What does it take to advertise effectively?

Choosing an agency – liken it to a love affair...

Make time to evaluate. Dig deep to understand your brand

PLUS:

• 1 case study
• 1 instant expert

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When we think of effective advertising, what do we mean? What is effective? Does it mean sales? It could do. After all, that's what is commonly desired in the end. But you may have other uses for it rather than simply moving products off the shelf. Whatever it is you're trying to do, believe this: it isn't a five-minute thought over a coffee. If you truly want to be effective, you have to decide what your advertising is going to do, and then decide what you want to communicate in order to achieve the response you desire. Call it ‘insight mining’.

Decide what you want to do with your brand, then decide what the role of each element of the marketing mix is going to play. If this is all that matters, then think about it. If there isn't a five-minute thought over whether or not to do it this way, then think again. Only by deciding what you want to achieve do you decide what part the advertising is going to play in the success or failure of the subtype of advertising you are considering.

Assuming you know what the advertising is going to be asked to do for you, then you need to work out what you want to communicate in order to achieve the response you desire. Call it ‘insight mining’.

How it works is actually quite simple. It isn’t really difficult to understand that end point. How hard have you done? If you have done it well, you have delivered something that works. If it didn’t work, you didn’t get it right. For many years, pharmaceutical advertising has been a consumer approach to healthcare advertising. Why? Because they want to see something different, something less pharmaceutical.

Pharmaceutical advertising is bound by detail: pharmacokinetics/dynamics and the ins and outs of one clinical trial versus another. You can see why the word ‘pharma’ or ‘drug’ has come to stand for something is very much a single most important thing about your product that will get people to think positively?"

If you ever work with creatives who spend their time advertising household consumer brands, cars and such like, you quickly discover they don’t want to know the detail. All they want to know is what you want to say to the target audience, “Just give me the one thing”. Our problem in pharmaceutical advertising is the opposite – we are bound by detail. We have sets of pharmacokinetics/dynamics and the ins and outs of clinical trial versus another. We can’t just sell the wood; we have to stand for something. We have to stand for a single most important thing about your product that will get people to think positively?”

When marketing management, regulatory, medical, registration, sales and whoever else you let have an influence on what you want to say agree to this single thought, whatever it is, you don’t get side-tracked by anyone that says “But it doesn’t say x, y or z”. You have to recognise this simple argument and play with it. You then have the choice of whether or not you want to stick to that one thought. If you want to have several thoughts, then you have to decide which one is the one thing that will get people to think positively. If you have to put

"What does this mean when applied to pharmaceuticals and what does it take to succeed?"

"How Ads Sell – What Does It Take to Be Effective?"

Work out what you want to communicate in order to achieve the response you desire. Call it ‘insight mining’.

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down all this extraneous information, you haven’t got a clear communication. Resist the temptation. Yes, I know there are many messages that help differentiate your product from the competition but the ad isn’t the place to put them. Look at the winners of the PM Society Advertising Awards this year. They have a simple, clear, a little copy to help it, takes effort, time and dedication to produce so little copy, that is you will see. Stick to this and you won’t go far wrong.

THE PSYCHOLOGY BEHIND SHIFTING BELIEFS

Advertising has existed since the invention of papyrus. But it was only in 1841 when the first advertising agency was formed that a more formalised approach was adopted. Many advertisements and messages delivered to your brain every day we need some way to help us cut through and leave a desire to buy, use, prescribe or recommend. In principle, the processing of advertising, in whatever form that takes, is based on cognitive psychology. Let’s think in a more practical way about the potential of advertising, the power of brand and the psychological effects it can have.

As we have seen in previous sections, communication works on three levels too. Don’t forget the psychological impact of colour and sound and the messages you receive and remember. This is where the ad agency must have a role to play. If you use, as an example, a market campaign, try to link your brand to a well-known treatment. That immediately gives the physician an association to the treatment. If they have had past experiences with your product, this will reinforce the association.

The processing of advertising is based in cognitive psychology. Think attention, perception, association and memory. A person looks at your brand. What do they do? Do they recognise it? Is it credible? Is the message clear and concise? Will the audience have any difficulty recalling the product once they have left? We all remember things we have seen and heard. That’s why advertising is so powerful. It is about creating an image or perception in memory. It is stored in the mind ready to be retrieved at a later date.

Attitude and belief shifting is a persuasive art especially if you want it to be a long lasting and, dare I say it, permanent. Persuasion takes many paths. It is a psychological process. The psychological process of persuasion is based on the Elaboration Likelihood Model. It proposes that advertising information is processed by the brain in two ways, either centrally or peripherally. The central processing route is an active cognitive process. The audience must understand the argument. They are able to evaluate the evidence. The peripheral processing route is a passive cognitive process. The audience focuses on other stimuli and is less likely to evaluate the evidence. In other words, the audience is less likely to think.
The outcome of any argument is the process of whether the argument shifts or creates a belief beneficial to your brand. It then follows that to weak a feather would knock it off course. In which case there can be trouble. In fact a series of basic
principles on advertising you won’t generally cop, or to argue the reach of an idea.

LIVING THE BRAND IMAGE AND MESSAGE

Well, you’ve decided what the brand is offering and what advertising is going to support. You can now begin to craft it. Make sure you have a detailed audit of all messages previously used. You must have a good understanding of what you want to say and how you want to say it. The idea is to make sure that the message is that the product does what it claims to do. Advertisements are not the way to do it. Advertising should work to communicate. As some would have you believe, it’s not the Code that stifles creativity. It’s simply not. The principles of the Code are simple:

• Don’t denigrate the opposition
• Don’t suggest your product/brand is better just because you have greater production
• Don’t make unsubstantiated claims

Given these three simple thoughts, open your mind to the possibilities. It’s not the Code that stifles creativity as some would have you believe; it’s our ability to think clearly.

Formats of advertising

Consumer advertising consists of

• Printed journal ads
• Radio
• TV
• Sales samples
• Trade shows
• Giveaways, a product monograph and
to support the first two. Add in a few
Then there was a mailing campaign

Marketing mix had materials for sales
Given these three simple thoughts,

Don’t blame the agency.

You may find that none of them fit
manner of different advertising concepts.
but most importantly make sure they
You can brief your agency.

When you’ve decided what the

brand is offering and what

advertising is going to support.

The digital age has brought so many
forms of advertising, new genres of
information processed centrally is likely to
be a long lasting and, dare I say it,
permanent. Interestingly, it is thought that
consumer advertising consisted of printed
journal ads, radio ads, TV ads
Marketing mix was sorted.

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distribute your effort. Many routes is a route bound
for failure. A note of caution though. Selecting too
many routes is a route bound
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choosing an agency

If you think your relationship has become lackluster, a dose of counselling could be needed...

Are you unstimulated, unfulfilled, little things annoy you, there's a lack of creativity in this partnership, you don't communicate as often as you should, and you seem to be spending more money. Is it time to look elsewhere? Working with an advertising agency is synonymous with dating the opposite sex. So, what worldly knowledge can I impart on this subject? I'm going to split it up into seven bite-sized chunks.

IS IT TIME TO GO YOUR SEPARATE WAYS?

Perhaps it's time to ask yourself:

Am I unstimulated?

• Your agency should be responsive AND proactive and come to you with new ideas without you having to ask all the time.
  Whether the brief is for a new campaign or a leavepiece, they should suggest ideas on enhancement and give you a range of creative ideas on brief execution.

Do little things annoy me?

• Quality control is important. You should not be receiving copy, design, artwork, or, "God forbid", proofs that consistently have errors. It's the agency's job to ensure that work leaves their domain error-free.
  • If you call or email them and they are unavailable, you should expect return contact within the same day, if not by the person you have tried to contact, at least by a member of your agency team.

Is there an increasing lack of creativity?

• Once the agency has 'bedded in' with you, their knowledge of your brand should have increased quite significantly. There is no excuse for a creative jolt down your throat.

Do we communicate as often as we should?

• Service is key to a successful client-agency relationship. The agency should be in regular contact with you. The agency should provide you with the clinical data you need and should take an interest in your business or product.

• You should rarely have to chase for work that has been briefed and you should receive updates on job progress.

• The agency team should always be in touch with you and your management, and should monitor the budget for you, and if you have tried to contact, at least by a member of your agency team.

• The agency should provide you with an estimate of time spent per job you should return within the same day, if not by the person you have tried to contact, at least by a member of your agency team.

Are we spending more money?

• Your agency should always provide you with an accurate estimate of time spent per job you should return within the same day, if not by the person you have tried to contact, at least by a member of your agency team.

• It's inevitable that some jobs will go over budget with the rigorous approval systems in place, but this should not be anything out of the norm. A good agency should flag this up in advance.

CAN YOU SALVAGE ANYTHING AND POSSIBLY TRY AGAIN?

If the answers to the previous questions all come out on the negative side, the relationship is doomed.

Maybe there are just a few areas that don't work, but remember, it isn't always clear... There are likely sides to the story, or the other side, have a similar issue with them.

Maybe there have been misunderstandings on both sides.

Let them say their piece and make sure you give them examples of where you were disappointed. Help them in future working relationships. Remember that...
find a partner in a date

FINDING A NEW PERFECT PARTNER

Now it’s the fun bit! You’re ready to go out on a date!!! But unlike when you take someone on a date you need to take a bit of time to do some research. Imagine that you are looking for a date on the internet. Narrow down your requirements as if you were preparing to find a partner off the internet. You can’t just type ‘ad agencies’ into a search engine, the list may include:

- ask them how and who would service your needs;
- look at their current client and brand list to gauge the scope of their capabilities;
- they must obviously have no current conflicts of interest in your market;
- from the credentials you can find out if they worked on competitor brands before;
- are they experienced?
- ask a few ‘hot prospects’ in to present their proposals. Four weeks is comfortable, if they require further information, or more than three or four by the way, then you're ready to go! Invite your suitors to a pitch and set a date. Get them to sign a mutual confidentiality agreements that you will not talk about the pitch and set a date. Get them to sign a mutual confidentiality agreements that you will not talk about the pitch and set a date. Get them to sign a mutual confidentiality agreements that you will not talk about the pitch and set a date. Get them to sign a mutual confidentiality agreements that you will not talk about the pitch and set a date. Get them to sign a mutual confidentiality agreements that you will not talk about the pitch and set a date. Get them to sign a mutual confidentiality agreements that you will not talk about the pitch and set a date. Get them to sign a mutual confidentiality agreements that you will not talk about the pitch and set a date. 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Pitch requirements

• Range of concepts presented
• Creative recommendations
• Tactical implementation of creative work
• Creative recommendations
• Range of concepts presented
• Calibre of presentation team as well as their
  thought processes
• Quality of creative work
• Proposals for brand development
• Willingness of the agency to conduct
  research and/or
  concept testing
• Willingness to challenge the brief
• Insight into the strategic challenge
• Identification of key issues
• Understanding of the brief, the brand and
  the marketplace

Getting past the smalltalk...

The date has arrived, the anticipation
is mounting, the excitement is killing
you. This is a great start!

However, if a little help is needed
in making your mind up, try
looking at each pitch in isolation,
and giving the agency an indication
of how they should structure their
proposals within realistic parameters.

Judging criteria

• Costings/adherence to budget
• Agency resource and true ability to handle
  the brief
• Rapport and personal chemistry of agency
• Ability to answer questions with market
  knowledge, openness and integrity
• Calibre of presentation team as well as their
  thought processes
•范围 of concepts presented
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When you've made your mind up, contact
each agency to let them know what
they are going to.

HOW TO SAY “NO”

When you've worked with an agency for
some time, decide whether
you are going to.

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When working with an agency, like any relationship, honesty and appreciation can really turn that bond into a partnership. Here are some fundamental do's and don'ts that will help to align Mars and Venus.

**DO SAY WHAT YOU REALLY WANT**

First, you have a vision as to where you want your brand to be, compared with where it is. So in an ideal scenario you write a brief detailing what needs to be achieved. Any form of advertising or design without a brief is like a game without rules – your brief will define the challenge.

If you play football without a defined pitch and goalposts you soon become bored, as there is no meaning or challenge. Your agency will also work to their own rules – that is their integrity. Back to football, and your brief is, in effect, the ball the agency will play with strategically and creatively. The pitch and goalposts are in place – and the agency as a team will work with the ball (your brief) to get to the goalposts.

**DO FIND THE RIGHT MATCH IN YOUR AGENCY**

Can you really justify working with a global advertising agency if your brand/products are being targeted to a local market, or vice versa? A smaller, globally focused agency may have award-winning concepts, but the synergistic fit be compromised or will fail to hit the right messages and objectives. Maybe a smaller agency can do better for you on this particular mission.

It is a common corporate interpretation that larger organisations are sometimes disadvantaged compared with smaller, possibly more agile companies when it comes to really understanding the immediate environment and being able to adjust quickly to changes, as it applies when working with an agency. Ensure that your agency can deliver on what you and your brand need, they manage to do this.

**DON’T OVER-COMPLICATE IT**

The brief is going to your agency so your agency should (or soon will) know your brand. However, asking a creative to come up with a winning concept based on an abridged bible landing on their desks may be asking for the impossible. So thorough background information should be included – product, customers, etc – make sure what you are supplying is relevant and not confusing the proposition.

Try to sum up your objectives in one sentence. Are you addressing the immediate environment and being able to adjust quickly to changes? If not then the challenge is, can you really communicate that in your concept? A single proposition is always the way forward.

**DO HAVE THE RIGHT EXPERTISE – NOT TOO MUCH, NOT TOO LITTLE**

Time and again clients ask agencies to pitch and want to see everyone in the pitch. Think about what your objectives are. Are you asking for strategic advice on positioning and creativity, or do you simply need some good visuals based on global guidelines without costing the earth? If it is the latter, do you really need the managing director, planning director, creative director and account managers in on the pitch – are they actually going to be doing the work? And if so – can you afford it?

Always ensure your agency can deliver on what you and your brand needs – they may not be able to produce a proposal, or even a proposal, but at least they have the necessary skills.

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service make sure you communicate this. Sometimes this account manager is all you need, but if you are not happy with the service or you communicate this

DON’T LET PROBLEMS ESCALATE

If there is an issue you need to communicate. Don’t wait it get too big, where you just shrug it out. Open and honesty is the policy. If smallest do to what you need, make sure what is going on, make a good case. Always be precise and don’t worry about making it too personal, or putting it up at the moment. Things can get to the stage where you need to give. But, if things don’t change and if you don’t do it, you may have to step back and consider if you need something else.

DON’T GIVE UP ON YOUR LISTENING

Most managers get it wrong when they receive a new brief. Always give your agency the opportunity to ask questions. You might think you have asked the question and get the answer you want, but it seems like a lot of work to them. They then have to go back, re-check and confirm. If there is a problem, they don’t want to be the ones to say it. So they don’t ask a question.

DON’T BE CONSTRUCTIVE

It’s easier said than done but honest and just policy. If you don’t give more feedback than “I just don’t like it”. Why don’t you like it? Has it not been something said or done? Why did you reject it? If you personally don’t like it, then call the box and ask your agency why. If you can’t get a proper answer – will it work without them? If you really can’t explain it to your agency, why are they the key player? Is your agency, pharma relationship have to give and receive feedback constructively. The relationship should be built on trust, openness and not least a sense of enjoyment from working together. Sometimes it’s the idea that doesn’t work and you can’t say why. Agencies can struggle with this, but can’t be asked if they don’t tell you. It’s an opportunity to talk with someone else! There is truth in the quote something – it works, tell your agency why.

Ask yourself?

Is the brief accurate and workable? If it works, tell your agency why.

Is the main stakeholder the decision-maker? Are you giving the agency enough feedback to get it right.

Are you being realistic about the budget… and are you being fair about timelines?

Are you being realistic about the budget… and are you being realistic about the budget…

Are you giving the agency enough feedback?

DON’T DECIDE BY A PITCH!

If if it works, tell your agency why.

The same is true if you do like something – when you both think on the same wavelength, it may not work out, but when you do and the relationship evolves. The relationship should be built on trust, openness and not least a sense of enjoyment from working together. Sometimes it’s the idea that doesn’t work and you can’t say why. Agencies can struggle with this, but can’t be asked if they don’t tell you. It’s an opportunity to talk with someone else! There is truth in the quote something – it works, tell your agency why.

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Be all together inspired

Huntsworth Health is dedicated to genuine integration. This isn’t just about a consistent, effective communication, both globally and nationally, across all four corners of the marketing mix. It’s about ensuring you need an ad campaign, an electronic sales aid or a totally integrated communication programme, we’re your contact:

SandyRoyden@hhealth.com or call +44 (0) 20 8747 4405

www.hhealth.com
Putting evaluation in place

When it comes to healthcare advertising, it’s the essential precursor – and partner – you want to raise the stakes and produce award-worthy work...?

Why is so much of the healthcare advertising so mediocre? This is a question we’ve been asking ourselves for years. A recent IPA Healthcare Case Study (see future issue of Ad Age) highlighted some of the key factors that arises with agencies: budget restrictions and the current squeeze on marketing budgets. The question is whether any of this will massively increase your chances.

Putting evaluation in place

Put aside the chaff when it comes to advertising? So what generally separates the wheat from the chaff? Well, as with most things, there are no simple answers – and certainly not one-size-fits-all. Alongside involving agencies, clients and the current squeeze on marketing budgets, there’s no denying research is key. To make the case for your brand, creative agencies need to start beyond traditional print advertising. After all, the current squeeze on marketing budgets and ever-increasing pressure to justify investment in healthcare advertising is well understood. So, where does this leave us? One thing’s for certain: to drive high quality and accountable advertising – the case is made more and more for research. Moreover, given how important the internet is to both physicians and patients, we also need to think beyond traditional print advertising. Alongside involving agencies, clients and the current squeeze on marketing budgets, putting evaluation in place is key. The whole team needs to be involved in strategic planning, and proper involvement of research-based insights in the planning and evaluation process. It may be a luxury in some cases, but it makes a great difference. Research will help you understand your product, the best angle to persuade your target prescribers. What patients do they see and with what symptoms? What is the primary treatment? Find out from prescribers what makes them prescribe a drug. What role do the brands play and how important is the brand promise versus cost/benefit? As we’ve highlighted before, to these may contribute to search programmes or be a part of more focused qualitative research.

Research can make two major contributions to advertising success:

1. Development

Research provides better insights and ideas which lead to better briefs and inspire more creative work. In turn, case studies based on research and developed by the creatives end up working with powerful creative work... which in turn will create deep emotions. It will drive market share and generate revenue.

2. Evaluation

Research can indicate how successful the creative work is likely to be against the brief. How successful is it at building brand ‘preference’? And to confirm you diagnose the impact in market versus competitors. Is the research company doing a great job in the research? Is it robust enough? What parameters will be used to measure success? Is it robust enough? For every successful instance but it has a great framework of best practice.

COMMUNICATE AREA APPROACH

Pharmaceutical products exist on pharmacy shelves but pharmaceuticals exist in the minds of the physicians who prescribe.
Insight’s involvement in the creative development

Advertising strategy

Creative development

Pre-testing

Executional evaluation

Copy

Position

Convers

Creative management

Copy-test

Post-test

- Marketing, creative and media
- Pre-line
- Differentiation for the client

- From this point, the client and communications agency can now write a creative brief.

CREATIVE DEVELOPMENT

So far so good, now on to the creative development stage. At this point, the client will have a number of qualitative insights to build a creative strategy. The creative strategy and creative idea sits in a hotbed of creative output where client, creative agency and research agency need to breathe life into the strategy. It is at this stage that the creative idea has to be motivating, engaging and maximise the chances of the copy performing after insights from this stage are fed back into the development process.

PRE-TESTING

This is the home of quantitative ad research and you will want to consider conducting pre-testing. Often, the best lead execution is perhaps not the most creative ad and research will help sort the wheat from the chaff. This stage can dramatically improve your chances of making the ad budget go as far as possible.

RESEARCH & INSIGHTS

Research and insight back into the development process can help identify wear-out over time. Monitor the effects of the ads on brand equity and sales. Undertake sales modelling if you can. Of key importance here, how well does the movement in sales relate to the movement of the ad? This creative development method is especially useful when the focus is on improving brand equity and sales. This creative development method will identify which elements will be retained key throughout the campaign.

EXECUTIONAL EVALUATION

At this stage you will probably have a number of possible execution: pre-testing and research to find out what’s working and what isn’t. Choose the best to support the campaign and test the best execution. Can the tone of voice be improved and is the best execution? Can the tone change to enhance the idea the client has?

Author:

Trevor Acreman is head of healthcare at Millward Brown. He can be contacted at tacreman@pmlive.com or on 01306 742176.
Consumer media habits are rapidly changing and so brand communication must too. However, as with all marketing communication, integration with existing disciplines is key, with an unwavering commitment to clear strategic direction and creative excellence.

Until relatively recently, the channels of communication in healthcare advertising were almost all print-based. The advent of digital media has provided a new and exciting dimension to explore, but it has also one that really delivers on results.

This campaign to raise awareness about Lumigan – an ophthalmic solution to reduce elevated intraocular pressure (IOP) – blended old media with the new. It formed a cohesive pan-European campaign that captured the imagination of ophthalmologists and the Allergan sales and marketing teams across Europe.

Challenges

The primary challenge was to devise a campaign that would engage glaucoma-treating customers over a long period and enable repeated opportunities to deliver product messages. It was also important to appeal to clinicians in the UK and all western European markets, where the client had an interest. So the promotion needed to provide some uniformity across Europe while maintaining room for cultural latitude.

Solution

For some while, the striking print-based advertising campaign had featured a photographer working in various spectacular landscapes. The visual content held a universal appeal that translated well across cultural boundaries, providing clear, cohesive, coherent, coordinated communication.

And this was no mean feat due to Europe being a cultural mosaic with people from different cultures showing subtle variations in their value systems, ways of reasoning and communicating, behavior and customs.

Eventually, the advertising campaign evolved into a 'Big Picture Project' (or 'Competition' in markets other than the UK, where competitions are still permitted). The striking giant camera-style mailer was dispatched to all targets inviting them to submit a photo to a dedicated website in a big photographic competition and subsequently to submit a printed photo with progressive lensescapable of being viewed in their country’s based. The competition ran over a period of months and each clinician’s colleagues could view their submission and range from the pyramids in Giza to the Himalayas. But the question was which captured the beauty of the scene from the Scottish Highlands. In the Lumigan advertisements a place was a dubious choice.

To encourage entry the company offered to make a donation to an appropriate charity for every photograph received. After the closing date for submissions, the best images were selected for use in a calendar. Pictures submitted ranged from the pyramids in Giza to the Himalayas. But to surpass the tranquil beauty of the scene from the Scottish Highlands, was a tremendous challenge. To encourage entry the company also offered to make a donation to an appropriate charity for every photograph received. After the closing date for submissions, the best images were selected for use in a printed calendar for the following year.

Results

While product sales data cannot be revealed, the major benefit was creating reminders and opportunities for representatives to discuss with customers their participation in the scheme and leading on to product message delivery. The project also created a friendly rivalry both within and between countries as to who would submit the most (and best) entries plus of course the honor of being selected to appear in the calendar.

Following the success of this project, a second photographic project was introduced. Under the theme of ‘Take Another Look’ customers were invited to submit images of objects or places, which were not immediately recognisable. These could lead sequentially to an invitation to the customer to ‘Take Another Look’ at everything the product had to offer. Seeing more clearly is what Lumigan is all about and there is something immensely appealing about the accountability or measurable within the gamut of marketing communication options, where it is possible to see how every Euro spent gives a result.

Author:

Neil Smith is director of creative services for Adventis Health. He can be reached at 01494 731673 or neil.smith@adventis-health.com
Developing and writing your brief for a successful campaign: actioned

Think about the relationship with the agency

• Is the relationship new to you or the company?
• Is this a new project or the next stage for a brand they know well?
• Do they know enough about the company, the culture, personnel and political dynamics?
• Do they know the product and its category well?

Have they:

• Seen the product and test labs? Been out with a rep?
• Talked to customers, patients, consumers?
• Talked to your people in sales, R&D, medical and regulatory?
• Does the agency have a clear view of where you are and want to be?

What is the reason for advertising, the business context?

Is the scope of the brief national or international?

Do they know the product inside out? And understand the supporting technical/clinical data?

What is the brand positioning, its values and character? What are the market dynamics, who are the competitors?

Who is the target audience? What is the communication objective? Is there a real issue to solve?

What is the desired audience response: think, feel, do? What is the key message? Is it clear, simple, single-minded?

Have you considered the overall marketing plan and activity?

Med ed, PR, media planning, online, salesforce activity

Have you allowed enough time?

Developing and executing the idea and printing support materials

Approvals

• Is market research needed before and/or after?
• What else are you waiting for?

Results of clinical trials or product tests

Packaging

Regulatory sign-offs

Global branding guidelines

Have you got a budget agreed?

• Has your brief been approved by your boss and anyone who’ll approve the actual work internally?

Have you established your criteria for judging the creative work?

• On strategy and brand?
• Based on insight, not intuition, always relevant?
• Does the creative and execution reflect that?

How will you measure success?

The brief is fundamental. It’s the launch pad to inspire the creative powers of the agency. Clarity of thinking and purpose will save you time and money, and mean better work. Work with your agency. Write a brief that they’ll be clear on. The more that they know that works, the better. Take the journey, they’ll join the rest.
**AIR** *(Average Issue Readership)*  
The estimated number of readers who have read or looked at the latest issues of a publication within a specified period.

**BROAD MARKET**  
The financial and components of an advertisement in its finished form (usually electronic format) to go to production these days.

**BIND-IN/SUPPLEMENT**  
A promotional piece bound into a journal or magazine often on a heavier print stock to increase its visibility.

**BODY COPY**  
Main copy in an advertisement i.e., not the headline or tagline.

**BRAND IMAGE**  
The impressions of a brand as perceived by the market. This can be a result of marketing activity or consumer experience.

**C steerage**  
The number of readers of a certain page expressed as a percentage of the total readership.

**COPY DATE**  
The date by which advertising copy must be delivered to the publisher to produce the flat plans of the finished item.

**COPY ROTATION**  
A planned movement of ads for the same brand to maximise attention and impact.

**COPY CLEARANCE**  
Permission to use a visual and copy content.

**CREATIVE**  
The conceptual input upon which a campaign or ad is based.

**CPT** *(Cost Per Thousand)*  
The cost of media space based on the number of readers contacted by the advertisement or on readership score. Can be incorporated onto an ad, stuck on or as part of a wrapper or POS

**DPS** *(Double Page Spread)*  
Double page spread.

**FILM RUSH**  
Unedited footage of the film viewed or registered in the minds of the target audience.

**FIRST PROOF**  
An initial proof of an ad or publication in its finished form (usually in electronic format ready to go to production these days).

**FRAME WORK**  
The financial and components of an advertisement in its finished form (usually electronic format) to go to production these days.

**IMPACT**  
The force with which an advertising message will be 'heard' or 'seen' within the promotional activities of other brands in the same category.

**IMPACT**  
The force with which an advertising message is likely to be ineffective.

**LEAD TIME**  
The time required for the realisation of machines to go to production these days.

**LETS** *(Lottery Entry Service)*  
The process of placing a brand in the marketplace in relation to other horizontal market competitors.

**LINES** *(Lottery Entry Service)*  
The process of placing a brand in the marketplace in relation to other vertical market competitors.

**MARKET PENETRATION**  
The number of opportunities for the average person to be 'exposed' to the campaign.

**MARKET RADIUS**  
The time required for the realisation of machines to go to production these days.

**MACHINE PROOF**  
A planned movement of ads for the same brand to maximise attention and impact.

**MACHINE PROOF**  
A planned movement of ads for the same brand to maximise attention and impact.

**MARKETING**  
The conceptual input upon which a campaign or ad is based.

**MEANS OF CLASSIFICATION**  
The conceptual input upon which a campaign or ad is based.

**MISLEADING OR OFFENSIVE CLAIMS**  
The conceptual input upon which a campaign or ad is based.

**MACHINE PROOF**  
A planned movement of ads for the same brand to maximise attention and impact.