

CHAPTER 7: Campaign Making
Lesson 26: Understanding Campaigns

Learning Objectives

- You will understand via this lesson how to make a campaign.
- Few award-winning campaigns are given; this will give you a perspective of how agencies make an advertisement.

Three Phases of Campaign Creation

There are three phases involved in the creation of any campaign.

(i) Strategy Development Phase, (ii) The Briefing Phase and (iii) The Creative Phase.

I. *Strategy Development Phase*

This phase decides the objectives and contents of communication. It analyses the research data and decides positioning of a brand. The strategy formulation is in modern day's agencies a team effort. The creative persons form a part of this team not as creative persons but as a mind. There are brain- storming sessions. The team throws up the ideas. These ideas ultimately make up the strategy. The brilliant in the team pick up one or two ideas from the total ideas generated and develop them. Our strategy should give us a competitive edge.

Al Ries and Jack Trout started focusing on the strategy side of advertising business in the late 60s when they first started writing about positioning. Everybody else was talking about creativity, whereas they decided to talk about strategy. They found that clients did not want to buy strategy from an ad agency.

I want that you appreciate the importance of strategy development phase. If the strategy is wrong, no amount of creativity will help. If the strategy is right, despite the poor

creative work, we can sell due to right strategy. However, right strategy and creative campaign is a winning combination. Mere creativity and no strategy never work. To your client, you should tell what you are trying to achieve in your communication.

The strategist is the left-brain oriented, very linear in thinking, very logical in deduction. The strategy formulation leads to an advertising brief.

If you want to catch fish, you have to think like a fish. If you want to catch a consumer, you have to think like a consumer. That's the first principle. What most companies do is they think like themselves. They spend all their time with themselves' (Al Ries and Jack Trout).

Bob Isherwood, creative director, Saatchi & Saatchi, Australia emphasizes that a good effective ad has to be married to the right strategy, if it has to sell. He is also a strong believer of the theory that a creative director is as important a member of the strategizing team as the account director is especially if it involves a product launch.

II. Advertising Brief to the Creative

As a matter of fact, the client has to brief the agency about the strategy. However, most of the time this does not happen. The agency is supposed to brief itself. The strategy formulated is communicated to the creative people. They are briefed about how to create the advertising the product needs. The strategy should be communicated with clarity. The strategist should be a good motivator for the creative team.

Proper briefing is going halfway as far as creativity is concerned. Bad brief to the creative team results into bad work. Good brief ensures good work.

Within the creative team, the copywriter and visualiser work together and it is difficult to attribute the final product to either of them. Yes, when they are working, there are

sparks of creativity. Please appreciate that briefing completes half the job. Creative campaigns are creative due to a good brief.

It is critically very important to question the brief. Very often, a brief is a set of clichés. We have to get the real situation. Creative brief of strategy contains a key consumer insight. If the brief acquaints you with the consumer, and how his mind works, it has the seeds of creativity in it. It gives stimulus to creative team.

Success or failure of the advertisement is largely dictated by the brief.

It is the job of a client to tell the agency what he wants to say and it is the agency's job to decide how to say it.

Great briefs inspire great work. Briefs should have clarity and single-minded objective. They should aim at a target person. The idea is to have the desired response. All briefs must suggest a benefit or a product plus.

III. The Creative Phase

Here the lateral thinkers come on the scene. They leap from a single unidirectional idea of the strategist to an advertising idea that will add value to the product/brand. The creative persons are supposed to be right-brained - lateral thinkers, irrational thinkers as against the accounts director who is left brained, i.e., logical. They make connections that had not existed before. They rearrange the order of things. They create abruptions in the consumer mind. There should be a beautiful marriage between the strategy and the lateral thinking by the creative people.

The creative director's post has become a more responsible one. He does not remain content with a clever copy or stimulating visuals. He is required to understand the product and its market completely. He is now an overall ad man, an all-rounder. He participates in research and has active role in positioning. He does not follow a policy of

art for the sake of art any more. He sits at briefings alongside the client servicing people. Creatives are involved in the whole campaign - right from the concept to the commissioning stage.

Spink of the Lowe group says "Strong creatives are probably the cheapest competitive advantage that a company can have." The best creatives are derived from a complete understanding of the product and the benefits it offers. But a thorough understanding of the target audience provides an edge. Norman Berry of O & M says, "It is the sensitive understanding of the audience that takes one's creative from logic to magic."

Five Steps To Effective Advertising

PREPARE

Good advertising begins with good information. And the best way to gather the information you need is with a little Q & A.

Here are some basic questions that will help you prepare for just about any ad writing assignment.

- **DESCRIPTION.** What is the product/service/opportunity in 50 words or less?
- **PURPOSE.** What does it do? How does it work?
- **PRICE.** How much does it cost?
- **FEATURES.** What are the vital facts about this product/service/opportunity?
- **BENEFITS.** What will it do for people? What specific problems does it solve? Saves money or time? Makes life better? What is the prime benefit?
- **COMPETITION.** Why is my product/service/opportunity better? How is it different? What attributes can I stress that they don't?
- **GUARANTEE.** 30 days free trial? Money back?
- **PROSPECT.** Who is my ideal prospect? Male or female? Income? Lifestyle? Biggest concerns?
- **OBJECTIVE.** What do I want? Inquiries, leads, sales, image building, traffic, etc.?

- **OFFER.** What's the deal? Two for one sale? Limited-time offer? Free information?
- **DEADLINE.** When does my offer expire?
- **METHOD OF PAYMENT.** Cash, bill me, VISA, MasterCard, etc.?
- **METHOD OF ORDERING.** Mail, phone, fax, computer, etc.? 800 number?

You'll also want to collect these items to help you answer the questions:

- **SAMPLE.** Do I have a sample of this product? Do I have a tape or video to explain the opportunity?

TESTIMONIALS AND ENDORSEMENTS: Letters from happy users? Media coverage? Celebrity endorsements?

- **COMPLAINTS.** Letters from unhappy customers? (This tells you how to improve your product or offer.)
- **SAMPLES OF PAST PROMOTIONS.** What was successful or unsuccessful?
- **TABOOS.** What can never be said?
- **TECHNICAL RESTRICTIONS.** No glossy paper for reply cards. No type less than 12 points. Etc.
- **BACKGROUND.** Previous ads, brochures, annual reports, catalogs, article reprints, market research, competitor's ads, memos, proposals, etc.

ORGANIZE

After you've assembled a pile of information, you next need to organize it. This is simply a matter of neatly rewriting the essential points in a more concise form and taking notes from the items you collected.

Here's the basic information you'll need at hand:

- **DESCRIPTION**
- **PURPOSE**

- **PRICE**
- **FEATURES**
- **BENEFITS/PRIME BENEFIT**
- **GUARANTEE**
- **PROSPECT**
- **OBJECTIVE**
- **OFFER**
- **DEADLINE**
- **METHOD OF PAYMENT**
- **METHOD OF ORDERING**

I'm not suggesting that the other information you have isn't important. But these are the central points you'll need in writing your ad.

WRITE

The Prepare and Organize steps can be used for any kind of advertising. However, Write, Edit, and Review as presented here is designed specifically for print ads. The general principles, though, can be altered to work with any media.

Write your headline.

1. Review your Prime Benefit, Offer, Deadline, Price, Prospect, and Method of Ordering, Description, and Guarantee.
2. Choose the information you want to emphasize.
3. Select a headline type (see "7 Headlines That Work" below) that best conveys the information you want to emphasize.
4. Write several headlines and choose the best.

Write your subheads.

1. Review your Description, Benefits, Features, Offer, Deadline, Guarantee, etc.

2. Choose the information that best expands on your headline.
3. Write your subheads in order of importance. Use the active voice and make every subhead a benefit statement.

Write your body copy.

Expand on each subhead. List features. Include legal or other technical information in the body copy.

Write your call to action.

1. Review your Method of Ordering, Offer, Price, Deadline, and Guarantee.
2. Write your call to action including all the above information that applies. Use the active voice and be straightforward and clear.

Think through your graphics.

You'll need a graphic designer, but before you talk to one ...

- Choose a visual that best illustrates your product/service or the primary benefit in the headline. It should work independent of your copy as a "visual headline."
- Make sure you include your logo, your company or product name, your address, and your phone number.
- On your response device or coupon, make sure to repeat your Offer, Price, Deadline, Method of Payment, and Guarantee.
- Be sure your layout leads the reader from the headline and visual to the subheads, body copy, logo, call to action, and response device.

EDIT

Edit your ad with more questions ...

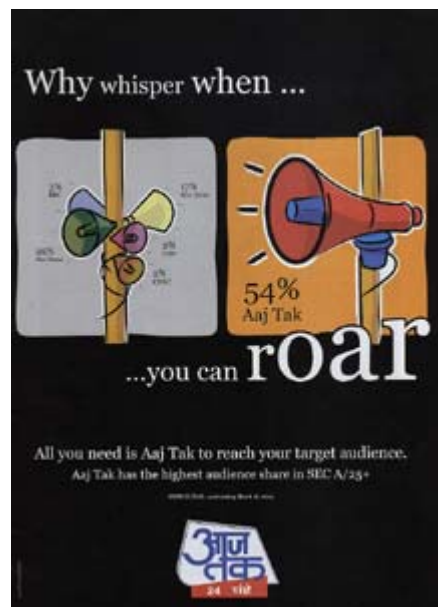
- Does my headline get attention, select an audience, deliver a complete message, and draw the reader into the body copy?

- Does my headline exploit human motivators such as fear, exclusivity, guilt, greed, envy, etc.?
- Is my headline clear and to the point? Does it relate to the product/service?
- Do my headline and visual work together to sell the product? (The visual should illustrate the product and the prime benefit, not a "concept.")
- Do my subheads logically expand on the headline in order of importance?
- Do I ask for the order? Have I made it clear what I want the reader to do?

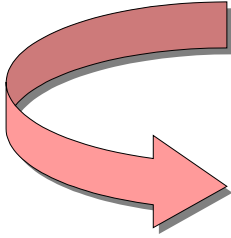
REVIEW

Put your ad aside for a few days and read it later when you're fresh. Try these techniques to review your ad.

- Use the "Three Second Test" with a prospect. If they don't know what your ad is about after glancing at it for three seconds, you need to simplify.
- List negatives about your ad and correct them.
- Ask yourself if there is a better way to accomplish your objective.
- Try the "Stop or Go Test." Circle references to you in red and references to your customer in green. When your ad is mostly green, it's a GO.

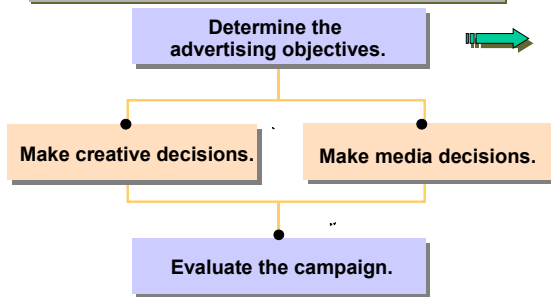


What is an Advertising Campaign?

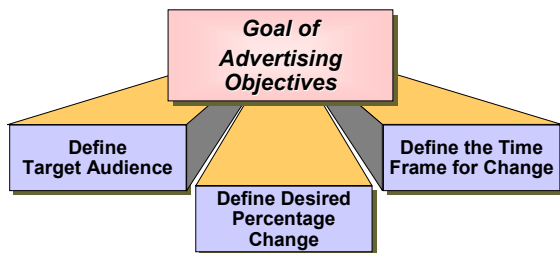


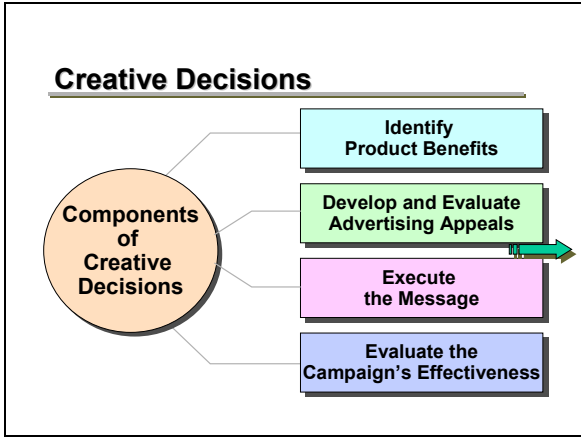
A series of related advertisements focusing on a common theme, slogan, and set of advertising appeals.

Steps in Creating an Advertising Campaign



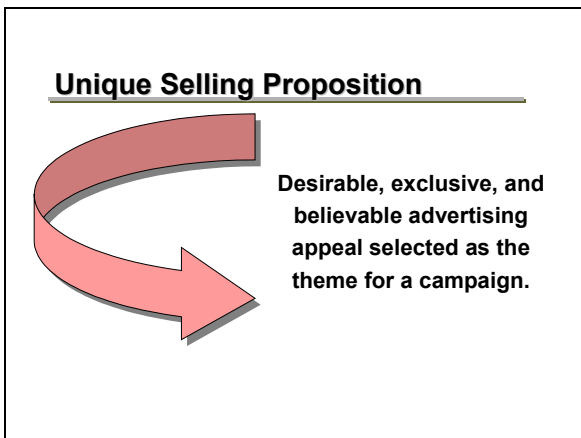
Setting Objectives: The DAGMAR Approach

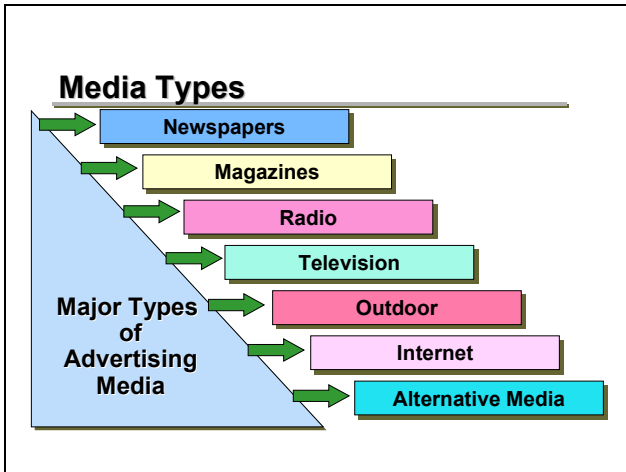
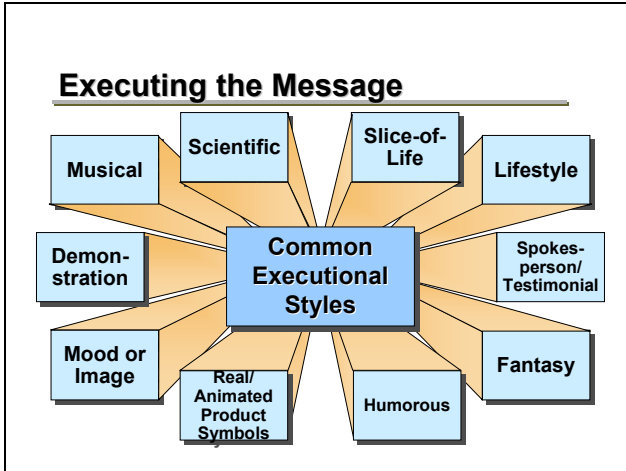




Common Advertising Appeals

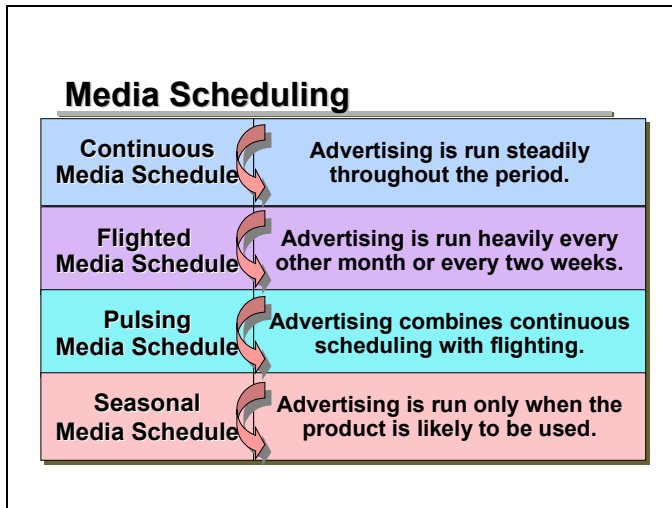
Profit	Product saves, makes, or protects money
Health	Appeals to body-conscious or health seekers
Love or romance	Used in selling cosmetics and perfumes
Fear	Social embarrassment, old age, losing health
Admiration	Reason for use of celebrity spokespeople
Convenience	Used for fast foods and microwave foods
Fun and pleasure	Key to advertising vacations, beer, parks
Vanity and egotism	Used for expensive or conspicuous items
Environmental Consciousness	Centers around environmental protection





Media Selection Considerations

Cost per Contact	The cost of reaching one member of the target market.
Reach	The number of target consumers exposed to a commercial at least once during a time period.
Frequency	The number of times an individual is exposed to a message during a time period.
Audience Selectivity	The ability of an advertising medium to reach a precisely defined market.



Below are few of the successful campaigns. You are to see their style of campaigning making.

Coca-Cola

Agency: Leo Burnett

Connecting with the Tamil Youth Coca-Cola Gaanam

Marketing Challenge:

In October 2000 had seen Coke way ahead of Pepsi in both the Chennai and Trichy regions, the scores on key preference parameters (Most Favorite brand and Total Favorite Brand) had shown a dramatic dip in the last quarter of year 2000.

Region	Brand	Measure	Oct. '00	Nov. '00	Dec. '00	Jan. '01	Feb. '01
Chennai	Coca-Cola	Most favourite	34.3	29.9	23	25.9	21.7
Chennai	Pepsi	Most favourite	18.9	21.5	25.9	25.6	29.3
Trichy	Coca-Cola	Most favourite	20.1	15.1	14.4	14.8	14.4
Trichy	Pepsi	Most favourite	14.3	23.9	24.3	29.4	34.9

The challenge facing Coca-Cola's regional team was to identify the reason for this eroding preference and to find a solution to regain preference in the T.N. market.

Campaign Objectives:

1. Regain preference for brand Coke from brand Pepsi over a period of 4-6 weeks by identifying and using a truly local insight to achieve a stronger connect with the T.A.
2. To ensure that this preference gain translates into an increase in intention to transact with the brand.

The Coca-Cola brand essence

With Coke, I can make everyday moments magical which makes me a winner every time. I am relaxed, uninhibited and inspired with a Coca-Cola that raises my involvement in my passion making the overall experience magical and hence memorable.

Target Audience:

Demographic profile:

Junior college / College going young males. Age: 15-19. SEC A, B, C

Understanding the Tamil youth culture - Whom to target?

The Tamil youth like all other places have a class divide. There are

- The Peter's
 - English speaking, brand conscious, popular with girls... "Metro"
- The Muni's
 - They are the masses, Tamil-speaking, down-to-earth in dress and mannerisms, unlikely to possess personal transportation...infact prefer to travel by the local buses.

But that's where the similarity ends.

The aspiration set is not the Peter...but the Muni

To relate with the Muni's we have to talk directly to them.

Have communication that is about them and not try and project the Peter image as the role model/aspiration set

A closer look at the Muni's

- Usually dressed in garish shirt with an undefined pattern and dull brown terrycot trouser.
- He is lanky, but fiercely strong.
- The typical youngster pretends to study
 - All he does in truth is pay a token visit to class once in a blue moon and hang out with his college buddies (group) the rest of the time.
- He takes pride in belonging to one of these groups.
- And will go to lengths to prove that his college is the most notorious, most brattish, and therefore most happening college.
- The other important aspect about him is an amazing level of confidence.
 - He truly believes that he and his group of friends are the kings of Chennai.
- He also has phenomenal enthusiasm and an ability to have a ball.
 - He may not have too much to look forward to but he dreams big and has a whale of a time each day.
- Girls occupy a large part of his thinking.
 - He is extremely frustrated by the fact that he has hardly any chance of interacting with girls.

- And when he does try girls seem to dislike him.
- So he fantasises a whole lot.

The Creative Device

The Muni and his Gaana

- Gaana is the pulse of the Tamil youth.
- A unique form of music, where a group of friends invent a song impromptu
- The essence of the gaana is in the spontaneity
- It is one of the primary entertainers in the life of a Muni during college.
- They groove to it
- And use it to express their worldview, their enthusiasm for life and their sense of humor at any given situation.
- Gaana provided the perfect mix of solutions - perfectly in sync with the brand values, very relevant to the "Muni" of Tamil Nadu and a device allowing for a vivid creative expression.

The results

The Gaana commercial went on air in mid-April and ran through end-May

Objective I: Regain preference

The Gaana commercial was aired mid-April through end-May. Over this period of 6 weeks, the preference scores in both Chennai and Trichy regions showed a dramatic increase, as represented in data from the Continuous Consumer Track conducted on a regular basis by Coke and ORG.

Region	Brand	Measure	Feb '01	Mar '01	April '01	May '01
Chennai	Coca-Cola/Coke	Most favourite	21.7	22.3	22.8	30.4
Chennai	Pepsi	Most favourite	29.3	24.3	24	22.8
Trichy	Coca-Cola/Coke	Most favourite	14.4	15.5	13.9	21.7
Trichy	Pepsi	Most favourite	34.9	25.2	24.1	23

Objective II. Translate preference into intention to buy:

Purchase intention figures from the Continuous Consumer Track:

Region	Brand	Measure	Feb '01	Mar '01
Chennai	Coca-Cola	Purch int-Def. will buy	30.6	38.9
Chennai	Coca-Cola/Coke	Purch int-Def+Prob. will buy	44.9	54.3
Trichy	Coca-Cola	Purch int-Def. will buy	42.4	46.7
Trichy	Coca-Cola/Coke	Purch int-Def+Prob. will buy	72.3	78.5

Temptations

Agency: Contract

Background:

- The Current State of the Market
- The Need Gap Analysis

Campaign Objective

1. To create a new premium category in the chocolate market
2. To communicate to the chocolate lover segment the availability of a truly international chocolate eating experience

The Target Audience

- Going beyond demographics and understanding the real chocolate lover
- The importance of taste, the eat experience- what it should be, what it means

Creative Strategy

- Brand Positioning
- The Brand Proposition
- The Communication Objective
- Challenges faced while developing communication

Bringing It Alive in media-

The Strategy-

Conventional Media supported by Innovations

Conventional Media

- TV; Outdoor; Press

Innovations

- Web site- www.temptationsworld.com
- Contest linked to purchase
- Advertising at ATM kiosks
- Sampling exercises at restaurants
- Week Long Promotion at Crossword Book Store
- Cinema Slides- before the movie came started

Evidence of Results

- Objectives Achieved
 - Sales
 - Market Share
 - Brand Awareness

Kinetic Style

Agency: Mudra

Upsetting the appiecart in the scooterette category. In *Style!*

Circa 1994, TVS launches Scooty, thereby creating a new category - The Scooterette. It picks up market share and dominates the category with over 70% market share since launch.

The strength of Scooty being lower cost, the key segment that used it was the college going teenagers in urban India, although it carried a disadvantage of a lower powered engine (60cc.). Of course, it was the preferred gearless scooter for those who couldn't afford a Kinetic.

Kinetic perceived immense opportunity to supplement its brand equity in the lower segment. To take the bull by the horns, Kinetic launched *Style* in 1999.

Style was functionally superior in many aspects. Firstly it came with a 75cc power packed engine complemented with wider plusher seats and more storage space. A better product spiced with the right kind of communication might just about be enough to wrest market share from the leader it was reckoned...

The whole strategy was distilled to the following objectives. Communicate functional superiority of Kinetic *Style* with regards to space and power, thereby reposition TVS Scooty and eat into its sales. The journey began...

Who should *Style* speak to? In this non-aspirational category given the propensity to switch to motorcycles, targeting female collegians would make the *Style* effeminate. Working executives were more rational in their purchase decisions and were sold out to motorcycles for want of economy.

Also, research threw up the fact that for young male collegians, a scooterette served as a surrogate motorcycle - Their ultimate dream. Also, a scooterette was seen to be a grudge purchase since parents were decision makers. A product proposition of better power and comfort would appeal more giving them vicarious pleasures of owning a motorcycle.

Style honed in on the key insight:

"Collegians rarely traveled single. They always moved around in pairs with friends."

The product strengths of bigger seats, more engine capacity coupled with the competitive need gap of underpowered engine gave birth to the creative hook - Twins.

While twins fought for comfort all along their childhood trying to fit into spaces like a bathtub and a swing, the moment they find themselves on a Kinetic *Style*, their fights cease. They now had found a vehicle that was perfectly "Made for Two".

Press and outdoor was used to launch the *Style* regionally, and then TV followed it in a mix of regional and national channels.

Was *Style* successful? Sales of *Style* picked up by almost 200% (1247 units p.m. - 3654 units p.m.) gaining directly from Scooty sales (16848 units p.m. - 12112 units p.m.).

Apart from this, image perceptions as per the IMRB research LINKTEST model post communication confirmed the following findings:

- Kinetic *Style* is more powerful and spacious than other scooterettes
- Kinetic *Style* can seat two people comfortably unlike other scooterettes
- Kinetic *Style* is a 'Scooterette-Made for Two'.

Kinetic thus romped home with more sales and improved brand image... in *Style!*

Hitachi Air-conditioners : “Perfect !”

Agency: Leo Burnett

Market Scenario

The market for Room Air-conditioners was small and crowded with entrenched players and multi product, multi national brands. The market was largely undifferentiated and besotted by 'me-too' functional and cooling claims and category clichés. The presence of a large unorganized sector, the small market size and historically “low involvement” nature of the product ensured that the market was highly price sensitive. Brands rely heavily on dealer push, familiarity and incentives. In sum, the entry barriers for a new brand, particularly a brand that wanted to sell at a premium were very high.

Marketing Challenge

To penetrate this market with at least 50% growth without compromising on a price premium of at least 10% (on the assumption, that the market will grow at about 30% which was the reported growth for the previous year).

The role of advertising in this ambitious target was to bring Hitachi into the consideration set of the prospective customer.

To that end it was imperative to - build awareness - create Salience for the brand as a superior technology product (in a market where technology had never been a driver).

What was it that the campaign was designed to achieve then

- To bring alive the unique and customized features that made Hitachi LogiCool a superior and premium product offering.
- Thereby create a place for Hitachi's technology in a market that had not seen any significant product improvement for many years.

In a crowded and undifferentiated market, driven by mostly functional and cooling claims, the brand's primary agenda was to be noticed. Also, afford a premium in a traditionally price sensitive market, the brand needed a halo and a credible value claim.

Who was the most likely target?

Hitachi's most likely audience, at this stage, was a relatively younger male. A new generation AC buyer, at ease with technology and gizmos. Unafraid to indulge in pleasure and comfort. His need to own the latest, and most importantly his need to assert his individuality, formed the stepping-stone to the creative.

Creative Strategy

Step 1

Create a brand halo: “logiCool”. LogiCool became both an umbrella and a hook that delivered credibility and value.

Step 2

Bring alive the technology.

For those who seek Perfection as a creative platform allowed us to deliver the brand's core proposition, in a manner that not just engaged but appealed to the core target group. It brought to the fore Hitachi's ability to cater to a very basic insight: the "perfect temperature" is a very personal need. The bald bearded, fussy protagonist, who ran across communication, delivered an extreme and exaggerated version of the brand's obsession with "perfection".

- a) Television commercials used subtle humour and engaging, unconventional formats to complement the mystery of the LogiCool technology, making it warmer and more relevant.
- b) Press advertising took the LogiCool claim further, disseminating information and driving traffic.
- c) Magazine advertising meanwhile delivered the "brand Hitachi".

What were the results

- Awareness levels shot up.
- Spontaneous awareness grew by about 52 % (from the figures we had available for the previous year), reflecting the emergence of the brand in the active consideration set.
- The brand showed very positive scores on "technology", among the set of "spontaneously aware consumers"
- The market failed to grow at even a third of its projection, but the brand exceeded its targets.
- Most importantly, in a market that saw prices plummeting and brands jostling for a share of the pie, Hitachi maintained its price premium without compromising volume objectives.

