
UNIT 9 ADVERTISING ON RADIO

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9.0 INTRODUCTION

Advertising often dictates what we do- the clothes we wear, scooters we drive, soaps we buy, toothpaste we use, etc. Advertising is inextricably interwoven into our daily lives as the commercial breaks have become an integral part of the programme fare. No wonder, when a little girl went to buy a soap and the shopkeeper asked which brand she wanted, she replied: "I can hum the commercial for you."

Advertising has been defined as 'a paid form of impersonal presentation of ideas, goods, or services by an identified sponsor' by the American Marketing Association. Advertising is an activity that is aimed at creating awareness and thereby arousing interest in a product, a service or an idea to elicit the desired sales responses from the target audience. It gives a competitive edge to the product by presenting it to the prospective buyers in the most absorbing way possible.

The marketing environment has undergone rapid changes as a result of the transition of the Indian economy from a controlled to a free market economy, from protection to competition, from isolation to globalisation and from obsolescence to innovation. In the protected environment of the past, most Indian firms were operating in a sellers' market. However, the consumer today is better informed, more demanding and choosy. In the villages too there is change in lifestyle of rural folk and in their purchasing power. There is spectacular brand proliferation over the years. For promoting new brands, awareness has to be generated and a favourable predisposition in the minds of the potential consumers has to be created. Established brands also need promotional efforts to defend their position. Not prepared to take any challenges, business concerns are spending more and more on advertising through different mass communication media. Radio is a cost-efficient medium taking into account its reach, tariff and advertising options available to the advertisers. Radio has successfully adapted to a changing market on media scenario all over the world. In this unit, we will examine the scope, approaches and techniques for radio advertising.

9.1 OBJECTIVES

After studying this unit, you will be able to:

- explain the role and significance of advertising in the competitive marketing environment today;
- discuss the efficacy of different advertising media;
- enumerate the strengths and limitations of radio as an advertising medium;
- outline different approaches and techniques for creating a radio commercial; and
- list major areas of advertising research with specific reference to radio.

9.2 ADVERTISING MEDIA

Dynamic changes have taken place on the media front lately. The barriers to communication created by national boundaries have crumbled with the emergence of transnational broadcast. Satellites are freely dishing out information and entertainment into people's homes.

Newspapers, magazines, posters, brochures, handbills, hoardings, television, radio and cinema are time-tested media for advertising. Each advertising medium has its own efficacy depending upon the reach and impact of the medium, profile of the target consumers, product category, etc. According to National Readership Survey (NRS), there are 180 million readers, 383.6 million television viewers, 189 radio listeners and six million internet users.

9.2.1 The Print Medium

India publishes more daily newspapers than any other country in Asia. In the year 1999 there were 131 million readers which have grown to 155 million in the year 2002. However, the share of print medium in the total advertising revenue earned by media in India has declined over a period of time. In 1985, it was 75 per cent which came down to 62 per cent in 1995 and further declined to 52 percent in 2001. The satellite television and the Internet have made a considerable dent on the advertising revenue of the print medium. Newspapers are trying to meet this challenge by introducing more editions and colour supplements with glossy pictures on glazed paper. The vernacular press in India has also made rapid strides. Malayala Manorama and Eenadu are well-known success-stories.

9.2.2 Television

Doordarshan operates 18 channels – the National channel, the Metro channel, fifteen Regional channels and the International channel. Two more channels of Doordarshan devoted exclusively to sports and culture have also been introduced.

There are a plethora of private channels including foreign channels active in India and the list keeps changing from time to time. The number of TV homes with access to cable and satellite (C&S) is increasing at a rapid pace. According to recent estimates, the number of C&S households has registered a 31 percent growth from 29 million in 1999 to 40 million in the year 2002. Satellite television has thrown open a tremendous opportunity for advertising in India. Apart from the big advertisers, small-time cable operators, catering to the needs of a few hundred households in big or small towns, have added another dimension by offering their services to the advertisers. New players enter the arena while scarcity of advertising and/or subscription revenue forces others to close shop.

9.2.3 Outdoor Media

Rising costs of print and electronic media have forced the advertisers to re-invent the power of outdoor. It is such a versatile medium that it can evolve into various shapes, sizes and forms such as posters, wall painting, neon signs, kiosks and danglers. In India bulk of outdoor advertising is in the form of hoardings.

9.2.4 Radio

When it comes to radio, people are all ears! Radio is part of our everyday life at work, at leisure, at home, or on the move in the car. Radio serves as an accompaniment to the rhythms of daily life. When you listen to radio, you are hearing it on a one-to-one basis as if someone speaks directly to you. Many people have a close rapport with a radio personality to whom they listen faithfully.

Radio also brings a wide range of sound effects to involve the listener's imagination in the script. People have transistor sets for personal use, which they can use even when they are outdoors. In the West, virtually every automobile is radio-equipped and drive time (morning as well as evening), is the peak audience period. Most of the radio stations and advertisers aim to capture a captive audience on the move during these listening hours.

Radio ownership in India the year 1999 was 43.6 million households which came down to 38.6 million households in the year 2002. However, the advent of FM radio and community radio stations have led to a renewed interest in radio and the ownership is likely to increase soon. The growth of the total advertising market in India has been remarkable. Of the total media outlay, the print media's share was 32.9 percent, while television cornered a share of 51.9 percent. Of the latter cable and satellite accounted for 25.5 percent, radio 15.3 percent, cinema 7.4 percent while the internet accounted for 0.1 percent (IRS, 2002).

The advertising is normally handled by advertising agencies who specialise in media planning. The agencies help the advertiser (client) in choosing the best channel and programme to promote his/her product or brand to target the consumer. An agency performs other roles also but media planning is a vital role. Some of the top ten advertising agencies in India are HTA, Lintas, Mudra, Ogilvy & Mather Advertising.

9.3 TYPES OF ADVERTISING

Advertising primarily involves conveyance of a message that can influence the person who receives it. An advertisement for radio broadcast is known as a **Commercial**. A commercial is a group of words that creates a picture on the listener's mind to convey an effective message. The message can be commercial or public service oriented in nature.

9.3.1 Commercial Advertising

The Committee of Broadcasting and Information Media, popularly known as the Chanda Committee, made specific recommendations in April 1966, "For additional resources for expanding the network and improving programmes, advertising would be the most fruitful source of revenue. Advertising should be accepted under certain safeguards". All India Radio introduced Commercial Broadcasting Service on 1st November 1967. Vividh Bharati, the light entertainment service of AIR was considered suitable as the carrier of the commercial service. Gradually, commercials were extended to all the Vividh Bharati Centres. Sponsored programmes were introduced in May 1970. Commercials were introduced on 1st April 1982 on the primary channel of All India Radio before and after the principal news bulletins in Hindi and English.

A major landmark in the growth of Commercial Broadcasting Service of All India Radio was the introduction of commercials on the primary channel which was kept outside the commercial ambit. From November 1995 onwards, commercials were allowed to be broadcast on the local radio. However, to ensure that the advertisements are not jarring, obtrusive or misleading, certain restrictions were imposed on the quantum of advertising content and also introduced a code for commercial broadcasters.

The time available for commercials on Vividh Bharati is ten per cent of the total daily transmission time. The saleable time, on the average, works to about 80 minutes per day/centre. On the Primary channel, the ad content cannot exceed five per cent. A further restriction is that it should not exceed 20 per cent of the duration of a chunk of film music, news bulletins and 'popular' programmes like film music, news bulletins, especially the regional news, and Farm & Home programmes.

9.3.2 Social Advertising

Advertising reflects prevalent values of society and the advertising industry capitalises on those values. But when advertising tries to challenge and change those values, the task is formidable. It is easy to sell products but not ideas. It is easy to ask someone to use a particular brand of soap but it is rather difficult to convince someone about the necessity of taking a bath everyday. Social advertising or public service advertising is more difficult than commercial advertising because it involves what in advertising parlance is called 'de-marketing' – selling pain rather than pleasure.

Social advertising relating to female literacy, dowry system, child marriages and so on try to bring about attitudinal changes and behaviour modifications. The Directorate of Advertising and Visual Publicity (DAVP), a Government body, has contributed significantly to social advertising on a variety of themes as part of the multimedia campaigns. Voluntary organisations have also contributed to social advertising, exhorting people to stop smoking, look after the environment or donate liberally for the cause of the destitute, the deprived children or the aged.

What is good public service advertising? The advertisement has to communicate an idea, it has to have a good feedback mechanism built into it, it has to be well-researched and, ideally, it needs to be monitored for its effectiveness. Social advertising is not an end in itself but is only the means to attain tangible results. Pulse Polio is a recent example of a successful campaign – vaccines were available, health workers were active and parents were convinced. Social advertising can be successful only when people are given the opportunity to translate their concerns into specific actions.

Social advertising faces several constraints. A major hurdle is lack of adequate financial support. With media space becoming more and more expensive, corporate sponsors could be one way out. Some image-conscious MNCs occasionally invest but it is a sporadic effort. Yet another problem is lack of grass-root experience among advertising professionals to be able to conceive and devise effective social campaigns.

9.4 STRENGTHS AND LIMITATIONS OF ADVERTISING ON RADIO

The number of radio stations, formats and audience segments create a bewildering list of options for the media planner and the advertiser. Radio provides the advertiser with the opportunity to attract a very narrow or specific audience. Each station develops programming to attract different types of audiences and the advertiser can select the station that best matches the profile of his/her prime prospectus. Radio, like cable, is becoming a medium of narrow-casting. Because of the intense competition, especially from television, cost of radio rates is the lowest of all media. However, the cost of a radio spot cannot be compared to a magazine ad that can be read and re-read at the convenience of the reader. With media other than radio, advertisers are often faced with dilemma of either reaching a wide audience less frequently or a smaller audience with more frequency. Radio, however, buys more frequency for the Rupee, without sacrificing reach, making it a well-rounded media performer for advertisers. For the advertisers, the efficacy of radio lies in the following areas:

- **Targeting of specific audiences** – Radio offers demographically segmented audiences, maximum target penetration, and minimum wastage.
- **Cost-efficiency** – By cutting out target audience wastage, delivery costs are very low.
- **Frequency** – Often the most important part of any media plan. More than any other medium, radio has the ability to build higher frequency of exposure to reinforce and drive home your message.
- **Flexibility** – You can change your radio plan on a virtually day-to-day basis to match the consumer response.
- **Listener loyalty** – Unlike television, where people surf the channels constantly, consumers listen to a repertoire of only two to three radio stations and they stay with each one for long periods.
- **High advertising recall** – Tracking research shows brand recall in radio advertising is exceptionally high. In addition, the creative execution does not divert attention from the brand name.
- **Low production costs** – Radio commercials cost a fraction of their television counterparts. For the cost of producing an average television commercial you can have enough radio air-time for a complete campaign.
- **Promotion** – No other medium comes close to radio's promotional capacity – from on-air competition and give-aways to live outside broadcasts from your business location.
- **Synergy with other media** – Radio is the most effective means of reaching light users of the media or extending the frequency of a high-cost press, magazine or television campaign.
- **Day-long cover** – People listen to radio at home, in the car, at work and while at leisure. You can reach your audience throughout the day and evening to build awareness and generate response.

Despite these strengths, radio commercials suffer from certain limitations as well. Since radio is an aural medium, it cannot be used for showing styles or portraying new models. Trademark or package cannot be shown to a shopper so that s/he can quickly identify the product on the shelf. It is also difficult to use radio for direct-response, a growing advertisement segment in other media. Taking down a phone number or address while driving is not conducive to high response rate! The lack of visual element obviously makes radio unacceptable for some advertisers. However, over the years, advertisers have developed creative techniques that overcome many of the disadvantages of this missing visual appeal. The need for creating a 'word-picture' which the listener can 'see' has inspired some of the most imaginative and ingenious writing for the radio.

Radio provides a flexible medium to reach local markets that might be given too little advertising weight as part of a national media schedule. Radio can also reach non-users of other media. It is a primary medium for teenagers, older people and smaller ethno-linguistic groups. Without radio, potential customers within these audience segments would be missed. When TV came upon the scene in the early 1950s in the West and in the eighties in India, it took away large chunks of the radio audience – and the advertisers. But soon radio managers realised that they could successfully adapt to a changing market place and media scenario.

Check Your Progress: 1

- Note:** 1) Use the space below for your answers.
2) Compare your answers with those given at the end of this unit.

1) What are the major media for advertising?

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2) What are the limitations of radio, as an advertising medium?

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3) Why is social advertising relevant in a country like India?

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9.5 TYPES OF RADIO COMMERCIALS

Good radio commercials involve the listener, befriend and empathise and talk to him/her personally and persuasively. Such radio commercials inform, entertain and are remembered. There are several qualities that make radio commercials effective:

- **Simplicity** – The key in radio is to build around one central idea. Avoid confusing the listener with too many copy points. Use known words, short phrases, simple sentences structure. Keep in mind that the copy needs to be conversational.
- **Clarity** – Keep the train of thought on one straight track. Avoid side issues. Use the active voice in simple sentences. Avoid adverbs, cliches, and ambiguous phrases. Delete unnecessary words. (Test: Would the commercial be hurt if the words were deleted? If not, take them out). Write from draft to draft until your script becomes unmistakably clear and concise.
- **Coherence** – Be certain that your sales message flows in logical sequence from first word to last, using smooth transitional words and phrases for easier listening.
- **Rapport** – Remember, as far as your listeners are concerned, you are speaking only to them. Try to use a warm, personal tone, as if you were talking to one or two people. Make frequent use of the word 'you'. Address the listeners in terms they would use themselves.

- **Pleasantness** – It is not necessary to entertain simply for the sake of it, but there is no point in being dull or obnoxious. Strike a happy medium; talk as one friend to another about the product or service.
- **Believability** – Every product has its good points, tell the truth about them. Avoid overstatements and obvious exaggerations; they are quickly spotted and defeat the whole purpose of the commercial. Be straightforward; convey the feeling of being a trusted friend.
- **Interest** – Nothing makes listeners indifferent faster than a boring commercial. Products and services are not fascinating in themselves; it is the way you look at them that makes them interesting. Try to give your customer some useful information as a reward for listening.
- **Distinctiveness** – Sound different from other commercials and set your product apart from others. Use every technique – a fresh approach, a musical phrase, a particular voice quality or sound effect, to give your commercial its own character.
- **Compulsion** – Inject your commercial with a feeling of urgency. The first few seconds are crucial; this is when you capture or lose the listener's attention. Direct every word towards moving the prospect closer to wanting the product. During the last ten seconds, repeat your promise of benefit; register the name of your product. And don't forget to urge the listener to act without delay. It is surprising how many commercials don't do this.

Let us now examine the various types of commercials. Commercials on radio can be broadly classified under two types – spots and sponsored programmes. It combines announcement of exact time as well as broadcast of the commercial message.

9.5.1 Spots

Spots are radio commercials mixing both slogans and jingles. These are pithy messages of varying duration, normally of 10 seconds to 30 seconds in length. It is not uncommon to have a spot of 60 seconds duration. Several commercial radio spots made an indelible impression on the listening public. 'Woodwards Gripe Water' is an example of imaginative use of radio voices depicting voices of women of different age groups to emphasise that the product has been in use for generations. Spots such as 'Mummy Mummy Modern Bread' and 'Horlicks Jyada Shakti Deta Hai' had tremendous impact.

Time check is also a type of spot. It is in the form of a slogan or jingle normally of seven-second duration and voiced by the announcer on duty.



Disc jockey presenting film music interspersed with spots

Jingles are spots in musical format. At times along-with music and songs, some slogans are also intermixed. Nirma started its advertising campaign with a popular radio jingle, making the brand one of the most successful marketing cases. The song or jingle offers two advantages: it is pleasant and easily remembered. As a musical sound, it is the advertiser's unique property, which sets the commercial apart from every other ad on radio. Generally, an announcer is used in this flexible technique, which may be structured in countless ways. Most common is the jingle at the beginning of the commercial, followed by announcer copy; the commercial is concluded by a repeat of the entire jingle or a part of it which is complete in itself.

9.5.2 Sponsored Programmes

A programme the cost of which is paid for by an advertiser is known as Sponsored programme. The programme is conceived and produced by the advertiser or an outside producer engaged by him/her for the purpose. Credits lines of brands are given before and after the programme. In the early sixties, Binaca Geet Mala was a popular sponsored programme broadcast by Radio Ceylon. The seventies were the hey-days for the sponsored programmes on Vividh Bharati. The first sponsored show in AIR was Saridon Ke Saathi followed by Ovaltine Phulwari Show, Bournvita Quiz Contest and Shalimar Superlac Jodi. These programmes enjoyed immense popularity and are remembered even today with nostalgia. S.Kumar's Ka Filmi Muqadama ran on unwaveringly for seven years, a tribute to the enduring appeal of radio.

Sometimes an advertiser may be content to sponsor an in-house programme if s/he is not prepared to incur production expenses. In either case, the sponsor is entitled to 'free commercial time' (FCT). The quantum of FCT allowed depends on the duration of the programme and in the case of a sponsored programme, the sponsor concerned gets a larger quantum of FCT. The sponsor utilises this commercial time to promote his/her product(s) or services. A credit line mentioning the name of the sponsor is also broadcast before and after the programme. A sponsored programme is an ideal vehicle for promotion of brands as these programmes generate goodwill for the company and help in boosting its corporate image.

Surrogate advertising: Sometimes advertisers try to indulge in surrogate advertising. When products such as liquor and tobacco are advertised in a surreptitious manner, this is known as surrogate advertising. A grey area where one finds oneself in a quandary, relates to sports events sponsored by industrial/business houses dealing with such products. Even in such cases, care is taken to ensure that no product commercials go on air.

Activity

Listen to your radio station and record ten spots and jingles each. Analyse whether these are able to attract attention to sell a product or an idea with the help of sound, music and effects.

9.6 CREATING EFFECTIVE COMMERCIALS

On the surface, it would appear that the writing of radio commercials would be the easiest of all advertising to create. All you have to do is to talk to one person in your audience you are trying to reach – sounds very simple. In reality, you have work very hard to create a good radio advertisement. You have sixty, thirty or ten seconds in which you have to sell without pictures. Your tools consist of voices, sounds and music to develop a meaningful message that will make listeners want to break their daily routine and listen to your message. That is quite a challenge!

Paradoxically, radio is actually a very visual medium. Radio's advertising creativity works through stimulating listener's 'theatre of the mind'. Radio allows listeners to play an active role by creating their own vivid pictures to accompany the message. Cleverly crafted and executed, radio commercials attain high recall levels. There are no concrete rules for creating effective radio commercials. The following guidelines may, however, be kept in mind:

Underwrite – If your script is meant to be 45 seconds in length, prune it down so you can read it comfortably in 35 seconds or so. This will give your listeners the time to get involved, to use their imagination and create their own mental pictures.

Be relevant – Work to make sure your script is directly related to the product or service. If there is no relevance, there is no gain.

Don't confuse technique with idea – First, find a solid radio idea with strong visual content. Then pick the execution technique, not the other way round. Whatever you write, make sure there is an element of surprise in it.

9.6.1 Developing Advertising Brief

To assist advertisers, writers and producers, a creative brief is developed which should address at least the following points.

- The problem the advertiser must solve (not more than one or two sentences).
- The current market circumstance that has given rise to the problem.
- In the light of the above, the primary promise to the consumer and the reason why this promise is made.
- The secondary promise to the consumer and the reason why this promise is made.
- In a sentence, what do we want our new strategy to achieve.
- The nature of the target audience (age, income, occupation).
- Brief summary of competitive advertising (with examples, if possible).
- Mandatories (e.g. existing themes or music, location).

9.6.2 Advertising Techniques

Basically a medium of words, radio – more than any other medium – relies heavily on the art of writing a strong copy. Radio copywriters can choose among many proven techniques to give more meaning to the copy, help gain the attention of the busy target audience and, hold that attention for the duration of the commercial. Some of the techniques used are:

- **Straight Announcer** – In this commonly used and most direct of all techniques, an announcer or personality delivers the entire script. Success depends both on the copy, on the warmth and believability of the person performing the commercial.
- **Two-Announcers** – In this format, two announcers alternate sentences or groups of sentences of the copy. The commercial moves at a fast pace and generates excitement.
- **Announcer-Anchor** – If the writer includes an actor's or actress's voice reacting to or supplementing the message delivered by the announcer it reinforces the message.
- **Slice of Life** – Write dialogues that re-enact a true-to-life scene, involving the listener in a problem that the product or service can help solve.
- **Testimonial Ads** – A celebrity is used to endorse a product to increase the memorability of the commercial. Care should be taken to ensure that the celebrity does not overshadow the brand communication. Common man endorsement can also be affective.
- **Customer Interview** – The announcer may not talk with professional talent but with actual consumers, who relate their favourable experience with the product or service. As a variation, the satisfied customer may deliver the entire commercial.
- **Humour** – Tastefully handled, humour may be an ingredient in almost any technique. A slice-of-life scene can have humorous overtones, and even a straight announcer copy may be written in a humorous vein. Humour is often appropriate for low-priced package products, products people buy for fun.

Effective advertising is a combination of marketing strategy and creative communication. **Bill Bernbach**, one of the well known copywriters in the world says, "I wouldn't hesitate for a second to choose the plain-looking ad that is alive and vital and meaningful over the ad that is beautiful but dumb." He emphasises, "Our job is to sell our client's merchandise ... not ourselves."

Activity

Listen to some radio commercials. Analyse their strengths and weaknesses keeping in view the attributes of radio commercials in mind.

- Note: 1) Use the space below for your answers.
 2) Compare your answers with those given at the end of this unit.

- 1) What are the qualities of a good radio commercial?

- 2) What is a radio spot?

- 3) Why is credibility an important element of a radio commercial?

9.7 ADVERTISING RESEARCH

In advertising, research is used to develop an advertising strategy underlying a campaign and measure the campaign effectiveness. Information needs to be collected on the following questions:

- Who are the prime prospects for the product?
- Are prospects aware of the product?
- What medium do they use for information and entertainment?
- What appeal would be appropriate, looking at their needs and expectations?

9.7.1 Pre-Testing

Pre-testing techniques are used whenever a new product is proposed to be launched or a media strategy is required to be overhauled. Several methods are used to pre-test radio commercials. These involve questioning the respondents before and after the exposure to the test-commercials. Pre-testing helps to improve and revise the commercial at the development stage.

9.7.2 Post-Testing

Once the commercial has been launched, Post-testing or summative evaluation is conducted. It aims to determine what awareness or attitude has been achieved and what impact the advertising has had on sales results. Aided recall, unaided recall or Day After Recall techniques are used to measure penetration of an advertisement.

Aided Recall is a measurement technique in which respondents are aided with brands/ advertisement as cues. For example, “do you remember hearing any commercial for Kissan jam recently?”

Unaided Recall is a measurement technique in which respondents are not given cues. For example, “can you recall any brand of jam being advertised in last few weeks?”

Day After Recall (DAR) research technique measures the amount of audience recall one day after exposure to an ad.

Advertisers often use several media vehicles for their advertising campaign. As such, a major difficulty is to isolate the effectiveness of the radio component of such multimedia campaigns. There are also measurement difficulties and pitfalls to guard against owing to certain aspects peculiar to the sound medium. The most pragmatic solution to the problem of measuring true radio awareness is to split the sample into two parts – listeners and non-listeners.

If the only difference between the two sub-samples is their radio listening, then any difference in their awareness or attributes to the advertised brand can reasonably be attributed to radio – regardless of where they think they have seen or heard the advertising.

Experience suggests that actually playing the ad to people at the post-campaign research stage and asking them whether they have heard it, is a far more accurate measure of awareness of the advertisement. Very often, people may not be able to recall the ads heard but would be able to confirm, "Oh yes, I have heard that".

Research techniques are used for measuring consumer perceptions of competitive brands, services or companies. Research also helps in reading the minds of consumers to establish benchmark positions in the consumer's mind for brand X and to establish in what direction brand X has moved post-exposure, with reference to the target position. Research aims at assessing the consequence of the message with the intended positioning, its communication ability and its impact on likely consumer behaviour.

Qualitative research techniques such as focus group discussions are used for exploring the personality of a brand. Brands often have distinct personalities which allow consumers to prefer one brand over the other as they tend to identify with some brand better than they do with others. Several techniques such as brand personification are used to understand and delineate a brand's personality. These techniques enable the researcher to elicit the intangible, intuitive and emotional aspects that form the brand's personality. Such information is a critical input for developing advertising which endorse the brand with a distinctive personality, one that evokes the essence of involvement and identification.

9.8 ADVERTISING CODE

Advertising is an important and legitimate means for the seller to awaken interest in his/her product but the success of advertising depends on public confidence. Hence, no practice should be permitted which tends to impair this confidence. The general principle which governs broadcast advertising is that it should be legal, decent, honest and truthful. This principle applies to advertising in other media as well. Nevertheless, broadcasting, because of its greater intimacy within the home, gives rise to problems, which do not necessarily occur in other media. It is, therefore, essential to maintain a consistently high quality of advertising on the broadcast media. Any advertisement likely to bring advertising into contempt or disrepute should be scrupulously avoided.

The Advertising Standards Council of India formulated a code by which advertisers regulate themselves. The Council is a body set up by advertisers, advertising agencies, newspapers, magazines and others involved with advertising. The objectives of the Code are:

- 1) To ensure the truthfulness and honesty of representation and claims by advertisements and to safeguard against misleading advertisements.
- 2) To ensure that advertisements are not offensive to the generally accepted standards of public decency.
- 3) To safeguard against the indiscriminate use of advertising for promotion of products which are regarded as hazardous to society or individuals to a degree or of a type which is unacceptable to society at large.
- 4) To ensure that advertisements observe fairness in competition so that consumers' need to be informed on choice in a market place and the canon of generally accepted competitive behaviour in business, both are served.

All India Radio, soon after the introduction of commercials, devised a Code for Commercials Broadcasting. It prescribed the do's and don't's for advertisers and advertising agencies. The advertising standards and practices prescribed by the code have been reviewed by AIR from time-to-time to ensure that the code keeps pace with the dynamics of social changes and the mores, values and susceptibilities of contemporary society. Advertising was upheld by the Supreme Court in August 1995 as commercial speech, qualifying under the right to freedom of speech and expression. Instances have been found when advertising disregarded social responsibility or consumer/listener sensitivity.

- Note: 1) Use the space below for your answers.
2) Compare your answers with those given at the end of this unit.

1) What do you understand by pre-test and post-test techniques?

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2) What is the role of qualitative techniques in radio advertising research?

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3) What does the advertising code seek to achieve?

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9.9 LET US SUM UP

Advertising is an activity that is aimed at creating awareness and thereby arousing interest in a product, a service or an idea to elicit the desired sales responses from the target audience.

Expenditure on advertising has been growing at a rapid pace, owing to liberalisation, brand proliferation, higher purchasing power, changes in life-style, etc. The emergence of satellite television has resulted in multiplicity of advertising options to meet the demand of advertisers to sell their product.

Radio has successfully adapted to a changing market on media scenario all over the world. Radio is a cost-efficient medium taking into account its reach, tariff and advertising options available to the advertisers. Some techniques for devising compelling commercials have been discussed for using radio imaginatively and effectively.

With the rise in media costs and increase in advertising clutter, advertising research has gained recognition. The accent is on accountability in terms of benefits accruing to the client from an advertising campaign. Research is used for pre-testing a message as well as for evaluating the effectiveness of a campaign.

The success of advertising lies in public confidence, hence, no practice should be permitted which tends to impair this confidence. The advertising code ensures that advertising practitioners act with a sense of social responsibility and avoid advertising which are misleading or repugnant to good taste.

9.10 GLOSSARY

- Campaign** : Series of related advertising communication, scheduled for a given period of time and related by verbal and/or visual themes and common objectives.
- Cost Per Thousand (CPT)** : Cost of reaching an audience on a per-thousand basis, calculated either on circulation or readership.
- Demographics** : Population statistics with regard to socio economic factors such as age, income, sex, occupation, education. Normally used by media planners to define target audience.
- Effective Reach** : That percentage of the target audience having an opportunity to see / hear the message at an effective frequency level.
- Frequency** : (a) The number of times an advertising message is presented within a given time period;
(b) The number of times a commercial or advertisement has been viewed per person (or per household) during a specified time period;
(c) The issues of a periodical e.g. daily, weekly, monthly.
- Media Mix** : The selection of media to be used for advertising the client's products, best suited to reach the desired target audience in the selected markets, and for showcasing the creative message.
- Prime Time** : That part of the day when the listening or viewing audience is the largest, as compared to other parts of the day.
- Target Audience:** Section of the population to whom advertising is targeted. Normally described in demographic and psychographic terms (the former for quantifying audience for media purposes).

9.11 CHECK YOUR PROGRESS: POSSIBLE ANSWERS

Check Your Progress: 1

- 1) The major advertising media are newspapers, magazines, radio, television and outdoor media. Hoarding, leaflets, posters, wall painting, neon signs, kiosks are popular outdoor media.
- 2) Since radio is an aural medium, it cannot be used for showing styles or portraying new models. Trademark or a package cannot be shown to a shopper enabling him/her to quickly identify the product on the shelf.
- 3) Public service advertising is relevant not only in India but in other developing countries to create awareness and bring about attitudinal changes among the people on social issues such as female literacy, gender equality, child marriages, environment protection, better health practices etc.

Check Your Progress: 2

- 1) Good radio commercials are simple, clear, brief, credible and interesting. They involve the listener, inform, entertain and talk to them personally and persuasively. The ultimate success of a good commercial is to spur the listener to buy the product.
- 2) Spots are messages of normally of 10 seconds to 30 seconds duration. Jingles are spots in musical format which are pleasant and easily remembered. A common format is the jingle at the beginning of the commercial, followed by announcer copy and concluded by a repeat of the entire jingle or part of it which is complete in itself.

- 3) The commercial should be credible as overstatement and exaggeration are easily spotted and defeat the very purpose of advertising. Being honest and straightforward helps to evoke the feeling of trust among the listeners.

Check Your Progress: 3

- 1) Pre-testing techniques are used whenever a new product is proposed to be launched or a media strategy required to be overhauled. Post-testing techniques of evaluating advertisements aim to determine what awareness or attitude have been achieved and what impact the advertising has had on sales result. Questionnaires, interviews, aided recall or unaided recall techniques are used to measure the effectiveness of an advertisement.
- 2) Qualitative research techniques are used for exploring the personality of a brand and ascertain why consumers prefer one brand over the other. Several techniques such as brand personification, focus group discussion, observation methods are used to understand the strengths and weakness of an advertising campaign.
- 3) The Advertising Code seeks to ensure the truthfulness of the claims made by the advertisers. It also aims to ensure fair-play in business competition. It ensures that the ads are not offensive to public decency, and safeguards against the indiscriminate promotion of hazardous products in society.

FURTHER READING

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Dear Student,

While studying the units of this block, you may have found certain portions of the text difficult to comprehend. We wish to know your difficulties and suggestions, in order to improve the course. Therefore, we request you to fill in and send the following questionnaire to us, which pertains to this block. If you find the space provided insufficient, kindly use a separate sheet.

Questionnaire

Enrolment No.

1. How many hours did you need for studying the units?

Unit No.	5	6	7	8	9
No. of hours					

2. Please give your feedback on the following items based on your reading of the block:

Items	Excellent	Very Good	Good	Poor	Give specific examples, if poor
<i>Conceptual Clarity</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
<i>Presentation Quality</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
<i>Language and Style</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
<i>Illustrations Used</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
<i>Check Your Progress: Questions</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
<i>Check Your Progress: Answers</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____

3. Any other comments:

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