PART I: Introductory and conceptual framework and Hypothesis.

CHAPTER I: Introduction
CHAPTER II: Definitions
CHAPTER III: The nature of psychic creation
CHAPTER IV: Hypothesis
The objective of my thesis is to analyse the psychological impact of T.V. advertising on the attitudes of consumers. This impact is created by making an effective appeal to the users of the product. In modern days, T.V. has emerged as an important medium of making an appeal to the buying motives of the consumers, who belong to different income groups and who have different cultural background. The creation of appropriate attitude determines the sales potential of the product. Accordingly, manufacturers and the advertising agencies developed different strategies, for creating the appropriate image of the product in the minds of prospective consumers.

A creative advertisement creates the appropriate mood, aptitude and attitude for the product advertised. The success of the medium used, lies in making a suitable appeal on the basis of the psychological study of human instinct and traits of the personality of the consumers, because factors leading to buying motivation are basically psychological. Once a prospective buyer decides to buy a product as a consequence of the effective psychological appeal made by an advertisement, other considerations like price, discounts and other benefits are secondary. However, the manufacturer and the advertisers have to plan the medium and the layout of
advertisement. In creating the audio-visual impact on the minds of the consumers, T.V. stands next to the press medium of advertising. The following table indicates the shares of different media in making buying appeal to the consumers.

**TABLE NO.1**

**MEDIA SHARE: WHO GETS WHAT?**

<table>
<thead>
<tr>
<th>YEAR</th>
<th>PRESS</th>
<th>CINEMA</th>
<th>RADIO</th>
<th>T.V.</th>
<th>OUT DOOR</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1976</td>
<td>60.00</td>
<td>7.00</td>
<td>7.00</td>
<td>11.00</td>
<td>11.00</td>
<td>96.00</td>
</tr>
<tr>
<td>1977</td>
<td>66.50</td>
<td>7.50</td>
<td>7.00</td>
<td>2.50</td>
<td>11.00</td>
<td>94.50</td>
</tr>
<tr>
<td>1978</td>
<td>69.00</td>
<td>7.00</td>
<td>7.50</td>
<td>3.50</td>
<td>11.10</td>
<td>98.10</td>
</tr>
<tr>
<td>1979</td>
<td>75.00</td>
<td>7.80</td>
<td>8.50</td>
<td>5.00</td>
<td>12.00</td>
<td>106.30</td>
</tr>
<tr>
<td>1980</td>
<td>146.00</td>
<td>13.00</td>
<td>12.20</td>
<td>9.00</td>
<td>16.00</td>
<td>196.20</td>
</tr>
<tr>
<td>1981</td>
<td>190.80</td>
<td>14.00</td>
<td>15.10</td>
<td>11.00</td>
<td>18.00</td>
<td>248.90</td>
</tr>
<tr>
<td>1982</td>
<td>233.00</td>
<td>15.00</td>
<td>15.40</td>
<td>16.10</td>
<td>20.00</td>
<td>299.50</td>
</tr>
<tr>
<td>1983</td>
<td>298.00</td>
<td>17.00</td>
<td>18.00</td>
<td>20.00</td>
<td>22.00</td>
<td>375.00</td>
</tr>
<tr>
<td>1984</td>
<td>312.00</td>
<td>19.00</td>
<td>19.00</td>
<td>25.00</td>
<td>393.00</td>
<td></td>
</tr>
<tr>
<td>1985</td>
<td>333.00</td>
<td>18.00</td>
<td>20.00</td>
<td>27.00</td>
<td>448.00</td>
<td></td>
</tr>
<tr>
<td>1986</td>
<td>450.00</td>
<td>12.00</td>
<td>21.00</td>
<td>28.00</td>
<td>611.00</td>
<td></td>
</tr>
<tr>
<td>1987</td>
<td>486.50</td>
<td>12.50</td>
<td>22.00</td>
<td>29.00</td>
<td>700.00</td>
<td></td>
</tr>
<tr>
<td>1988</td>
<td>582.50</td>
<td>13.50</td>
<td>23.00</td>
<td>31.00</td>
<td>850.00</td>
<td></td>
</tr>
<tr>
<td>1989</td>
<td>654.00</td>
<td>14.00</td>
<td>24.00</td>
<td>33.00</td>
<td>975.00</td>
<td></td>
</tr>
<tr>
<td>1990</td>
<td>675.00</td>
<td>15.00</td>
<td>25.00</td>
<td>35.00</td>
<td>1050.00</td>
<td></td>
</tr>
<tr>
<td>TOTAL</td>
<td>4629.3</td>
<td>923.3</td>
<td>244.7</td>
<td>1146.1</td>
<td>329.1</td>
<td>6541.5</td>
</tr>
</tbody>
</table>

(GENTLEMAN MAY 1987) * PROJECTED
Advertising expenditure in India has been increasing at the rate of 25% p.a. and as the above tables indicate, T.V. and Press have emerged as the main players in the advertising game. Nearly 90% of advertising expenditure is channeled through T.V. and Press. The future course of advertising expenditure will be shaped primarily by the growth and vitality of T.V. and the press. T.V. has posed a threat to the readership of the Press, and its advertisement revenues.

* Article by Mr. N. P. Singh, ECO TIMES 15-12-1988
The difference between T.V. and the Press is in their capability to deliver advertising message to the upmarket target audience. The press has realised that it is squarely in competition with T.V. Both for its readers and its advertisers - newspapers have to compete with the T.V. on news and its quick and vivid coverage. Therefore, in order to face and survive in this type of competition the newspapers have to offer the mood and the splendour of colour, especially on its advertising page, to be a valid alternative to T.V. advertisements. In the end, the secret of the success of Press over the T.V., lies in the greater choice the press can offer to its readers. The T.V. has in-built-factors which may retard the growth of the Press advertisements. This is because of Government ownership of T.V. and autonomy granted to T.V. recently in India.

The growth in the popularity of T.V. is linked to the rise in literacy levels, urbanisation, income growth and peer group pressures. T.V. viewership requires no special inducement, except ability to buy the T.V. Planned investment and market trends seem to favour the rapid expansion of the T.V. market. As against this, there is a much slower growth in conditions favourable to expansion of Press circulation. It
is, somewhat optimistically estimated that by the end of this century, about 48% of advertisement expenditure (Rs.1300 crores out of Rs.2500 Crores estimated) will be accounted for by the Press. Thus, in the near future T.V. will not pose a very severe problem to the Press. However, to fully realise the opportunity that exists, the Press has to make substantial investments in advanced technology and telecommunication to match the high-tech nature of T.V. as a medium of advertising.*

* Recently, however, the context of this problem has undergone a change, as a result of the emergence of newsprint crisis which necessitates upward revision of advertisement rates and the consequent fall in advertising revenue.

Introduction of the Colour T.V. and large scale national network have tremendous impact on the advertising industry. T.V. is a mass medium and it is growing day by day. The magnitude of this expansion can be assessed from these figures: at the end of 1983 there were 41 T.V. Stations covering a population of 126 millions; by the end of 1984 the number of stations increased to about 180 covering a population of about 500 millions, that is 70%. It is a medium for women,
children and youngsters and these groups now constitute a larger and larger proportion of the T.V. audience. It is an audio-visual medium with no direct cost per individual viewing. It does not restrict the audience to any age, sex and literacy group. The audiovisual impact on viewers is very strong.

These characteristics of T.V. medium and the growth of national T.V. Net work have adversely affected newspapers in two dimensions.

1) Commercial impact -
   a) Fall in the Advertisement Revenue.
   b) Fall in Circulation and readership.
2) Constraints on Editorial contents.

The impact of T.V. advertising has changed the profile of advertising budget of the advertisers. Major share of their budget goes to the national T.V. net work.

The most imaginative advertisements have been the province of T.V. and there is the T.V. led boom in the field of advertising, in terms of visibility.

Colour T.V., T.V. serials, 4 to 5 local, national and partly international news broadcasts have challenged survival of the other media of advertising apart from newspapers.
Competition from T.V. advertising is more threatening because it is eventful. It is reported that during the Olympic fortnight alone, almost Rs.4 Crores were spent by advertisers in sponsoring the telecast of the games. A second T.V. channel has been started in Delhi on 17th September 1988, which has got adequate support from the advertisers.

T.V. advertising started on a low base, but in increasing at an accelerated pace.

**Figures for T.V. Advt. Patronage**

(Rs. in Crores)

<table>
<thead>
<tr>
<th>Year</th>
<th>Patronage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1980</td>
<td>9.00</td>
</tr>
<tr>
<td>1981</td>
<td>11.00</td>
</tr>
<tr>
<td>1982</td>
<td>16.10</td>
</tr>
<tr>
<td>1983</td>
<td>20.00</td>
</tr>
<tr>
<td>1984</td>
<td>26.10</td>
</tr>
</tbody>
</table>

The rate of growth in 1985 is expected to surpass all the previous levels.

In these days of market segmentation, advertising will be increasingly aimed at more specific and well-targeted markets. In this connection it would be worthwhile to mention
the supporting role played by video, in addition to the wide T.V. net work in an underdeveloped country like India.

**VIDEO AS SUPPORTING ADVERTISING MEDIUM :-**

Video as an advertising medium has started gaining importance among advertisers and advertising agencies. Though cinema has been a major source of entertainment, for the Indians in cities and villages, with the advent of Television the frequency of visits to cinema theatres has gone down in cities and villages also. Hiring a video-cassette has proved less expensive and more convenient. The growth of T.V. has led to growth of video. Video film is lucrative for the film producer and 90% of the Hindi films are released simultaneously in cinemas and video circuits. On the very first day not less than 50,000 to 60,000 cassettes are sold. The estimated population of video sets is about 18 lakhs with the following break up :-

<table>
<thead>
<tr>
<th></th>
<th>Video sets (in lakhs)*</th>
</tr>
</thead>
<tbody>
<tr>
<td>West</td>
<td>5.5</td>
</tr>
<tr>
<td>North</td>
<td>5.5</td>
</tr>
<tr>
<td>East</td>
<td>3.0</td>
</tr>
<tr>
<td>South</td>
<td>4.0</td>
</tr>
<tr>
<td></td>
<td><strong>18.0 lakhs</strong></td>
</tr>
</tbody>
</table>

* Article by P.R.P.Nair - Video as ad medium.

The average growth of VCRs is about 7000 sets per month.

45% of the video viewing takes place between 8-30 p.m. and 11-30 p.m. According to a study made by a leading advertising agency in Bombay, video ownership is fairly high among upper-income households. The video-viewership is restricted to home. In the middle-income groups the video viewership depends on the outside sources. Only 25% of the video viewership belongs to 'fast glimpse' category or 'not inclined to see' category. Another implication which is important for the advertiser is that he would get his money's worth through constant viewing through slow motion or backward movement of the film. For, the medium is under the control of the viewer-prospect who is in a joyful, relaxed mood and can exercise his choice about repeated viewing, facilitating his repetitive involvement in the experience liked and enjoyed by him once. However, too many advertisements annoy the viewer-prospect. This requires proper placement of commercials. Their number should also be optimum (intermittent after each half an hour). If this precaution is taken, the chances of advertiser being out of this medium could be avoided. Many times, different
parties claim the rights of the same film and offer different advertisement rates. This can be avoided by forming a common body of those engaged in the business and look after the progress and interests of this medium which has come to stay in India.

The T.V. and Video led advertising boom supported by increased viewership necessitate a critical analysis of creativity made in the Chapters following.
CHAPTER - II

DEFINITIONS

(I) Creativity
(II) Creativity - as an aspect of advertising.
(III) Creativity in the context of the whole marketing process
(IV) Constraints on creativity in advertising.

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In this chapter, some fundamental definitions of the concept of creativity have been cited, in order to arrive at the most appropriate connotation of 'Psychic' creation, leading to image-building in the long run. Uprise in sales, as a consequence of advertising effort, is important in the short-run. The main concern of the thesis is the analysis of 'psychic creation' in the context of T.V. advertising, in the long run.

(I) What is Creativity?

1. Description : CREATIVITY is MULTI-FACETED.
2. Basic Definition : "It is an expression of I AM" (ego)
3. Process Definition : "It is THINKING DIFFERENTLY"
4. Directional Definition : "It is PROBLEM FINDING and OPPORTUNITY SEARCHING"
I t  i s  t h e  l O O K I N G  beyon d th e  S E B I I T & ,  t h e  L I S T I N G  beyo n d  th e  H E A R I N G " .

I t  i s  i n  F I N D I N G  H O W  t o  d o  i t  B E T T E R .

I t  i s  i n  r e s p o n d i n g  t o  W H Y  N O T ?

I t  i s  i n  g e t t i n g  p e o p l e  t o  d o  t h i n g s  y o u  w a n t  th e m  t o  d o " .

( 5 )  A t t i t u d i n a l  D e f i n i t i o n  : "I t  i s  t h e  L O O K I N G  beyon d  th e  S E E I N G ,  t h e  L I S T E N I N G  beyo n d  th e  H E A R I N G ."

( 6 )  E x i s t e n t i a l  D e f i n i t i o n  : "I t  i s  i n  F I N D I N G  H O W  t o  d o  i t  B E T T E R ."

- H e n r y  F o r d  B E T T E R .

*(7)  C o n f r o n t a t i o n a l  D e f i n i t i o n  -  G e o r g e  B e r n a r d  S h a w

*(7)  C o n f r o n t a t i o n a l  D e f i n i t i o n  -  G e o r g e  B e r n a r d  S h a w

*(8)  M o t i v a t i o n a l  D e f i n i t i o n  : "I t  i s  i n  g e t t i n g  p e o p l e  t o  d o  t h i n g s  y o u  w a n t  th e m  t o  d o " .

- D w i g h t  E i s e n h o w e r  t h i n g s  y o u  w a n t  th e m  t o  d o ".

*(9)  O p e r a t i o n a l  D e f i n i t i o n  : "T h e  E M O T I O N A L  a n d  M E N T A L  P R O C E S S  t h a t  s e e s  E X I S T I N G  T H I N G S  i n  a  N E W  W A Y  t o  m e e t  t h e  I M P L I E D / E X P R E S S E D  N E E D  o f  m a n ."

(10)  O t h e r  t e r m s  w h i c h  c a n  b e  u s e d  f o r  t h e  p u r p o s e  o f  a n a l y s e s  a r e : -

*  O f  t h e  a b o v e  d e f i n i t i o n s  d e s c r i b i n g  t h e  v a r i o u s  a s p e c t s  a n d  f u n c t i o n a l  c h a r a c t e r  o f  c r e a t i v i t y  t h e  d e f i n i t i o n s  m a r k e d  w i t h  t h e  a s t e r i s k  a r e  i m p o r t a n t  a n d  r e l e v a n t  f o r  t h e  p u r p o s e  o f  a n a l y s i s  i n  t h e  T h e s i s .
(a) Creativity: - is the unifying process which senses the feelings, the intellect and the non-conscious components of man, which are harnessed into seeing everyday things in a new way.
- It is not seeing things as they are, but as they might be.
- It is seeking, the needle of knowledge in the haystack of experience.

(b) A Creator: - is a person who uses this process -
- to generate original ideas,
- to discover new processes,
- to invent novel products.

(c) An Act of Creativity: - is achieved (in terms of our applied definition) only when ideas, processes or products meet the implied or expressed need of man.
  e.g. kitchen aids, like mixer, cooker, nirlep, fertilisers, seeds, syntax water tank, jain pipes are the examples of creative thinking in manufacturing and usage.
The Tibetans had developed the Turbine movement almost 2000 years ago for use with their prayer wheels. This is an example of creative thinking, but it became an act of creativity, when turbines were used for power generation.
(d) A Problem: - a situation, which causes unease and demands correction. It ranges from the mundane everyday issues, through areas of organisation, communication, decision making, innovation, invention, discovery in the world of society, technology and science reaching upwards to the seminal levels of Einstein.

(e) A Solution: - any acceptable decision implemented to eliminate or reduce or live with the state of restlessness caused by the problem. The advantages gained should far outweigh the disadvantages.

After indicating the definitions of creativity relevant for the purpose of analysis, it would be logical to analyse the implications of creativity in advertising.

(II) IMPLICATION OF CREATIVITY FOR PSYCHIC CREATION IN ADVERTISING

Creativity in Advertising has to be understood on two different planes:

(a) At the Metaphysical plane or at the abstract level when the impact of advertisement on prospects' minds is reflected in the behaviour pattern governed by certain attitudes;
(b) Physical level or in terms of actual sales promoted - measured in terms of number of articles sold; assuming that a particular advertising effort is directly correlated to or reflected in actual sales, which may not always be true.

Creativity in advertising, in the context of marketing means production and effective conveyance of new and useful ideas or products. Novelty (uniqueness) and practical utility are two important criteria for measuring creativity in advertisement. Creativity is not only accidental but also purposeful. The advertising effort is directed to a definite goal or goals. Purposeful thinking in creative advertising is solution-oriented. However, all problem-solving advertising is not necessarily creative.

The role of creativity in advertising, is to connect human desires with product and production and to create mass markets there-through.

In actual practice, however ready-made formulae are applied for problem-solving and there is no creative effort based on research.

Advertising effort is creative when the following twin objectives are achieved:
(i) When the urge or the spirit of buying is created — whether it is created or not, can be judged on the basis of attitude surveys of the existing and prospective consumers;

(ii) When there is generation of effective demand which is reflected in the actual (increased or decreased) purchases.

III) **Creativity in the context of the whole marketing process:**

--- THE THESIS ---

Creativity in the context of marketing is one, which creates the consistent will to purchase. In a developing economy of India, characterised by inflation, poverty, unemployment, illiteracy and inequality of income distribution, it is quite illusory to assume, for a manufacturer operating (producing and selling his product) even in a Seller's market with monopoly a good image and privileges, that his advertising efforts create effective demand for his product merely because he spends a lot on advertisement or experiments with new ideas in advertising efforts. A manufacturer may come across a marketing situation, in which he would find that in spite of aggressive and extravagant advertising, his share in the market has been taken away by even small competitors, whose competitive capacity is in fact very much limited by their resource-constraints. Thus the illusion, in the minds of a large manufacturer, that because he spends a
lot on advertising, he may rest assured of a proportionate consequential increase in demand, may in practice be unwarranted by facts. Creativity in advertisement cannot be judged only by its immediate impact on sales but by image building in the long run.

An advertising effort can be described as creative, only when it creates consistent and continuous desire to buy not only in the classes (who can develop brand loyalty for a particular product) but also for 'masses' (who cannot even afford to buy product) though they are under the impact of an impressive advertising effort.

Therefore various efforts which are directed at increasing creativity in advertising should be:

(i) Refining the marketing process;
(ii) Removal of Product obsolescence;
(iii) Creative changes in industry like mass production, upward revision of wages; technological innovation.
(iv) Creative thinking about the prospects - under the 'total' marketing concept or 'macro' concept.
(v) A careful thought to the non-users of product while making advertising efforts;
(vi) Creative thinking about the company not necessarily through existing products and services but also through research in and development of new products.

(vii) Developing consciousness about the criticism on advertising efforts.

IV) CONSTRAINTS ON CREATIVITY IN ADVERTISING

The constraints or limitations on Creativity in advertising are created because -

(i) Much advertising is imitative and stereotype - there is no effort to figure out new ways;

(ii) Creativity is confused with cleverness, distinctiveness or cuteness;

(iii) Advertiser does not look at the product through customer's eye;

(iv) Creativity in advertising cannot be in the form of clever gimmicks or hard and soft selling;

(v) In most of the advertising efforts there is no focus on the essential marketing problem;

(vi) Incorrect and irrelevant ideas improperly conceived are a permanent stumbling block to creativity in advertising;
(vii) Large manufacturers 'delegate' the task of advertising to bureaucratic advertising agencies or organisations;
(viii) The hiring policy cannot create the challenge to the unexplored;
(ix) Creativity in advertising is always related to experience and remuneration;
(x) Most importantly, advertising effort is not always directed to those areas, where incomes have been generated, but most of the advertising effort is (brand-oriented) product-based/rather than consumer-based. This should not happen, because buying aptitude is necessarily a psychic process. If the elements of psychic creation are tapped properly then only advertising effort can be said to be creative.

In the next chapter the fundamentals of psychic creation are discussed.
CHAPTER - III
THE NATURE OF PSYCHIC CREATION

(a) The normal human psychological traits
(b) Importance of emotional appeal in creative advertising
(c) Creative Advertisement
(d) The assumptions underlying the psychic creation

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(a) The normal human psychological traits:

Psychic creation is fundamentally related to new forms, ideas and experiences that come into existence. Natural world is full of repetition and human behaviour is immune to imitation and repeated experience. An individual perceives similarities, uniformities and dissimilarities for identifying things around him. Person's ability to avoid unpleasant contingencies, depends on his power to discriminate between those things that contribute to and do not contribute to survival and pleasure. It also depends on person's activity to discover novelty and richness in life experience. However, novelty in life poses a threat to a person's power to anticipate events. Routine in life is boredom to all. Most are happy or complacent to think
that tomorrow or the next moment to be lived may hold a pleasant surprise.

However, a human being as a helpless creature, contem- thought or imagined plates and assumes without realisation that "What has been/is what will be". This assumption is instrumental in creating illusion as against perception of reality. It is blindly believed that "what has been done is what will be done". There is the expectation which assumes perfect integrity in respect of the assurance given. As against this expectation there may also be a realisation, that there is nothing new under the Sun.

Novelty induces action. This has been confirmed by psychological experiments in the field of motivation and learning. For example - money makes the mare go, or an opportunity to advantage must be given for the 'desired' result or action and there must be a carrot before an ass. However, it is a cynical belief that every decision or action is motivated by self-interest. Other lofty ideals or desire to discover beauty in experiences may also lead to action in case of those who are enlightened and elevated.

There is the basic striving between integration and climax and anti-climax and diffusion, convergence and dispersion, thesis and anti-thesis.
The basic essential tension in everybody's mind is expressed in such dualities as emotion and reason, intellect and intuition. Intuition is more powerful than intelligence. However, intuitive power is generated through an appeal to the faculty and senses (emotional and reasoning faculties). The interacting intersensory process must be made to work to bring about intuitive response (spontaneous outburst leading to decisive action).

Psychic creation is the result of an appeal or invitation to both the mind and intellect. Determination or decision is the result of intellectual exercise (conviction) whereas the mind wavers, persuades or dissuades. It is necessary to make a powerful appeal to the intellect (which is immune to formal obvious logic) and mind (which wavers unmethodically or without a discipline) simultaneously. The appeal for the desired psychic response (leading to an action or decision) has to be inter-sensory. In other words, appeal has to be made simultaneously to the head and the heart in order to bring about the desired response. With a given intellectual quotient, emotion is most powerful in individuals, irrespective of age, sex and the cultural, economic and social background. The psychic creation is the result of operation of the faculties whose workings are not independent of each other. Psychic creation is
manifest in the emergence of the right or the 'desired' type of attitude or aptitude. This is done by making an inter-sensual appeal.

The audio-visual appeal of any advertisement is basically an emotional appeal. This is more relevant in case of a T.V. advertisement.

(b) Importance of emotional appeal in creative advertising:

An advertisement which creates the desired result from the point of view of the manufacturer or the advertising agency is basically an emotional appeal, and is responsible for 'psychic creation'.

The fine art and the magic power of emotional appeal and its magic power can sway opinion, attitude, aptitude and value in any situation. Psychic-creation is the result of the response from the respondents to advertisement making an audio-visual appeal to the viewer-prospect, leading to the intuitive spontaneous decisive action. It is the intuitive power which thrusts decision as an expression of the self. The emotional appeal or appeal to the heart is more powerful than appeal to the head. Creative advertisement which is responsible for the psychic-creation leaves very little scope for the intellect to
reason and to think. This is because the behaviour and the psychological reaction to the audio visual appeal made by advertisement are not rational. The prospective consumers' discriminating faculty, his sense of proportion and sense of priority are so developed by the advertiser that the consumer, between the two extremes of persuasion and disuasion, sympathy and apathy, interest and indifference, inadvertently comes to the 'decision' and 'action' expected by the appeal-maker.

The powerful emotional appeal can have profound influence on the life-style. Emotional appeal can create a cult or distinct, illusion in the minds of the prospects, that they are rich, wealthy and healthy. The inducement to buy a particular product is created, not because a consumer feels that his life has become richer by increases in material possessions, but there is the process of elevation experienced by him/in respect of pecuniary gain, status, position, security, glamour, comfort, but also the intangible riches like love, loyalty, admiration, courage and confidence. A consumer should never be allowed to feel complacent about/what is with him and what is happening around him. A prospective consumer should have the feeling created by advertising appeal that he is going to change into a bigger and a better person. An advertiser
should know what people 'feel' rather than what or whether they think or reason.

(c) Creative Advertisement

The fundamental characteristics of a creative advertisement cannot be given. Creativity in advertising is essentially psychic in the long run, though the immediate or short term impact of a creative advertisement is quantitatively measured in terms of variations in sales. However successful, image-building in the long run is more fundamental to creation in advertising. The emphasis of my analysis is on this type of creativity.

(created)

The resultant/buying motives, such as pride, vanity, desire for security, protection, perfection, status, economy, elegance, beauty, health, hygiene, prestige, standard, possessive attitude, saving, variety, originality etc. are basically the ego expressions of one's self.

In so far as psychic creation through advertisements in T.V. is concerned, appeal to the right type of buying motive is fundamental. However emergence of a buying motive (curiosity - desire - urge - demand - purchase action) is the result of the inter-sensory process viz. -

* means 'leading to'
(i) Video Process - leading to visualisation, creating vision and helping perception through eyes.

(ii) Audio process - listening to a sound reviving memories, association and creating a feeling, awakening of taste experience or smelling experience.

(iii) Tongue and Taste

(iv) Nose & Smell

(v) Skin - Feel

Thus the prospective buyer's revival of experience, and his repeated involvement in the experience is fundamental to psychic creation. This involvement of an individual may be isolated or in a group - (cumulative effect)

(D) The assumptions underlying the psychic creation :-

The assumptions underlying the process of psychic creation are :-
(1) A consumer, in a given micro and macro social, economic and cultural situation perceives only a small number of messages because of the resource (time, money) constraints and the dynamic character of his highly sophisticated life.

(2) The negotiations with one's own environment begin with 'physical' perception of the things, people and situations. Without physical perception no environment exists.

(3) The process by which an individual gives meaning to any 'stimulus' (psychological perception) is simple though it may vary according to individuals and the typical situation in which individuals are 'found' or 'caught' (mood, style, business, approach to life, facilities and constraints creating conveniences and inconveniences respectively).

(4) Correct perception of an ad's meaning does not necessarily change a consumer's predisposition towards the product, brand or service being advertised. Thus there are fundamental rigidities in the mental make up of persons. These rigidities manifest themselves in loyalties. Psychic creation of an effective emotional advertising appeal would imply that either the advertising appeal has helped maintain old loyalties or has brought about a change in the loyalties, by inducing a wavering mind.
On the basis of the above mentioned assumptions under-lying the 'psychological process' of creation, some hypothesis on the psychological impact of T.V. advertising can be formu-lated.
CHAPTER - IV

HYPOTHESIS

A buying decision is fundamentally a decision of the prospective buyer's and their attitudes and approaches to life. The decision taken, is the result of the combined process of inter-sensory responses to the thing which is perceived through audio, video, touch, taste and smell faculties. "The desired effect of advertising on people's mind and on their ability to reason out (intellect), depends, to a great extent, on how effectively, vehemently, distinctively and aggressively, the appeal is made in a particular form or medium and idiom. If this appeal is successfully made, apart from the obvious quantitative effect of increased ratio of sales to advertisement expenditure on the medium, there is the 'psychic creation', which is fundamental to and important in the long run, because it expedites the process of conversion of latent desire into (of an advertising appeal) concrete demand. This 'desired' result/achieved, may not necessarily be the result of any 'rational' behaviour, or a 'rational' appeal.

Fundamentally, the success of a creative advertisement lies in satisfaction of ego, which manifests itself in the desire to seek order in disorder, equanimity in restlessness,
turbmoil or confusion. This ego, expresses itself in different motives or instincts. The two important aspects of psychological impact are: facilitating ego satisfaction, creating and entertaining (as a continuous activity) complexes. The assumption is that the appeal to the heart (emotions) is more powerful than that to the head, which can reason out and discriminate. In the social inter-course, appeal to emotions is more effective in breaking the pre-occupation and holding the attention, so as to gain remembrance, admiration and association with the thing perceived.

Elaboration of Hypothesis

Psychic creation is thus fundamental. Changes in sales, may be, the obvious and direct measure of a successful or creative advertisement. However, creativity in terms of 'image' creation is more important in the long run. The advertiser has to analyse the fundamental psychological process of perception, responses and spontaneity in the determination to act. It is the result of a typical tension which can be described in terms of such dualities as -

(i) intellect and intuition
(ii) conscious and unconscious
There is a basic tension in the creative process. It is the result of intuition which is non-rational, known by feeling and this form of understanding is emphatic and immediate rather than analytic and detached. Intuitive faculty does not allow either mind or intellect to rule or criticize and discriminate. Conscious thought makes itself available to criticism. A person is willing to listen, to what is far from the centre of consciousness and rationality, to hold on to his hunches (doubting mind) and give them a play. He is keen to pay attention to vague feelings, which, on the grounds of good sense are dismissed and allow them to have their way with him, even though nothing useful appears to be forming in the conscious mind. Along with this ability or tendency to sustain preconfigural tensions is a strong interest in the apparent disorder, contradiction and imbalance. This is the breeding ground for psychic creation in advertising appeals. The ordinary boundaries of experience must be broken, and the world should get transcended in mystical states in different feelings of being possessed and in the dreams, in the deep broad and
adaptable awareness. The self is strongest when it can regress and yet return to a high degree of rationality and self criticism. The people belonging to the extreme categories are more primitive and more cultured, more destructive than constructive, a bit madder and much saner, than the average people.

Most people demand surrender to one's unique fundamental nature. There is a rejection of conventional morality. Therefore, conditions which are congenial to psychic creation are:

(a) desire to enjoy freedom of expression and movement.
(b) lack of fear of dissent and contradiction.
(c) willingness to break with custom.
(d) a spirit of play and dedication.
(e) desire for purposefulness in life.
(f) innovations and inventions which lead to enormous increases in wealth and power.
(g) use of faculty of discrimination, abstraction, adaptiveness through reasoning and original thought.
(h) scope to expression of personality traits.

When a person's state of mind and intellect are conditioned and characterised by the above mentioned factors, an
inter-sensory creative appeal can be made through the various permutations and combinations of creative factors.

The factors incorporated in these permutations and combinations are -

(1) human communication
(2) personal problems and need for consultation
(3) individualised attitudes, feelings and approaches to life.
(4) use of medium (action/words/form/colour/sound) for convincing and motivating others and making them to see and listen which is the key to persuasion and happier living.
(5) health, disposition, imitative outlook and success, in the given life span.

Fundamentally ego manifests in the desire to seek order in disorder, equanimity in restlessness and confusion. It expresses itself in the different buying motives.

Buying motives leading to buying decision may or may not always be rational and an effective medium making a proper emotional appeal may induce the desired response spontaneously.
The whole discussion thus leads to the formulation of the following Hypothesis:-

"The two important aspects of psychological impact are facilitating ego satisfaction, creating and entertaining (as a continuous activity) complexes. This can be successfully done, (heart-mind) (head-reasoning) by making a powerful appeal to emotions/rather than reasoning/ - the assumption, being that a consumer, to whom an appeal is made, is not rational. The influence of the heart is more than that of the head in the social intercourse."

Hypothesis in the Indian context: An Elucidation

Indian consumer, irrespective of his/her culture, tradition, convention, level of literacy (art-education) and economic or social status, is susceptible to being carried away by superficial appearance of things. A T.V. advertisement as the piece of art, with its given form and contents and expression is a vibrant spark of life. It may speak in a silent or eloquent language. Skilful use of colours determines the tone of the language and controls its appeal. It infuses life in every element of the pictorial proposition rendered with keen and sensitive vision. It consciously synthesises Western & Eastern thoughts and culture. It, however, occasionally
reflects the strong connection between the nature and village life and perhaps loses social relevance. It naturally goes away from simplicity and attains high levels of sophistication.

As it is, it explores and exploits colour and sense of drama in the day-to-day city life. The character of village life that captures mind's eye is rarely featured. Image building for the product or creation of brand loyalty or brand name is done by T.V. advertisements against this background. They want to create a good atmospheric effect with or without a good composition or form. Attention to composition is neglected. Very few make an appeal through Indian forms, traditions, customs and beliefs. Personalised knowledge of Indian aesthetics is rarely the base of T.V. advertisements as a piece of art. Their appeal is biased in the sense that they present only those things and only to those people that interest the creator of advertisements.

T.V. advertisements sometimes create a doubt/whether, in an attempt to create brand-name brand image and brand loyalty, they have digested Indian aesthetics. Bias is created when, as a result, T.V. advertisements are not all aspects of human life-styles or value
systems which may or may not be there in the atmosphere or arrangements of objects or colour and other schemes. T.V. advertisers try to portray things as observed by them - leading to a deviation from actualities of Indian life. Both the linear and non-linear forms of composition are essential for good or most objective impression. The movements should also be fluid. These elements are not always looked after in making an appeal through T.V. ads.

Before an advertiser plans to impart knowledge about the product to the viewer-prospect, it is essential that different forms of social, religious and even political developments in the specific area should be reflected in T.V. advertisements as pieces of art. Every art object should convey some ideology which supports his (the advertiser's) work. The implication is that research is fundamental to T.V. advertising.

T.V. ad, as a piece of art should create joy i.e. a certain type of attraction. The artist should himself feel this joy before he communicates it to the viewer. Art should satisfy higher and not the mundane emotions. It should give peace and tranquility out of miseries in life.

In the T.V. advertisements as pieces of art, the role of emotions appears to be more emphatic than the role of the
ads intellect. T.V. deal with an audio-visual experience and should convey that experience in a concrete form. Indian Man (the helpless consumer - with his emotions, his loves, his social intercourse and his surroundings) should be the object of creation and in so far as T.V. ads comply with this requirement, they are creative in the Indian context because they do aim at giving exposure to anything 'foreign'. Reaction of an socially and individual consumer-viewer (who is ignorant and/or economically handicapped) to the audio-visual experience given by T.V. ads is immediate or is submerged in the subconscious mind. Therefore the art of T.V. advertising is an endless process. So long as it does not end to the satisfaction of the artist it is going to be creative. So long as the superficialities and superfluities go to dominate mind and create an abrupt and temporary effect, it may be the 'desired' effect but not 'creative' in the long run. Artist's manipulation with the 'form', the contents, the message and the 'technique' should aim at creating a 'total' effect which should be aesthetically pleasant and harmonious. Not many of the T.V. advertisements satisfy this criterion of creativity.

What they do is 'image building' 'brand name' at a very superficial level.
For example, the Brand Syndrome is the creation in the form of a disease, a craze where an irrational consumer is appealed hypnotised by and ultimately victimised to a brand name - the brand-as-product and forgets his true identity (ego) and does not remember for himself the question :-

What is in name? This is because -

- he/she wants - Tea - Koi aisa waisa nahi.
  (A consumer's ego is satisfied)

- (Surf ki kharidari mein hi samazdari hai,(he/she feels)
  There is rationality in the purchase of Surf -
  a consumer is made to feel.

- Rinaca - Cibaca (A consumer is made to experience
  the freshness)

- ONIDA- Neighbour's envy - owner's pride.
  (appeal to basic complexes is made)

The magic of brand name is such that a customer inadvertently is relegated to the lower level of awareness and understanding. His brand loyalty is the result of confusion and not of understanding and he is carried away. The following instances quoted by Mr.N. Medhavan* prove the point -

In a suburban market, the house-wife asks the shopkeepers for 'Vim' and as he reaches out for the familiar cylindrical package, she says, 'No, not that, the cheaper Vim'.

Welcome to the world where brands are confused with products. For many customers and a number of shopkeepers certain brands have become so familiar that they are not even aware that there are rivals. And often, customers utter one brand name and go home with a rival's product.

For the companies concerned, this is a left-handed compliment. And not quite sure whether it is good or bad, most have accepted it as a part of the marketing game.

Godrej (steel almirahs), Dettol (antiseptic) and Chiclets (chewing gum) have all at one time or another had their brand names identified with products, but the multinational Hindustan Lever has the distinction of having had three of its brands seen as products. For around two decades, most middle-class households in the country identified vanaspati as Dalda (Lever's brandname) in the down-market consumer segments.

But things do change with time. According to a Hindustan Lever spokesman, Surf is no longer confused with other blue detergents, as it was during the seventies. With time, the market not only wakes up to a brand, it also becomes aware of rivals.

Take the case of Sintex, which is the brandname for plastic storage tanks (and other goods) manufactured by Bharat Vijay Mills. Roughly a decade ago, when the product had just been launched, there were no taker for a plastic tank. But as the product caught on, Sintex became the name for any plastic storage tank. Recalls Ranjan Gulabani, area sales manager for Sintex in Delhi. "I used to get strange phone calls. Is that Sintex, a voice would enquire and when I said yes, it should ask: how much are you selling Storex for."

However, the confusion is waning, says Gulabani. After Sintex's recent and wrangle with Fusion Tanks, the brand awareness is much higher. According to Gulabani, the rivalry is for the better, because it has made the idea of a new product grow, and has helped in enlarging the market.

But the same, cannot be said of all products. Biscuit giant Parle has had a headache in maintaining the images of its popular brands. Krakjack and Monaco, Sweet-and-salty
clones are referred to as Krackjack in the lower segments of the market and round salty biscuits as Monaco. According to a Parle spokesman, this has not affected sales, as Parle biscuits are as it is in short supply due to government regulations. The company cannot expand its capacity, as biscuits are now reserved for the small sector. But in order to preserve the quality image of its product, it has been specifically mentioning on its wrappers that its biscuits are not sold loose.

In one case, the brand-product confusion has taken an ironic twist. Ubiquitous-electrostat shops still say they xerox copies, even as they use a Cancn, or a copier made by Modi-Xerox's bitter rival, HCL.

The reasons for the brand-as-product syndrome could be many. In some cases, the brandnames are derived from the process involved, and causes the mix-up. Examples, Xerox (xerography), Surf (surfactant) and Sintex (sintering process). Market-watchers believe that for India's downmarket segments, some of these names sound alien and that could be a reason for the misunderstanding. But the most plausible explanation would be that these brands bring a product into the market for the first time.

The best evidence comes from the United Kingdom. Britain's postage stamps do not carry the country's name, simply because it started the concept of postage. And while newspapers across the world prefix and suffix the word 'Times' in their mastheads, the pioneer in London simply says: The Times, Obviously, it pays to start off before someone else does.

Another very subtle buying situation is described by Mr.M.S.Jayaraman in his article: 'Buying Computers - Do you feel conned'.

"The Computer vendor told me that I needed 'LAN'. It was quite a buzz-word for me. He explained that a LAN stands for a Local Area Network and combines the advantages of "distributed computing of micros and integrated computing of a multi-termal super-mini". I gave an okay because I just could not keep hearing all that jargon any more. I did not understand much but was embarrassed to admit it.

If this is so, there is the implication of that common-sense or even intellect is to be abdicated. What is not understood by intellect is to be given up and left to the sense of propriety and proportion of the Seller."

It is said that brand loyalty should be built on product quality and not on illusion based on ignorance of the consumer. Intellect should be allowed to play its role in decision making. Consumer, on his part, is cautious not to be deceived. However, knowingly or unknowingly heart dominates head because of the art of persuasion employed by T.V. advertisers. Nirma detergent, Promise tooth-paste, Hotshot Camera, Aristocrat Luggage are the examples of successful brands which have taken on giants. The effect of consumer discretion, the impact of his power of discrimination on his buying decision are guided by the powerful emotional appeal and
not by the rational appeal to the intellect. This is the hypothesis that has been tested empirically in the Thesis.