appeals like humour, terror, and fantasy, as well as dramatisations and slice-of-life executions, are effective.

Planning the Commercial:

A screenplay, or written form of a commercial that offers a full description of its visual and audio material, brings together the many components of a TV commercial. The script lists the several audio elements of the advertisement, including the music, sound effects, and the text that will be recited by voices. The commercial's visual strategy camera actions and angles, scenes, transitions, and other crucial descriptions, are provided in the script's video section. The screenplay also demonstrates how the audio section of the ad and its accompanying video coincide [6]. The writer and art director collaborate to create a storyboard, a set of drawings used to show the visual design or layout of a proposed commercial, once the basic screenplay has been established. The storyboard includes explanations of the audio that goes with each scene as well as still drawings of the video segments. Storyboards provide everyone engaged in the development and approval of the commercial a good idea of what the final commercial will look like, similar to layouts for print commercials. If a more polished version of the ad is required for client presentations or pre-testing, an animatic may sometimes be produced.

Production After the commercial's storyboard or animatic has been approved, it is ready to enter the production process, which consists of three steps:

1. Preproduction is all the labour and preparation done before the ad is actually shot or recorded.
2. Production is the time spent filming, recording, or videotaping the advertisement.

3. Activities and effort that take place after the ad has been filmed and recorded are known as postproduction.

The customer must typically examine and approve the creative strategy as well as the numerous approaches that will be used in developing the advertising message before the final production process gets started.

Evaluation and Approval Of Creative Work By Clients:

While the customer must analyse and approve the creative approach before any advertisements are created, the creative professionals have a lot of responsibility for establishing the advertising appeal and execution style to be employed in a campaign. The advertising or communications manager, product or brand managers, the marketing director or vice president, representatives from the legal department, and occasionally even the company's president or chief executive officer or the board of directors may be involved in evaluating the agency's creative work[7]. Depending on the firm's rules, the significance of the product to the company, the function of advertising in the marketing programme, and the advertising strategy being suggested, the amount of involvement each of these people has in the creative review and approval process varies. To launch the Macintosh personal computer, the iconic "1984" commercial, the Chiat/Day agency had to persuade Apple's board of directors to broadcast it. The ad, which was based on the idea of Big Brother from George Orwell's famous book 1984, was deemed too contentious by Apple's board and may have harmed the company's reputation, especially in the corporate sector.

The advertisement for IBM's main rival included harsh visuals from Orwell's *1984* and a dramatic sequence in which a young lady uses a hammer to smash a controlling force. The agency persuaded Apple's board to air the advertisement during the 1984 Super Bowl, the only time it was ever shown as a television commercial, and the effect was enormous. The advertisement was the subject of media interest and was widely discussed in the marketing and advertising fields. The "1984" clip was chosen as the best television advertisement of all time a few years ago by TV Guide. Procter & Gamble has been shifting away from testimonials and slice-of-life advertising executions to a little riskier and more exciting kinds of advertising, as we observed earlier in this chapter. However, the business is still traditional and has been sluggish to embrace the cutting-edge advertisements that many of its rivals utilise. Advertising firms that work with P&G brands understand that unconventional ideas that go against the company's reserved corporate culture are unlikely to be accepted³⁷. As was mentioned in the previous chapter, Wrigley has always been very conservative with the advertising it uses to promote its various brands of gum. The business has, however, enabled its marketing agency to take more creative chances and utilise more edgy advertising since Bill Wrigley, Jr. took over the organisation in 1999 after the death of his more conventional father [8].

Top management often chooses an advertising agency and must approve the campaign's topic and creative approach. The advertising and product managers, who are essentially in charge of the brand, are often the ones who evaluate and approve the specific advertisements that the agency has suggested. Before commencing production, the account executive and a member of the creative team submit the creative idea for approval to the client's advertising, product, and/or marketing managers. Before the advertisement goes into production, it should be carefully evaluated since this step involves spending a lot of time and money hiring vendors to carry out the numerous tasks necessary to construct the advertisement itself. Since the advertising or brand manager is often not a creative professional, evaluating the print layout or commercial storyboard for the client may be challenging. They must be cautious not to

reject workable creative approaches or accept ideas that would produce subpar advertising. However, staff on the client side might utilise the principles discussed below to assess the effectiveness of the agency's recommended innovative ideas.

Rules for Assessing Creative Work:

The creative strategy recommended by the ad agency is evaluated by advertisers using a variety of factors [9]. In certain cases, the customer could request pretesting of the preliminary layout or storyboard in order to get quantitative data for the review. The review procedure is often more subjective, and the advertising or brand manager depends on qualitative factors. The following basic standards for judging innovative methods are covered:

Is the creative strategy in line with the goals of the brand's marketing and advertising? One of the most crucial things the client must take into account is if the agency's proposed creative appeal and execution style are in line with the brand's marketing strategy and the function that advertising and promotion have been given in the larger marketing programme. This implies that the creative strategy must be in line with the brand's image and positioning in the market, and it must support the marketing and advertising goals. Is the creative strategy and goals congruent with the creative approach? Does it convey the intended message? The text platform's communications goals must be met by the advertising appeal and execution, and the ad must convey what the advertising strategy directs. Creative experts may lose sight of the purpose of the advertising message and develop a plan that does not support the advertising strategy. Ask the creative professionals to describe how the appeal or execution style complies with the creative strategy and advances the communication goals if you are one of the people charged with approving the advertisement.

Is the target audience a good fit for the creative strategy? Typically, a lot of work has been put into identifying, defining, and making an effort to comprehend the target market for the advertiser's product or service. If the proposed ad appeal or execution will appeal to, be understood by, and communicate successfully with the target audience, that should be carefully considered. This entails analysing each component of the advertisement and how the target market will react to it. Advertisers do not want to authorise advertising that they anticipate the target demographic would respond poorly to. Since most people feel younger than their actual age, it has been suggested, for example, that advertisements for older consumers use models who are 10 years younger than the average age of the target audience³⁹. Advertisers also face a lot of difficulty creating advertisements for the teen market because teenagers' tastes in styles, fashions, language, and values change so quickly. They could discover that they are using a marketing strategy, a spokesperson, or even a slang term that is no longer widely used among teenagers.

Does the creative strategy convey to the client a message that is persuasive and clear? The goal of the majority of advertisements is to spread a message that will support brand sales. Many advertisements fall short of delivering a compelling message that encourages customers to utilise a brand. Advertising must provide information traits, features, and benefits as well as pictures that encourage customers to purchase the brand, even if creativity is crucial. Does the inventive approach prevent the message from becoming too overwhelming? Advertising, and TV ads in particular, are sometimes criticised for placing so much emphasis on creative execution that the advertiser's message is obscured. Numerous inventive, enjoyable ads have fallen short of successfully registering the brand name and/or selling objectives [10].

For instance, the North American Philips Lighting Corp.'s marketing team created an award-winning campaign a few years ago that highlighted the amusing outcomes when lightbulbs malfunction at the wrong moment. The advertisements featured an elderly couple utilising Philips Pastel bulbs to create a romantic atmosphere and a lady who seems to unintentionally Hoover up her meowing kitten when a lightbulb goes out. Although the effort was intended to help Philips challenge General Electric's monopoly in the lighting business, many customers failed to recognise the Philips brand. According to a poll, many viewers believed the advertisements to be for GE lightbulbs. Even though brand recognition and sales had significantly improved a year later, according to surveys conducted by the campaign's creative firm, some in the advertising industry still believe the advertisements' inventiveness and entertainment value outweighed the message.

Given the growing clutter in most advertising medium, it could be required to use a cutting-edge creative strategy to capture the reader's or viewer's attention. But the message must get across loud and clear. The client must strike a delicate balance between protecting the sales message and not stifling the creative team's efforts or pressuring them to produce uninspired or uninteresting advertising. Is the artistic strategy suitable for the media context where it is most likely to be viewed? Because of the nature of the editorial material, the readers or viewers it draws, and the nature of the advertisements it runs, every media vehicle has a unique environment. The ad's compatibility with the media environment in which it will be shown should be taken into account. For instance, advertising are now shown during the Super Bowl. Many marketers feel obligated to create new advertisements for the Super Bowl or to save fresh commercials for the event because consumers who don't give a damn about advertising realise how much a 30-second commercial costs and pay as much attention to the ads as they do to the game itself.

Is the advertisement tasteful and true? Marketers must also think about an advertisement's veracity and potential for offending customers. For instance, the athletic shoe retailer Just For Feet featured a Kenyan runner in a Super Bowl advertisement in 1999 who was pursued like an animal by white mercenaries, drugged unconscious, and fitted with a pair of running shoes—contrary to generations of Kenyan custom. The advertisement resulted in accusations of racism and neocolonialism from incensed viewers and the media, seriously harming the company's reputation. After just one airing, Just For Feet was forced to remove the advertisement, for which it later sued its advertising agency.⁴¹ The client is ultimately responsible for evaluating whether an advertisement misleads or offends the intended audience. The advertising or brand manager's responsibility is to assess the recommended strategy against corporate standards. To ascertain if the advertisement's creative appeal, message substance, or execution might pose any issues for the business, the firm's legal department may be requested to analyse it. Any possible legal issues should be discovered before the advertisement is broadcast to the general audience [11]. These fundamental criteria may be used by the advertising manager, brand manager, or other staff members on the client side to analyse, assess, and approve the concepts presented by the creative professionals. There can be other elements unique to the firm's advertising and marketing circumstances. Additionally, there can be circumstances in which it is permissible to depart from the criteria the company typically employs to evaluate creative work. As we'll see in Chapter 19, the customer could choose to go beyond these arbitrary standards and use more complex pretesting techniques to assess the viability of a certain strategy presented by the creative expert or team.

This chapter focused on the implementation and execution of the advertising message. After the ad campaign's creative approach has been decided, the focus shifts to the particular style

of advertising appeal and execution format that will be used to carry out the strategy. The appeal is the main message utilised in the advertisement to get customers to react or feel a certain way. Appeals may be divided into two major groups: logical appeals and emotive appeals. Emotional appeals connect to social and/or psychological factors for acquiring a product or service, while rational appeals concentrate on customers' practical, functional, or utilitarian needs for the product or service.

CONCLUSION

Advertisers have access to a variety of appeal kinds within each category. The way the advertising appeal is portrayed in the message is the creative execution style. The chapter looked at a number of popular execution methods along with use concerns. The tactical considerations involved in producing print and television advertising were also taken into account. A print advertisement is made up of headlines, body content, illustrations, and layout. Additionally, we looked at the audio and visual elements of TV ads as well as other factors to take into account while producing and designing commercials. The tactical elements of creating commercials as well as the advertising appeal and execution style are determined by creative professionals. Before any advertisements are created or broadcast, the customer must examine, assess, and approve the creative strategy. Before authorising final production, advertising, product, or brand managers and others engaged in the promotional process might assess the advertising messages using a variety of factors.

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CHAPTER 19

INVESTIGATING THE ROLE OF MEDIA STRATEGY AND PLANNING

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ABSTRACT:

Successful marketing campaigns depend on sound media strategy and planning because they help companies reach their target market and meet their objectives. This chapter examines the value of media planning and strategy in the changing media environment of today. It digs into the process of creating a thorough media strategy, which includes determining target audience demographics, carrying out market research, and examining media consumption patterns. The abstract also stresses the value of media preparation, which comprises picking the right media outlets, making the most of your money, and creating a media calendar. It also explores how technology improvements and data-driven insights influence media planning and strategy. Marketers may maximise their media spending, improve targeting skills, and provide their audience with relevant and interesting messaging by using data analytics and new media channels. To navigate the constantly changing media environment, maximise their reach, and achieve desired results, organisations must have an effective media strategy and planning.

KEYWORDS:

Media Strategy, Data, Marketing Campaigns, Strategy, Technology.

INTRODUCTION

One of the numerous shifts in the media landscape is described in the conversation in this chapter's opening vignette. There have likely never been so many developments in history that have had such a big impact on how the media makes decisions. Because of this, media planning is more intricate than ever. As you'll see in the subsequent chapters, these developments provide marketers possibilities that weren't previously possible, but they also need a thorough understanding of all the options. Programmes for integrated marketing communications are now a must, not a luxury. Media strategists now need to take new choices into account in addition to the changing nature of old sources [1]. The already challenging work of media planning is made more challenging by new and emerging media. It takes time and effort to plan when, where, and how the advertising message will be delivered. The main goal of the media strategy is to create a framework that will convey the capabilities of the product, brand, and/or service to the target audience in the most effective and economical way feasible. This chapter outlines the many message delivery options accessible to marketers, looks at some important factors to take into account when choosing a media outlet, and explores how media strategies and plans are created. Later chapters will analyse each medium in more depth and discuss their respective benefits and drawbacks.

A Summary of Media Planning:

The process of media planning is not simple. There are mass media outlets like television, newspapers, radio, and magazines as well as out-of-home media like billboards, transit

advertising, and outdoor advertising as options. It's also important to take into account a range of support media, including direct marketing, interactive media, promotional product advertising, and in-store point-of-purchase choices. The intricacy of this process is increased by the internet and interactive media, such those mentioned in the introduction to the chapter.

While it may seem simple to choose between these options at first look, this is seldom the case. The nature of the media itself contributes to the complexity of media choosing. TV offers a visual and auditory combination that other media do not. Magazines have the capacity to transmit more information and maybe keep the message in front of the buyer's mind for a much longer period of time. News publications, outdoor advertising, direct marketing, and all the others have their own benefits as well. While the Internet has numerous benefits over older forms of media, it also has several limitations. Along with many other criteria, the qualities of each choice must be taken into account. When the management must pick between options within the same media, such as between Time and Newsweek or between Alias and Friends, the procedure becomes much more challenging [2].

The possibility of producing successful communications with a thoughtful media strategy justifies the increased focus. PC Flowers, formerly the smallest of the 25,000 members of the Florists' Transworld Delivery Association, proved the value of a strong publicity campaign. The business then began to promote its services online. PC Flowers entered the top 10 within four months, and it currently routinely ranks as one of the top two FTD members worldwide. Similar to this, a \$300,000 internet advertising and email campaign was successful enough to sign up 12,000 new members for British Air's frequent flyer programme in only two weeks. The process of media planning is impacted by the item or service being marketed. Businesses have discovered that certain media are more effective than others in reaching particular target populations with their messaging. Examples are GM and Procter & Gamble, which often depend more on broadcast media, and JCPenney and Federated Department Stores, which frequently rely more on print media. As a consequence, advertising budgets are allocated to these favoured media, leading to significantly divergent media strategies.

Several Basic Concepts and Terms:

We go over some fundamental words and ideas utilised in the media planning and strategy process before we start talking about media planning. The process of making choices necessary to send the promotional message to potential customers and/or users of a product or brand is known as media planning. Since media planning is a process, several choices are made along the way that might later be changed or abandoned. The media strategy serves as a roadmap for choosing media. It necessitates the creation of defined media goals and media strategies created to achieve these objectives. This data is organised into the media plan after the choices have been taken and the goals and tactics have been developed [3].

The term "medium" refers to a wide group of distribution methods, including broadcast, print, direct mail, outdoor advertising, and other auxiliary media. The specific carrier within a medium category is known as the media vehicle. For instance, whereas 20/20 and 60 Minutes are broadcast vehicles, Time and Newsweek are print vehicles. Each vehicle has its own qualities, as well as relative benefits and drawbacks, as you'll learn in subsequent chapters. Decisions must be made specifically on the contribution of each to the message's delivery. The number of distinct audience members who were exposed to a media vehicle at least once within a certain time period is referred to as reach. Coverage describes the possible audience that could hear the message when it is sent through a vehicle. Reach refers to the actual audience reached; coverage refers to the prospective audience. The receiver is exposed

to the media vehicle a certain number of times over the course of a certain period, which is referred to as frequency.

A Media Strategy:

The media strategy decides how to effectively convey the advertiser's message to the target audience. In its most basic form, the aim of the media strategy is to identify the mix of media that allows the marketer to convey the message to the most possible audience at the lowest possible expense.

Media Planning Issues:

Regrettably, choosing a media strategy is still not a routine activity. The difficulty of developing the strategy and its success are impacted by a variety of issues. Inadequate data, inconsistent terminologies, time constraints, and difficulty quantifying efficacy are some of these issues. Not Enough Information Despite the abundance of data about markets and the media, media strategists often need more than is offered. Some data are simply not measured, either because measuring them is impossible or would be too costly. For instance, there are continuous measurements of radio listenership, but owing to sample size and financial restrictions, only sporadic listenership studies are published [4].

Another issue is the timing of the tests; certain audience measurements are only made at particular periods of the year. As a result of this information being extrapolated to subsequent months, choices on future planning must be based on historical data that may not accurately represent current behaviour. Consider making television advertising plans for the next season. There is no information available on the audiences for new shows, and audience data collected on current programmes throughout the summer may not be a reliable predictor of how these programmes would do in the autumn since summer viewing is often substantially lower. Advertisers may preview these shows before they broadcast, but they are unable to get viewership data.

DISCUSSION

Small marketers, who may not be able to afford to buy the information they need, are most affected by the information shortage. They thus base their decisions either on incomplete, outdated information given by the media itself, or on no information at all. Variable Terminologies Problems emerge because various media often utilise distinct cost bases, and these cost bases are sometimes established using inconsistent measurement standards. Print media, broadcast media, and outdoor media, for instance, may give cost information in terms of the cost to reach 1,000 people, the cost per ratings point, and the number of showings. Additionally, several techniques have been employed to gather the audience data that serves as the foundation for these expenses. Finally, words that truly signify various things may be used interchangeably, which furthers the confusion[5].

Time Restraints:

Advertisers constantly appear to be in a rush, sometimes because they really need to be and other times because they believe they should be. Responses are needed right away to rival actions, such as one carrier's lowering of rates. But sometimes, time constraints are imposed by a false feeling of urgency. Decisions about the media may be made in either situation without adequate preparation and media and/or market evaluations.

Difficulty Evaluation of Effectiveness:

It is challenging to compare the relative efficacy of different media or media vehicles since it is so challenging to evaluate the efficiency of advertising and promotions in general. Although there has been development in this area, the media planner may only have a rough idea of the effect of various possibilities. Due to these issues, not all media choices are made statistically. Sometimes managers must play the role of a medium in a market they are unfamiliar with, forecast the effects of recent events, or make decisions without fully understanding all of the available options. Although these issues make the media decision-making process more difficult, they do not make it wholly subjective. This chapter's next sections go into further depth on how media plans are created and how to make them more successful.

Creating The Media Strategy:

The process of defining target audiences, creating goals, and developing strategies for achieving them was covered in the promotional planning model. Similar steps are used in developing the media strategy and tactics, but the emphasis is more narrowly placed on choosing the most effective means of message delivery. The process' several phases includes market analysis, setting media goals, developing and implementing a media plan, and assessment and follow-up. Each of them is covered individually with concrete examples. This chapter's Appendix B has a real media strategy, which we use to illustrate each step further in the next sections [6].

Identification of the Target Market And Market Analysis:

In the scenario analysis stage of the whole promotional planning process, all internal and external aspects, competition tactics, and similar things are thoroughly examined. A market study is once again carried out in the process of creating a media strategy, but this time the emphasis is on the medium and conveying the message. These are the main inquiries at this point: Who should we market to? What factors internal and external could affect the media strategy? When should we concentrate our efforts where?

Who Should We Promote to?

While the scenario analysis may provide a number of target markets, the media planner may consult with the client, account representative, marketing department, and creative directors to determine which specific groups to target. Media planners might make this choice with the help of a number of factors. Some will need to be found via primary research, while others may be found in published sources. The Simmons Market Research Bureau offers secondary data, including syndicated data on audience size and demographics for over 100 publications, broadcast exposure statistics, and use information for more than 800 consumer goods and services. This data is presented as unprocessed numbers, percentages, and indices. Information is provided on the number of adults in the United States by each category being considered, the number of users, the percentage of users falling into each category, the percentage of each category using the product, an index number, and the same information classified by heavy, medium, and light users. The percentage and index statistics are often more important to media strategists than the raw numbers. This is primarily because they could already have data from other primary and secondary sources; the offered figures might not be precise enough to meet their requirements; or they might doubt the statistics because of the techniques used to acquire them. The media planner's own data are combined with the sums given by Simmons and MRI [7].

What Else Is At Work, Both Internally and Externally?

At any one moment, both internal and external elements are at play and have an impact on media tactics. The size of the media budget, the agency's organizational structure, and its management and administrative competencies are examples of internal influences. The economy, technological advancements, competitive considerations, and other external variables are examples. While some of this material may need to be obtained via primary research, a lot of it can be found in secondary sources including magazines, syndicated services, and even daily newspapers. Data on media expenditure for different brands that compete in the same market is provided by the Competitive Media Reporting Service. As indicated in this chapter's Appendix A, several additional sources also provide competitive information.

How Do I Promote?

Geographical factors have a role in the promotion decision. Businesses often discover that some regions of the nation or the globe have more sales potential than others. As a result, they may spend their advertising budgets accordingly. For many years, the East and Midwest have had a substantially higher brand share of the appliance market than the Southeast and West. Where will the advertising funds be spent more effectively is the question. Does greater potential exist in those regions where the company is not doing as well and there is more space for growth, or should Whirlpool dedicate extra promotional funds to those countries where the brand is currently the market leader to retain market share? The firm should spend money on advertising and promotion where it will be most successful, i.e. in markets where it will accomplish the intended goals, is perhaps the best response. Sadly, as we have often seen, it is not always feasible to directly gauge the effectiveness of promotional initiatives. Nevertheless, several strategies might help the planner in coming to this conclusion [8]. Three more indicators, in addition to those from Simmons and MRI, may be helpful when deciding where to promote:

1. Every major metropolitan market in the United States participates in the annual survey of purchasing power index, which is published by Sales & Marketing Management magazine. It is based on a variety of variables, including population, effective buying income, and total retail sales in the region. A purchasing power index that compares the potential of a certain metro region, county, or city to the whole United States is calculated by independently weighting each of these variables. The resultant index provides media planners with knowledge about the market's relative worth. The survey of purchasing power index aids the marketer in deciding which regions to target when combined with other market data.
2. The brand development Index assists marketers in making decisions that take into account the rate of product consumption by geographic location.

To estimate a brand's prospective sales in a specific market region, the BDI analyses the proportion of its overall U.S. sales in that market area with the proportion of its population. The market potential increases as the index number rises. The index value in this instance shows that there is significant room for brand growth in this market.

3. Similar to how the BDI is calculated, the category development index also employs information on the product category as the numerator:

Instead of focusing on specific brands, the CDI offers data about the prospective growth of the whole product category. This data, together with the BDI, may be used to create a far

more intelligent advertising approach. Take the potential market for coffee in the US, for instance. The performance of the product category in a particular market might be examined first. For instance, the category potential is low in Utah and Idaho. To determine how the brand is doing in comparison to other brands in this space, the marketer examines the BDI. The performance of a certain product category and brand may then be assessed using this data, and the amount of media coverage needed to increase market share can be calculated [9]. This information is a complement to the overall strategy chosen earlier in the promotional decision-making process, even if these indices provide crucial insights into the market potential for the company's goods and/or brands. In reality, the media planner could have already received a lot of this information. This choice eventually influences the money allotted to each region as well as other aspects like reach, frequency, and scheduling since it may be used to more precisely calculate the media weights to give to each location.

Media Objectives Setting:

The media situation analysis should result in the selection of particular media goals, much as the scenario analysis leads to the formation of marketing and communications objectives. The goals of the media are not ends in and of themselves. Instead, they are intended to help achieve communications and marketing goals. The objectives for the media programme are known as media objectives, and they should be limited to those that may be achieved by media techniques. This is an example of a media objective: Raise awareness in the intended market by doing the following: For a period of six months, cover 80% of the target market through broadcast media. During the same six-month period, contact at least three times with 60% of the target audience. Prioritise advertising more in the winter and spring and less in the summer and autumn [10].

CONCLUSION

The identification of media goals, creation of the media strategy, and formalisation of objectives and strategy in the form of a media plan have all been outlined in this chapter. Also supplied were media information sources, media characteristics, and a concrete strategy. The media plan has to be created in a way that supports and adds to the overall marketing and communication goals. The goal of this strategy are created to spread the message that has been created by the programme. Finding the optimum media fit for the target market while keeping the budget in mind is the fundamental job involved in developing a media strategy. The media planner makes an effort to strike a balance between reach and frequency as well as to reach the target demographic with the least amount of wasteful coverage.

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CHAPTER 20

CONSTRUCTING AND APPLYING MEDIA STRATEGIES

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ABSTRACT:

In today's changing media environment, creating and implementing media strategy is a crucial part of creating effective marketing campaigns. This chapter examines the process of creating and putting into practice media strategies, emphasizing the importance of these strategies in reaching target audiences, optimizing budget allocation, and increasing campaign effectiveness. It examines several components of media strategy development, such as audience analysis, media planning, channel choice, and money allocation. The abstract also touches on the significance of using both conventional and digital media outlets to develop a unified and integrated strategy. It also highlights the need for data-driven decision-making, constant monitoring, and optimization to guarantee that media strategies stay efficient and flexible. Marketers may successfully traverse the complicated media environment, engage with their target audience, and accomplish their marketing goals by knowing the fundamentals and best practices of creating and implementing media strategy.

KEYWORDS:

Media Environment, Digital Media, Media Strategies, Planning, Strategy.

INTRODUCTION

Media planners think about how to fulfil these goals after deciding what has to be done. In other words, they create and put into practise media strategies that directly result from the steps necessary to achieve goals and take into account the criteria. The media and media vehicles accessible to advertising are many. While using only one media or vehicle is a possibility, it is far more probable that a variety of options would be utilised. Consider a promotional scenario where a product needs a visual demonstration to be communicated effectively. The objectives sought, the characteristics of the product or service, the size of the budget, and personal preferences are just some of the factors that determine what combination of media will be used. TV could be the most effective media in this situation. Print media may be required if the advertising plan calls for coupons to encourage trial. The Internet could be the finest source for in-depth information. By using a media mix, marketers can increase the flexibility of their media plans since each medium brings its own unique benefits. The possibility of meeting total communications and marketing objectives is increased when marketers combine media to boost coverage, reach, and frequency levels[1].

Market Reach in the Target:

Which target markets should get the greatest media attention is decided by the media planner. By asking, "Through which media and media vehicles can I best get my message to prospective buyers," media strategists can match the finest media to this market. The second pie chart illustrates complete market coverage as the ideal objective. However, this is a highly

hopeful prospect. The third and fourth charts' circumstances are more likely to materialise really. In the third graph, certain prospective buyers are not exposed to the message since media coverage does not provide coverage of the complete market. The marketer is confronted with an overexposure issue in the fourth chart, where the media coverage surpasses the intended audience. It is a waste of time and resources if media coverage reaches those who are not sought after as consumers or as prospective users.

The media planner's objective is to maximise media coverage while minimising wasteful coverage by reaching as many members of the target audience as feasible. Trade-offs are generally present in the circumstance. Sometimes one must make do with less media attention than intended, while other times the most powerful media expose individuals in ways that are not desired. In this case, waste covering is acceptable since the media used are probably the best possible distribution methods and the value received from their utilisation outweighs the expense of the waste coverage. You may have seen advertisements for stock trading houses like Charles Schwab, Merrill Lynch, and E Trade while watching football games on television. Not all viewers qualify for stock market services, but this tactic may reach a very high proportion of prospective customers. Therefore, football programming is seen as a solid media acquisition since it may provide market coverage, which overcomes the drawbacks of high waste coverage[2].

Regional Coverage:

Some regions of the nation are far more popular than others for snow skiing. Promoting skis in places with little interest would not be the best course of action unless you could spur a rise in interest. Although it would be feasible to enhance interest in skiing in the Southeast, a significant rise in ski equipment sales is not particularly probable given the region's lack of access to snow. It makes logical to weight some geographic regions more heavily than others, and it makes sense to use a more aggressive marketing approach there.

Scheduling:

It goes without saying that businesses want to keep their advertising in front of customers at all times so that they are constantly reminded of the product and/or brand name. For a multitude of reasons, this is really not feasible. It's not even required. The main goal of scheduling is to coordinate promotional activities with the periods when customers are most likely to make purchases. These periods might be difficult to see for certain items while being quite evident for others. A continuous pattern of advertising is referred to as continuity, and it might be every day, every week, or every month. The important thing is that a consistent pattern develops without any breaks or lapses in promotion. These techniques may be used to promote foods, laundry detergents, or other continuously utilised goods without regard to the seasons.

A second strategy, known as flighting, makes use of sporadic periods of advertising and nonadvertising on a less regular timetable. When it comes to promotional spending, there are times when it is higher and others when it is lower. For instance, many banks continue their advertising throughout the rest of the year even if they don't spend any money on it during the summer. Between October and April, there is a lot of advertising for snow skis; less so in May, August, and September; and none at all in June and July [3]. Actually, pulsing combines the first two techniques. A pulsating approach maintains consistency while stepping up promotional activity on occasion. While advertising in the beer sector is ongoing year-round, it may pick up on special occasions like Labour Day or the Fourth of July. The purchasing cycles, budget, and goals are only a few of the variables that affect the scheduling approach. Figure 10-17 illustrates the benefits and drawbacks of each scheduling technique. Continuity

outperforms flighting, according to a fairly recent and thorough research. The research comes to the conclusion that marketers should maintain weekly schedules as long as feasible on the theory that it is critical to obtain exposure to the message as soon as possible to when the customer is going to make the purchase. The phrase "as long as possible" can be crucial in this situation. Continuity may be more of an option for individuals with a significant budget than it is for those with smaller budgets.

DISCUSSION

Frequency versus Reach: Advertisers often have to choose between reach and frequency since they have a range of goals and are limited by their budgets. They must choose whether they want more people to see or hear the message, or fewer individuals, more often.

How Wide a Reach Is Required?

You may remember from the Chapter 5 discussion of hierarchies that the first level of any model necessitates consumer knowledge of the product and/or brand. More individuals are likely to advance to each next level as they become more informed. Reach is needed to spread the information to prospective customers in order to raise awareness. Since the goal is to inform all prospective customers about the new entrance, new brands or items need a particularly high degree of reach. Higher up the hierarchy, high reach is also desirable. For instance, a promotional plan may make use of free samples or cent-off coupons during the testing stage of the adoption hierarchy. Reaching more people with these samples is one of the marketer's goals in an effort to educate them about the product, encourage them to try it, and cultivate positive attitudes towards it [4].

The issue arises because it is unknown how much reach is necessary to generate awareness, attitude change, or purchase intentions. Additionally, it is uncertain if an advertisement put in a vehicle would truly reach the target market. Will everyone who watches 60 Minutes see the advertisement if you purchase ad time there? No. As shown in Figure 10-18, many viewers will leave the room, get preoccupied during the commercial, and other things. Will a single exposure of the message to everyone in my target group be enough to raise their level of awareness to 100%? Again, the response is no. This brings up the following issue: How often must the advertisement be exposed before it becomes noticeable and effective?

What Level of Frequency Is Required? Frequency has a somewhat distinct connotation in relation to media strategy. Frequency in this context refers to how often a person is exposed to the media vehicle, not necessarily the advertisement itself. Not all studies agree with the claim that a commercial's real viewership may be up to 30% smaller than that of the program.⁴ Figure 10-18 shows that, depending on the programme, this figure may vary from 12 to 40%. Most marketers agree that there is no such thing as a 1:1 exposure ratio. Therefore, even if your advertisement may be put in a certain car, the mere fact that a customer has come into contact with that vehicle does not guarantee that they have seen your advertisement. The frequency level stated in the media strategy thus overstates the actual degree of exposure to the advertisement. Some media buyers now refer to the reach of the media vehicle as "opportunities to see" an advertisement rather than real exposure to it due to this overstatement.

The media and advertisers have come to a compromise: One exposure to the vehicle constitutes reach given that this exposure must occur for the viewer even to have the opportunity to see the ad. This compromise was made because the advertiser has no sure way of knowing whether exposure to a vehicle results in exposure to the ad. Thus, the reach and frequency values are determined using the exposure figure. However, this compromise does

not help in figuring out the frequency necessary to have an effect. Any efforts to achieve a precise determination are foiled by the inventiveness of the advertisement, the receiver's participation, noise, and several other auxiliary elements[5]. You could be asking yourself at this point, "How do they make these judgements if nobody understands this stuff? That's an excellent issue, because the reality is that not all judgements are based only on facts. Let us first look at the process involved in setting reach and frequency objectives and then discuss the logic of each. Joseph Ostrow, executive vice president/director of communications services with Young and Rubicam, says, "Establishing frequency goals for an advertising campaign is a mix of art and science but with a definite bias towards art."

Setting Reach and Frequency Objectives Repetition may occur if an advertisement is exposed to more than one media vehicle. The number of individuals exposed is the reach if one advertisement is shown once during a single TV programme. If the advertisement appears on two programmes, the total audience exposed at once is too large. Many individuals will view the advertisement twice. Numerous viewers of both presentations were included in the reach of the two, as seen in Figure 10-19. Duplicated reach is the term used to describe this overlap. Reach data that are both unduplicated and duplicated are crucial. While duplicated reach offers an approximation of frequency, unduplicated reach shows possible additional exposures. In most media purchases, both reach types are present. Let's look at an illustration.

The TV programme rating is a gauge of potential reach in the broadcasting sector. This amount is shown as a percentage. Multiply this proportion by the number of TVs in each house to get an idea of how many homes were ultimately reached. The computation is 0.30×102.2 , or 30.66 million households, for instance, if there are 102.2 million TV-equipped homes in the US and the programme gets a rating of 30.

Using Gross Ratings Points:

To determine how many prospective viewers will see a sequence of advertising, the media buyer often utilises a numerical indicator. Gross ratings points, a widely used reference point, are a summary statistic that includes the programme rating and the typical number of times the home is accessed during this time. GRPs are calculated using a double-categorize assessment of the potential audience that the media schedule may reach. The number of members of the main target audience who will be reached by the media purchase, as well as how many times, are referred to as target ratings points. TRP does not include waste coverage, in contrast to GRP. GRPs do not accurately reflect reach, thus the advertiser must determine how many GRPs are required to achieve a certain reach. How does the effective reach of various GRPs compare? For instance, how many GRPs would be required to achieve a 50% unduplicated reach, and what frequency of exposure would this plan provide? You may find the example below useful in understanding how this procedure works[6].

Determining Effective Reach:

Due to financial restrictions, marketers must choose between increasing reach at the cost of frequency or increasing exposure frequency but with a smaller audience. This choice is influenced by a variety of circumstances. A new product or brand launch, for instance, will aim to increase reach, especially unduplicated reach, in order to raise awareness among as many people as possible as rapidly as feasible. At the same time, a certain amount of frequency is required to ensure effective reach for a high-involvement product or one whose benefits are not immediately apparent. The audience share that is effectively reached for each effective frequency increase is known as effective reach. This idea is predicated on the idea that a single exposure to an advertisement may not be sufficient to deliver the intended message. As we saw previously, no one is quite sure how many exposures are required for an

advertisement to be effective, however marketers have decided that three is the least. Figure 10-22's shaded region depicts effective reach for the range of 3 to 10 exposures. Less than three exposures are deemed inadequate, whereas more than ten are deemed excessive and useless. Effective transmission is not guaranteed at this exposure level; varying messages may call for greater or lesser exposures. For instance, according to Jack Myers, president of Myers Reports, the three-exposure theory was true in the 1970s, when customers were exposed to almost 1,000 advertisements daily. Three exposures may not be sufficient given that they are now exposed to 3,000 to 5,000 each day. The growth of periodicals, fragmentation of television, and the emergence of a wide range of alternative media all contribute to Myers's conviction that 12 exposures may be the bare minimum frequency needed. Jim Surmanek, vice president of International Communications Group, adduces that this statistic is also influenced by the intricacy, duration, and recentness of the communication [7]. Advertisers frequently buy GRPs that lead to more than three exposures since they don't know how many times the viewer will really be exposed, increasing the possibility of effective reach and frequency.

Aspects of Creativity and Mood:

Viewers' perceptions may also be impacted by the context of the media in which the advertisement is shown. A certain creative approach could call for a particular medium. TV may be more powerful in evoking emotions than other forms of media because it offers both sight and sound; magazines may influence perception differently than newspapers. Marketers must take both creative and mood aspects into account when creating a media strategy. Let's take a closer look at each.

Creative Aspects:

A successful creative campaign has the potential to significantly boost a product's success. But in order to put this inventiveness into practice, you must choose a platform that will encourage such an approach. For instance, the 212 cologne campaign shown in Chapter 4 made great use of print media to spread its message. Many companies, like Kodak and Hallmark, have successfully exploited TV to build emotional appeals. In certain cases, the creative strategy may be influenced by the media strategy to be followed since the media and creative departments collaborate closely to have the most effect on the target audience of the chosen medium.

Mood:

Because they produce a mood that permeates the communication, some media improve the originality of a message. Consider the sentiments evoked by the following publications, for instance: *Gourmet*, *Skiing*, *Travel*, and *House Beautiful*. The reader is in a certain frame of mind after reading each of these special-interest books. This mood helps to promote high-end wines, ski boots, luggage, and household goods. To fulfil its goals, the message could need a particular medium and media vehicle. Similar to how pictures may influence how people perceive messages that are sent via specific media and vehicles.

Flexibility:

Flexibility is necessary for a successful media strategy. Strategies can need to be changed due to the marketing environment's quick change. Without some flexibility incorporated into the strategy, opportunities might be missed and/or the business would not be able to counter new challenges. To deal with the following, flexibility may be required:

1. Market Possibilities:

There are occasions when an advertising wants to seize a market opportunity. For instance, the creation of a new advertising media could provide a chance that wasn't before.

2. Market Dangers:

A change in media strategy may be necessary if the company is threatened by internal or external sources. For instance, a rival may change its media plan to obtain an advantage. Failure to address this difficulty might result in issues for the company.

3. The Accessibility Of Media:

The marketer may sometimes not have access to a chosen channel. It's possible that the media doesn't reach a certain target audience or has limited time or space. Some geographical locations are still inaccessible to some media. Even if the media were accessible, submission deadlines may have past or restricted advertising time or space may have already been sold. Then, other modes of transportation or media must be examined.

4. Alterations to Media Or Media Platforms:

A shift in the medium or a different kind of vehicle could necessitate a modification in the media plan. For instance, the emergence of cable TV and interactive media both created new options for message transmission. Many consumer enterprises have adopted the Internet as a result of it, while business-to-business marketers now nearly have to use the Web in order to be successful. Similarly, a decline in ratings or a change in editorial style can prompt an advertiser to switch to other software or print media. These variables fluctuate, thus the media plan must be created with enough latitude for the management to respond to unique market circumstances [8].

Budgetary Factors:

Cost estimation is one of the most crucial choices made when developing a media plan. Any strategy's worth may be assessed by how well it communicates its message to the target audience while using the fewest resources. We have previously looked at a number of variables that may influence this choice, including reach, frequency, and availability. The marketer balances cost with each of these in an effort to find the best delivery. It may not be as simple as it looks to interpret cost estimates, as the discussion that follows demonstrates. Costs for advertising and promotions may be divided into two categories. The real total cost needed to place the message is determined by the medium's or vehicle's absolute cost. For instance, a full-page, four-color advertisement in Newsweek costs roughly \$183,000 to run. Comparing media vehicles, relative cost refers to the connection between the cost of buying advertising time or space and the size of the audience received. The management must attempt to optimise audience delivery within financial limits, therefore relative costs are crucial. The marketer must weigh the relative expenses associated with these options since there are other options for conveying the message. Such analyses are often challenging due to the manner media expenses are supplied and issues in comparing these costs across media.

Assessment and Follow-Up:

To evaluate a plan's performance, some kind of assessment is necessary. The media strategy is no different. We said that goals are set and strategies are created for them while describing the planning process. Marketers need to determine whether these strategies were effective after putting them into practise. How effectively did these tactics succeed in achieving the

media goals must be taken into account in measures of effectiveness. How well did this media strategy help achieve the larger marketing and communication goals? If the tactics worked, they need to be used to future initiatives. If not, their shortcomings should be examined. You surely know by now that it is difficult to gauge how well media campaigns work. We hypothesised at the beginning of this chapter that measurement issues and a lack of uniform language were limiting factors in the planning process. Although these issues restrict our ability to compare the relative efficacy of different tactics, it is nevertheless feasible to reach such conclusions. It is sometimes feasible to demonstrate that a strategy was successful. Even if the evaluation process is not perfect, trying is better than not trying at all. Computer-based attempts to enhance the media purchasing process have drawn a lot of interest. Although there have been advanced planning models since at least 1963, they have generally had little success. Numerous organisations have implemented programmes based on linear programming, simulation, and iteration, but there is still a considerable lot of doubt about how useful they are. However, each of the four processes in planning and strategy formulation has been automated using computers. The art of media strategy has not been automated, but developments in the quantitative side have greatly enhanced managers' ability to make decisions while saving a lot of time and effort.

Computers Market:

Examples of Simmons and MRI data were shown earlier in this chapter. We examined the data in Prizm, VALS, and other similar systems in Chapter 2. Both the agency's PC and an interactive system may be used to access all of this data. In order to cross-tabulate media and demographic data, estimate reach and frequency, and rank expenses, among many other uses, MRI provides its customers with interactive capabilities using its mainframe or its MEMRI software database that can be utilised on a PC. Additionally, the databases provide interfaces for Prizm and VALS data. Prizm, VALS, and other services are also accessible via Simmons.

There are several programmes for market analysis accessible. For the sake of media planning, Nelson and Scarborough give demographic, regional, psychographic, product, and media consumption data. Additionally available are socioeconomic statistics and census tract information. To schedule and target advertising to certain demographics, these systems are connected to Nielsen data. Planners may decide which markets and groups should be targeted for advertising and promotions by analysing this data. The marketer may additionally specify media goals by combining this information with other data.

Computers in the Development of Media Strategies:

We covered the necessity to make choices about coverage, timing, finances, and the trade-off between reach and frequency in the section on strategy creation. The programmes that aid in the creation of these strategies are of most use to media strategists. We shall provide a tiny sample of these programmes to illustrate our argument even though there are far too many of them to examine here [9]. Reach and Frequency Analyses using a Computer Figure 10-28 shows how software applications are used to ascertain reach and frequency levels and help choose the optimum option. With estimations of reach and frequency, the number of individuals reached three or more times, and expenses, the Telmar programme computes potential media mixes for TV and radio at various TRPs. The programme has found that the ideal purchase would be a combination of 125 TRPs on TV and 150 TRPs on radio. Remember that this suggestion excludes the art of media purchasing and simply takes into account the most effective combination of quantitative elements.

the many instances of computer programmes being employed in the creation of media strategies. There are several more computer-based media planning programmes; the

following list is only a tiny selection: ADplus offers budgeting, media mix data, reach and frequency analysis, media planning, and more. Adware assesses media costs, projects GRPs, and more. It also gives statistics from Arbitron and Nielsen. DSI offers integrated solutions for a wide variety of agency tasks, including media and production, planning, purchasing, invoicing, and traffic. Spot Media Datatrak, Network Media Datatrak, Print Media Datatrak, and Print Analysis Datatrak are examples of software programmes. IMS provides a completely integrated suite of software that manages print and broadcast planning, target identification, market analysis, and more. More than 600 databases, including syndicated and private, media and marketing, consumer, commercial, and global data, are also accessible via it.

Media Plan, Inc. provides tools for flowcharting, reach and frequency analysis, and multi-media planning. Manas, MultiReach, and MediaPlan RollUp are examples of software. Print Media Control Module and Broadcast Media Control are both features of Control G Software's Media Control. The software tools support media planning management by regulating deadlines, station and spot mix, contract utilisation, and many other factors. Windows-based prebuy and postbuy software solutions for TV and radio are offered by Strata Marketing, Inc. StrataView Radio, StrataView TV, StrataView Buy Management System, and Q-View are some of the available programmes [10]. Tapscan makes use of syndicated data for radio media planning, such as reach and frequency analysis and ratings information. For 5,700 consumer and trade periodicals, MRI+ includes MRI research, rate card information, and ABC and BPA figures. Telmar gives planners the ability to examine media data, make media plans, and produce flowcharts. Major syndicated data services are connected to it. TVscan offers information similar to Tapscan's for television.

To deliver demographic, product consumption, and ratings data, TV Conquest integrates Nielsen, Donnelley, and Simmons data. In addition to these, media models have been created to demonstrate the impact of medium choice on the reactions to advertising: Evaluation models are exposure distribution models that, using probability theories, determine the scope and frequency of media vehicles. Allocation models are thorough models used to maximise the distribution of advertising budgets. When forecasting the impact of advertising, interaction models take into account the interactions between copy and medium choice. Sadly, these models also have flaws that prevent wider adoption. In the evaluation phase of the media strategy, computers have not yet directly benefited operations. These programmes certainly provide what they believe to be the ideal TRP, GRP, and media mixes and allow for pre- and postbuy assessments, but the real test is how the strategy performs when put into action.

Optimizers In recent years, the American market has been exposed to computer programmes made to increase the media buy's reach or save costs. These applications, referred to as optimizers, were created in the UK, imported to the US, and connected to Nielsen data. Programmes like SuperMidas, Xpert, and Spot-On that were formerly prohibitively expensive are now within the reach of the majority of agencies and customers. On the basis of Nielsen respondent data and not a formula, optimizers employ cost, reach, and target points to provide the media buyer either the largest reach or the lowest cost possible. The customer specifies, as shown in Figure 10-29, whether they want to attain the greatest reach or the lowest cost. The outcome is a function of the two, with the first being specified and the second being optimised. For instance, if the customer specifies a certain budget, the programme will provide the greatest reach. Alternately, one may begin with a clear reach objective, in which case the budget would be maximised.

In the television business, optimizers have encountered both widespread approval and harsh condemnation. Supporters think that these initiatives will provide the long-needed answer to balancing reach and cost trade-offs. To bolster their argument, they reference the accomplishments of optimizers in Britain. Some people are unsure. The programmes may be more suited to the regulated markets of the United Kingdom than those of the United States, according to Erwin Ephron of Ephron, Papazian & Ephron advertising in New York. He issues a warning that optimisation should not be used as a stand-in for media planning and that the programmes base all of their choices on CPMs rather than taking the worth of the viewers they reach into account. It is now difficult to assess the usefulness of optimizers given how recently they have been utilised in the US [11].

Media Characteristics:

We have covered the components needed to construct a media strategy up to this point. The matching of media to markets is one of the most fundamental steps in this process. You'll discover in the subsequent chapters that every media has unique qualities that either make it better or worse for achieving certain goals. First, Figure 10-30 compares various media in general and some of the criteria used to assess them. This is a fairly broad comparison, and it is necessary to consider each situation's media possibilities individually. It nonetheless makes a strong introduction and sets up the next chapters.

CONCLUSION

Several more considerations also play a role in the media choice at the same time. Since the planner must also rely on creativity and nonquantifiable elements while having access to a wealth of quantitative data, media strategy development has been compared to more of an art than a science. Numerous topics were covered in this chapter, including creating a suitable media mix, identifying target markets and geographic coverage areas, scheduling, and striking a balance between reach and frequency. Additionally taken into account were creative characteristics, financial factors, the need for scheduling flexibility, and the use of computers in the media planning process. A number of the media planner's resources were also presented in this chapter. Along with an example of a media strategy, a summary table outlining the benefits and drawbacks of different media was also supplied.

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CHAPTER 21

SIGNIFICANCE OF TV AND RADIO BROADCASTS

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ABSTRACT:

Understanding the significance, value, and audience reception of television and radio programmes depends critically on media analysis of broadcasts. This chapter examines the value of doing media analysis in the context of broadcasts, emphasising its part in evaluating the calibre of the material, audience engagement, and programme performance. It goes in-depth on the method of media analysis, which includes gathering and studying information on audience demographics, content analysis, and social media sentiment. To acquire a thorough understanding of audience behaviour and preferences, the abstract also stresses the need of using both quantitative and qualitative methodologies. It also highlights the importance of media analysis in guiding programming choices, enhancing content strategies, and increasing the return on investment for broadcasters. Media workers may enhance the quality of programming and increase audience pleasure by skillfully analysing broadcasts to pinpoint strengths, shortcomings, and areas for growth.

KEYWORDS:

Network, Programming Choices, Station, Television (TV), Radio Broadcasts.

INTRODUCTION

The most common forms of media in most consumers' everyday lives are radio and television, which provide marketers the chance to reach large audiences. Both broadcast media employ a system of connected stations that are part of a network as well as individual stations to broadcast their shows and commercial messages, making them both time-oriented rather than space-oriented. Advertising on radio or television may be acquired in spots from local stations or done during national or regional network programmes[1]. The fastest-growing advertising medium in history, TV is now the preferred choice for international marketers. The mix of sight, sound, and movement gives the advertiser a wide range of alternatives for expressing a commercial message with strong impact; no other media provides such creative powers. Additionally, television provides inexpensive, widespread coverage for advertising. Variety in the content and audience composition, as well as the expansion of cable, are enabling TV to give marketers greater audience selection. Even though television is sometimes considered the pinnacle of advertising, it has a number of drawbacks, such as the high expense of producing and running ads, a lack of selectivity in comparison to other media, the message's transient nature, and the issue of commercial clutter. The trend towards shorter advertising in recent years has exacerbated the latter two issues.

The introduction of new goods, such as personal video recorders, is crucial because it will have a significant effect on television, which serves as both our main source of entertainment and the standard advertising medium. TV has almost taken over houses in the United States and the majority of other nations, and it has established itself as a constant in the lives of most people. The typical American family watches more than seven hours of TV every day,

and for many individuals, the television has taken over as their primary source of news and entertainment. VCRs are found in about 90% of American TV homes, and many individuals have entertainment centres that include big-screen TVs, VCRs, and stereos. Over 100 million people watch television every night from 8 to 11 p.m. during prime time. Over 30 million people may watch popular series like CSI: Miami and Everybody Loves Raymond. The fact that so many people watch television is crucial for TV networks and stations because it allows them to charge marketers who want to reach that audience with their advertising messages for time on these programmes [2]. Additionally, the characteristics that make TV a fantastic medium for news and entertainment also foster creative advertisements that may strongly influence consumers.

Another essential aspect of our life is radio. Many of us depend on radio shows to keep us informed and/or entertained as we commute to work or school. Many of us wake up to clock radios in the morning. Radio is a common companion for many individuals in their automobiles, homes, and even places of employment. The typical American spends more than three hours every day listening to the radio. Radio listeners are a crucial demographic for advertisers, just like TV watchers. In this chapter, we look at the general features of TV and radio as well as their unique benefits and drawbacks as broadcast media. We look at how marketers utilise TV and radio as a component of their media plans, how they purchase TV and radio time, and how audiences are identified and assessed for each platform. We also look at the elements that are altering how TV and radio are used as advertising mediums. Television has often been referred to be the perfect advertising medium. The advertiser has the opportunity to create the most inventive and unique appeals of any media because to its capacity to combine visual imagery, music, motion, and colour. However, there are several issues with TV that restrict or even prohibit many marketers from using it.

The Benefits of Television:

In comparison to other forms of media, TV has several benefits, including innovation and impact, currency and cost-effectiveness, captivity and attention, as well as selection and flexibility. Impact and Originality The opportunity it offers for conveying the commercial message is perhaps TV's biggest perk. The combination between sight and sound allows for a great deal of creative freedom and enables spectacular, realistic representations of goods and services. TV ads may be used to create emotive or amusing appeals that assist make a boring product seem fascinating, as well as to express a mood or image for a business. Another effective tool for showcasing a product or service is television. For instance, print advertisements are useful for displaying cars and conveying information about their characteristics, but only TV commercials, like the Porsche ad, can put you behind the wheel and give you the feeling of really driving [3].

Coverage and Economy of Scale:

Reaching enormous audiences is made feasible by television advertising. Almost everyone watches TV to some extent, regardless of age, sex, money, or degree of education. The majority of individuals consistently do this. The nation's 106.7 million TV homes are home to around 270 million individuals, or roughly 76 percent of the population, who are 2 years of age or older. TV enables marketers of goods and services that appeal to a wide range of target customers to reach large populations, often very affordably. A top-rated programme like ER may reach up to 15 million households and maybe twice as many viewers, compared to the typical prime-time TV show's 7 million home audience. For network primetime programmes and weekly daytime programmes, the average cost per thousand households reached in 2002 was around \$14 and \$4, respectively. TV is a well-liked medium among businesses offering

mass-consumption goods due to its capacity to reach big audiences in an economical way. TV is a highly effective way for businesses with vast distribution and availability of their goods and services to reach the general public and promote their advertising messages at a very cheap cost per thousand. For big merchants, automakers, and consumer packaged goods manufacturers, television has become a necessity. While PepsiCo and Coca-Cola spend more than 80% of their media spending on TV, companies like General Motors and Ford spend roughly two-thirds on network, spot, cable, and syndicated programming [4].

Attention and Capacity In essence, television is invasive because it forces advertising on people while they watch their favourite shows. Most of us are exposed to thousands of ads year unless we specifically make an effort to avoid them. It is now simpler for TV viewers to skip commercials thanks to the expansion of watching alternatives and the widespread use of automated equipment like VCRs, DVD players, PVRs, and remote controls. A third of programme audiences may be lost during commercial interruptions, according to studies on consumers' watching patterns.⁴ The remaining viewers, however, are likely to pay attention to a variety of promotional messages. Due to the low-involvement nature of consumer learning and reaction processes, TV advertisements may influence viewers just by frequent exposure to their appealing slogans and jingles.

DISCUSSION

Flexibility and Strictness TV is sometimes criticised for being a nonselective medium since it is difficult to utilise TV advertising to target a clearly defined market niche. However, some selectivity may be present owing to differences in audience makeup brought on by programme content, broadcast duration, and geographic coverage. For instance, Saturday morning TV programming is targeted towards kids, Saturday and Sunday afternoon shows are made for men who like sports, and weekday daytime programming is quite popular with housewives. With the rise of cable TV, marketers have been able to target certain demographics as well as groups with particular interests, such as sports, news, history, the arts, or music, to further hone their coverage. Through local or spot advertisements in certain market locations, advertisers may also modify their media strategy to benefit from various geo-graphic markets. Ads may be scheduled to appear frequently or during certain events. For instance, businesses like Anheuser-Busch and Gillette often serve as significant sponsors during baseball's World Series, which enables them to extensively promote to males, who make up their target market [5].

The drawbacks of television: Television is unmatched in terms of creativity, but it has a number of drawbacks that restrict or prevent many marketers from using it. High expenses, a lack of selectivity, the transient nature of a television message, commercial clutter, little audience attention, and mistrust of TV commercials are some of these issues. Costs Even while TV is effective at reaching big audiences, it is a costly way to promote. The high cost of TV is a result of both the cost of making a high-quality ad and the cost of purchasing airtime. A 30-second national brand ad typically costs over \$300,000 to produce, although more intricate commercials may cost over \$1 million.⁵ For distinct ethnic markets like African-Americans and Hispanics, several marketers including Burger King, Coca-Cola, and others create ads.⁶ Media-driven creative tactics are being used by more marketers, which raises their expenses since they need the creation of several advertisements. Even local advertisements are sometimes of low quality and may be costly to make. Small- and medium-sized marketers are sometimes priced out of the market due to the high expenses associated with creating and showing ads.

absence of selection. Through programme variations and cable TV, television may be watched with some selection. However, TV's coverage often stretches outside of their area, which reduces its cost efficiency for advertisers that are looking for a very specific, frequently tiny, target audience. Since a station bases its rates on the whole market area it covers, geographic selectivity may be an issue for regional advertisers like stores. For instance, stations in Pittsburgh, Pennsylvania, have viewers throughout sections of Maryland, eastern Ohio, western and central Pennsylvania, and Pittsburgh. The small business with a strictly localised market TV may not be the most effective media purchase in Pittsburgh since the stations' broadcast areas are greater than the trading region of the business. As marketers target certain consumer groups via the sort of programme, day, and/or time they choose to promote, audience selectivity is increasing. But when it comes to targeting certain market groups, TV still falls short of radio, magazines, newspapers, or direct mail in terms of audience selectivity.

Brief Message:

TV ads often run 30 seconds or less and don't provide the viewer anything concrete to look at or think about. The demand for a finite quantity of broadcast time has increased, and marketers are trying to acquire more impressions from their media expenditures by cutting the length of commercials. Midway through the 1970s, thirty-second ads started to become the standard, and in September 1986, the three main networks started to take 15-second spots across their entire schedules. Since 1987, these briefer advertisements have made up around a third of all network ads and 9% of non-network advertising. With approximately 60% of network spots and more than 80% of nonnetwork advertisements, thirty-second commercials continue to be the most popular commercial duration[6]. The escalating increase in media expenses over the last ten years has been a significant contributor to the decrease in commercial duration. Many marketers believe that the only option to control their media expenditures is to use shorter ads since the average price of a prime-time spot is over \$100,000. Usually, a 30-second commercial sells for half as much as a 15-second spot. Advertisers believe they can broadcast more advertisements to expand their audience or emphasise their message by employing 15- or even 10-second adverts. Many marketers feel that for considerably less money, shorter advertisements may convey a message equally as effectively as longer ones.

Many industry experts in advertising believed 15-second advertisements will replace 30-second spots some years ago. However, the increase in the usage of 15-second ads peaked in 1989 at 38% and has since dropped to around 32%. The drop could be brought on by a number of things, such as the networks' aim to reduce clutter, cheaper charges for network time, and creative concerns. The advertiser's message is only one of several spots and other nonprogramming content shown during a commercial break, so it may have difficulties getting recognised, compounding the issues of transitory messages and shorter commercials. The potential reduction in efficacy caused by such clutter is among the biggest worries of marketers with regard to TV advertising.

You'll understand why clutter is a huge issue if you count how many advertisements, promos for news or future shows, or PSAs occur during a station break the next time you're watching TV. According to a recent research funded by the advertising sector, local news, midday, and early morning programming saw an all-time high in commercial clutter on television in 2001.⁹ In the early morning daypart, nonprogramming time reached 18:02 minutes per hour, throughout the day it reached 20:57 minutes, and during local news it reached 17:10 minutes per hour. With an average of 16:08 minutes of non-program programming per hour across the four main networks, network prime time was the least congested daypart. It is understandable

that the viewer leaves the advertisement confused or even irritated and unable to recall or correctly identify the item or service being sold with so many messages vying for our attention. Shorter advertisements and split-30s, 30-second spots in which the advertiser offers two distinct items with separate messages, are two factors that contribute to clutter. The networks and individual stations' promotional announcements for their shows, the addition of extra commercial time, and the redistribution of time to popular shows all contribute to clutter. The National Association of Broadcasters' Code Authority for many years limited the amount of time that may be used for ads to 9.5 minutes each hour during prime time and 12 minutes during non-prime time. In 1982, the code was put on hold by the Justice Department due to alleged antitrust law violations. The networks initially did not change their time rules, but since they have added more commercial time to their schedules. The networks contend that they must either boost their already high fees or grow their advertising content. Networks are under pressure from advertisers and advertising agencies to reduce the number of ads and other forms of distraction [7].

Limited Viewer Attention:

When marketers purchase time on a TV programme, they are not buying visibility guarantees, but rather the chance to spread a message to a large audience. However, there is mounting evidence that the watching viewership becomes smaller during commercial breaks. During advertisements, viewers leave the room to use the lavatory, acquire something to eat or drink, or are otherwise distracted. In recent years, it has been more harder to get people to pay attention to advertising. The prevalence of VCRs and remote controllers has risen, which has exacerbated the zipping and zapping issues. Zipping happens when viewers pause a previously recorded programme midway through a commercial break. In spite of the fact that more than half of ads are skipped by viewers while viewing prepared programmes, a Nielsen Media Research research indicated that 80% of recorded broadcasts are actually played back.¹⁰ According to another survey, most viewers wholly or partly skip advertising when watching prerecorded programmes.

Changing stations to skip advertising is referred known as zapping. The majority of American households now have televisions with remote controls, allowing viewers to effortlessly change stations. According to John Cronin's observational research, when ads occur, up to a third of programme viewers may be lost due to electronic zapping. According to a Nielsen research, most commercial zapping happens towards the start of a programme and, to a lesser amount, at the conclusion. Due to the length and predictability of commercial breaks, zapping is likely to happen at these periods. The introduction of 24-hour continuous-format programming on cable networks like CNN, MTV, and ESPN has also contributed to the rise of zapping. A few news items, sports results, or a music video may be seen by viewers before returning to the programme. According to research, males are more prone than women to zap, and young persons zap more often than older ones.

How can zapping be stopped? The networks use certain strategies to keep viewers' interest, such as previews of the next episode or brief epilogues at the conclusion of a programme. Some shows begin with action scenes before the commercials and opening credits. Anheuser-Busch started employing the Bud Frame a few years ago, which frames live broadcast of a sports event with an advertisement. Some marketers think that one approach to keep people interested is to create several implementations of a campaign concept. Others believe that developing inventive advertising themes that will grab and retain viewers' attention is the best approach to zap-proof advertisements. However, because many customers just do not want to watch advertising, this is easier said than done. The zap-ping issue is expected to persist as more viewers have access to remote controls and as the number of channels rises[8].

Lex van Meurs recently performed research on zapping among viewers of the five main commercial networks in the Netherlands. He discovered that 29% of viewers stopped watching television or changed to a different channel during ad breaks. An average rise of 7% in new viewers who zapped in from another station largely offset this loss of viewers. The survey also discovered that consumers watch less television during commercial breaks, either because they have a good reason to quit watching TV completely or because they want to see what is on other channels. The kind of items being sold or the unique qualities of the ads did not contribute to the amount of persons zipping in and out during commercial breaks. Another recent research by Alan Tse and Ruby Lee discovered that Hong Kong TV viewers often zap during commercial breaks and that zappers remembered less of the companies featured than nonzappers. They also discovered that the majority of the brands that zappers recalled were advertised near the conclusion of the commercial break, which is when viewers are most likely to be returning to a program.¹⁵ As technology advances, it is likely to lead to changes in how people watch television, which will affect how many people watch TV commercials. Personal video recorders are expected to have a significant influence on how consumers watch TV and their chance of seeing advertising, as was mentioned in the opening vignette of this chapter. If PVR adoption rates are as high as predicted, the existing advertising-based economic model for television will face a serious challenge from this technology.

Distrust and Negative Evaluation For many advertising sceptics, TV ads represent all that is wrong with the sector. Because of their ubiquity and the obtrusive character of the medium, TV advertisements are often singled out by critics. Since they have little influence over how the message is sent or what shows up on their screens, consumers are seen as defenceless against the onslaught of TV advertisements. Studies have shown that of all forms of advertising, distrust is typically the highest for TV commercials.¹⁸ Additionally, concern has been raised about the effects of TV advertising on particular groups, such as children or the elderly. Viewers dislike TV advertising when they believe it is offensive, uninformative, or shown too frequently or when they do not like its content [9].

Purchasing TV Time:

Advertisers that decide to include TV in their media mix have a variety of alternatives. They have access to a range of programme formats that cater to audiences of all shapes and sizes. They have the option of purchasing time on a global, regional, or local scale. Additionally, they may take part in the sponsorship, sponsor a full programme, or employ spot announcements during or in between shows. A highly specialised area of the advertising industry, especially for major firms spending considerable quantities of money, is the acquisition of TV advertising time. To plan the media calendar and acquire TV time, large advertisers that often utilise TV typically hire agency media experts or specialised media purchasing firms. There are choices to be made about acceptable programmes, various classes of time, sponsorship vs participation, national or network against local or spot purchases, choice of individual stations, and sponsorship versus participation. Local marketers may not have to make the first choice, but they must still make every other choice [10].

CONCLUSION

The crucial process of media analysis of broadcasts helps broadcasters and media professionals to comprehend the significance and potency of television and radio programmes. The subject of media analysis and its importance in evaluating programme performance, audience engagement, and content quality was summarised in this conclusion. Additionally, media research is essential for optimising return on investment and streamlining

programming methods. Media workers may generate interesting content, manage resources efficiently, and optimise programming schedules by evaluating strengths, shortcomings, and areas for development. In order to evaluate programme performance, audience engagement, and content quality, broadcasters and media professionals must conduct media analyses of broadcasts. Broadcasters may improve their programming plans, raise audience happiness, and ultimately produce engaging and profitable broadcasts by using data and public input. Regular media analysis promotes ongoing development, audience preference adaption, and keeping ahead in a changing media environment.

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CHAPTER 22

ANALYSIS OF SPOT VERSUS NETWORK IN BROADCASTS

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ABSTRACT:

Understanding the efficacy and effects of various advertising tactics requires a thorough investigation of spot vs network advertising in broadcasts. The importance of examining spot and network advertising in broadcasts is examined in this abstract, which also discusses the advantages and limitations of each strategy. It explores the ideas of network advertising, which comprises playing ads across a network's full programming schedule, and spot advertising, which entails the focused placement of adverts inside certain programming periods. The abstract addresses the benefits of network advertising, such as greater reach and frequency, as well as the advantages of spot advertising, such as precise targeting and customised message. It also emphasises how crucial it is to assess key performance measures throughout the analytic process, including reach, frequency, cost effectiveness, and audience engagement. The abstract also explores how data-driven insights and digital platforms have affected how spot and network advertising analysis is done. Marketers may optimise their advertising strategies and obtain the most effect and return on investment in broadcast campaigns by comprehending and examining the distinctions between spot and network advertising.

KEYWORDS:

Advertising Tactics, Marketers, Target Regions, TV media, Time.

INTRODUCTION

All marketers must make the fundamental choice between spending their TV media expenditures on networks and local or spot advertisements. The majority of national marketers utilise network schedules to offer coverage at the national level, supplementing this with local or regional spot buys to target regions where more coverage is sought. All marketers must make the fundamental choice between spending their TV media expenditures on networks and local or spot advertisements. The majority of national marketers utilise network schedules to offer coverage at the national level, supplementing this with local or regional spot buys to target regions where more coverage is sought[1].

Network Advertising

Buying airtime from a television network is a frequent strategy for marketers to spread their messages. A network creates a collection of local TV stations that are its affiliates and to which it provides programmes and services. These affiliates, the majority of which are independently owned, contractually agree to run national advertising inside the programme and to preempt time during certain hours for content supplied by the networks. The affiliates and the networks split the advertising income generated during these times. Additionally, the affiliates are free to offer local and national advertisers advertising time during station breaks and non-network times during preemption programming.

NBC, ABC, and CBS are the three traditional major networks. The Fox Broadcasting Company, which has evolved into the fourth major network, transmits its content through a network of affiliated independent stations. Several of Fox's prime-time shows, like *Malcolm in the Middle* and *24*, have gained enormous popularity, especially with the 18- to 49-year-old demographic that is often the focus of marketers. With its contracts to broadcast professional events like NFL football and prominent League Baseball, Fox has also emerged as a prominent player in sports programming. Over the last five years, two more rivals for network television have developed. A network called WB was first backed by Time Warner [2].

Warner and is now a part of the media behemoth AOL-Time Warner as a result of the merger with AOL. Through its affiliates, WB reaches a nationwide audience, and its programming includes comedies, dramas, and chat programmes like *Whose Line Is It Anyway?* *Third Watch*, too. The second new network is United Paramount Network, which airs primetime programming five nights a week and has more than 100 affiliates. It features programmes including *WWE Smackdown*, *Star Trek: Enterprise*, and *Buffy the Vampire Slayer*. There are currently three Spanish-language networks in the US in addition to WB, UPN, and the four main networks. Diversity Perspective 11-2 outlines the competition Univision and Telemundo are engaged in for Hispanic viewers, as well as how these Spanish-language television networks are getting more and more popular with advertisers.

The networks have affiliates all around the country, providing virtually total coverage. The affiliate station network is used to broadcast the advertisement throughout the country when an advertiser buys airtime from one of these four national networks. Given that the advertiser may simultaneously broadcast their message throughout the whole nation, network advertising genuinely exemplifies a mass media. The ease of the purchasing procedure is a significant benefit of network advertising. To broadcast an advertisement throughout the country, the advertiser just has to interact with one party or media agent. The most popular shows are also available on the networks, and they often have control over prime-time programming. In order to reach large audiences throughout the country, advertisers often purchase network time between the hours of 8 and 11 p.m. East Coast time.

The biggest disadvantage is the expensive network time, especially on the four main networks. Numerous popular prime-time shows charge \$200,000 or more for a 30-second spot; the highest-rated shows, like *Friends* and *ER*, can command nearly half a million dollars. Figure 11-2 shows cost estimates for a 30-second spot on the networks' prime-time shows during the fall 2002 television season. Therefore, only advertisers with substantial expenditures can consistently employ network advertising[3]. As more marketers resort to network advertising to reach large audiences, time availability might also be a challenge. The majority of prime-time advertising spots, especially those on popular programmes, are often sold during the up-front market, a purchasing period that takes place before the start of the TV season. To utilise prime-time network advertising, advertisers must plan their media plans and often buy TV time up to a year in advance. The largest agencies are compelled to engage in the up-front market by demands from significant customers who are active TV advertisers. However, the scatter market, which lasts the whole TV season, also pursues TV time. The quarterly scatter market is starting to provide increasingly significant incentives for purchasing in advance, such as cancellation rights and cheaper costs. Network TV may also be acquired on a regional basis, allowing an advertiser to cover a certain part of the nation with a single media buy.

Spot and Local Advertising:

Spot advertising is the term used to describe ads that are shown on local TV stations and that are time-negotiated and bought directly from the stations themselves. National spot advertising refers to any non-network advertising produced by a national advertiser; local advertising refers to airtime offered to local businesses such as shops, eateries, banks, and car dealerships. Local marketers want media whose scope is limited to the regions in which they do business. TV may make it difficult to do this, yet a lot of small local companies are big enough to use TV advertising effectively. Spot advertising gives national advertisers the freedom to respond to local market circumstances. The advertiser may focus their advertising in locations with the highest market potential or those that need more assistance. This is appealing to marketers interested in test marketing or launching a product in niche markets as well as those with unequal distribution or constrained advertising expenditures. As part of their collaborative advertising programmes and to help local dealers, national marketers often employ spot television advertising via local stores or dealers [4].

DISCUSSION

Spot advertising may be more difficult to get for national sponsors since the time must be acquired from a number of local stations, which presents a significant challenge. Furthermore, individual stations' pricing practises and discount structures vary more than the networks' do. However, by using station reps, who serve as sales agents for a number of local stations when interacting with major advertisers, this issue has been substantially mitigated. Since local stations may only sell time on network-produced shows during station breaks between programmes, unless network advertisers have not yet acquired all of the available time, spot advertising are more likely to be cluttered with commercials. During station breaks, viewership often decreases as individuals leave the room, change the channel, take care of other duties, or quit watching TV.

Local stations sell time on their own programmes, which often consist of news, movies, syndicated shows, or locally produced programmes. Spot advertising is typically limited to station breaks between programmes on network-originated broadcasts. Spot marketers employ independent stations found in the majority of cities. Because independent stations often offer cheaper rates than large network affiliates, local advertisers find them appealing [5]. How to mix network and spot advertising to utilise their TV advertising budget effectively is the choice that most major marketers must make. The expansion of syndication is another aspect that attracts national marketers to spot advertising. Advertising on syndicated programmes, which are sold or distributed on a station-by-station, market-by-market basis, is another way for syndication advertisers to reach TV viewers. In each market, a syndicator aims to sell its programming to one station. Various forms of syndicated programmes exist. Reruns of network programmes that are purchased by independent stations are referred to as "off-network syndication." Popular off-network syndicated programmes include *Friends*, *Everybody Loves Raymond*, and *Seinfeld*. Independent stations are not impacted by the FCC prime-time access regulation, which prohibits large-market network affiliates from airing certain programmes between 7 and 8 p.m. There are restrictions on network participation in the funding or production of syndicated programmes, and a show must have a certain number of episodes before it may be syndicated.

For local stations, off-network syndicated programmes are crucial since they provide top-notch content with a loyal following. The studios that create programmes and sell them to the networks place a lot of importance on the syndication business. Since the licencing price paid by the networks does not cover production expenses, the majority of prime-time network

programmes initially result in losses for the studios. Half-hour situation comedies often accrue a deficit of millions over a four-year period, while losses on a one-hour drama series are significantly larger. When they sell the programme to syndication, the producers do, however, get their money back. Shows created specifically for the syndication market are referred to as first-run syndication. There are many different programmes available in first-run syndication, including ones that were rejected by networks. Talk programmes like *Live with Regis & Kelly* and *The Jerry Springer Show*, entertainment programmes like *Inside Edition* and *Entertainment Tonight*, and dramas like *VIP* are some prominent first-run syndication examples [6]. The practise of selling programmes to stations in exchange for a percentage of the show's commercial time rather than cash is known as advertiser-supported or barter syndication. All broadcasting stations' advertising time is bundled into national units and sold to national advertisers. The remaining time is sold by the broadcaster to regional and spot advertisers. Barter syndication provides both first-run and off-network syndicated content. More than half of the available advertising time is often presold, with the remaining time being offered for sale by the local advertiser. Local stations get free content and may sell the remaining time to local or spot advertising while national marketers can participate in the syndication market with the ease of a network-type media purchase thanks to barter syndication. More barter/cash agreements, where the station pays for a programme at a lower cost and takes a number of preplaced bartered commercials, have recently supplanted the direct barter transaction. *Wheel of Fortune*, *Jeopardy*, and *The Oprah Winfrey Show* are some of the most popular barter-themed television shows.

More than a third of all national television viewers now watch syndication, which has grown significantly and now generates advertising income on par with any of the major three networks. In several dayparts, including as daytime, early prime time, and late fringe, syndicated series have surpassed network shows in popularity. Some markets see more viewers tuning in to syndicated programmes like *Wheel of Fortune* than to network news. Syndicated programmes are used by many national marketers to reach a wider audience, save money, and focus on certain demographics. For instance, marketers like off-network syndicated series like *Friends*, *Seinfeld*, and *X-Files* because they target the highly desired and sometimes challenging to reach young adult demographic and have a cost-per-thousand that is 15 to 20 percent cheaper than network shows.

Advertisers are also interested in cable because of its low cost and flexibility. Advertising rates on cable programs are much lower than those for the shows on the major networks. Advertising time on network shows can cost two to three times as much on a cost-per-thousand basis in some time periods.²⁵ Spot advertising is also considerably cheaper on most cable stations, while local cable is the most affordable television advertising vehicle available. This makes TV a much more viable media option for smaller advertisers with limited budgets and those interested in targeting their commercials to a well-defined target audience. Also, cable advertisers generally do not have to make the large up-front commitments, which may be as much as a year in advance, the networks require [7]. The low costs of cable make it a very popular advertising medium among local advertisers. Car dealers, furniture stores, restaurants, and many other merchants are switching advertising spending from traditional media such as radio, newspapers, and even magazines to take advantage of the low rates of local cable channels. Local cable advertising is one of the fastest-growing segments of the advertising market, and cable systems are increasing the percentage of revenue they earn from local advertising.

Limitations of Cable While cable has become increasingly popular among national, regional, and local advertisers, it still has a number of drawbacks. One major problem is that cable is

overshadowed by the major networks, as households with basic cable service still watch considerably more network and syndicated programming than cable shows. This stems from the fact that cable generally has less desirable programming than broadcast TV [8].

Another drawback of cable is audience fragmentation. Although cable's share of the TV viewing audience has increased significantly, the viewers are spread out among the large number of channels available to cable subscribers. The number of viewers who watch any one cable channel is generally quite low. Even MTV, ESPN, and CNN have prime-time ratings of only about 1 or 2. The large number of cable stations has fragmented audiences and made buying procedures more difficult, since numerous stations must be contacted to reach the majority of the cable audience in a market. There are also problems with the quality and availability of local ratings for cable stations as well as research on audience characteristics.

Cable also still lacks total penetration, especially in the major markets. As of 2002, cable penetration was 74 percent in the New York City designated market area and 65 percent in Los Angeles and Chicago. While cable programming now penetrates 78 percent of all U.S. television households, this still means that nearly a quarter of the market cannot be reached by advertising on cable. The Future of Cable Cable TV should continue to experience strong growth as its audience share increases and advertisers spend more money to reach cable viewers[9]. However, the cable industry faces several challenges: increases in the number of channels, leading to fragmentation of the audience, changes in government regulations, and competition in the programming distribution business from other telecommunications companies and direct broadcast satellite services. Advances in technology such as digital video compression and fiber optics, coupled with massive investments in system upgrades, are making it possible for cable operators to offer more channels and thus subject existing cable channels to greater competition. In 2002, over 42 million U.S. homes could receive at least 54 channels. An average 95 percent of cable subscribers could receive 30 channels or more. Increases in the number of channels available lead to further fragmentation of the cable audience and make it more difficult for cable networks to charge the ad rates needed to finance original programming. Some of the growth in cable channels will come from multiplexing, or transmitting multiple channels from one network. Several major cable networks, including ESPN, VH1, and the Discovery Channel, own several channels.

The cable industry has also been affected by changes in government regulation. In the early 90s, concerns over poor service and high rates led to a revolt against the cable industry. As a result, Congress passed legislation in 1993 that rolled back the provisions of the Cable Television Act of 1984, allowed local governments to regulate basic cable rates, and forced cable operators to pay licensing fees for local broadcast programming they used to retransmit for free. The Telecommunications Act of 1996 allows local phone companies to offer cable service. However, as part of this act, federal regulation of the cable industry expired on April 1, 1999, and cable rates are now deregulated.

One of the biggest threats facing the cable industry is competition from direct broadcast satellite services, which use a system whereby TV and radio programs are sent directly from a satellite to homes equipped with a small dish. DBS companies such as DirecTV and EchoStar now have nearly 10 million subscribers, many of whom have come to them at the expense of cable companies. DBS companies have been aggressively marketing their service, superior picture quality, and greater channel choice as subscribers receive as many as 200 channels that include news, music, and sports in crisp, digital video and CD-quality sound. A major competitive restriction to DBS services was removed in late 1999 when the federal government passed legislation allowing satellite TV companies to carry local broadcast signals in most major markets [10].

The future of cable as an advertising medium will ultimately depend on the size and quality of the audiences cable stations can reach with their programs. This in turn will depend on cable's ability to offer programs that attract viewers and subscribers. Cable's image as a stepchild in program development and acquisition has changed. Cable networks such as VH1, E!, TBS, and others have been creating original films, documentaries, and other programs that draw significant ratings. Networks like A&E, the Discovery Channel, and the Learning Channel provide outstanding cultural and educational programming. IMC Perspective 11-4 discusses how MTV recently created one of the most popular entertainment shows ever shown on cable.

Cable TV will continue to be a popular source of sports programming and is very important to advertisers interested in reaching the male market. There are over 11 regional cable sports networks, and with companies such as Fox Sports, advertisers can buy multiple regions with one media buy. Cable networks are also paying large sums for the rights to sports programming. Deals by ESPN for exclusive Sunday night coverage of National Football League and Major League Baseball games, along with its new six-year deal to broadcast National Basketball Association games, have proved that cable networks can compete with the major networks in a sports bidding war [11]. As cable penetration increases, its programming improves, and more advertisers discover its efficiency and ability to reach targeted market segments, cable's popularity as an advertising medium should continue to grow. Many agencies have developed specialists to examine the use of cable in their clients' media schedules. Cable networks are also looking to international markets as a source of future growth. Both ESPN and MTV have expanded into South America, Europe, and Asia, while TV viewers throughout the world tune to CNN International for news.

Measuring the TV Audience:

One of the most important considerations in TV advertising is the size and composition of the viewing audience. Audience measurement is critical to advertisers as well as to the networks and stations. Advertisers want to know the size and characteristics of the audience they are reaching when they purchase time on a particular program. And since the rates they pay are a function of audience size, advertisers want to be sure audience measurements are accurate. Audience size and composition are also important to the network or station, since they determine the amount it can charge for commercial time. Shows are frequently canceled because they fail to attract enough viewers to make their commercial time attractive to potential advertisers. Determining audience size is not an exact science and has been the subject of considerable controversy through the years. In this section, we examine how audiences are measured and how advertisers use this information in planning their media schedules.

Audience Measures The size and composition of television audiences are measured by ratings services. The sole source of network TV and local audience information is the A. C. Nielsen Co. For many years local audience information was also available from the Arbitron Co., but Arbitron exited the local TV ratings business at the end of 1993 due to steep financial losses.²⁹ Nielsen gathers viewership information from a sample of TV homes and then projects this information to the total viewing area. The techniques used to gather audience measurement information include diaries, electronic meters or recorders, and personal interviews. Nielsen provides various types of information that can be used to measure and evaluate a station's audience. These measures are important to media planners as they weigh the value of buying commercial time on a program [12]. Syndication has certain drawbacks, like greater clutter and advertising time. Because syndicators do not provide as much research data as networks, the audience for these programmes is often older and more rural. Since a

syndicated programme may not be viewed in a certain area or could run at a bad time period, syndication also causes extra issues for media buyers. Thus, to create a syndicated schedule, media buyers must consider each area, verify airtimes, and consider other aspects.

CONCLUSION

The efficiency and effects of various advertising tactics may be better understood by comparing spot and network advertising in broadcasts. The important takeaways from the debate on analysing spot and network advertising in broadcasts are summed up in this conclusion. Additionally, analysing spot and network advertising entails assessing important performance characteristics such as audience engagement, reach, frequency, and cost effectiveness. Marketers may evaluate the efficacy and return on investment of their advertising campaigns and decide where to allocate resources by looking at these data. In conclusion, marketers may effectively optimise their advertising strategy by comparing spot and network advertising in broadcasts. Making selections requires a thorough study taking into account reach, cost, targeting, and audience engagement since both strategies have different advantages and factors to consider. Marketing professionals can create successful and efficient advertising programmes that maximise impact and accomplish marketing goals by knowing the benefits and drawbacks of spot and network advertising.

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CHAPTER 23

STRATEGIES FOR MAXIMIZING MEDIA SPENDING AND REACHING TO TARGET AUDIENCE

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ABSTRACT:

To maximise media spending and successfully reach target audiences, time-buying strategies, particularly in the context of television and radio advertising, are essential. This abstract examines the value of creating time-buying techniques and underlines the crucial factors to take into account. It explores the variables that affect media purchase choices, such as target audience demographics, programme accessibility, cost, and negotiating strategies. The abstract also touches on how crucial it is to comprehend media buying structures including upfronts, scatter markets, and programmatic buying as well as how to use data-driven insights to guide choices. Additionally, it highlights the need of continual media purchase optimisation and monitoring to guarantee campaign effectiveness. Marketers may increase the impact and reach of their advertising campaigns, distribute money more effectively, and accomplish their marketing goals by creating efficient time-buying methods.

KEYWORDS:

Media Spending, Time-Buying Methods, Station, Purchase Choice.

INTRODUCTION

Advertisers must choose whether to sponsor a complete programme, take part in a programme, or utilise spot announcements in between programmes, in addition to picking between network and spot advertising. While spot announcements are only accessible from local stations, programme sponsorship and participation are possible on either a network- or local-market basis. Sponsorship An advertiser takes responsibility for the production, and often the content, of the programme as well as the advertising that appears within it under a sponsorship deal. In the early years of television, the majority of shows were created and supported by businesses, and they were known by their names, such as Texaco Star Theatre and The Colgate Comedy Hour. Nowadays, either the networks themselves or independent production businesses that sell their programmes to a network create the majority of programming [1].

Some businesses are becoming more and more into the manufacturing industry. In order to create programmes for network TV and first-run syndication, Procter & Gamble, which has been making soap operas since 1950, entered into a deal with Paramount Television Groups. In order to create films, specials, and limited-run programmes, a group of nine big advertisers AT&T, Campbell Soup, General Motors, Coca-Cola, Sears, McDonald's, Clorox, Coors, and Reebok joined Television Production Partners. Each business selects the programmes it wants to be a part of and purchases a certain number of the commercial spots. Long-running special programmes like the Kraft Masterpiece Theatre and the Hallmark Hall of Fame theatrical series are sponsored by a number of significant businesses. RHI Entertainment Inc., the business that creates Hall of Fame projects as well as TV miniseries and films, was purchased by Hallmark in 1994. Programmes' only sponsorship is often restricted to specials and has been dwindling. However, several businesses still employ

programme sponsorships on occasion, including Ford, AT&T, General Electric, IBM, and Chrysler.

A business could decide to support a programme for a variety of reasons. By taking advantage of the reputation of a top-notch programme via sponsorship, the business may raise the profile of both itself and its goods. For instance, when it sponsored the Holocaust film *Schindler's List's* premiere on commercial-free television, the Ford Motor Company garnered a lot of positive press. In order to have greater influence over the programmes that include their ads, businesses often sponsor programmes. For instance, Wendy's International has sponsored family-friendly programmes in the past [2]. Another justification is that the sponsor has complete control over the quantity, positioning, and content of its advertisements. As long as the entire amount of commercial time does not go beyond network or station guidelines, commercials may be as lengthy as they need to be. Advertisers launching a new product line sometimes sponsor a show and air lengthy advertisements to showcase and describe the goods. IBM used this tactic to launch new product generations. While some businesses find sponsorship appealing due to these reasons, only major corporations can afford exclusive sponsorship due to its high cost. The majority of advertising time is obtained via other strategies, such participations.

Participations The majority of marketers are either unable to pay the sponsorship fees or need more freedom than is offered by a single sponsorship. Several advertisers purchase commercial time or spots on a certain programme, which accounts for over 90% of network advertising time sold as participations. An advertiser may take part in a certain programme once, twice, or more often on a regular or irregular basis. The network or particular station that sells and controls the commercial time has all financial responsibility for the production of the programme; participating advertisers have no such obligation. The benefits of involvement are many. First off, there is no long-term commitment on the side of the advertiser, and spending may be changed to purchase as many participation slots as are financially feasible. This is especially crucial for small marketers with little budgets. The ability to divide the TV budget over a number of shows allows for a wider media schedule and is the second benefit[3].

The drawback of participations is that the advertiser has little control over where their advertising are placed, and there can also be availability issues. The business seeking to acquire single ads in many programmes can discover that time is unavailable in some of the programmes, particularly during prime time, since advertisers that are ready to commit to multiple spots are given preference.

Location Announcements:

As was previously said, spot announcements are purchased from the local stations and often run in the intervals before or after network programming. Spot announcements are most often utilised by locally focused marketers, while they may also be purchased by businesses without a network schedule or by big advertisers that run both network and spot campaigns.

Choosing the Times And Programmes:

Choosing the appropriate time and show for the advertiser's commercial messaging is another factor to take into account when purchasing TV time. Given that audience size fluctuates depending on the time of day and the specific programme, the price of TV advertising time changes accordingly. Dayparts, which are certain portions of a broadcast day, are used to categorise the time periods of TV. Each station has a different set of time slots that make up its programming day. Figure 11-4, on the other hand, illustrates how dayparts are often

organised during a workday. The number and character of the audiences that the various daypart segments draw are diverse, and as a result, so are the advertising prices. The biggest audiences are during prime time, with 8:30 to 9:00 PM being the most viewed half-hour and Sunday being the most watched night for television. Due to the high cost of advertising during prime time, major national marketers predominate during this time period[4].

Advertisers should pay attention to the different dayparts since they draw diverse demographic groupings. For instance, women tend to watch TV throughout the day, whereas men and children like to watch it in the morning. The late-fringe daypart has grown in popularity with marketers looking to connect with young individuals who watch NBC's *The Tonight Show with Jay Leno* and CBS's *The Late Show with David Letterman*. The size of the audience and its demographic make-up also vary based on the sort of programme. Situation comedies get the most numbers during prime time, with women 18 to 34 making up the majority of the viewership. Feature films come in second, then general drama programmes. The majority of viewers for these programmes are elderly women who identify as female [5].

DISCUSSION

Television through cable: The Expanding Cable The growth of cable television has perhaps been the biggest change in the mainstream media. The development of cable, or CATV, which transmits TV signals by fibre or coaxial wire as opposed to the air, allowed for reception in distant locations that were unable to receive broadcast signals. Due to the enhanced reception and greater variety of channels it gave customers, cable quickly spread to urban areas and saw fast growth. The last 20 years have seen significant expansion for cable. Only 13% of TV homes had cable in 1975. In 2002, 68 percent of the 106 million homes in the country had access to cable. Through alternate distribution methods including direct broadcast satellite, cable programming also reaches an additional 10% of households in the United States. For a monthly charge, cable users get an average of more than 60 channels, including local network affiliates, independent stations, other cable networks, superstations, and channels from their local cable system. Both subscription fees and ad income fund cable networks and channels, giving them a dual revenue source. Additionally, cable providers provide content that is not commercially sponsored and is only accessible to homes willing to pay a premium beyond the monthly membership cost. HBO, Showtime, and The Movie Channel are some of these premium networks [6].

By providing speciality channels, such as all-news, pop music, country music, sports, weather, educational and cultural channels, as well as children's programming, cable TV expands the range of programming choices accessible to viewers and advertisers. The most well-liked cable channels are shown in Figure 11-5, along with the kinds of programmes they provide. Superstations, which are independent local stations that transmit their signals nationwide via satellite to cable operators to make their programmes accessible to customers, are also carried by many cable systems. Sports, movies, and repeats of network television programmes are the most common types of programming on superstations like TBS and WGN. The superstations are a reasonably priced choice for cable homes throughout the nation and do run national advertising.

The characteristics of television as an advertising medium have been greatly influenced by cable. First off, the increased watching alternatives have significantly fragmented the audience. The three main networks have suffered greatly as a result of the increase of cable viewers. While the combined viewership of the three networks has decreased to roughly 50%, cable channels now account for around 40% of prime-time viewers. Consumer popularity of

many cable networks has forced marketers to rethink their media strategies and the rates they are prepared to pay for network and spot advertising on network affiliate stations. The networks have joined the cable market as a result of their recognition of cable's rising popularity. ESPN was bought by ABC, and in the early 1990s, NBC launched two cable networks, Consumer News and Business Channel and Sports Channel America. In 1996, NBC and Microsoft formed a joint venture to develop MSNBC, a 24-hour news channel[7].

Television commercials:

Since the middle of the 1980s, cable advertising sales have been constantly rising, surpassing \$12 billion in 2002. The advertising on major cable networks like CNN, ESPN, USA, and MTV has contributed significantly to this expansion. The majority of national advertisers, however, have started allocating a portion of their advertising expenditures to spot cable and making purchases from local operators in addition to the cable networks at a national level. Spot cable income growth has been 20 percent each year on average over the last four years, reaching around \$33 billion in 2002. Similar to broadcast television, cable time may be bought on a global, regional, or local scale. With a single media purchase, many major advertisers may reach millions of people nationwide by advertising on cable networks. Cable offers regional advertising mostly via sports and news channels that focus on a particular region.

In order to target certain geographic regions, many national marketers are resorting to spot advertising on local cable networks. With spot cable, businesses may more precisely target certain areas while also saving money by deploying a series of smaller, more focused media purchases as opposed to a single network buy. The usage of interconnects, which link a number of cable systems in a region for advertising reasons, is another factor promoting the expansion of spot cable advertising. The amount of the audience that an advertiser may reach with a spot cable purchase is increased by these interconnects. For instance, the ADLINK Digital Interconnect covers 3 million cable customers in Los Angeles and four neighbouring counties, while the Chicago Cable Interconnect reaches more than 1.7 million subscribers in the broader Chicago metropolitan region. In the biggest market region in the nation, New York Interconnect covers 3.6 million homes and provides advertisers 31 distinct cable networks. More advanced internet infrastructures are being developed, which will combine several cable systems and increase the audience for spot advertisements. Local advertisers will be able to acquire cable in a more targeted manner thanks to these new systems since they may either buy the whole interconnection or just one particular zone inside the system[8].

Spot cable is growing in popularity among national marketers, although it has some of the same issues as spot broadcast television. It takes a lot of time and effort to set up a media calendar that includes spot cable buys; media buyers must get in touch with hundreds of cable systems. Additionally, local cable providers do not offer marketers a lot of assistance or data about demographics, way of life, or viewing habits.

Benefits of Cable Due to these significant benefits, cable TV has seen great expansion as a medium for advertising. The first is selectivity. In comparison to non-customers, cable subscribers tend to be younger, wealthier, and more educated, and they also tend to have higher spending power. Furthermore, extremely specific target audiences are reached by the specialised programming on the different cable networks. Because of the potential it provides for narrowcasting, or addressing very niche populations, cable has become a popular choice for advertising. To target teens and young people, for instance, marketers in the US and many other nations utilise MTV. Today, CNBC leads the globe in business news and targets an

elite, well-educated audience. ESPN has established itself as a sports authority and is particularly well-liked by businesses looking to market to males of all ages. ESPN is no longer merely a 24-hour sports channel, as was covered in IMC Perspective 11-3, and it is altering its approach to draw in a wider audience [9].

Due to its cheap cost and flexibility, cable is extremely appealing to advertisers. Compared to programming on the big networks, cable programmes have substantially lower advertising rates. On a cost-per-thousand basis, network programme advertising might sometimes be two to three times more expensive. Local cable is the most economical television advertising medium, with most cable channels offering spot advertising at a significant discount. As a result, TV becomes a far more realistic media choice for smaller marketers with less budgets and those looking to target a specific population with their ads. Additionally, unlike network marketers, cable advertisers are often not required to make the significant upfront commitments, which may sometimes be as much as a year in advance.

Cable is a particularly well-liked advertising medium among regional marketers due to its inexpensive prices. Automobile dealers, furniture retailers, dining establishments, and many other businesses are shifting their advertising budgets away from more conventional outlets like radio, newspapers, and even magazines in order to benefit from the cheap costs of regional cable channels. One of the fastest-growing parts of the advertising industry is local cable advertising, and cable companies are increasing the portion of their income that comes from local advertising. Constraints of Cable Despite growing in popularity among local, regional, and national marketers, cable nevertheless has a number of shortcomings. Given that consumers with basic cable access still watch far more network and syndicated programming than cable programmes, one big issue is that cable is overshadowed by the main networks. This is due to the fact that broadcast TV typically offers better content than cable [10].

The segmentation of the audience is another downside of cable. Despite the fact that cable's percentage of TV viewers has grown dramatically, the viewers are dispersed throughout the several channels that are accessible to cable users. An individual cable channel often has a very small audience. Even MTV, ESPN, and CNN only get ratings in the low one or twos during prime time. Since multiple stations must be contacted in order to reach the bulk of the cable population in an area, the abundance of cable channels has fractured audiences and made buying processes more challenging. Additionally, there are issues with the quality and accessibility of local ratings for cable stations as well as audience demographic data. Additionally, cable is still not completely included, particularly in the big areas. In the designated market region of New York City as of 2002, cable penetration was 74%; in Los Angeles and Chicago, it was 65%. Even though 78 percent of all U.S. television homes now have access to cable programming, this still leaves over a quarter of the market untapped for cable advertising.

The Prospects for Cable As its audience share grows and marketers spend more money to reach cable viewers, cable TV should continue to expand rapidly. The number of channels is growing, fragmenting the audience, government regulations are changing, and direct broadcast satellite services and other telecommunications companies are competing for viewers' attention in the programming distribution market. Technology developments like digital video compression and fibre optics, together with significant expenditures in system improvements, are enabling cable operators to provide additional channels, which will increase competition for current cable channels. More than 42 million American households could get at least 54 channels in 2002. 95 percent of cable subscribers on average might get 30 or more channels. The cable audience becomes even more fragmented as the number of

channels available rises, making it harder for cable networks to charge the ad rates required to fund original content. Multiplexing, or sending many channels from one network, will contribute in some measure to the increase of cable channels. Numerous channels are owned by a number of significant cable networks, including ESPN, VH1, and the Discovery Channel.

The changes in governmental regulation have also had an impact on the cable business. Early in the 1990s, there was a backlash against the cable sector due to complaints about poor service and expensive charges. As a consequence, the Cable Television Act of 1984's provisions were repealed by Congress in 1993, local governments were given the authority to control basic cable prices, and cable operators were required to pay licencing fees for local broadcast programmes that they had previously been permitted to retransmit for free. Cable service may be provided by local phone providers according to the Telecommunications Act of 1996. The federal control of the cable business, however, was removed by this legislation and is no longer in effect as of April 1, 1999.

Competition from direct broadcast satellite services, which employ a technology wherein TV and radio programmes are beamed directly from a satellite to households fitted with a tiny dish, is one of the major dangers confronting the cable sector. Nearly 10 million people now subscribe to DBS providers like DirecTV and EchoStar, many of whom have left cable providers in favour of them. Since users get up to 200 channels that include news, music, and sports in clear, digital video and CD-quality sound, DBS firms have been actively promoting their service, higher image quality, and broader channel variety. When the federal government issued laws permitting satellite TV firms to offer local broadcast signals in the majority of large areas, a significant competitive barrier to DBS services was lifted.

The number and calibre of the audiences cable stations can reach with their programming will ultimately determine the viability of cable as an advertising medium. This will rely on cable's capacity to provide shows that draw viewers and customers. The perception of cable as the underdog in terms of programme creation and acquisition has altered. Original films, documentaries, and other programming are produced by cable networks like VH1, E!, TBS, and others and get high ratings. Exceptional cultural and educational programmes may be found on channels like A&E, Discovery, and Learning Channel. IMC Perspective 11-4 talks about how MTV just produced *The Osbournes*, one of the most watched entertainment programmes ever on cable.

Cable TV will remain a well-liked source of sports programming and is crucial for advertising looking to appeal to men. With organisations like Fox Sports, marketers may purchase numerous areas with a single advertising buy. There are over 11 regional cable sports networks. Additionally, cable networks are shelling out a lot of money for the rights to sports programming. ESPN has shown that cable networks can compete with the traditional networks in a sports bidding war with agreements for exclusive Sunday night coverage of National Football League and traditional League Baseball games, as well as its new six-year contract to broadcast National Basketball Association games. Cable should continue to gain appeal as an advertising medium as cable penetration rises, its programming becomes better, and more businesses realise how effective it is at reaching certain market groups. In order to examine the usage of cable in their customers' media plans, several agencies have created experts in this field. International markets are a source of potential future development for cable networks as well. ESPN and MTV have both grown throughout South America, Europe, and Asia, while CNN International is the preferred news source for TV viewers worldwide.

CONCLUSION

To maximise media spending and successfully reach target audiences, strategies for purchasing time in radio and television advertising are crucial. The debate on the value of creating time-buying tactics and the factors to take into account in the process is summarised in this conclusion. Additionally, by using data-driven insights and analytics, marketers are better equipped to make educated judgements about their purchases. Marketers are able to optimise their media purchases, enhance targeting, and assess the success of their advertising campaigns by using audience data, market research, and performance indicators. To summarise, creating efficient time-buying strategies is essential for maximising the effectiveness, impact, and reach of television and radio advertising campaigns. Marketers may make choices that result in good campaign results by having a thorough grasp of the target audience, taking into account programme availability and price, keeping up to date on media purchasing formats, and using data-driven insights. Media purchases are regularly reviewed and optimised to guarantee continuous effectiveness and flexibility in response to changing market circumstances.

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CHAPTER 24

EXPLORING THE IMPORTANCE OF TV VIEWERSHIP

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ABSTRACT:

Understanding audience behaviour, evaluating programme success, and reaching well-informed judgements in the television business all depend on the analysis of Television (TV) viewing. This chapter discusses the importance of analysing TV viewership and identifies crucial factors to take into account. It goes in-depth on data collecting and analysis for viewers, including ratings, demographics, and viewing trends. The abstract addresses the significance of knowing audience preferences, spotting popular shows, and tracking measures like reach, share, and time spent watching to gauge audience involvement. It also looks at the role that sophisticated analytics and audience-measuring technologies play in providing deeper insights into viewer patterns and behaviours. The abstract also highlights how time-shifted watching and streaming platforms, among other shifting media consumption patterns, have an influence on TV audience research. Broadcasters, marketers, and content producers may better understand their target demographic, decide on the best programming, and create tactics that appeal to people by successfully analysing TV viewership.

KEYWORDS:

TV Viewership, Audience, Programme Success, Audience Preferences, Technology.

INTRODUCTION

The number and makeup of the watching audience is one of the most crucial factors in TV advertising. Advertisers, networks, and stations all depend on audience measurement. When they buy time on a specific programme, advertisers want to know the size and makeup of the audience they are targeting. Advertisers also want to make sure audience metrics are correct since the prices they pay depend on audience size. The network or station must consider audience size and demographics since these affect the price it may charge for advertising time. Because they don't draw in enough viewers to make their commercial time appealing to prospective sponsors, shows are regularly cancelled. The estimation of an audience's size is not a precise science and has generated much debate throughout the years. This section looks at how audiences are calculated and how marketers utilise this data to determine their advertising plans [1].

Measures of the Public Ratings services estimate the quantity and demographics of television viewers. The A. C. Nielsen Co. is the exclusive source of information on local and network TV audiences. The Arbitron Co. provided local audience data for many years, but owing to significant financial losses, Arbitron left the local TV ratings industry at the end of 1993. Nielsen collects data on TV viewership from a sample of households and then projects it to the whole viewing region. Journaling, electronic metres or recorders, and in-person interviews are methods for gathering audience measuring data. Nielsen offers several different kinds of data that may be used to gauge and assess a station's viewership. Media

planners use these factors when determining whether it is worthwhile to purchase commercial time for a programme.

TV-watching households The universe estimate refers to the estimated proportion of TV-owning homes in the market. As of August 2002, Nielsen calculated that 106.7 million American homes possessed at least one TV. Since more than 98 percent of American homes have a TV, the proportion of television households to total households in a market is often accurate.

Programme Score The programme rating, or the proportion of TV homes in a region that are tuned to a given programme during a specific time period, is perhaps the most well-known of all audience measuring metrics. By dividing the number of households who watched a certain programme by the overall number of households in the region, the programme rating is determined.

Families Who Watch Television Households utilising television refers to the proportion of houses in a certain region that watch TV at a given time. This number, often known as "sets in use," is always shown as a percentage. For instance, the HUT statistic is 65.6 percent if 70 million U.S. TV homes have their sets on at 10 p.m. on a Thursday night. Depending on the time of day and season of the year, different people watch television at different rates [2].

Audience Percentage:

The share of audience, or the proportion of homes watching TV during a certain time period that are tuned to a specific programme, is another crucial indicator of audience size. Since this statistic only includes homes with on-screen televisions, it takes into account differences in the number of sets in use as well as the overall size of the prospective audience.

Network Audience Information: Nielsen Television Index: The audience share is computed by dividing the number of households watching a programme by the total number of homes. The Nielsen Media Research, which offers daily and weekly estimates of TV viewership as well as national sponsored network and major cable programme audiences, is the source of information on the audiences for national and network TV. Using a two-pronged method that included a nationwide sample of metered houses and a second sample of diary households, Nielsen has been providing this information for more than 50 years. The stations that the TV set was tuned to were continually measured in the metered households using an electronic measuring tool known as the audimeter. The findings of audimeters installed in a nationwide sample of houses carefully chosen to reflect the population of U.S. households were used to determine network viewership throughout the nation. A second panel of homes that kept viewing logs supported the metered households by providing support. The diary panel was used to collect demographic information on the watching audience since the audimeter could only measure the channel that the set was turned to.

The audimeter/diary system has long caused the television and advertising sectors to voice alarm. For many weeks, the information from diaries was unavailable to internet and advertising researchers, and analyses showed that the strategy overestimated the size of several important demographic audiences. Cooperation among diarists decreased, and it was common for the diarist in a household to forget to record what other family members observed while he or she wasn't there. Diary keepers found it challenging to retain reliable watching records due to the new video environment's complexity and the proliferation of viewing alternatives.

Due to these issues and pressure from a rival audience measuring business from England, AGB, Nielsen withdrew the use of the diary panel in 1987 and replaced it with the people metre as the sole foundation for its national rating system.

The Human Metre The people metre is an electronic measuring tool that incorporates the technology of the traditional

audimeter in a system that keeps track of who is watching what in 6,000 houses in addition to what is being viewed. The actual gadget is a little box that can be put on top of the TV that has eight buttons—six for the family and two for guests. Electronic entries are possible from anywhere in the room thanks to a remote-control device. Each person living in the sample home is given a button to wear as a token of attendance. Sonar sensors are also included inside the gadget to remind viewers to log in or out of the metre when arriving or leaving the room [3].

The household viewership data that the people metre gathers is kept in the home system until it is collected by Nielsen's computers. Along with who is watching, information is gathered on when the set is switched on, which channel is watched, when the channel is changed, and when the set is shut off. The system also has information on the viewers' demographics, allowing viewing to be correlated with these features. Each week, Nielsen's operation centre compiles all this data for dissemination to the TV and advertising sectors. For its nightly watching statistics, Nielsen employs a sample of metered homes from 55 different markets throughout the nation. Details about the local audience Both local marketers and those making national spot buys need data on local audiences.

TV station viewership in 210 local markets, also known as designated market regions, are measured by Nielsen Media Research. DMAs, which are non-overlapping regions used for planning, purchasing, and analysing TV audiences, are often a collection of counties where stations situated in major cities or urban centres have the highest audience penetration. For each DMA, Nielsen Media Research provides data on watching by time periods and programmes, as well as audience size and projections of viewing across a variety of demographic categories. At least four times a year, Nielsen assesses the watching audiences in every television market. Six times a year, the biggest markets are covered. Sweeps are the time periods during which all 210 DMAs are polled. When selling TV time, the networks and local stations utilise data acquired during the sweeps rating periods. Due to specific programming and advertisements that take place during these times, many advertising experts think the viewership figures obtained during the sweeps are exaggerated [4].

DISCUSSION

New Approaches to Measurement of Audience The TV watching audience measurement methods have been criticised for years by the advertising sector, both nationally and locally. Many individuals think that improved audience measurement just has to start with people metres. The people metre is seen to be an improvement over the diary approach, although it still needs continual participation from residents of the metered households. Each time they begin or stop viewing, viewers in the Nielsen homes, including small children, must press a preassigned number on the remote control. Over the course of their two years in the Nielsen sample, media researchers contend that children forget and adults become tired of the work. In order to obtain more precise measurements of the watching audience, Nielsen has been working to create passive measuring technologies that demand less participation from individuals in metered homes. However, it doesn't seem like such a system will be available anytime soon.

The diary technique used to quantify watching in the 210 local markets is a major source of worry over the Nielsen measurements. According to this approach, viewers must record their station names, channel numbers, favourite shows, and audience members every 15 minutes. Many households don't return finished journals, and many of those that do are often incomplete. Executives at Nielsen are aware of the issues with their local market measuring system and are working to address them. To increase response rates, the corporation is

distributing more diaries and trying new ones. Instead of depending primarily on the sweeps measuring technique for local markets, Nielsen is also thinking about transitioning to a continuous measurement system.

Recently, a number of marketers and ad agencies have stepped up their criticism of Nielsen's local diary system, claiming it is outmoded to gauge watching numbers and collect demographic information from local audiences using a handwritten technique. They contend that people metres are a far more precise measuring method and need to be adopted both locally and nationally. Nielsen has started looking at the viability of introducing people metres to regional marketplaces. However, there are still important questions that need to be resolved, such as who will pay for installing the people metres and how they will affect how much Nielsen's services would cost. In the Boston region, the sixth-largest TV market in the country, Nielsen started utilising people metres in October 2002, making it the first market to do so for local audience measurement. For years, Nielsen has fought with the networks, regional TV stations, and advertising agencies about the veracity of its statistics. Given its near monopoly in the national and local ratings markets, many in the industry believe Nielsen is not moving quickly enough to enhance its audience measuring technologies. They want some kind of rivalry [5].

Alternatives to Nielsen Media Research have been investigated by the major networks, advertisers, and agencies. One such recent initiative was the Smart-TV platform created by Statistical Research Inc.; it was originally financed by the three main networks and large marketers including Procter & Gamble, AT&T, and General Motors. SRI tested their Smart-TV system in Philadelphia in 1998 and claimed it had many benefits over Nielsen's people metre. A countrywide deployment of the new measuring system was, however, stopped by SRI in May 1999 because of a budget shortfall. The most recent attempt to create a rival TV audience measuring system to Nielsen comes from a partnership between cable system operator Comcast and retail network QVC.³⁶ The new service, known as TargetTV, uses digital set-top boxes to track channel-swiping behaviour by storing clickstream data in steps as little as five seconds. In late 2000, the service was introduced to 60,000 households in Philadelphia. Since then, it has expanded to numerous additional areas. The approach, however, has a number of limitations since it does not take into account families without set-top boxes, non-cable TV subscribers, or those who still use analogue cable boxes. It is unlikely that the TargetTV service will ever really compete with Nielsen.

The portable people metre device, which Arbitron Inc. is testing, provides an additional option to Nielsen. The pager-sized gadget listens for an undetectable code that is mixed into the audio of a TV programme, radio broadcast, or online audio stream. Users insert the device into a bay station at the end of the day, and the station transmits the ratings data to Arbitron's main database. The PPM, according to Arbitron, outperforms conventional set-top metres because it records audience behaviour year-round, monitors media usage away from the house, and monitors all forms of media. The business started putting the system through field testing in Philadelphia in 2002 and hopes to reach as many as 100 cities by 2008. By allowing its former competitor Nielsen the chance to develop PPM technology if it goes into commercial production, Arbitron has avoided any possible criticism to the system from Nielsen.

Many people in the advertising industry believe that the development of rating systems for ads, not simply for programmes, will be a focus of new technologies for assessing watching audiences. Instead of measuring the audiences for the actual ads, the Nielsen approach measures the audiences for the programmes that include the commercials. Nevertheless, there is a need to provide reliable ratings of more than simply programme audience watching

because of emerging technology like personal video recorders, as well as zipping, zapping, people leaving the room, and people being diverted from the TV during commercial breaks. According to a recent Nielsen announcement, it is now possible to see how all the American TV homes it tracks utilise their TiVo personal video recorders. The challenge of reliably quantifying TV watching will only become worse with the approaching introduction of convergence technology, as individuals may soon habitually watch television programmes on their computers, personal digital assistants, and other wireless devices like mobile phones.

Consumers have been passively consuming TV programmes and commercials for more than 50 years. However, this is quickly changing as major cable operators, telecommunications firms, and others use television to offer a variety of entertainment, information, and interactive services into households. According to researchers, the proliferation of TV sets, distribution methods, and programming alternatives has swamped the Nielsen system. Since these changes have the potential to have a significant influence on audience size and composition as well as how marketers utilise and pay for the use of TV as an advertising medium, they must be closely watched by advertisers, media planners, and anyone working in the TV sector. To account for these advancements, measuring technology has to be improved [6].

Media analysts contend that gauging media engagement and figuring out when viewers are most tuned into television programmes and receptive to commercials and other sorts of marketing messaging must also be taken into account. Current audience measuring techniques are often criticised for just reporting the sizes of watching audiences and failing to make distinctions between them based on how strongly they relate to television programmes. Due of these restrictions, researchers have started to look at the qualitative differences amongst viewers who may all be considered to be "watching" a TV programme but who really have quite diverse degrees of focus, attitudes, and even behaviours connected to the programme. The term "audience connectedness" was coined by researchers Cristel Russell, Andrew Norman, and Susan Heckler to describe how some television viewers form bonds of loyalty and friendship with particular TV shows, the characters they feature, and other viewers.⁴⁰ Compared to viewers who are less engaged with a programme, these linked viewers are extremely different. They could pay more attention to advertisements and product placements and be more inclined to take actions like visiting a program's website or buying products from companies that are connected to the programme.

Television is often cited as the best medium for advertising, and for many people, it personifies the glitz and thrill of the business. Radio, on the other hand, has been compared to Rodney Dangerfield in the media since few marketers treat it with respect. Prior to the rise of TV, network programmes and national marketers dominated radio, which has now transformed into a predominantly local advertising medium. Radio's income often comes from network advertising at less than 5%. Additionally, radio has evolved into a medium with content that appeals to extremely specific demographic groups. The stats are the greatest way to illustrate how important radio is. More than 11,000 radio stations, including 4,784 commercial AM stations and 5,766 commercial FM stations, are present in this nation. In the United States, there are about 576 million radios in operation, or 5.6 on average per home. Every day, radio reaches 77 percent of all adults in the United States over the age of 12, and it has evolved into a common background noise for various activities, including reading, driving, working, exercising, and socialising. The average American listens to the radio for three hours during the workday and for over five hours during the weekend. Advertisers have taken note of this medium's popularity; radio ad revenue increased from \$8.8 billion in 1990 to over \$18 billion in 2001. Because it provides marketers with a number of benefits for

reaching out to prospective customers, radio has thrived as an advertising medium. However, radio has intrinsic restrictions that have an impact on its place in the media strategy of the advertiser [7].

Benefits of Radio:

In comparison to other forms of media, radio offers several benefits, including affordability and efficiency, selectivity, flexibility, mental imagery, and chances for integrated marketing. Price and Effectiveness Radio's affordability as a medium for advertising is one of its key advantages. The cost to develop a radio ad is quite low. They merely need a copy of a taped message that the station may air or the script for the advertisement that the radio announcer will recite. Additionally, radio time has a reasonable price. On network radio, a minute may only cost \$5,000, translating to a cost per thousand of only \$3 to \$4. Local radio advertising is far less expensive per thousand homes than local TV advertising, which costs more than \$20. Radio is one of the most effective forms of advertising because to its cheap absolute and relative expenses, and the money required for a successful radio campaign is often lower than for other forms of advertising.

Due to radio's cheap cost, marketers may increase their media schedule's reach and frequency while still staying inside a certain budget. They might use many ads to guarantee sufficient frequency as well as various stations to increase the audience for their messaging. For instance, some Internet start-ups have made considerable use of radio in their campaigns to increase brand recognition. Radio is seen as a quick and reasonably priced option for businesses like More.com, which sells pharmacy goods online, to get their names out there. Radio advertisements can be created more faster than TV ones, and businesses can air them more often. The cost-effectiveness of radio is also recognised by many national marketers, who include it into their advertising plan.

Selectivity:

The wide range of audience selection offered by the diverse programme formats and geographic coverage of the multiple stations is another significant benefit of radio. Radio enables businesses to target niche markets, such as certain demographic and lifestyle groups, with their advertising. Radio stations featuring genres including adult contemporary, easy listening, classical music, country, news/talk programmes, jazz, and all news are available in the majority of locales. The proportion of the radio listening public that various radio formats are able to reach for various age groups is shown in Figure 11-6. For instance, the most preferred radio format among 12- to 17-year-olds and 18- to 24-year-olds is current songs, whereas individuals between the ages of 45 and 54 choose news/talk. Radio has a better chance of connecting with difficult-to-reach customers like teens, college students, and working people than any other media [8].

Other media cannot reach customers as radio can. Light television viewers often represent an upmarket demographic in terms of money and educational attainment and spend far more time listening to radio than watching TV. Light magazine and newspaper readers spend more time listening to the radio as well. Radio has grown in popularity as a means of reaching certain non-Anglophone ethnic audiences. There are various radio stations that broadcast in Spanish and reach the sizable Hispanic markets in Los Angeles, New York City, Dallas, and Miami. Radio will continue to gain prominence as market segmentation and local marketing replace bulk marketing.

Flexibility:

Due to its short closure period, which allows advertisers to adjust their message practically up to the moment it appears on the air, radio is possibly the most adaptable of all the advertising medium. Radio advertisements can often be created and arranged relatively quickly. Radio marketers may readily adapt their messaging to the regional market and marketing circumstances.

Mental Pictures:

When digesting a commercial message, radio listeners are encouraged to utilise their imagination, which is a potential benefit of radio that is sometimes missed. Although there are few creative opportunities for radio, many marketers use the lack of a visual component to allow listeners imagine what is occurring in a radio message.

Through a method called image transfer, in which the visuals from a TV advertisement are inserted into a radio spot, radio may likewise support the messaging presented on television.⁴³ The marketer creates the TV commercial's video picture first. The radio equivalent is then built using a comparable, or even identical, audio segment. Consumers are expected to link the radio message to the TV advertisement and reinforce its visuals when they hear it on the radio. Advertisers have a means to make radio and TV commercials operate in unison with image transmission. This advertisement from the Radio Advertising Bureau demonstrates how the picture transfer procedure works [9].

Alternatives for Integrated Marketing Marketers have access to a wide range of integrated marketing options thanks to radio. Many towns adopt radio stations, and the deejays and programme presenters may grow to be well-known figures. Radio stations and personalities are often used by advertisers to increase their market presence and influence among nearby merchants. Additionally, radio is a fantastic complement to location-based and point-of-purchase promotions. In order to draw customers to their businesses and encourage them to make purchases, retailers sometimes mix on-site radio broadcasts with special specials or promotions. Additionally utilised in combination with event promotion are live radio broadcasts. Banana Boat Suncare, for instance, often supports live broadcast advertising at beaches, athletic events, and festivals, erecting product booths for product sampling and prizes.

Restrictions on Radio:

The efficacy of radio as a medium for advertising is constrained by a number of reasons, including the following: inadequate research data, fragmentation, chaotic purchasing processes, clutter, and creative constraints. They must be taken into account by the media planner when deciding what part the medium will play in the advertising programme.

Creative Restriction:

The lack of a visual picture in radio advertising is a significant limitation. The radio commercial cannot demonstrate the product, display it, or provide any kind of visual cues or information. Similar to a TV ad, a radio advertisement is a brief and transient message that is externally timed and does not provide the listener discretion over the speed at which it is digested. Due to these creative restrictions, many businesses choose to disregard radio, and advertising firms often appoint subordinate staff to create radio advertisements.

Fragmentation:

Because there are so many radio stations, there is also a significant audience fragmentation issue. Typically, only a very tiny portion of the market tunes in to any one station. Less than 10% of the overall listening population may tune in to the top-rated radio station in many big metropolises with a variety of AM and FM stations. To reach even a small local market, advertisers that want a wide reach in their radio advertising media plan must purchase time on many stations. IMC Perspective 11-6 highlights how the introduction of satellite radio may lead to an even larger segmentation of radio audiences. Companies like XM Satellite Radio are now offering this new technology for cars.

Unorganised Buying Processes:

It should be clear how disorganised media planning and buying might become for an advertiser that wishes to utilise radio for countrywide spots. It may be exceedingly challenging and time-consuming to gather information, evaluate it, and coordinate for time with even a small portion of the 10,500 commercial stations that run throughout the nation. As more radio networks and syndicated programmes now provide packages with several hundred stations, this issue has substantially lessened in recent years.

Few Research Findings:

Radio audience research statistics are often scarce, especially when compared to TV, magazines, or newspapers. Since most radio stations are tiny businesses, they seldom generate enough money to fund in-depth audience research. Moreover, the majority of radio listeners are small businesses that lack the resources to sponsor studies on local radio listenership. As a result, compared to other media, media planners do not have as much information about the audience at their disposal to help them when buying radio time.

Minimal Listener Focus:

The difficulty of keeping listeners' attention during commercial breaks is another issue that troubles radio. Music on the radio, in example, is often the backdrop to other activities, so listeners may not pay full attention to it. As a result, people could skip all or portion of the ads. Cars are one setting where radio has a more captive audience. However, it may still be challenging to convince listeners to pay attention to advertising. The majority of individuals pre-program their vehicle radio and switch stations during ads. According to a research by Avery Abernethy, listening to radio programmes vs hearing advertisements while driving has significant effects. They were only exposed to half of the advertising that was shown, and they often changed stations to avoid advertisements.⁴⁴ The fast expansion of mobile phones is another reason that is reducing radio listening in automobiles. According to a recent poll, half of commuters who use mobile phones said they listen to less radio than they did a year ago.

Clutter Radio clutter is a similar issue to other forms of promotional media. Every hour, most radio stations air advertising for over 10 minutes on average. Commercial time may last more than 12 minutes during the popular morning and evening peak hours. The practise of some stations to play "commercial-free" chunks of music to attract listeners further adds to the clutter issue. This practise causes more advertising to broadcast in a little amount of time and may also cause listeners to change stations rather than sit through a lengthy block of commercials. To ensure that their messages are heard by consumers, advertisers must design advertisements that stand out from the competition or make extensive use of repetition. Participants in an Edison Research survey of radio listeners mentioned their impressions of increasing commercial clutter as a justification for listening to the radio less often. The Prime Image Company's newly created technology mechanism called Cash may also be a

contributor in the issue of radio advertisement clutter. The device briefly saves a live show's transmission, causing an imperceptible delay. The Cash method has trimmed lengthy syllables and decreased word breaks to provide more room for ads when the rerun airs a few seconds later. This enables stations to add up to six minutes of additional airtime every hour, which may equate to as many as 12 more 30-second advertisements. Unlike with earlier methods that compressed transmissions and accelerated their replay, listeners are oblivious to the change. They will almost certainly notice the more advertisements, which will just make the clutter issue worse.

Purchase of Radio Time:

Similar to television, marketers may buy network, spot, or local time when buying radio airtime. These possibilities are just briefly described here since they were already covered in the section on purchasing TV time.

Internet radio:

One of the national networks may be used to buy radio advertising time on a network basis. The three main national radio networks at the moment are Westwood One, ABC, and Premiere. Additionally, the nation is home to more than 100 regional radio networks. Network use reduces the amount of negotiation and administrative effort required to get national or regional coverage, and the expenses are less than those for individual stations. However, the usage of network radio limits the flexibility of advertisers in terms of station selection due to the large number of affiliated stations on the network roster and the diverse audiences they target.

The rise of radio networks and syndicated programmes that provide advertisers with a bundle of several hundred stations is a significant development in radio. For instance, Rush Limbaugh, a conservative radio host, has a nationally syndicated radio programme that is broadcast on more than 500 stations, reaching more than 11 million listeners each week. The attraction of radio to national marketers is increased by syndicating content to lessen audience fragmentation and buying issues. Place Radio Spot radio allows national marketers to buy airtime on specific stations in different areas. Greater flexibility in choosing markets, specific stations, and airtime, as well as the ability to modify the message to suit local market circumstances, is made possible by the purchase of spot radio. About 20% of radio time sales are made up of spots. Public Radio Local businesses buy approximately 79 percent of radio ad time from individual stations, making them by far the biggest consumers of the medium. The biggest consumers of local radio advertising are auto dealers, shops, eateries, and financial organisations. However, since local cable TV costs are similar and there is the extra benefit of TV's visual impact, many radio advertisers are making the transition.

Classifications of Time:

The broadcast day for radio is split into numerous time slots or dayparts, much as it is for television, as shown in Figure 11-8. The radio listening audience's size fluctuates significantly across dayparts, and advertising costs reflect this. The radio's peak listening hours are in the early morning and late afternoon drives. The quantity of spots or audience plans acquired, the availability and demand of time available in the local market, and the ratings of the particular station all affect radio pricing. For both local stations and radio networks, rate information is provided directly from the stations and is compiled in Standard Rate and Data Service's Spot Radio Rates and Data. Like the one in Figure 11-9, some stations print rate cards. However, many stations do not precisely abide by the tariffs shown

in SRDS and on rate cards. Their prices are adjustable and are based on the number of spaces acquired, the time period, and the availability.

The absence of audience information is one of the issues with radio. The stations cannot afford the cost of in-depth audience measurement due to the large number of radio stations and the resulting large number of tiny, dispersed audiences. Additionally, since radio is often used as incidental or background entertainment, it is difficult to generate exact measurements of who listens when and for how long. Arbitron, which offers audience data for local stations and network audiences, owns the main radio ratings services. Arbitron One to four ratings reports from Arbitron are released each year, covering 286 local radio areas. Each market's sample of representative listeners is asked by Arbitron to keep a seven-day log of their radio listening. These diary recordings are used to estimate the market's audience, which is then provided by time period and a few key demographics in the Arbitron Radio Market Report, which customers may purchase.

CONCLUSION

Understanding audience behaviour, evaluating programme success, and making wise choices are all based on an analysis of TV viewing. The important takeaways from the conversation on the importance of analysing TV viewership and the factors to be taken into account in the process are summed up in this conclusion. The expansion of time-shifted watching and streaming services has also had an impact on TV audience research. A thorough method to gathering viewership statistics and comprehending audience involvement across conventional broadcast and digital channels is needed to enable on-demand viewing of content across platforms. For those involved in the television business, understanding audience preferences, gauging the effectiveness of programmes, and making data-driven choices all depend on the analysis of TV viewing. Stakeholders may increase audience engagement, optimise content initiatives, and maintain a competitive edge in a changing media ecosystem by using viewership statistics, metrics, and sophisticated analytics. Regular TV audience study enables ongoing improvement and adaptation to satisfy viewers' shifting demands and preferences.

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CHAPTER 25

INVESTIGATING THE ROLES OF PRINT MEDIA

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ABSTRACT:

Understanding the efficacy and influence of print publications in the current media environment requires a thorough study of the print media. This presentation discusses the value of evaluating print media and identifies important factors to take into account while doing so. It explores the gathering and analysis of information on reader demographics, reading habits, and print circulation. The relevance of comprehending audience size, participation, and advertising possibilities in print media is covered in the abstract. It also discusses how readership surveys, market research, and industry indicators may be used to learn more about the preferences and actions of readers. The abstract also highlights the necessity to take into account the combination of print and digital platforms as well as the effects of digital transformation on the evaluation of print media. Publishers, advertisers, and marketers may make educated choices, optimise their advertising strategies, and successfully reach their target audience in a changing media environment by conducting an effective assessment of print media.

KEYWORDS:

Print Media, Audience, Important Factors, Strategy.

INTRODUCTION

For many years, the only significant media outlets accessible to marketers were magazines and newspapers, which have been used as advertising vehicles for more than two centuries. Reading habits have decreased as broadcast media, notably television, has grown. In addition to using TV as their major source of pleasure, more people are also using it to get news and information. But newspapers and magazines have continued to be significant media vehicles for consumers and advertisers despite competition from the television media [1]. In the United States and throughout the globe, thousands of periodicals are published. They cater to thousands of industries and professions in addition to almost every specific consumer interest and lifestyle. The magazine business has flourished as a result of being a highly specialised medium that addresses certain target populations. In terms of ad income and the quantity of advertisers, newspapers continue to be the dominant advertising medium. Numerous major national marketers also often utilise newspapers, which are especially significant as a local advertising medium for hundreds of thousands of retail shops.

Newspapers and magazines play a significant role in our daily lives. Newspapers are often consumers' main source of product information. They wouldn't consider going shopping without looking for sales, or without clipping coupons from the Sunday or weekly grocery inserts. Many individuals read a variety of publications every week or month to be informed or just for entertainment. People working in a variety of professions depend on business periodicals to keep them informed about trends and advancements in their fields and in business generally. Even if the majority of us are heavily invested in print media, it's crucial to remember that few publications, including newspapers and magazines, could continue

without the backing of advertising money. Business journals derive roughly 73 percent of their income from advertising, compared to consumer magazines' average revenue of 47%. Advertising accounts for 70% of a newspaper's overall income. The number of daily newspapers has decreased in many places as a result of their inability to generate enough advertising money to sustain their operations. For print media to be appealing to marketers, it must be able to draw large readerships or a very niche audience[2].

The Function of Periodicals and Newspapers:

Because they enable the display of precise information that can be analysed at the reader's own leisure, magazines and newspapers play a different function in an advertiser's media strategy than broadcast media. Print media often need some effort from the reader for the advertising message to be effective since they are less invasive than radio and television. Newspapers and magazines are sometimes referred to be high-involvement media because of this.¹ In the United States, over 80% of households subscribe to or buy magazines, and the typical household purchases six different publications annually. Nearly two-thirds of American homes get newspapers every day. But the majority of periodicals only appeal to a fairly niche readership. They may be useful in addressing certain customer groups and market niches, much like radio. Although magazines and newspapers both use print media, there are significant differences between the two in terms of their benefits and drawbacks, as well as the kinds of advertising that each favour. It looks at the unique benefits and drawbacks of each, as well as critical considerations that affect how and when to employ newsprint and magazines in a media strategy.

A broad variety of readers in both the consumer and business industries have relied on magazines to meet their educational, informative, and recreational demands throughout the last several decades. The most specialised form of advertising are magazines. Most magazines are aimed at a relatively specific demographic, however others, like Reader's Digest, Time, and TV Guide, have a wide mainstream appeal. Regarding demographics, lifestyle, hobbies, interests, or intrigue, there is a magazine made to appeal to almost any sort of customer. Numerous publications target both people working in different professions as well as certain firms and sectors [3]. Magazines appeal to a broad range of marketers due to their enormous diversity. There are more businesses that advertise in magazines than in any other media, despite the fact that national marketers spend the most money on TV. Large consumer goods firms, like Procter & Gamble and General Motors, which spend more than \$400 million annually on magazine advertising, to a tiny business promoting dive gear in Skin Diver magazine are all users of magazines.

Categories For Magazines:

Think about how magazines are often categorised to get a sense of the many sorts of publications that are available and the marketers that utilise them. Based on the target demographic for whom they are intended, magazines are divided into three general groups by Standard Rate and Data Service, the main reference work on periodicals for media planners: consumer, farm, and business publications. The editorial substance of the magazine and the attractiveness to the readership are then used to further classify each category. Consumer periodicals The general population purchases consumer periodicals for informational and/or recreational purposes. General editorial, sports, vacation, and women's magazines are just a few of the 75 categories that the SRDS uses to categorise 2,700 domestic consumer periodicals. Consumer magazines may also be categorised according to how they are distributed: either by subscription or circulation, retail distribution, or both. While Woman's World is exclusively available in shops, Time and Newsweek are available both online and

by subscription. People magazine was once exclusively available in shops, but as it became more well-known, subscription sales were introduced [4].

DISCUSSION

The majority of the magazine business is made up of consumer periodicals, which get roughly two-thirds of all the advertising dollars spent in magazines. Consumer magazines are best suited for marketers looking to connect with both businesses attempting to reach a particular target market as well as consumers in general. Automobiles, direct marketing, toiletries and cosmetics, computers, office supplies, office equipment, and business and consumer services are the most often marketed categories in consumer publications. Since they are not allowed to advertise in broadcast media, tobacco product marketers devote a large portion of their marketing expenditure to magazines. The more than 2,000 consumer magazines are crucial to smaller businesses who promote their goods to niche consumers, even though big national marketers often account for the majority of spending on magazine advertising. Special-interest publications bring together customers who have similar interests or lifestyles and provide advertisers with an effective means to connect with these consumers with minimum wastage of space or circulation. For instance, Nordica, a producer of ski and snowboarding gear

Powder could be the finest medium for Salomon or Rossignol to market to skiers or snowboarders. These specialised publications are useful to businesses looking to target a particular market group, and their editorial content often fosters a highly positive advertising environment for pertinent goods and services. For instance, after reading the first editions of the season's Snowboarding or Powder magazines, ardent skiers and snowboarders cannot wait for the first snowfall and may be extremely susceptible to the advertisements they include for skiing and snowboarding gear and vacation ski resorts [5].

Publications for Farmers:

The periodicals targeted to farmers and their families make up the second largest SRDS category. There are almost 300 publications with topics related to almost any kind of farming or agricultural interest. Farm publications are divided into 9 categories by Standard Rate and Data Service, ranging from general-interest publications targeted at all sorts of farmers to those in niche agricultural sectors like poultry, hog farming, or cattle husbandry. Farm periodicals like Nebraska Farmer and Montana Farmer Stockman are aimed towards farmers in particular states or areas. Because historically farms were not thought of as enterprises, farm newspapers are not categorized alongside business media.

Business Publications Magazines or specialized periodicals that are issued for certain firms, industries, or professions are referred to as business publications. Over 9,300 American periodicals and trade publications are divided into more than 180 market classifications by Standard Rate and Data Service. The principal divisions consist of:

1. Publications geared towards certain professions, such as National Law Review for attorneys and Architectural Forum for architects.
2. Industrial periodicals including Iron and Steelmaker, Chemical Week, and Industrial Engineering are aimed towards entrepreneurs in different manufacturing and industrial sectors.
3. Trade publications including Progressive Grocer, Drug Store News, Women's Wear Daily, and Restaurant Business are aimed at wholesalers, dealers, distributors, and retailers.

4. Executives in all sectors of business read general business publications like Forbes, Fortune, and BusinessWeek.
5. Medical, dental, nursing, biotechnological sciences, and hospital management are just a few of the topics covered in health publications.

The many business periodicals target particular:

sorts of professionals with specific interests and provide them with crucial information pertinent to their fields, jobs, and/or careers. Advertisers like business journals because they provide them an effective means to connect with the particular demographics who make up their target market. Trade and business-to-business transactions, in which one firm offers its goods or services to another directly, account for a large portion of marketing[6].

The benefits of magazines:

Numerous qualities of magazines make them appealing as a medium for advertising. The selectivity, great reproduction quality, creative flexibility, permanence, prestige, readers' high receptivity and participation, and the services they provide to advertising are all advantages of magazines. The capacity to reach a specified target group is one of the key benefits of utilising magazines as a medium for advertising. Except for direct mail, magazines are the most discriminating form of media. The majority of publications are produced for niche audiences. A wide range of customers and companies are reached by the tens of thousands of magazines produced in the US, which also enables marketers to target certain demographic groups with their advertising. For instance, Stereo Review serves those who are passionate about music, Modern Photography reaches camera enthusiasts, while Ebony concentrates on the affluent African-American demographic. Each year, a number of new publications are released that cater to emerging interests and fashions. Sports has seen the most new magazines launched over the past 15 years, according to Samir Husni, who has been keeping track of magazine launches since 1985.3 Nearly 1,000 new titles have entered the competitive sports magazine market, with many of these launches taking place recently [7]. Numerous new publications focus on non-conventional sports including weightlifting, wrestling, skateboarding, and snowboarding. For instance, the new magazine Muscle & Fitness Hers caters to women who are serious about working out and lifting weights. The journal was started by Weider Publications in reaction to the huge rise in women's strength training over the last several years.

Magazines may provide advertisers great demographic and geographic selection in addition to interest-based selectivity. There are two methods to use demographic selectivity, or the capacity to connect with certain demographic groupings. The majority of magazines are firstly targeted towards pretty well defined demographic groupings as a consequence of their editorial content. Esquire, Playboy, and Sports Illustrated are generally read by males, whereas Ladies' Home Journal, Ms., Self, and Cosmopolitan are mostly read by women. Publications like Modern Maturity may help businesses connect with older clients.

Special editions of magazines are a second method they provide demographic selection. Through their specialized demographic editions, even publications that cater to a wider readership, like Reader's Digest, Time, or Newsweek, may provide a high level of demographic selectivity. The majority of the leading consumer publications release many versions catered to various demographic niches[8]. Geographic selectivity enables advertisers to concentrate their adverts in certain cities or areas. Using a magazine targeted at a certain region is one technique to achieve regional selectivity. Among many others, regional specialty magazines are Yan- Kee, Southern Living, Sunset, and Texas Monthly. The

expansion of city magazines in the majority of large American cities has been one of the more fruitful media trends of recent years. Los Angeles Magazine, Philadelphia, and Boston, to mention a few, provide locals in these cities and their neighbouring metropolitan regions stories about lifestyle, events, and the like. Advertisers may target certain local markets in city and regional periodicals that would be of interest to them. Additionally, the audience of these periodicals has characteristics that appeal to marketers of upmarket brands: they are well-off, educated, devoted, and prominent in their communities. Purchasing ad space in certain geographic editions of national or regional publications is another technique to achieve geographic selectivity in magazines. Many magazines provide advertisers the option of focusing their advertising in these editions and split their distribution into groups based on regions or significant metropolitan areas.

Over 350 consumer periodicals are available in geo-graphic and/or demographic versions, according to Standard Rate and Data Service. Regional marketers may nevertheless enjoy the grandeur of advertising in a large national magazine by purchasing space in editions that only reach the regions in which they have distribution. The geographic editions provide national advertisers the opportunity to concentrate their advertising on markets with the most promise or those in need of greater marketing assistance. Regional editions may also be used to test-market goods or alternative marketing efforts throughout the nation. Advertisements in regional editions may also feature the names of merchants or distributors in other markets, which will encourage more local commerce support. The relevance of having access to regional media grows as regional marketing becomes more popular. The cost per thousand for targeting targeted audiences might be decreased by the availability of regional and demographic editions[9].

Reproduction Quality:

The advertisements' reproduction quality is one of the magazine advertising industry's most prized characteristics. Magazines often utilise printing techniques that provide outstanding black-and-white or colour reproduction on high-quality paper stocks. This is a crucial quality for magazines since they are a visual medium where pictures sometimes make up the majority of an advertisement. When colour is required, most magazines' reproduction quality is far better than that of newspapers, the other main print media. More than two thirds of all magazine advertisements now employ colour, and it has almost become a requirement in the majority of product categories.

Flexibility in terms of creativity Magazines, in addition to having good reproduction capabilities, provide marketers a lot of freedom in terms of the kind, size, and placement of the advertising content. Some publications include a range of additional alternatives that might improve the advertisement's artistic appeal and draw in more readers. Gatefolds, bleed pages, inserts, and creative space purchases are a few examples. By using a third page that folds out and offers the advertisement an extra-large spread, gatefolds allow an advertiser to create a spectacular display. Large consumer magazines often include gatefolds at the inner cover or on a few inside pages. Gatefolds are a powerful tool used by marketers to create an impact, particularly on significant occasions like the launch of a new product or brand[10]. For instance, gatefolds are often used by automakers to debut new models of their vehicles each model year. However, not many publications provide gatefolds, and they must be ordered well in advance and are expensive. Bleed pages are ones in which an advertising fills the whole page and has no margin of white space around it. Bleeds make the advertisement seem bigger and have a more dramatic effect. For bleeds, several publications charge an additional 10% to 20%.

In addition to gatefolds and bleed pages, magazines provide unique page sizes and forms as creative alternatives. Some marketers have created three-dimensional pop-up advertising that leap off the page to attract readers' attention. Many publications also make use of additional inserts. Return cards, recipe books, coupons, records, and even free samples of products are some examples of these. Scratch-and-sniff inserts are used by cosmetic firms to launch new perfumes, and some businesses use them to advertise deodorants, laundry detergents, or other goods whose aroma is significant. Inserts are also used in combination with direct-response advertisements and as a component of techniques for sales promotion.

Advertisements that sing, pop up, smell, and use other tactics may stand out amid magazines' clutter and draw readers in. However, there has lately been some opposition to some printaculars. Critics contend that they change a magazine's look, feel, and the reader's interaction with it. Regular advertisements that must compete with large inserts, pop-ups, talking advertisements, or other diversions are not something that advertisers want to run. In order to make the decision of whether to remove their regular advertisements from the issue, some advertisers and agencies are even requesting publishers to tell them when they intend to run any remarkable inserts. Magazine purchases in creative spaces are another option. To maximise the effect of their media budget, some publications let advertisers to buy space units in certain combinations. As shown in Exhibit 12-8, WD-40, an all-purpose lubricant, runs half- or quarter-page advertisements on successive pages of many periodicals, citing a new function for the product on each page. This tactic helps the business promote the product's many applications while maximising the effect of its media budget [11].

Permanence:

The lengthy shelf life of magazines is another distinguishing benefit. Newspapers are often thrown away immediately after being read, while TV and radio are known for their transitory messages that have a relatively limited lifespan. However, magazines are typically read over a few days and are often saved for reference. Compared to other media, they are kept in the house longer and are often referred to. According to a survey of magazine audiences, readers read an average magazine over the course of two or three days for over an hour.⁶ Additionally, research has shown that approximately 75% of customers save periodicals for future use.⁷ One advantage of magazines having a longer shelf life is that readers may read more leisurely and have more time to look at advertisements in great detail. This opens up the opportunity for lengthier, more in-depth content in advertisements, which may be crucial for highly complicated and involved goods and services. Because magazines are always available, readers may see advertisements again and share them with other readers.

Prestige:

The prestige a product or service may get through advertising in periodicals with a good reputation is another advantageous aspect of magazine advertising. Businesses that strongly depend on perceived quality, reputation, and/or image for their goods often purchase advertising space in famous journals with excellent editorial content, whose readers have a keen interest in the advertising pages. For instance, *Esquire* and *GQ* provide excellent coverage of men's fashion, and a clothing manufacturer may promote its wares in these publications to raise the calibre of its ranges. The editorial atmosphere at *Architectural Digest* is amazing and features excellent photography and artwork. The magazine's affluent readers are likely to have a positive opinion of the source material, which can extend to the goods promoted on its pages. For items that have the limited warranty seal or are advertised in the magazine, *Good Housekeeping* has a special customer refund or replacement policy. This may lower the perceived risk involved with a purchase and boost a consumer's confidence in

a certain brand. It may be challenging to ascertain the image a magazine produces, even if the majority of media strategists are aware of how vital the atmosphere a publication creates. Both quantitative metrics like reader opinion surveys and subjective assessments based on media planners' expertise are often employed to evaluate a magazine's status.

Consumer Acceptance and Participation

Consumers are more susceptible to advertising in magazines than in any other media, with the exception of newsprint. The majority of the time, readers buy magazines because they are interested in the material they provide, and advertisements offer extra information that may be helpful in deciding whether or not to make a purchase. According to the Study of Media Involvement done by the Magazine Publishers of America, magazines are the medium that consumers use most often to seek knowledge, information, and practical ideas. According to the report, customers turn to magazines as their main source of information for a wide range of goods and services, including travel, autos, personal care, apparel, and fashion.⁹ In its "Magazine Plans That Work" campaign, the MPA attributes magazine advertising's success to customer input. This campaign consists of a series of advertisements touting the successes of businesses that have used magazines as their primary media vehicle or as a component of their overall media strategy [12].

Magazine advertisements are likely to be well-received by customers in addition to being relevant since, unlike broadcast advertisements, they are unobtrusive and simple to ignore. According to studies, most magazine readers enjoy adverts, and very few have unfavourable opinions about magazine advertising.¹⁰ Some periodicals, like wedding or fashion magazines, are bought more for their advertising than for their journalistic substance. Magazine readers are more likely than TV viewers to pay attention to and remember advertisements, according to research funded by the MPA. According to Beta Research, an independent research firm, magazines are the medium that people use most often to seek knowledge, information, and practical ideas. In fact, magazines are the top source of knowledge and inspiration for 95% of American people. The same is true when customers look for knowledge on certain subjects that have an impact on their life, such as fashion, personal finance, or cars.

CONCLUSION

An essential step in helping publishers, advertisers, and marketers comprehend the value of print media in the current media environment is the appraisal of print media. The discussion of the importance of evaluating print media and the factors involved in the evaluation process is summarised in this conclusion's major takeaways. Additionally, gathering information on readers' preferences, interests, and behaviours requires the use of readership surveys, market research, and industry indicators. This data enables publishers to customise their content offers and raise reader engagement, guaranteeing the success and ongoing relevance of print magazines. To make educated judgements, optimise advertising tactics, and successfully reach their target audience, publishers, advertisers, and marketers must evaluate print media. Stakeholders may customise their content and advertising techniques to maximise engagement and accomplish their goals by analysing circulation, readership demographics, and reading trends. Print media's future relevance and profitability alongside digital platforms are ensured in a media environment that is continually altering.

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