**MBA – IV Semester**

**Advertising and Brand Management**

**Solution Set - June 2013**

**Q.1 Answer any three out of the following:**

**a.) DAGMAR approach**

Ans:

DAGMAR Approach **– D**efining **A**dvertising **G**oals **F**or **M**easured **A**dvertising **R**esults

**DAGMAR** suggested that Clear Advertising objectives need to be set for measuring the result of an ad campaign.

**Acc to DAGMAR approach,** Advertising objective involves a communication task that is specific and measurable. It is based on a hierarchical model with four stages. These steps are also known as ACCA advertising formula. ACCA/DAGMAR is a descendant of AIDA advertising formula and considered to be more popular and comprehensive than AIDA. Developed for the measurement of advertising effectiveness it maps the states of mind that a consumer passes through.

Important parts of the DAGMAR model are definitions of target audience, (people whom the advertising message is addressed to) and objectives (goals of advertising message).

* **Awareness**: Making target audience aware of the existence of brand
* **Comprehension**: To develop the understanding among the audience of what the product is

and What it would do for them.

* **Conviction:** To stimulate target audience to buy the product
* **Action**: To motivate the target audience to purchase the product

**Characteristics of objectives**

**1. Concrete and measurable:** the communications task or objective should be a precise statement of what appeal or message the advertiser wants to communicate to the target audience. Furthermore the specification should include a description of the measurement procedure

**CONCRETE, MEASURABLE TASKS TO BE ACHIEVED**

* STRENGTHEN THE BRAND IMAGE
* MAXIMIZE BRAND PRESENCE
* INCREASE IN SALES and SALES PROMOTION
* RE-POSITIONING
* ATTRACT COMPETITOR’S CUSTOMERS
* COMMUNICATE IMPROVED QUALITY
* GENERATE HIGH AWARENESS

**2. Target audience** – a key tenet to DAGMAR is that the target audience be well defined. For example –if the goal was to increase awareness, it is essential to know the target audience precisely. The benchmark measure cannot be developed without a specification of the target segment.

**3. Specified time period:** A final characteristic of good objectives is the specification of the time period during which the objective is to be accomplished, e.g. 6months, 1 year etc. The time period should be appropriate for the communication objective as simple tasks such as increasing awareness levels can be accomplished much faster than a complex goal such as repositioning a brand.

**Criticism of DAGMAR**

* **Problems with the Response Hierarchy:** It is based on hierarchy of effect model. And it is not necessary that consumers follow the same sequence of communication effect

2. **Sales objectives**: Advertising is just one of among many factors (Packaging, Price, Brand Image, Competitor’s, Distribution channel Management, Product Quality etc) influencing sales and it is difficult to isolate the influence of it on sales

3. **Practicality and costs**: Implementation of DAGMAR approach is difficult

4. **Inhibition of creativity:** The DAGMAR model is a planned and rational approach to setting advertising objectives. It imposes to much structure and may restrict the creativity

**b.) Social Effects of Advertising**

Ans: Advertising also stimulates the development of new and better products, gives us a wider choice, holds prices down, encourages competition, subsidizes the media, supports freedom of the press, and provides means of dissemination of information for health and social issues as well as for products. Although advertising sometimes is misused, the Federal Trade Commission has reported that 97 percent is satisfactory. It is up to both advertisers and consumers to ensure that advertising is used intelligently and responsibly.

Advertising is bound by laws, but it also is tempered by ethical responsibility and the canons of good taste. You can act unethically without breaking any laws, but the community may impose its own informal sanctions for such violations. Most advertisers claim today to maintain high ethical standards and socially responsible advertising practices, but the sins of the past haunt them. Still, the pressures to make a strong and innovative impression are so intense that the temptation to strain limits of good taste and even morality often becomes too strong to resist. Ethical considerations tend to be an afterthought in the planning of most advertising campaigns.

Previously free of formal restrictions, advertising is now a heavily regulated profession, due to earlier excesses and shortcomings. Consumer groups, specially interest groups and government, can review, check, control and change advertising. In the United States, federal regulation of advertising imposes strict controls on advertisers through law. There are a number of institutional bodies which look after the rules.

As a small-business owner, you will naturally want to advertise your business and products to potential customers, but advertisement often comes with negative social consequences, both intended and unintended. By being aware of such potential negative effects, you can tailor your advertisement campaign to be a more positive influence on your community as part of making your business more socially responsible.

**Children and Advertisement**

According to the American Academy of Pediatrics, children under 8 are not able to understand advertisements as attempts to sell them products, and will accept any claims advertisements make without scrutiny. This makes them exceptionally vulnerable as targets of ads. The socially responsible move would be to target your advertisements at parents instead of directly to children. This will get knowledge of your product or service out without taking advantage of children's lack of defense.

**Control of Media**

Advertisers choose media to place ads in that they believe will attract their demographic. Additionally, advertisers are concerned about any content that may reflect poorly on their brand, such as questionable content. The media must cater to this concern because they are dependent on advertisers for revenue, which sometimes results in a subtle censorship of mass media

**Materialism**

Advertisements promote materialism in several ways. The first is by creating new needs and desires among people. Advertisements also encourage people to compete with each other by purchasing more and better objects. Finally, advertisements often encourage consumers to replace their old possessions by purchasing the newest and best model.

**Stereotypes**

Advertising campaigns can promote stereotypes by portraying groups, such as women and minorities, in their traditional or stereotypical roles. Such stereotypes include linking specific groups to products, such as women with cleaning supplies and men with computers. These types of ads tend to foster generalized and often false beliefs about who members of these groups are and should be.

**c.) Brand Vs. Generics**

Ans:

**Generic brands** of consumer products (often supermarket goods) are distinguished by the absence of a brand name. It is often inaccurate to describe these products as "lacking a brand name", as they usually are branded, although with either the brand of the store in which they are sold or a lesser-known brand name which may not be aggressively advertised to the public. They are identified more by product characteristics.

They may be manufactured by less prominent companies, or manufactured on the same production line as a 'named' brand. Generic brands are usually priced below those products sold by supermarkets under their *own* brand (frequently referred to as "store brands" or "own brands"). Generally they imitate these more expensive brands, competing on price. Generic brand products are often of equal quality as a branded product; however, the quality may change suddenly in either direction with no change in the packaging if the supplier for the product changes.

**d.) Brand Pyramid**

Ans: A brand is not a product: it is the product’s source, its meaning and its direction, and it defines its identity in time and space. Too often brands are examined through their component parts: the brand name, its logo, design, packaging, advertising or name recognition. Real brand management, however, begins much earlier with a strategy and a consistent integrated vision. Its central concept is brand identity, which must be defined and managed. A brand identity is the message sent out by the brand. A model of brand pyramid is suitable for analysing and understanding the concept of brand identity. The pyramid model consists of three tiers. The fundamental and upper part of the brand pyramid is the brand core, which remains fairly fixed over time. The middle tier of the pyramid is called the brand style. It articulates the brand core in terms of the culture it conveys, its personality and its self-image. The base layer of the pyramid comprises the brand themes. These themes indicate how the brand currently communicates e.g., through its advertising, press releases, and packaging. Brand themes include the physique of the brand (e.g., colour, logo, packaging), its reflection (e.g., type of spokesperson used to advertise the brand) and the relationship expressed (e.g., glamour, prestige). Brand themes are more flexible than the brand style and brand core, and will change easier with fashion, style or technology. The set of brand style and themes can be described as a six-sided identity prism. The identity prism emphasises the brand’s identity as a structured whole of six integrated facets of culture, personality, self-image, physique, reflection, and relationship. The first three facets of culture, personality and self-image are incorporated within the brand itself and the last three facets of physique, reflection and relationship are the social facets which give the brand its outward expression. These outward facets are communicated explicitly and they are visible and material. The emotional and representational components in the identity prism are more valuable, because the component of physique only forms the first stage in brand building. The intangible elements refer to the beliefs and meanings created in the minds of consumers. These intangible and symbolic elements include the brand personality, the way brands reinforce consumers’self-images and brands’ abilities to represent consumers to others.

The concepts of the brand pyramid and identity prism are effective in use. First, they enable management and their agencies to understand the brand, its strengths and opportunities. Second, they help to develop brand strategy and the formulation of the brand’s positioning in the market. Third, they enable the brand team to develop consistency in the message being transmitted through packaging and design, advertising, below-the-line activities and through potential brand extensions. Finally, understanding the brand’s core and style helps to determine how far the brand can be meaningfully stretched to other products and market segments.

**e.) Persuasive Advertising**

Ans: A type of product promotion that attempts to influence a consumer in favor of a purchasing particular good or service. A business might engage in informative or persuasive advertising to encourage first time customers to try its product, in addition to reminding customers to purchase a product they have previously bought.

Persuasive advertising is a component in an overall advertising strategy that seeks to entice consumers into purchasing specific goods or services, often by appealing to their emotions and general sensibilities.. With persuasive advertising, the assumption is that the consumer already understands the basic nature of the product, but needs to be convinced of the desirability and the benefits that set a particular product apart from the competition.

The persuasive strategies used by advertisers who want you to buy their product can be divided into three categories: **pathos, logos,** and **ethos**.

**Pathos**: an appeal to emotion.

An advertisement using **pathos** will attempt to evoke an emotional response inthe consumer. Sometimes, it is a positive emotion such as happiness: *an* *image of people enjoying themselves while drinking Pepsi*. Other times, advertisers will use negative emotions such as pain: *a person having back* *problems after buying the “wrong” mattress*. **Pathos** can also include emotions such as fear and guilt: *images of a starving child persuade you to send money.*

**Logos**: an appeal to logic or reason*.*

An advertisement using **logos** will give you the evidence and statistics you need to fully understand what the product does. The **logos** of an advertisement will be the "straight facts" about the product: *One glass of* *Florida orange juice contains 75% of your daily Vitamin C needs.*

**Ethos**: an appeal to credibility or character.

An advertisement using **ethos** will try to convince you that the company is more reliable, honest, and credible; therefore, you should buy its product. **Ethos** often involves statistics from reliable experts, such as *nine out of ten* *dentists agree that Crest is the better than any other brand* or *Americas* *dieters choose Lean Cuisine*. Often, a celebrity endorses a product to lend it more credibility: *Catherine Zeta-Jones makes us want to switch to T-Mobile.*

**Q.2 Why is Creative Strategy Development important in advertising? Taking a real life example, explain the importance of Creative Strategy Development.**

Ans: Creative strategy includes Message strategy and media strategy. Creative strategy is the Ability toGenerate fresh, unique and appropriate ideas that can be used as solutions to CommunicationsProblems.

**Creative Strategy:** Determining *what* the advertising message will say or communicate.

* Creative strategy is based on several factors (OUTLINE OF A **COPY PLATFORM**):
* Identification of the target audience
* The basic Problem issue
* Opportunity that advertising must address
* The key benefits the message needs to communicate
* Any other supportive information that needs to be include in the ad

Advertising agencies determine this in the form of a document called **CREATIVE PLATFORM or COPY PLATFORM or CREATIVE BRIEF or CREATIVE BLUEPRINT**

Creative Strategy is essential to any marketing plan or new website, and good Creative Strategy should address the following five foundations that impact business growth:

**1) Identify needs / determine goals**  
The only way to get a clearly defined answer is to ask clearly defined questions. A well thought out Creative Strategy will uncover the most pertinent business/brand needs to address and leverage consumer/industry insights to illustrate a custom solution.

**2) Figure out a roadmap**  
Solutions are a great starting point - but how do we get there? It's the job of a Creative Strategist to determine the most effective way to get from Point A to Point B. What threats stand in the way and how can they be avoided? What mistakes have other businesses made and how can they be learned from? Creating a roadmap that addresses these questions is essential to mobilize your team with a bird's eye view of clear next steps.

**3) What's happening?**  
Simply put, a Creative Strategy must be informed. What's going on in your industry? What is the competition doing? What new technology is on the horizon? What's going on in the digital and social space? A roadmap can't weave through the complexities of the business world without being well informed on what's happening...everywhere.

**4) Tell a story**  
Content drives online success, but what drives content? A brand's point of view - their story - should set the foundation for all communication efforts. What is your brand's unique perspective and position? This will determine your messaging strategy and visual vocabulary. Every audience loves a story. What's yours?

**5) Influence behavior**  
Great - the goals are now determined and the plan is in place. Now, what is the desired action we want the end user (the audience) to take? The more specific the action, the more effective the conversion will be. By establishing direct calls to action and intuitive online pathways for users, the strategy will translate into consumer-focused terms that are both relatable and relevant.

In the interest of long-term brand success, it's important to set a stable foundation and not take short cuts. It's not always directly measurable, but a sharp Creative Strategy is evident along every brand touch point, and can set the tone for messaging, design and marketing for years to come.

CREATIVE STRATEGY DEVELOPMENT   
  
The creative process of advertising is guided by specific goals and objectives and requires the development of a creative strategy or plan of action for achieving the goal. Creative strategy development actually begins with a thorough assessment of the marketing and promotional situation and a determination of what needs to be communicated to the marketer’s target audience. Creative strategy should, however, also be based on a number of other factors that are stated in the creative or copy platform.   
  
A. Copy Platform—A copy platform provides a plan or checklist that is useful in guiding the development of an advertising message or campaign. This document is prepared by the agency team or group assigned to the account and may include creative personnel as well as the account coordinator and representatives from media and research. The advertising manager and/or the marketing and product manager from the client side will also be involved in the process and must approve the copy platform.   
  
B. Advertising Campaigns—Most advertisements are part of a series of messages that make up an advertising campaign, which consists of multiple messages, often in a variety of media that center on a single theme or idea. The determination of the central theme, idea, position, or image is a critical part of the creative process as it sets the tone or direction for the development of the individual ads that make up the campaign. IMC Perspective 8-4 discusses how the Miller Brewing Company has been struggling to develop an effective campaign for its Miller Lite beer in recent years.   
  
C. The Search for the Major Selling Idea—An important part of creative strategy development is determining the central theme that will become the major selling idea or big idea for the ad campaign. There are several different approaches that can be used for developing major selling ideas and as the basis of creative strategy. Some of the best known and most discussed approaches include:   
  
1. The unique selling proposition—this concept, which was mentioned in the opening vignette, is described in Rosser Reeve’s Reality in Advertising. It’s three characteristics include:   
  
• each advertisement must make a proposition to the consumer   
  
• the proposition must be one that the competition either cannot or does not offer   
  
• the proposition must be strong enough to pull over new customers to your brand   
  
2. Creating a brand image—some competing brands are so similar it is difficult to find or create a unique attribute or benefit so the creative strategy is based on the development of a strong, memorable identity for the brand through image advertising.   
  
3. Finding the inherent drama -Leo Burnett believed advertising should be based on a foundation of consumer benefits with an emphasis on the dramatic element in expressing these benefits.   
  
D. Positioning—the basic idea is that advertising is used to establish or “position” the product or service in a particular place in the consumer’s mind. 

EXAMPLE

Vodafone in INDIA came with acquiring Hutchison essar limited. Vodafone was launched officially on 21st September 2007.Than on hutch was rebranded as Vodafone.

MARKETING STRATEGY Strategy is direction & scope of an organization over the long term: which achieves advantage for the organization through its configuration of resources within a challenging environment to meet the need of markets and to fulfill stakeholder expectations. Make the most of now

Marketing strategy is a key part of overall corporate strategy, which is concerned with developing plans for finding out what customers want and then efficiently meeting their requirements. Vodafone’s strategy is customer focused and product led; the company is continually developing new products and services which utilize the latest technological advances.

To keep its leading edge, Vodafone is continually looking to add value to the services it provides and to the packages it offers to customers. ZooZoo, the new brand ambassador of Vodafone, has created a furors in the advertising industry.

Marketing strategies of Vodafone Vodafone has given birth to the Zoozoo: a special character created specifically to convey a value added service (VAS) offering in each of the newly released commercials.

Vodafone has come with creative advertising campaign for its various plans. This strategy has captured the imagination of millions. The strategy is a buzz that lives up to the brand image of great creative's and clever marketing. In the first 10 days of IPL (Indian premier league) it has reached a cumulative of 89 million people. This is a wonderful strategy adopted by Vodafone.

This has helped the company to raise not only its profits through sales but has also tremendously increased its brand value. Zoozoos have become so popular that Vodafone has succeeded in its effort of viral or buzz marketing. Their add campaign has gained so much popularity all over the world.

The viewership for the add is highest among all the adds. What’s interesting is that there are some 25 such commercials planned under this campaign, 10 of which are already on air. The aim is to release approximately one ad a day, to sustain interest till the end of the IPL.

Zoozoos have been successful in giving Vodafone a makeover and establishing maximum brand presence. The charm of the Zoozoo was itself a great self-marketing strategy and they were instant success among masses. Within few days, Zoozooz created a huge audience for them, giving a boost to the Vodafone brand.

Success…Zoozoos dominating social networking sites. Created Strong Association. Wallpapers, ringtones, videos, contests. pictures, stories etc of Zoozoos. Videos had 3million hits in 3 weeks. Most watched video. Most watched brand in breaks. Vodafone becomes INDIA’s 3’rd biggest tele-com company after airtel and Reliance, within a very short period.

CONCLUSION Low cost ads made a very good impact. Zoozoo Concept highlights the presence of Vodafone in India very dominantly. The strategy of strong advertising not only saves lots of money but also creates a positive impact in society regarding their brand. Advertises more relate to common man ,leads to more customers. Within a very short period they acquire 3’rd place in communication market.

**Q.3 What is Brand image and Brand personality? How are these concepts used in positioning the product in the mind of customer? Give suitable examples to enumerate your answer.**

Ans: **Brand image** is the current view of the customers about a brand. It can be defined as a unique bundle of associations within the minds of target customers. It signifies what the brand presently stands for. It is a set of beliefs held about a specific brand. In short, it is nothing but the consumers’ perception about the product. It is the manner in which a specific brand is positioned in the market. Brand image conveys emotional value and not just a mental image. Brand image is nothing but an organization’s character. It is an accumulation of contact and observation by people external to an organization. It should highlight an organization’s mission and vision to all. The main elements of positive brand image are- unique logo reflecting organization’s image, slogan describing organization’s business in brief and brand identifier supporting the key values.

Brand image is the overall impression in consumers’ mind that is formed from all sources. Consumers develop various associations with the brand. Based on these associations, they form brand image. An image is formed about the brand on the basis of subjective perceptions of associations bundle that the consumers have about the brand. Volvo is associated with safety. Toyota is associated with reliability.

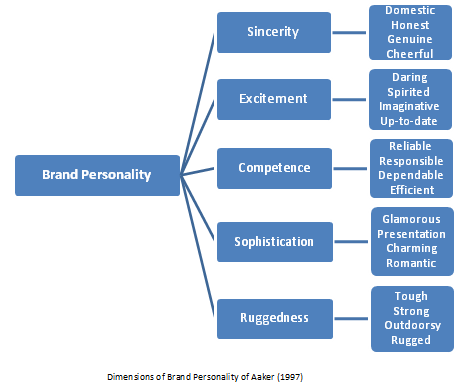
The idea behind brand image is that the consumer is not purchasing just the product/service but also the image associated with that product/service. Brand images should be positive, unique and instant. Brand images can be strengthened using brand communications like advertising, packaging, word of mouth publicity, other promotional tools, etc.

Brand image develops and conveys the product’s character in a unique manner different from its competitor’s image. The brand image consists of various associations in consumers’ mind - attributes, benefits and attributes. Brand attributes are the functional and mental connections with the brand that the customers have. They can be specific or conceptual. Benefits are the rationale for the purchase decision. There are three types of benefits: Functional benefits - what do you do better (than others ),emotional benefits - how do you make me feel better (than others), and rational benefits/support - why do I believe you(more than others). Brand attributes are consumers overall assessment of a brand.

Brand image has not to be created, but is automatically formed. The brand image includes products' appeal, ease of use, functionality, fame, and overall value. Brand image is actually brand content. When the consumers purchase the product, they are also purchasing it’s image. Brand image is the objective and mental feedback of the consumers when they purchase a product. Positive brand image is exceeding the customers’ expectations. Positive brand image enhances the goodwill and brand value of an organization.

**Brand Personality**

A set of human characteristics that are attributed to a brand name. A brand personality is something to which the consumer can relate, and an effective brand will increase its brand equity by having a consistent set of traits. This is the added-value that a brand gains, aside from its functional benefits. There are five main types of brand personalities: excitement, sincerity, ruggedness, competence and sophistication.

Customers are more likely to purchase a brand if its personality is similar to their own. Examples of traits for the different types of brand personalities:   
  
  


**Brand personality must be differentiated from brand image**, in sense that, while brand image denote the tangible (physical and functional) benefits and attributes of a brand, brand personality indicates emotional associations of the brand. If brand image is comprehensive brand according to consumers’ opinion, brand personality is that aspect of comprehensive brand which generates it’s emotional character and associations in consumers’ mind.

Brand personality develops brand equity. It sets the brand attitude. It is a key input into the look and feel of any communication or marketing activity by the brand. It helps in gaining thorough knowledge of customers feelings about the brand. Brand personality differentiates among brands specifically when they are alike in many attributes. For instance - Sony versus Panasonic. Brand personality is used to make the brand strategy lively, i.e, to implement brand strategy. Brand personality indicates the kind of relationship a customer has with the brand. It is a means by which a customer communicates his own identity.

Brand personality and celebrity should supplement each other. Trustworthy celebrity ensures immediate awareness, acceptability and optimism towards the brand. This will influence consumers’ purchase decision and also create brand loyalty. For instance - Bollywood actress Priyanka Chopra is brand ambassador for J.Hampstead, international line of premium shirts.

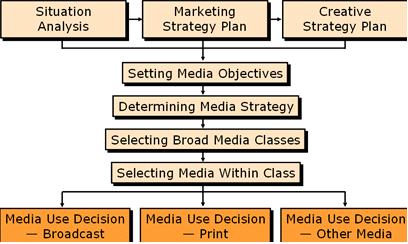
Brand personality not only includes the personality features/characteristics, but also the demographic features like age, gender or class and psychographic features. Personality traits are what the brand exists for.

**Q.4 What are the different parameters to be taken into consideration for media planning. Take an example of your choice and explain the process of media planning.**

Ans: *The process of establishing the exact media vehicles to be used for advertising*

Choosing which media or type of advertising to use is sometimes tricky for small firms with limited budgets and know-how. Large-market television and newspapers are often too expensive for a company that services only a small area (although local newspaper can be used). Magazines, unless local, usually cover too much territory to be cost efficient for a small firm, although some national publications offer regional or city editions. Metropolitan radio stations present the same problems as TV and metro newspapers; however, in smaller markets, the local radio station and newspaper may sufficiently cover a small firm's audience.

That's why it's important to put together a media plan for an advertising campaign. Media planning is a four-step process which consists of 1) setting media objectives in light of marketing and advertising objectives, 2) developing a media strategy for implementing media objectives, 3) designing media tactics for realizing media strategy, and 4) proposing procedures for evaluating the effectiveness of the media plan.



**Media Objectives**

Goals to be attained by the media strategy and program. Media objectives usually consist of two key components: target audience and communication goals. The target audience component of the media objectives defines *who* is the intended target of the campaign. The communications goals component of the media objectives defines *how many* of the audience the campaign intends to reach and how many times it will reach them. In short, media objectives are a series of statements that specify what exactly the media plan intends to accomplish. The objectives represent the most important goals of brand message dissemination, and they are the concrete steps to accomplish marketing objectives.

**Media Strategies**

Media planners make three crucial decisions: where to advertise (geography), when to advertise (timing), and what media categories to use (media mix).  Moreover, they make these decisions in the face of budget constraints. The actual amount of money that an advertiser spends on marketing communications can vary widely, from billions of dollars for multinational giants such as Procter & Gamble, to a few thousand dollars for local "mom-n-pop" stores. In general, companies spend as little as 1% to more than 20% of revenues on advertising, depending on the nature of their business. Regardless of the budget, some media options are more cost effective than others. It is the job of media planners to formulate the best media strategies -- allocating budget across media categories, geographies, and time. Let's look at each of these three decisions in turn, and then consider cost effectiveness.

**Media Mix Decisions**

Which media should the advertiser use? Media planners craft a media mix by considering a budget-conscious intersection between their media objectives and the properties of the various potential media vehicles. That is, they consider how each media vehicle provides a cost-effective contribution to attaining the objectives, and then they select the combination of vehicles that best attain all of the objectives.

When making media mix decisions, planners look to a whole spectrum of media, not just to traditional media vehicles such as TV, radio, and print. That is, media planners consider all the opportunities that consumers have for contact with the brand. These opportunities can be non-traditional brand contact opportunities such as online advertising, sweepstakes, sponsorships, product placements, direct mail, mobile phones, blogs, and podcasts. The scale and situations of media use are especially important when evaluating suitable brand contact opportunities. For example, product placement in a video game makes sense if the target audience plays video games. Sweepstakes make sense if many of the target audience find sweepstakes attractive.

**Mix Strategy: Media Concentration vs. Media Dispersion**

A media planner's first media mix decision is to choose between a media concentration approach or a media dispersion approach. The *media concentration approach* uses fewer media categories and greater spending per category. This lets the media planner create higher frequency and repetition within that one media category. Media planners will choose a concentration approach if they are worried that their brand's ads will share space with competing brands, leading to confusion among consumers and failure of the media objectives. For example, when Nestle launched its 99% fat-free cereal Fitnesse, the similarity of ads actually increased the sales of the competing Kellogg's Special K Cereal.

Media planners can calculate or measure share of voice to estimate the dominance of their message in each category of media they use. **Share of voice** is the percentage of spending by one brand in a given media category relative to the total spending by all brands that are advertising in that media category.

A company can create a high share of voice with a concentrated media strategy. That is, the company can be the dominant advertiser in a product category in the chosen channel. Moreover, because only one set of creative materials will need to be prepared, a concentrated media strategy lets advertisers spend a higher percentage of their budget on frequency and reach. But a concentrated strategy is also an "all-eggs-in-one-basket" strategy. If the particular ad is not well received or the particular media category only reaches a fraction of the intended target audience, then it will perform poorly.

In contrast, media planners choose a **media dispersion approach** when they use multiple media categories, such as a combination of television, radio, newspapers and the Internet. Media planners will use dispersion if they know that no single media outlet will reach a sufficient percentage of the target audience.

**Media Category Selection**

Whether media planners select media concentration or media dispersion, they still must pick the media category(ies) for the media plan. Different media categories suit different media objectives. Most media options can be classified into three broad categories: mass media, direct response media, and point-of-purchase media. A media planner's choice will depend on the media objectives. If the media planner wants to create broad awareness or to remind the largest possible number of consumers about a brand, then he or she will pick *mass media* such as television, radio, newspaper and magazine. If the media planner wants to build a relationship with a customer or encourage an immediate sales response, then *direct response media* such as direct mail, the Internet and mobile phone are good choices.

**Geographic Allocation Decisions**

In addition to allocating advertising by media category, media planners must allocate advertising by geography. In general, a company that sells nationally can take one of three approaches to geographic spending allocation: a *national approach* (advertise in all markets), a *spot approach* (advertise only in selected markets), or a *combined* national plus spot approach (advertise in all markets with additional spending in selected markets).

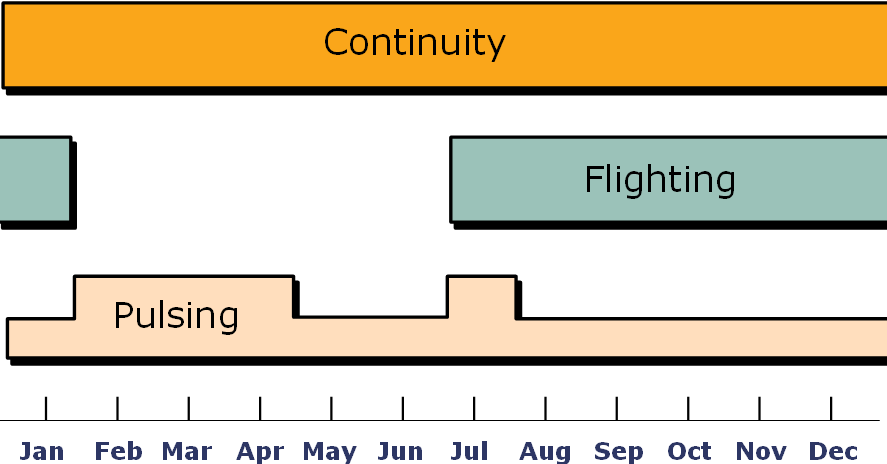
Media planners will choose a national approach if sales are relatively uniform across the country, such as for Tide laundry detergent or Toyota automobiles. A national approach will reach a national customer base with a national advertising program. For many other products, however, a company's customers are concentrated in a limited subset of geographic areas, which makes a spot approach more efficient. For example, the sales of leisure boats are much higher in markets such as Florida, California and Michigan due to the large water areas in these markets. A spot approach will target these states. For example, a leisure boat manufacturer such as Sea Ray might use a spot approach to target Florida, California and Michigan while not advertising in other states like Iowa or Nebraska.

**Media Schedule Decisions**

Having decided how to advertise (the media mix) and where to advertise (allocation across geography), media planners need to consider *when* to advertise. Given a fixed annual budget, should all months receive equal amounts of money or should some months receive more of the budget while other months receive less or nothing? Media planners can choose among three methods of scheduling: continuity, flight, and pulse.

**CONTINUITY** – continuous pattern of advertising….everyday, every week, every month without gaps….food, detergents, non-seasonal ongoing products.

**FLIGHTING –** a less regular schedule with intermittent periods of advertising and non-advertising

**PULSING –** Combination of continuity & flighting….continuity maintained but at certain times promotions are stepped up

**Designing Media Tactics**

Establishing media objectives and developing media strategies are the primary tasks of media planners. Designing media tactics is largely carried out by media buyers. Media buyers select media vehicles to implement established media strategies. Among the major factors that affect media vehicle selection are reach and frequency considerations.

**Reach Considerations**

As a major component of media objectives, the planned level of reach affects not only media mix decisions but also what media vehicles are used in each media category. High levels of reach will require a different set of media vehicles than low levels of reach. That is, high levels of reach can be better served with a mix that includes multiple media vehicles with different audiences so that cross-media duplication of audience is minimal. For example, if there are three magazines that each reach a portion of the target audience but that have few readers who read more than one magazine, advertising in these three magazines would reach the widest target audience possible because of the low overlap of the readers of the these magazines.

**Frequency Considerations**

In contrast to high levels of reach, high levels of frequency can be effectively achieved through advertising in a smaller number of media vehicles to elevate audience duplications within these media vehicles. A commercial that runs three times during a 30-minute television program will result in higher message repetition than the same commercial that runs once in three different programs.

Broadcast media are often used when high levels of frequency are desired in a relatively short period of time. Broadcast media usually enjoy a "vertical" audience, who tune in to a channel for more than one program over hours. Another phenomenon in broadcast media is audience turnover, which refers to the percentage of audience members who tune out during a program. Programs with low audience turnover are more effective for high levels of frequency.

**Media Vehicle Characteristics**

With reach and frequency considerations in mind, media buyers will compare media vehicles in terms of both quantitative and qualitative characteristics. Quantitative characteristics are those that can be measured and estimated numerically, such as vehicle ratings, audience duplication with other vehicles, geographic coverage, and costs. Media buyers will choose vehicles with high ratings and less cross-vehicle audience duplication when they need high levels of reach. Media buyers also evaluate the geographic coverage of media vehicles when implementing spot advertising such as heavy advertising in certain geographic regions. Finally, media buyers pay attention to the costs of each media vehicle. When two media vehicles are similar in major aspects, media buyers choose the less expensive media vehicle.

Media Evaluation Criteria:

* Costs
* Reach
* Frequency
* Waste
* Lead time and flexibility
* Clutter and dominance
* Message permanence
* Persuasive impact and mood

Example: P&G's launch of the Gillette Fusion shaving system for men in early 2006. First, P&G's media objectives called for a $200 million media blitz to reach men in the U.S.

Second, P&G's strategy included a mix of national media to introduce the brands. For example, television advertising, such as a $5 million Super Bowl ad campaign, portrayed Fusion as an advanced technology found in a secret government UFO lab. The TV ads also established the brand's signature orange and blue color scheme. In store aisles, 180,000 display units promoted Fusion, using the brand's colors to catch consumers' attention. "We're trying to put the product wherever men shop," said Pauline Munroe, marketing director for blades and razors in P&G's Gillette business unit.

Third, P&G's media tactics -- such as a Father's Day sweepstakes, an episode of NBC's *The Apprentice* in which the show's teams competed to promote the razor, and sponsorship of competitive surfing -- helped the company reach men of all ages. "Fusion will get so much attention that it will drive a lot of men to try these grooming products," said Gary Stibel of New England Consulting Group. Finally, P&G used sales and market share targets to assess the effectiveness of the media plan. P&G expects sales of Fusion to reach $1 billion in sales by year three.P&G knows that the brand has already achieved 25% market share in the U.S. Thus, although $200 million seems like a lot to spend on advertising a new product, it represents a sound financial investment toward the tremendous future profit that P&G will gain from the new shaving system

**Q.5 Why is clear brand identity important? What are the factors to be kept in mind while formulating Brand Identity?**

Ans:

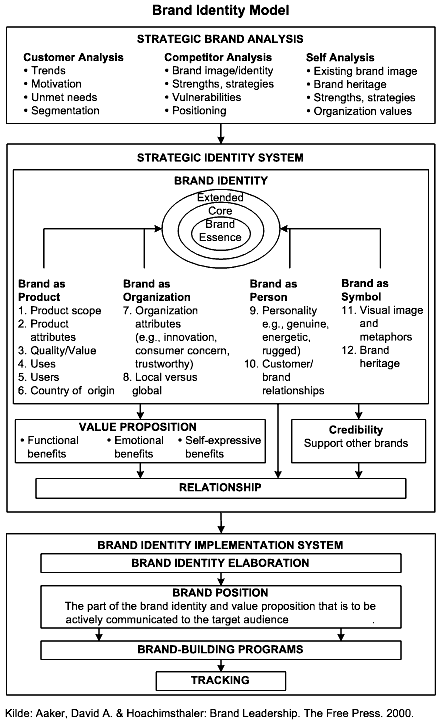
David A. Aaker, a marketing professor at the University of California at Berkeley and author of the popular Building Strong Brands (1996), has developed a comprehensive brand identity planning model. At the heart of this model is a four-fold perspective on the concept of a brand. To help ensure that a firm’s brand identity has texture and depth, Aaker advises brand strategists to consider the brand as: 1) a product; 2) an organization; 3) a person; and 4) a symbol. Each perspective is distinct.

Brand identity is the total proposal/promise that an organization makes to consumers. The brand can be perceived as a product, a personality, a set of values, and a position it occupies in consumer’s minds. Brand identity is all that an organization wants the brand to be considered as. It is a feature linked with a specific company, product, service or individual. It is a way of externally expressing a brand to the world.

Brand identity is the noticeable elements of a brand (for instance - Trademark colour, logo, name, symbol) that identify and differentiates a brand in target audience mind. It is a crucial means to grow your company’s brand.

**Brand identity is the aggregation of what all you (i.e. an organization) do. It is an organizations mission, personality, promise to the consumers and competitive advantages**. It includes the thinking, feelings and expectations of the target market/consumers. It is a means of identifying and distinguishing an organization from another. An organization having unique brand identity have improved brand awareness, motivated team of employees who feel proud working in a well branded organization, active buyers, and corporate style. Brand identity leads to brand loyalty, brand preference, high credibility, good prices and good financial returns. It helps the organization to express to the customers and the target market the kind of organization it is. It assures the customers again that you are who you say you are. It establishes an immediate connection between the organization and consumers. Brand identity should be sustainable. It is crucial so that the consumers instantly correlate with your product/service.

Brand identity should be futuristic, i.e, it should reveal the associations aspired for the brand. It should reflect the durable qualities of a brand. Brand identity is a basic means of consumer recognition and represents the brand’s distinction from it’s competitors.



Aaker cautions that not every brand identity needs to employ all or even several of these perspectives. For some brands, only one will be viable and appropriate. Each organization should, however, consider all of the perspectives and use those deemed helpful in articulating what the brand should stand for in the customer’s mind.

The following briefly characterizes each of the four perspectives Aaker recommends firms take into account in formulating their brand strategy:

* **The brand-as-product**. A core element of a brand’s identity is usually its product thrust, which will affect the type of associations that are desirable and feasible. Attributes directly related to the purchase or use of a product can provide functional benefits and sometimes emotional benefits for customers. A product-related attribute can create a value proposition by offering something extra like features or services, or by offering something better. Aaker argues, however, that the goal of linking a brand with a product class is not to gain recall of a product class when a brand is mentioned. It’s more important, he posits, for customers to remember the brand when there’s a need relevant to the product class.
* **The brand-as-organization**. This perspective focuses on attributes of the organization rather than on those of the product or service. Such organizational attributes as innovation, a drive for quality and concern for the environment are created by the people, culture, values and programs of the company. (Some brand aspects can be described as product attributes in some contexts and organizational attributes in others.) Aaker notes that organizational attributes are more enduring and resistant to competitive claims than product attributes.
* **The brand-as-person**. Like a person, a brand can be perceived as having a unique personality. The brand-as-person perspective suggests a brand identity that is richer and more interesting than one based on product attributes. Aaker cites three ways a brand personality can create a stronger brand: 1) create a self-expressive benefit that becomes a vehicle for customers to express their own personalities; 2) form the basis of a relationship between customers and the brand (in the same way human personalities affect relationships between people); and 3) help communicate a product attribute and thus, contribute to a functional benefit.
* **The brand-as-symbol**. A strong symbol can provide cohesion and structure to an identity and make it much easier to gain recognition and recall. Its presence can be a key ingredient of brand development and its absence can be a substantial handicap. Elevating symbols to the status of being part of the identity reflects their potential power. Aaker highlights three types of symbols: visual imagery, metaphors and the brand heritage.

As suggested by Aaker’s elaborate brand taxonomy, brand identity consists of a core identity and an extended identity. The former represents the timeless essence of the brand. It’s central to both the meaning and success of the brand, and contains the associations that are most likely to remain constant as the brand encompasses new products and travels to new markets. The extended identity, on the other hand, includes elements that provide texture and completeness

**Q.6 Why Social, Ethical and legal aspect of advertising have to be kept into consideration before launching a campaign? Give suitable examples try to bring out the repercussions if these aspects are ignored.**

Ans: Advertising is any paid form of non-personal presentation and promotion of ideas, goods, or services by an identified sponsor. In today's fast-paced, high-tech age businesses use advertising to make prospects aware of their products and services and to earn profits through increasing their sales and sales turnover. Advertising reflects contemporary society. The making of an ad copy, its message, its illustrations, the product advertised, the appeal-used all these have a social flavour. Advertising affects society and gets affected by it. It is therefore, necessary to use this weapon with caution to avoid a corrosive effect on social values.   
  
Consumers are bombarded with more than 1500 commercial messages a day . For most companies, the question is not whether to communicate but rather what to say, how to say it, to whom and how often. To reach target markets and build brand equity in this cluttered market advertisers sometimes overstep social and legal norms. Ethical norms deal with character, norms, morals and ideals. They give an idea of what is fair or unfair or what is right and wrong. The ethical principles underlie social policies and are dictated by the society we live in. Like any other profession, the advertising field is governed by the laws and enactment governing the mass media.  
  
**When is advertising deceptive-**   
  
The Constitution of India guarantees freedom of speech. Special restraint is needed in commercial speech including advertising. An advertisement is called deceptive when it misleads people, alters the reality and affects buying behaviour. According to Federal Trade Commission (USA) deception occurs when -   
  
1. There is misrepresentation, omission, or a practice that is likely to mislead.   
  
2. The consumer is acting responsibly in given circumstances  
  
3. The practice is material and consumer injury is possible because consumers are likely to have chosen differently if there is no deception.   
  
Deception exists when an advertisement is introduced into the perceptual process of the audience in such a way that the output of that perceptual process differs from the reality of the situation. It includes a misrepresentation, omission or a practice that is likely to mislead. These may include the following:   
  
**1. Violates Consumers' Right to Information:** Use of untrue paid testimonials to convince buyers, quoting misleading prices, disparaging a rival product in a misleading manner are some examples of misleading. Advertisers of anti- aging creams, complexion improving creams, weight loss programs, anti-dandruff shampoos, and manufacturers of vitamins or dietary supplements are usually guilty of making exaggerated product claims. Some of the examples of advertisements in this category are:   
  
" A fairness cream is advertised with the claim that its user will get a fair complexion within a month.   
  
" Parle G Original Gluco Biscuits puts a tall claim of being 'the World's largest selling biscuits' on its package on the basis of the results of a survey done in the Year 2003 by A. C. Nielsen.   
  
" Advertisements by some financial companies such as doubling money in a given time without base to justify claim are deceptive in nature.  
  
" Many colleges misrepresent in their prospectus that the institution is affiliated to a particular university and an accredited one.

**2. Violates Consumers' Right to Safety** When an advertisement for cooking oil says that using the said oil frees the user from heart problems, then such an advertisement is misrepresenting the facts. Companies advertise products highlighting health cures and drugs of questionable efficacy and health gadgets of unknown values.   
**3. Violates Consumers' Right to Choice:** When material facts which are likely to influence buying decisions are not disclosed the advertisement becomes deceptive. In several advertisements it is stated that 'conditions apply' but these conditions are not stated. Not disclosing material facts amounts to deception. For example, **the recent print ad for Videocon** mentions a 1-ton split-AC available for Rs. 15,990/, a very attractive offer. But there is a small asterisk which mentions three things in small font. They are:   
  
" Conditions apply  
  
" Prices valid in Delhi and NCR under exchange only  
  
" Actual products may differ from those displayed in the offer.   
  
Such ads not only mislead consumers by concealing important information from them. Advertisements for general medicines available over the counter, never talk of the side effects that may result from their frequent use.   
  
**4. Advertisements directed at children**   
  
In India the advertising expenditure per year on products meant for children but purchased by parents, like health drinks, is 12 to 15 per cent of the total Rs. 38,000 million. Ad expenditure per year on products meant for children and also bought by them such as chocolates is seven to eight per cent. The advertisers rely on the children's pester power on their parents. The ethical issues involved are advertisers try to exploit Young children by advertising products that are not conducive to their health.   
  
" Children are naïve and gullible and are vulnerable to advertiser's enticements.   
  
" They lack independent judgment and experience.   
  
" The line between the children's shows and commercials is fading  
  
" Is the strategy of selling to parents by convincing the children a fair one? Most parents would think it is unfair.  
  
**5. Puffery**  
  
It means the use of harmless superlatives. The advertisers use them to boast of the merits of their products (best, finest, number one, etc.). Even law permits trade puffing or exaggeration. But subjective statements of opinion about a product's quality are so untrue that it becomes an outright spoof and which is not true. In 1997 MRTP Commission asked Hindustan Lever company to stop its campaign that its Pepsodent toothpaste was 102 per cent better than the Colgate toothpaste. Hindustan Lever was restrained from "referring to any Colgate Toothpaste in any manner, either directly or indirectly, by means of any allusion or hint in its TV commercials or newspaper advertisements or hoardings, by comparison of its New Pepsodent with any product of Colgate in general, and Colgate Dental cream in particular .

**6. Use of sex appeals**  
  
Sex appeal is used explicitly to sell all kinds of things. It is used to gain consumer attention. It is used where it is not even appropriate to the product or service being advertised. Women are shown as decorative objects or as sexually provocative figures for advertisements for products and services where women are not required. The corporate sector should be encouraged to eliminate the violation of women's rights online and the internet service providers to undertake efforts to minimize pornography, trafficking and all forms of gender based violence.   
  
**7. Bait advertising**  
  
It means taking advantage of consumer psychology and depriving consumers of a choice. For example, a consumer is lured into a retail outlet by an advertisement for a low cost item and then is sold a higher priced version or to be defective. Once the consumer enters the store, he or she is pressured to purchase another more expensive item. On visiting such stores, one finds a handful of outdated products on the discount announced and other better products as 'fresh stock'.

**8. Advertising of harmful products**  
  
Advertising is not restricted to products that are good for people. According to law in India advertisements for cigarettes, liquor, paan masala, products that are harmful to the public continue to find a place despite the ban imposed by the government in private channels, cable, and through the use of surrogates. Examples include Mc Dowell's Soda, and Wills lifestyle stores which are seen as surrogate advertising for Mc Dowell's Whiskey and Wills cigarettes respectively. The issues involved are:   
  
- Whether such products should be advertised or not?   
  
- If they should be advertised, and they will need to be advertised so long as their production is not banned, in what media should they be advertised?   
  
- Further, if they are permitted to be advertised, whether the warning signs on the packages of these products really serve any purpose?

To bring about some uniformity and curb the irregularities in advertising the Advertising Council of India has come up with a code of conduct. The Advertising Standards Council of India (ASCI), established in 1985, is committed to the cause of Self-Regulation in Advertising, ensuring the protection of the interests of consumers. ASCI was formed with the support of all four sectors connected with Advertising -- Advertisers, Advertising Agencies, Media (including Broadcasters and the Press) and others like PR Agencies and Market Research Companies.

The Consumer Complaints Council (CCC) is ASCI’s heart and soul. It is the dedicated work put in by this group of eminent people that has given tremendous impetus to ASCI’s work and self-regulation in advertising

Some highlights of the ASCI Code are:

I. To ensure the truthfulness and honesty of representations and claims made by advertisements and to safeguard against misleading advertisements.

II. To ensure that advertisements are not offensive to generally accepted standards of public decency.

III. To safeguard against the indiscriminate use of advertising for the promotion of products which are regarded as hazardous to society or to individuals to a degree or of a type this is unacceptable to society at large.

IV. To ensure that advertisements observe fairness in competition so that the consumer’s needs to be informed on choices in the market-place and the canons of generally accepted competitive behaviour in business are both served.

**Q.7**

**a.) Explain the Role of e-communities in Brand Management**

Ans: Electronic communities are social aggregations of critical masses of people on the Internet who engage in public discussions, interactions, and information exchanges with sufficient human feeling on matters of common interest to form webs of personal relationships. Many such e-communities are rapidly evolving on the Internet, some initiated, organized, and controlled by community members themselves, some organized and controlled by marketers, and some by third parties acting as intermediaries between members and other interest groups such as marketers and advertisers. In brand management, these communities play a vital role as:

They create a voice by having the potential to reach the entire internet audience.

Creating a strong brand and focal point, and attract more members- websites can significantly enhance a brand.

Internet brand management is a source of competitive advantage, and the internal resources of brand knowledge and networks, as well as intranets and extranets play a vital role in brand management strategy.

Internet brand management has become a critical consideration and skill for nearly all companies and marketers. The rapid and pervasive emergence of all things online has added new opportunities and challenges for every organization to engage with their customers in new ways. In the context of social media, Internet brand management requires a different attitude and a new set of tactics to ensure that you are able to shape perception of your brand in an environment that is actually controlled by your consumers.

**b.) Explain the relationship between brand image and brand equity**

Ans:

The most important assets of any business are intangible — including its base of loyal customers, brands, symbols and slogans — and the brand’s underlying image, personality, identity, attitudes, familiarity, associations and name awareness. These assets — along with patents, trademarks, and channel relationships — comprise brand equity, and are a primary source of competitive advantage and future earnings.

The brand is a distinguishing name and/or symbol (logo, trademark, or package design) intended to identify the origin of the goods or services — and to differentiate those goods or services from those of competitors. A brand signals to the customer the source of the product, and protects the customer and producer from competitors who would attempt to provide products that appear to be identical.

By developing strong and consistent images, well-regarded brands generate hidden assets — or brand equity — that give them distinct advantages. Brand equity is a form of wealth that is closely related to what accountants call "goodwill."



A brand is a promise made to its customers and shareholders. Promises that are kept yield loyal customers and produce steady streams of profits. Brand equity is initially built by laying a foundation of brand awareness — eventually forming positive brand images — and is ultimately maximized by high levels of brand loyalty.

At least five general approaches to assessing the value of brand equity have been proposed.

* Price premium that the name can support
* Impact of the name on customer preferences
* Stock market valuation (stock value less tangible assets)
* Earning power of the brand
* Replacement value of the brand

Brand equity has been also defined as:

* The component of overall preference not explained by objectively measured attributes; and
* The set of consumer associations and behaviors that permits the brand to earn greater volume or margins than it could without the brand name.
* **Brand image** is everything. It is the sum of all tangible and intangible traits — the ideas, beliefs, values, prejudices, interests, features and ancestry that make it unique.
* A brand image visually and collectively represents all internal and external characteristics — the name, symbol, packaging, literature, signs, vehicles and culture. It's anything and everything that influences how brand or a company is perceived by its target constituencies — or even a single customer.
* Brand image may be the best, single marketable investment a company can make. Creating or revitalizing a positive brand image is a basic component of every business — and lays a foundation on which companies can build their future.

**Q.8 Tourism is a sunrise sector and Indian State Governments are trying to position themselves strongly in the mind of Domestic as well as international tourists. Take example of any Indian state which had positioned itself strongly in the mind of consumer and explain their advertising and branding strategy.**

Ans:

The first marketing initiative of its kind, Incredible India was conceptualized in 2002 by V Sunil (while he was Creative Director, O&M Delhi), and Amitabh Kant, Joint Secretary, Ministry of Tourism. The primary objective of this branding exercise was to create a distinctive identity for the country. This resulted in the iconic ”Incredible India” logo, where the exclamation mark that formed the “I” of India was used to great effect across all communications. The campaign successfully established India as a high-end tourist destination, generating a 16% increase in tourist traffic in the first year. Branding India: An incredible story is a gripping insightful account of how one man’s vision and an incredible idea transformed one of the oldest cultures in the world into a vivacious, rich, colorful, international tourist hotspot.

The 20 years Perspective Plan of Madhya Pradesh Tourism chalked out in 2003 had extensive plans for the state to concentrate on developing innovative ideas to change its image to a more tourist friendly destination, appointment of marketing and advertising agency, building of strong relations with the travel trade industry, reorientation of tourist information offices as marketing offices and to facilitate the tourism offices with computerised reservation systems.

The campaign’s single-minded strategy was to position India as an incredible world-class tourist destination by highlighting her many moods: exotic, spiritual, wild, beautiful, colorful. This strategy was successfully executed as is evident right from the exclamation mark after Incredible to the brilliant ads that intrigue and illuminate.  
  
The campaign’s beauty lies in its clever use of humour, history, exotic images, natural scenery, ancient systems of medicine and much more. Every place tells its own fascinating story, leaving the tourist with one dominant feeling: the feeling of having visited an incredible country.

To emphasise more on Ecotourism, the state tourism department also setup Madhya Pradesh Ecotourism Development Board in 2005 with a view to conserve natural resources and achieve sustainable forest management through Ecotourism. The government also announced separate Eco and Adventure Tourism Policy to popularise and promote these forms of tourism segments.   
  
Innovating with New Ideas:

Communication Strategy

The first communication strategy says that “Hindustan ka Dil Dekho” and was created by Ogilvy& Mather advertisement agency. It was launched in April 2006. This campaign had a theme of Bioscope. The film shows all the tourist spot of in Madhya Pradesh and very artistically and aesthetically shot. The advertisement received a good response, and helped in creating a brand equity that Madhya Pradesh Tourism never enjoyed. After the launch of this advertisement campaign, the perception for Madhya Pradesh Tourism had increased exponentially. The advertisement was not only path breaking in terms of delivery but was also able to show its impact in terms of sales. In late 2009, a refurbished campaign was launched. This time the theme had change to Eye. Through use of very beautiful eyes a very creative route has been adopted to explain what had been visited by the tourist and viewed by other. Interestingly, the first ad invited tourists to come and „see‟ Madhya Pradesh, while the second ad narrates the tourist‟s tale after he has visited the place. The creative idea for the new ad was, quite literally, taken from the word „sightseeing‟. Fig 1: Hindustan Ka Dil Dekho, the “EYE” campaign Further this campaign was also extended to radio. Its media partner was My FM94.3fm. In this activity, the MY FM RJ travelled around all destinations in Madhya Pradesh and also described the locations, sites, eating joints, handicrafts, people, culture etc. of the place. The RJ continued his journey as he narrated a brief account of the destinations live on radio so that listeners can get to hear and visualize the beauty of Madhya Pradesh. The campaign was also extended to print media. The complete television advertisement was printed into a strip format and was then promoted through printed media like Hindi magazine and journals. During the first campaign, the advertisement focused on the inviting the tourist to Madhya Pradesh. It tried to imbibe Madhya Pradesh as an option while considering various tourist destinations. There was a shift in the second part of the same campaign. The second Tourism phase didn‟t invite tourist, but merely show various tourist attractions that are there to be explored

In order to showcase the destination through print and TV commercials, the state tourism department along with Madhya Pradesh State Tourism Development Corporation (MPSTDC), appointed Ogilvy & Mather and Mindshare as their creative and marketing partners respectively. Initiating several on-ground, above-the-line (ATL), below-the-line (BTL) activities, and online campaigns to highlight the state as ‘The Heart of Incredible India’, in 2007, the first marketing campaign ‘Hindustan Ka Dil Dekho’ was launched, thereafter ‘Go Camping 2010’ in October. The ‘Go Camping 2010’ was purely aimed at promoting regions such as Bhopal, Pachmarhi, Mandu, Orchha, Jabalpur, Tamia, Amarkantak, Shahdol, Dewas, Panna, Bhind and Pench as adventure sites.

Madhya Pradesh is now an established name in tourism sector. Tourists from country and abroad are getting attracted towards Madhya Pradesh. In view of it, a number of novel efforts are being made to promote tourism further. Advertisements of the Tourism Department as part of these efforts have also carved out their unique identity. Recently, Chief Minister Shri Chouhan released the fourth tourism advertisement. Noted ad maker Piyush Pandey of ad firm Ogilvy & Mather had released the first video advertisement in this series titled “Bioscope : Hindustan Ka Dil Dekho” in the year 2006 had gave a unique identity to the state. Through the second video “Eyes Campaign”, various religious destinations and beautiful tourist spot of Madhya Pradesh have been displayed through angle of eyes. Similarly, Madhya Pradesh was displayed through “hand shadowgraphy” in the ad released in the year 2010, which drew widespread encomiums. This ad was awarded by EFFII. In the recent and fourth ad, use of dry and liquid colours has been made.

The ad is based on the theme “Madhya Pradesh Ke Sau Rang”. Shadow of tiger appears when throwing dry Gulal on the ad through which Kanha and Bandhavgarh have been displayed. Effort has been made to display symbols of peace Sanchi’s stupas and Mahakal’s city Ujjain through liquid colours. Arrangements have been made to show this ad, prepared at a cost of Rs. 1.25 crore, in cinema houses. The ad will be shown in the cinema houses of Gujarat, Maharashtra and Rajasthan specially.

Madhya Pradesh is called the "Heart of India" because of its location in the center of the country. It has been home to the cultural heritage of Hinduism, Islam, Buddhism, Sikhism and Jainism. Innumerable monuments, exquisitely carved temples, stupas, forts and palaces are dotted all over the state. Madhya Pradesh is also known as Tiger State because of the tige rpopulation. Famous national parks like Kanha, Bandhavgadh, Shivpuri, Sanjay, Pench are located in Madhya Pradesh. Despite having such a rich variety of tourist spots, Madhya Pradesh was unable to create any buzz about itself. Before the Madhya Tourism campaign began, the Madhya Pradesh State Tourism Development Corporation had a very naïve and simple way of going about promoting their state as a tourist destination. There was no specific strategy and there was a complete lack of enthusiasm on part of the state government in promoting its state. MR. Hari Rajan Rao is considered to be the father of brand of the Madhya Pradesh Tourism. Under his supervision the Madhya Pradesh State Tourism Development Corporation created a brand for Madhya Pradesh Tourism. Under his command, MP Tourism has been able to achieve high brand equity and has been able to do good business.

The branding strategy seems to be very consistent and makes the brand comparable to any other private player operating in the same market segment. Usually, every place has sufficient good things to attract a tourist which can be shown in a marketing campaign. The trick to a successful tourism marketing campaign is to string together all the relevant things to develop a coherent positioning statement. Madhya Pradesh marketing campaign doesn‟t lay much emphasis on the scenic beauty of Panchmarhi, Dhauladhaar waterfall etc., and focuses on traditional and historic things because that‟s what they have decided to be the projected USP of the state. The brand statement for Madhya Pradesh is not unique unlike Kerala, which stands for “Exotic” or Gujarat, which stands for“Religious”. Madhya Pradesh Tourism is not able to define unique brand proposition. This is because of wide variety of tourist places ranging from forests to old temples to hill station to tiger reservoirs. As you can see, the logo itself states that “The heart of Incredible India”, it is a clearly case of extending brand of the Incredible India campaign. It also leverages the brand equity that the Incredible India campaign has generated. Although the brand draws heavily from the original campaign, it sets its self apart from the original campaign by some very innovative and rather engaging way. One of the major things is that, the logo and the brand statement has been used by the tourism board as well as the other vertical of state government. This helps in communicating a uniform message across all the direct and indirect communication mediums.

Tourism Government has shown great intent and commitment in terms of devoting lot of time and resources in development of basic infrastructure and training the people for delivering the brand promise. The strategy for achieving the desired objective has been based on the following :a) Revitalizing the state tourism development corporation and running the same on professional lines. All the commercial and non-commercial establishments of the corporation have been renovated and are now being run professionally. The corporation is now a profit making entity. The units of the corporation are divided into the following broad heads. i. Hotels ii. Restaurants/Way side amenities iii. Boat Clubs iv. Information Counters v. Sound & Light Shows vi. Adventure zones vii. Transport section viii. Marketing Offices, Regional Offices, Head Office b) Improving tourist infrastructure – With assistance from the Government of India, Ministry of Tourism tourist infrastructure is rapidly being improved at almost all important tourist destinations. c) Improving connectivity – Over the last few years, roads linking almost all important tourist destinations have improved. Air connectivity to the state has also improved considerably with the starting of a number of new flights. d) Aggressive publicity & promotion – Creative and aggressive publicity and promotional campaigns in print and electronic media has considerably improved the image of the state. Regular participation in domestic and international events has also helped. e) Inviting private investment – Various steps, including creation of a tourism land bank have been taken to attract private investment for building hotels, resorts and entertainment Centre’s.

