

## CHAPTER 5: Understanding Message Strategy

Lesson 16: Message & Copy In Advertisements**Learning Objectives**

- You will understand via this lesson the different ways of reaching out to your target audience via the message route.
- You will understand the various elements that make up the copy of an advertisement.



So at last you might say we have come to the creative part of the ad campaign. **The print ad appears in the media. The broadcast ad goes on air.** Prior to that, we have to decide what we have to say, and then how do we say that. The **‘what’** part is the **design** of the message, and the **‘how’** part is the **development** of the message, and includes its execution as well.

**Message Design and Positioning**

Our advertising message consists of the idea together with other relevant information. The idea spots the uniqueness of the product to win a place in the consumer mind. It is easier said than done. Message design identifies the consumer's perceptions about the products. The following question gives a good insight.

1. **What is the nature of the product: its generic category.**
2. **For whom it is meant: the segment.**
3. **What are the special characteristics of the product? How is the consumer going to be benefited?**
4. **Who are the competitors? What is their promise?**
5. **Is the product different from the other available products? How? Is it a technological breakthrough?**
6. **On which occasions will the product be used? How often?**
7. **What would you like your consumer to perceive this brand as? What position would it take?**

The answer to these questions is given by marketing research and by the advertiser and his agency. The creativity of the agency matters most here.

Thus there are tonics in the market, for the aged and for the persons recovering from illness. There is a set of tonics for children and expectant mothers. There are haematinic tonics of iron for anaemic individuals. Incremin, a pleasantly flavored tonic containing Lysine – a growth factor from Lederle has been promoted as ‘ a tonic for growing –up children’ to stimulate their growth in terms of height. The visual of a giraffe eating leaves off a tall tree, emphasizing its tall neck re-enforces the concept of growth. Incremin found a strong vacant position and just sat on it- the tonic for growing children.

Walter Mendez, the Creative Director of Clarion made a landmark campaign of **Maggie 2- minutes Noodle a positioned as any time snack, good to eat and fast, to cook aimed at children to begin with.**

## **Marketing, Design and Marketing Objectives**

As we have seen, the message is an idea. Along with perhaps other relevant information – attitudes, image etc. meant for the intended target.

The audience sets the agenda of marketing objectives. The objectives tend to vary with audience. When we communicate with consumers, the objectives could be:

- 1. Passing on information**
- 2. Create brand awareness**
- 3. Incite them to act, i.e., to purchase the product**
- 4. Confirm the legitimacy of their choice after the purchase is made.**

**The objectives when we communicate with the trade could be:**

- 1. To induce them to stock the product**
- 2. To push the product on- the-counter**
- 3. To provide strategic shelf-space to the product.**

**The objectives when we communicate with manufactures could be:**

- 1. To make them buy our raw material**
- 2. To convince them about rational product benefits**
- 3. To convince them about cost aspects.**

The messages are designed keeping the marketing objectives in mind. The consumer profile in terms of their education, interests, experience also has a bearing on message design. The consumers must understand the message.

## **Gap between Copywriter and His Audience**

The vast majority of our products are not sold to people with a high standard of education and an up-market background. **Quinn in *Secrets of Successful Copywriting* says: “these products are sold to people with few pretensions to higher education and who wouldn’t recognize a literary allusion it leapt up and announced itself. Where the copywriter is literate, they have little or no interest in syntax or grammar; where he is imaginative, they are earthy; where he is enthusiastic, they are different. This is**

**the great schism. It is the happy few copywriters who can adroitly leap over this gap.”**

## **Appeals**

In order to attract the attention and create interest of the target audience, marketers make use of several appeals – appeal to the basic needs, social needs and psychological needs of the audience. At the end the ads provoke the consumer to act- to buy the product. The discussion on different kinds of appeals has been postponed to a subsequent chapter.

The following points are to be kept in mind while communicating with the audience:

- 1. Instead of building a wall around the product, the message should create a bridge to the target audience by being persuasive.**
- 2. Arouse the audience, and give it a reason for listening to you.**
- 3. Make use of question to involve the audience.**
- 4. Use familiar words and build up points of interest.**
- 5. Use specific and concrete words.**
- 6. Repeat key points.**
- 7. Convince the audience by sticking to facts.**
- 8. Empathize with your audience.**
- 9. Use rhyme and rhythm, for instance when Waterbury’s compound is advertised they say ‘when vitality is low, Waterbury’s brings back the glow.’**
- 10. Make use of Zeigarnik effect, i.e., leave the message incomplete, where the audience is provoked to complete and close it by pondering over it.**
- 11. Ask the audience to draw conclusions.**
- 12. Let them know the implications of these conclusions.**

## **Message Presentation**

Messages are to be structured keeping the objective of the communication and the audience in view. Messages are represented either centrally or peripherally. A central

message takes a direct route to persuasion. It is a well – documented ad. It compares advantages and disadvantages of a product. This central presentation provokes active cognitive information processing. **Voltas refrigerators** incorporating rational appeals is an example. These ads are consistent with the self- image of the respondents.

Peripheral presentation provides pleasant association, scenic background, and favorable inferences about the product.

These are distinct, rational and emotional appeal ads. The rational ads appeal to logic, give straightforward facts and figures. The emotional appeal ads make use emotional and symbolic clues, e.g., an ad for a fire extinguisher. It is seen however that most ads are a blend of rational and emotional message. This has been discussed again in detail in the subsequent lessons on appeals.

### **Advertising Message Structure**

Advertising communication effectiveness not only depends on the message content, though it is no doubt an important component, but on its structure as well. **The important aspects of message structure are: Drawing conclusions, repetition, one – versus- two-sided arguments, and the order of presentation.** We shall discuss them in detail one by one.

**(i) Drawing Conclusion:** The question often raised is whether definite conclusions should be drawn for the audience in the ad for quick understanding or should they be left to them. In many instances, it is best to let the receivers of the promotion message draw their own conclusions. Such consumers feel that the message which draws a conclusion is over-aggressive and an attempt at forcefully influencing their choice. Moreover, since conclusion drawing at best assists in an easy comprehension of facts and not in the process of attitudinal change, it will not affect very much the persuasive quality of ads that aim at a change in attitude. When the issuer involved is simple and the audience. It does not add anything extra to the persuasive quality of the advertisement. Moreover, if the communicator is perceived to be unworthy, the receiver may resent the attempt on his

part to draw a conclusion for him and influence his choice.



When the issue is highly personal, the audience may resent the communicator's interference in drawing a conclusion. A typical example of this is the recent ad campaign sponsored by the PoultryFarm Association in Gujarat, promoting the use of eggs among vegetarians. Eggs from the poultry farms were given a new name the "Veggs" and recommended for consumption in that segment of society which is fully vegetarian. Since this touches a highly personal issue concerning religious attitudes, the ad was resented, and much criticism was published against it in the Reader's Opinion column in popular dailies. Thus, even though promoters sought the sale of the product in a new segment by drawing specific conclusions, these were not accepted, but rather resented. However, conclusion drawing is favored where the product is a complex or specialized one. The Farex baby food ad, starting with a sensational headline: "Your baby is born with a 3- month gift of iron. After 3 months, milk alone cannot give him the iron he needs." The ad closes with the conclusion: "Doctors recommend Farex. Baby's ideal solid food for rapid all- round growth." A long body copy goes on to explain that Farex is ideal baby solid food.

**(ii) Repetition:** Repeating an ad message is often beneficial, for it develops a continuity of impression in the minds of the target audience, and may increase the predisposition to think and act favorably towards the products advertised. Everything else being equal, a repeated message increases awareness and knowledge on the part of the prospect. Audience retention improves with repetition, and falls off quickly when repetition is abandoned. The relationship of repetition and advertising effectiveness has been dealt with in detail in the chapter on "Advertising Effectiveness."

**(iii) One –versus- two-sided Communication:** This raises the question whether the advertiser should only praise the product or should also mention some of its shortcomings. The most common approach in sales and advertising is a one-sided approach. However, on deep analysis, it is found that one-sided messages tend to work best with the audiences that are initially favourably predisposed to the claims made in the ad message. Two- sided arguments go well when audiences have an unfavorable opinion about the communicator’s position. Also, a two- sided message tends to be more effective with educated audiences capable of sound reasoning, particularly when they are exposed to counter propaganda. A two-sided communication produces the greatest attitude change when people are opposed to the point of view presented. Also, a two-sided communication is effective in maintaining the belief level against a counter-attack by competitors. However, it is the single-side communication that is commonly used, for it is difficult for the advertiser to refer to the product’s shortcoming and still effectively persuade prospects to buy it.

**(iv) Comparative Advertising (CA):** Here a product is directly or indirectly compared with a competitive product to show the advertised product to advantage. This trend has been seen more and more in some recent campaigns, especially when new brands in parallel categories are springing up at a rapid rate. Most prominent among these have been the **Pepsi, Salvon, Captain Cook Salt and Pepsodent and Colgate campaigns.** **The recent Rin-and-a-look-alike-Ariel campaign is also a pointer.** Pepsi was branded by Thums Up as gulab-jamun-like or as a drink kept out in the rain. When coke took over Thums Up, Pepsi retaliated by calling it Thoke. There are hits and counter hits in this game. Captain Cook, the free-flowing salt has been compared to Tata salt that is moist enough to stick. In fact, Captain Cook has translated its technological superiority into product superiority. Whisper sanitary napkins have also been introduced on comparative grounds of absorbance. **The ultimate aim here is to create brand distinction.** While doing so, the competitive product should not denigrate. Besides, there is no end to competitive advertising. In car marketing, we see **Hyundai Santro** campaign directly never compare itself to No. 2. Instead, compare ads are usually a tool for a smaller brand

trying to build business. Continued warfare in ads gets boring for consumers. ASCI, specifies that comparative advertising (CA) – direct and implied – is permissible if the aspects of products compared are clear; comparisons do not confer artificial advantages on the advertiser; it is factual, substantial; the consumer is unlikely to be misled; there is no unfair denigration of the competing product. In the USA the Federal Trade Commission encourages truthful non-deceptive CA. In UK, CA is permissible if it is objective, relevant, and verifiable.

### **Negative Advertising**

**“Studies conducted by O & M found that commercials which name competing brands are less believable and more confusing than commercials which don’t. There is a tendency for viewers to come away with the impression that the brand which you disparage is the hero of your commercial.” – David Ogilvy, in *Ogilvy on Advertising*.**

Unless there is a definitive plus it is not advisable to disparage the other brand. Even definitive plus is no guarantee that the disparaged brand will not be taken as the hero of the commercial.

**(v) Order of Presentation: Whether to put the strongest argument first or last in the advertiser’s presentation is equally important.** Sometimes this is considered a part of copywriting strategy. In a one-sided argument, it is advisable to present the strongest point first, for it will result in better attention and interest. This is done with the objective of achieving the primary effect. However, when an audience necessarily required a two-sided communication, it is better, at least initially, to start with the other side’s argument and slowly disarm the audience which is opposed to the communicator’s position, and then to conclude the message with the strongest argument.

### **Copy of Ads in Print**

**The most important copy element is the *headline idea*.** If the headline idea fails to attract the prospect to the message and the product, the remaining parts of the ad are wasted. The ad copy may be a word-message, or it may have pictures with a short message or a slogan. The words and pictures should be complementary to each other. However, since pictures get better attention than the words in the headline above or below the picture, we invariably have ads in print with picture, sketches, illustrations and visual symbols. Moreover, a dramatic or provocative picture or photograph can effectively create an emotional or tragic scene, and thus become a good grabber of the prospects' attention. Many copywriters use both pictures and words to put across their



creative ideas.

A perfectly worded headline can create the required excitement, a sensational" scene most appealing to prospects. Headlines may be in many forms - they may be questions, news flashes, and statements from celebrities, warnings and appeals. There is no right or wrong length or form for an effective headline. Each headline must relate clearly and specifically to the intended audience and to the rest of the advertisement, highlighting the product features and its USP.

**After the headline come the *sub-heads*.** If the headline has already rightly suggested the product's value to the consumers, the job of the sub-head is easier. Sub-heads should further carry the idea of theme and should help readers to have more knowledge of the

product and services, for they (subheads) generally expand or amplify the headline idea. One of the ads of FAREX, a baby food item, has its headline: "Your baby is born with a 3-months' gift of iron." The supportive sub-heads say; "After 3 months, milk alone cannot give him the iron he needs. Give him Farex enriched with iron." The headline has highlighted the problem of necessarily giving iron to the baby 3 months after its birth; and the sub-head suggests that the product, Farex, which is enriched with iron, is the right solution of the problem. Several such examples may be given of the headline and its supportive subheads.

**After the sub-head comes the *body copy*.** It stimulates liking and preference for a product; it systematically develops the benefits and promise offered by the product, explains, logically and rationally, product attributes, features and product values, and gives convincing arguments in favor of, and evidence in support of, the claims made about the superiority of the advertised product. In the body copy, both emotional and rational reasons are put forward to persuade consumers to buy a particular brand. Facts and figures about the product, its test results, testimonials, guarantees of satisfactory performance, and a reference list of customer patronizing the product all these are given in the body copy, depending upon the nature of the product, the market and competition. Emotional appeals are generally useful when advertising "convenience or style goods" rather than consumer durables. A rational appeal is appropriate for industrial goods. Due care should be exercised while handling emotional appeals; if over done, there is the possibility that the entire credibility of the ad message would be lost.

Last, but not the least, it may be mentioned here that the *closing idea* in an ad copy is as important as closing the sale in personal selling. Since an ad is a one-way communication, it should be closed with enough information and motivation for the buyer to act. There are varying types of closing an idea "call to action," "buy now," "visit today our dealer/ stockist," "announcement of festival discount," "send enquiries immediately to," etc.

**Long Copy versus Short Copy:**

A long copy looks impressive, and more details can be presented in it to the reader. But readers may not often like, or have the time to read, the lengthy body copy of an ad unless the headline is so attractive and persuasive that they automatically begin to read it. Abram Games advocates 'maximum meaning, minimum words.' A short copy may not be fully communicative at times. Therefore, it is incorrect to say that either the short or the long copy enables us to make the right approach in an ad. It should come sentence by sentence to fulfill the promise made in the headline.

The length of the body copy should be just enough for you to say all that has been promised in the headline. Nothing more and nothing less. Sometimes you communicate better by writing short copy instead of being verbose. Our body copy should contain the required reasoning to convince the customers to spend their money on our product. The appeals may be both objective and emotional. We should always be able to make the right emotional appeal.

**Copywriting for newspaper ads is different from copywriting for magazine ads because the newspaper has a different editorial environment.** Moreover, it is mainly filled with news, facts, information and local gossip, and is hardly read for entertainment. It is primarily a source of news and information. It is not read the way your favorite magazine is read. **The copy of a newspaper ad is generally short; it has a high impact headline, which mostly concentrates on one strong selling idea.**

**Newspaper ads are generally placed in a particular place in the classified columns, on the sports page, the investment page, etc.** The copy of such ads has to be different from that of magazine ads even for the same product; you have to tie up your copy with the current news event. For example, when Asiad '82 was held, first newspaper ads had copy based on this great sports event. Again, when the first satellite was launched, many companies released newspaper ads mentioning their association with such a great national event by Way of supplying their' products and services to make it a success. When a national or international exhibition is held, companies do participate by exhibiting their products, and to synchronize with the inauguration of this great extent, companies release newspaper ads saying: "Meet us at CHEMTECH

'82, Pavilion No.4, Hall-2." Many examples can be given to drive home the point that the copy of a newspaper ad has to be different from that of the magazine ad even for the same product, the same unique selling proposition (USP) and even the same appeal - objective or emotional.

Now let us discuss the different types of copy. Below are given the different types of copy; you must visualize an advertisement as you go along.

- **Scientific copy (Technical specifications are specified. E.g. High involvement goods or durable goods or industrial goods.)**
- **Descriptive copy: In a non-technical manner, the product attributes are described. The copy uses direct active sentences. There are short and pithy sentences. It looks very commonplace announcement.**
- **Narrative copy: Here a fictional story is narrated. The benefits of the product emerge from the story. Maybe, the narrative is humorous. Or else, it has strong appeal. It should make an imprint on our memory.**
- **Colloquial copy: Here informal conversational language is used to convey the message. It could even become a dialogue. In many TV advertisements, we find the colloquial copy.**
- **Humorous copy: Humor has been heavily used in advertising-especially in TV commercials. It is just as heavily suspect. But effective humor makes the advertisement noticeable.**
- **Topical copy comes about when a copy is integrated to a recent happening or event. Especially during the world cup days, you had ads like – ‘Britannia Khao, World Cup Jao’.**
- **Endorsement copy here a product is endorsed by an opinion leader who has a large following. I shall be discussing this at length in a later lecture.**
- **Questioning Copy: In this copy, several questions are put forward not to seek answers but to emphasize a certain attribute.**
- **Prestige Copy The product is not directly advertised. Only a distinguished and favorable atmosphere is created for the sale of the product. The copy is**

used to build an image.

- **“Reason *Why*” Copy** It is known as an explanatory copy where the reasons for a purchase are explained. Each reason illustrates a particular attribute, and its benefit to the consumer. One attribute may be chosen and repeated for several times, each time an occasion is given to justify it.

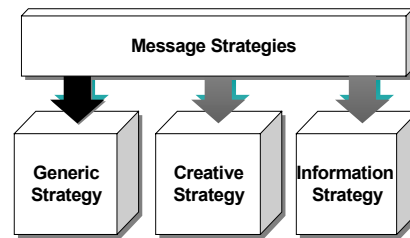


- **Wordless Advertisements** There are at times billboards with only an inscription like Amul. Otherwise they are totally wordless. Wordless advertising is an example of non-verbal communication (NVC) and are pictorially.
- **Comparative copy** here two brands are compared either in good light or in a way to belittle the other. The cola war can be an excellent example of this type.
- **Advertorial** is a newspaper or magazine feature that appears to be edited but is really an ad.
- **Intentional copy** comes about when advertisers copy elements from rival creatives in the same product category in order to create dissonance with a view to secure competitive foothold, e.g. Liril Vs Cinthol ads both emphasizing lime freshness.
- **Disruptive copy** comes about when there is a disruption in the way of thinking or conventional thinking.

## Creative Plan and Copy Strategy

- **Creative platform** is a document that outlines the message strategy decisions for an individual ad.
- Creative platforms combine the basic advertising decisions – problems, objectives, and target markets – with the critical elements of the sales **message strategy** – main idea and details about how the idea will be executed.

## Creative Plan and Copy Strategy



## LESSONS IN COPY

### Crafting

Anything that is relevant and readable is read - whether short or long. Body-copy needs as much attention as the headline.

### Targeting

Words in the copy need crafting like a diamond so that they sparkle. Perhaps this means writing and re-writing a number of times. While doing so, we must remember that spontaneity is at stake. The litmus test is to sleep over the copy overnight, and see whether the same copy is worth retaining.

### Long Vs. Short Copy

Copies are addressed to a right target audience. *Most* good copies are designed as if they were meant for a single prospect.

### Write to the Point

Who likes a lingering copy? It is not advisable to beat around the bush. We have to get to the point.

### Copy Style

Copywriting is a versatile art. A copy can be written in the style of a personal talk, a story or a novel. In fact, asking an aspiring copywriter to convert a photograph using different copy styles is a good test.

### Ego to be sidelined

A great campaign, which is not our creation, should not be killed for that reason. A

campaign should be consistent with the brand personality.

### **Personal Presentation**

A copywriter has to go and sell his work to the client rather than relying on anyone else. **Be Proud of the Ad**

Any creation of yours deserves your best. Red Smith expects a copywriter to sit at the typewriter till little drops of blood appear on his forehead.

(Adapted from Arun Kolhatkar's Tips to Rahill Dacunha)

### **“Quote-Unquote what few stalwarts have to say about copywriting.”**

- **"I have learned that any fool can write a bad ad, but that it takes a real genius to keep his hands off a good one."**  
- Leo Burnett, quoted in 100 LEO's, Chicago, IL: Leo Burnett Company, p. 53.
- **"I have always believed that writing advertisements is the second most profitable form of writing. The first, of course, is ransom notes . . . ."**  
- Philip Dusenberry, quoted in Eric Clark, The Want Makers: Inside the World of Advertising, 1988, New York: Penguin Books, p. 56.
- **"I think central to good writing of advertising, or anything else, is a person who has developed an understanding of people, an insight into them, a sympathy toward them. I think that that develops more sharply when the writer has not had an easy adjustment to living. So that they have themselves felt the need for understanding, the need for sympathy, and can therefore see that need in other people."**  
- George Gribbin, quoted in Denis Higgins, The Art of Writing Advertising: Conversations with Masters of the Craft (1990), Lincolnwood, IL: NTC Business Books, p. 51.
- **"A writer should be joyous, an optimist . . . Anything that implies rejection of life is wrong for a writer."**

- George Gribbin, quoted in Denis Higgins, *The Art of Writing Advertising: Conversations with Masters of the Craft* (1990), Lincolnwood, IL: NTC Business Books, p. 48.

- **"I have discovered the most exciting, the most arduous literary form of all, the most difficult to master, the most pregnant in curious possibilities. I mean the advertisement . . . . It is far easier to write ten passably effective Sonnets, good enough to take in the not too inquiring critic, than one effective advertisement that will take in a few thousand of the uncritical buying public."**

- Aldous Huxley (1923), British author, quoted in Robert Andrews, *The Columbia Dictionary of Quotations*, 1993, New York, NY: Columbia University Press, p. 18.

- **"The trouble with us in America isn't that the poetry of life has turned to prose, but that it has turned to advertising copy."**

- Louis Kronenberger (1954), quoted in Rhodas Thomas Tripp, *The International Thesaurus of Quotations*, 1970, New York, NY: Thomas Y. Crowell Company, p. 18.

- **"Many people - and I think I am one of them - are more productive when they've had a little to drink. I find if I drink two or three brandies, I'm far better able to write."**

- David Ogilvy, quoted in Denis Higgins, *The Art of Writing Advertising: Conversations with Masters of the Craft* (1990), Lincolnwood, IL: NTC Business Books, p. 70.

- **"You must make the product interesting, not just make the ad different. And that's what too many of the copywriters in the U.S. today don't yet understand."**

- Rosser Reeves, quoted in Denis Higgins, *The Art of Writing Advertising: Conversations with Masters of the Craft* (1990), Lincolnwood, IL: NTC Business Books, p. 125.

- **"No, I don't think a 68-year-old copywriter . . . can write with the kids. That he's as creative. That he's as fresh. But he may be a**

**better surgeon. His ad may not be quite as fresh and glowing as the Madison Ave. fraternity would like to see it be, and yet he might write an ad that will produce five times the sales. And that's the name of the game, isn't it?"**

- Rosser Reeves, quoted in Denis Higgins, *The Art of Writing Advertising: Conversations with Masters of the Craft* (1990), Lincolnwood, IL: NTC Business Books, p. 111.

- **"The mystery of writing advertisements consists mainly in saying in a few plain words exactly what it is desired to say, precisely as it would be written in a letter or told to an acquaintance."**

- George P. Rowell, quoted in *Advertiser's Gazette*, (July 1870), vol. 4, p. 175

### **Case Study on Copy**

“Thanda matlab Coca Cola,” resounds in the background even after Aamir Khan ropes out a bottle of Coke for the three city gals who come to him asking for “Thanda”. But who are the people behind such creative advertisements and how are they made? Who directs these ads and writes dialogues for them? If these questions plague your mind, then here’s some information that will help you understand this creative field better.

The people behind such ads are called copywriters, who belong to the creative department of advertising agencies. Knowledge of the different departments of an advertising agency will be helpful in understanding the nature of work of a copywriter. An advertising agency is divided into the following departments: Creative, Client Servicing, Account Planning, Media Planning, Direct Marketing and PR. The copywriters belong to the creative department of an agency.

Writers work on the conceptualization of ideas for different brands. This process begins with the client sending in his/her requirements (called a ‘brief’ in ad terminology) stating if it is for the print medium or television or radio. Product specifications that are

necessary for making the ad and a profile of the target audience is also sent along with it other than the deadline for submission. The ads are normally made for the launch of a product/ store, reminder of an existing product in a new way to the target audience; pack promos, product promotions etc. A writer's role begins at this stage, where he thinks of ways and means to communicate this message to the target audience, who are the consumers of the product. Thereafter, it completely depends on the ability of the writer to ideate and visualize his thoughts and express it on paper.

Copywriters have to work in tandem with several people in an agency to get an ad released. Firstly the writer presents the ideas to the client to get the idea approved in order to begin the process of making the ad. Secondly he works with the art director if it is a press ad. Together they decide the images and visuals and the font and typography for the copy text of the ad. In the case of a TV commercial, the writer calls the shots in directing the ad. This involves choosing the location and sets of the ad, working with photographers and renowned directors, actors/ actresses and models. The making of a TV commercial involves huge ad expenditures for the client. Writers work together with directors and producers on the ad budget.

Copywriting provides an array of opportunities in the field of media. One can even switch to filmmaking from writing copies for ads.

In case of radio advertisements, writers make scripts for the ad, choose the voice of the person for the ad, and work with the recording people in the studio on the sound effects and final radio spot. This involves a lot of editing until the final spot is ready for release on air.

**What are the areas that a copywriter can enter and name any 2 qualities required of him. Write a copy of 100 words promoting a Resort in a hill station of your choice and give suitable 'punch line' to the resort called – 'Country resort'.**



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