“It's not about the product, it's about the brand's image…”

– Javier Muñoz, Focus Media's Technical Director
Gratefulness

"The right path, the right ad" is a research project not only made by us, but with all the people who have helped us during this journey. We would not have been able to reach our goals without some professionals, who have helped us from the beginning. For this reason, we would like to thank, first of all, all the great professionals who have been interviewed and have used some of their time to help us: Mr Nacho García and Mr Javier Muñoz. We also want to thank the respondents, who have agreed to answer our survey and to make our commercial, as the ad is built around the respondents likes. In fact, without them, we could not have given life to our main objective in the project, the commercial. We think that another aspect that has to be thanked is the hospitality and the facilities the employees of Tesauro and Focus Media have given to us.

Someone else that we have to thank is a person that is literally part of this project. Her participation in it is of a huge importance and her enthusiasm along with her running and dancing skills are what have made for us possible to reach our goals. She is Ginebra Cos Aregall, and she is the main character of our two commercials. We could not finish without thanking the Canadian and the American journalists who have spent some of their time answering our questions: Moisés Molina (Canal +), Ben Popken (NBC) and Stuart Elliott (The New York Times).

To finish, we would like to thank our teacher, Mª José, who has helped and guided us during the whole process of the research, giving us her support on the decisions we made and being there for us.

We want to say thank you to all these people because with their help we have been able to take our first objectives and ideas to reality.
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Summary

"The right path, the right ad" is a research project that emerged from an idea that came up with (after a brainstorming) in the summer of 2013. We had the freedom to choose the subject we wanted to work on, so after considering some topics we found one we both loved, TV advertising. This topic combined TV (that most of the people like) and the advertising world, which didn’t sound strange to us but we were interested in learning much more about it. We knew this was a very important and trending topic, as the crisis has modified it and nowadays the world of advertising is changing quite a bit. When we agreed to work about the Television advertising, we began to think about which would our main objectives be. After thinking about it for a while, we agreed our main goal would be to know all about the process that has to be followed to make a commercial (creation/ideation, production and broadcasting), in order to make our own as the practical part.

Thinking how we had to start was a little hard, but finally, we set our objectives and from then on we began to search information and we arranged our first interview, the interview with Mr Nacho García in Tesauro. After a few days preparing the interview, it finally arrived on the 26th of August. We left the interview with a lot of new information we didn’t know before, so that day was a key moment on our project, as we enhanced our possibilities with more information and new ideas provided by Mr Nacho García.

After arranging all the information, we decided it was time to contact with another professional, this time a professional in the broadcasting field, as we were trying to deepen in the broadcasting step in the make-a-commercial process.

We got in contact with this man whose name is Javier Muñoz and within less than a month we had the enormous pleasure of meeting him and we had the second interview of our project.
We were certainly not expecting to receive so much information, but thanks to it and some more research time we could finally finish our theoretical part with success. Later, it was time for the practical part to begin. At first there was some discussing and disagreements about the topic of the advert but in the end we found something we were both interested about to advertise: Running shoes.

We did a survey to find out what our future target would want our advertisement to be like (the character’s age, the location…). After we had written down all the fictional information we needed to do the brief, we started to decide how our ad would be. After that, we began working on the pre-production. For us, the most difficult thing was the script as we had to come up with a good idea to promote our brand and we found that creative aspect a little difficult. Nonetheless, we finally had an idea that we both thought was what we were looking for, and we went for it.

Before the shooting and during its preparation we had to do some little adjustments to the script, as there were some scenes that needed to be retouched for production issues and also trying to make the advert more clarifying. After we had solved some things like the rehearsals, hiring cast members and the lack of equipment, we started the shooting. When we had all the shots, we began to edit all the recorded material until the day we finished, and therefore, our commercial was ready. After it, we still had one week left to retouch all the project details before the delivery date.

We can proudly say that this has been an exciting, encouraging and fun project for both of us. We are very much satisfied of everything we have learnt and we hope you will too.
Glossary

Target

Targeted advertising is a type of advertising whereby advertisements are placed so as to reach consumers based on various traits such as demographics, psychographics, behavioral variables...

It has been suggested that, in general, television executives believe that advertisers cover the 18-49 age demographic and that older viewers are of almost no interest to most advertisers due to their unwillingness to change their buying habits. Products intended for older consumers, such as certain health products and insurance, are advertised regularly on television, generally during programming that appeals to older adults.

The number of viewers within the demographic target is more important to ad incomes than total viewers. According to Advertising Age (a magazine on marketing and media), during the 2007-08 season, Grey’s Anatomy was able to charge $419,000 per advertisement, compared to only $248,000 for an advertisement during CSI, despite CSI had almost five million more viewers on average.

Benchmarking / Brands’ analysis

Benchmarking is the process of comparing one’s business processes and performance metrics to industry bests or best practices from other industries. Dimensions typically measured are quality, time and cost. In the process of benchmarking, management identifies the best firms in their industry, or in another industry where similar processes exist, and compares the results and processes of those studied (the “targets”) to one’s own results and processes. In this way, they learn how well the targets perform and, more importantly, the business processes that explain why these firms are successful.
Airing a commercial

This technical word in the world of T.V advertising is used when a commercial is broadcasted on television. When a viewer sees an ad on T.V, it means the ad is on the air.

Close-up/ Extreme close-up

The subject framed by the camera fills the screen. These shots can be used to stress the importance of a particular character at a particular moment in a film.

Medium shot

Generally speaking, this shot frames a character from the waist, hips or knees up (or down). The camera is sufficiently distanced from the body for the character to be seen in relation to her or his surroundings (in an apartment, for example).

Medium long shot (MLS)

Halfway between a long and a medium shot. If this shot frames a character then the whole body will be in view towards the middle ground of the shot. A quite open shot in terms of readability, showing considerably more of the surroundings in relation to the character(s).

Long shot

Subject or characters are at some distance from the camera; they are seen in full within their surrounding environment.
1. Introduction

In this project, something clear has been searched, giving an answer to our first questions and reaching our objectives: to discover all the aspects and details about the three big steps of making a TV commercial (creation, production and broadcasting), to learn which studies are made to optimize the success of advertising on television and by whom are they made and to follow the things learned about the three steps in the theoretical part to use them in order to make our own TV commercial.

To develop them with clarity, we have aimed to investigate and go deep inside the advertising world, which has interested us from the very beginning.

At first, we didn’t know very well what to do. Although we had a lot of ideas, we couldn’t agree in an interesting one to work about, and one we both liked. Finally, it was time to make a decision and we had written down some possible options for our project. Between the chosen ones, the one we were most fascinated about was the theme of the advertising.

We knew what we wanted to talk about, but we realized that it was too wide for us and we wanted to do something more specific. After doing a little research, the types of advertising we found more interesting were: Internet, radio, print and television advertising. At last, we did our final choice: the advertising on television.

During this research journey, we have decided to structure this path in the three different processes that are necessary to make a commercial: the creation/ideation process, the production process and the broadcasting process. This project has been organized in a theoretical part, where we have written all the important information about these three points, and a practical part, were we have put all the learnt knowledge on the table in order to run our own advertisement.

This is the way our path has been arranged in order to make the process of reading and understanding the most easy and practical possible.
2. METHODOLOGY

THEORETICAL PART
2.1 THEORETICAL PART

2.1.1. ADVERTISING BASICS

2.1.1.1 Advertising’s history

Advertising has existed since the dawn of civilization and commerce. Since there are products to market, it has been the need to communicate their existence.

Ever since the Egyptian civilization, when there were times of great economic and religious splendor, the first advertising texts were found. By 1821, a variety of graffiti style ads were found in Pompeii, which speak of the richness tradition in which advertising can be seen in bakers, jewelers and weavers, which were also found in the ruins of Pompeii.

In Rome and Greece, the improvement of the town crier, who announced out loud to the public the arrival of ships loaded with wine, food and others, being sometimes accompanied by musicians who gave these the right tone for the proclamation, began. They were hired by traders and by the state. This form of advertising continued until the Middle Ages.

In France, the owners of taverns hawked the wines and used bells and horns to attract customers, in Spain, drums and bagpipes were used, and in Mexico criers employed drums to accompany notices.

Modern advertising began to evolve in the United States and Britain in the late eighteenth century during the industrial revolution. Then advertising agents appeared. The first known was Volney B. Palmer, who in 1841 opened an office in Philadelphia with which he obtained considerable success. In the early twentieth century, the agencies become more professional and select more rigorously where to advertise. This is when creativity becomes an important factor to develop an ad. In
the 30's a famous creative technique was born: brainstorming, it was not until the 1960s when it was used routinely.¹

### 2.1.1.2 Types of advertising

Advertising is the deliberate attempt to manage the public's perception of a subject. The subjects of advertising include people (for example, politicians and performing artists), goods and services, organizations of all kinds, and works of art or entertainment.

The main objective of the advertising is arriving to the people of all around the world, and there are many ways to do it nowadays. So, how many ways are there to advertise anything? There are plenty of them, but we are starting with the one we are going to focus on during the whole process of this project.

**Television:**

Using television to advertise is using mass media, which means spending a lot of money. The big brands use the system of television ads to create something awesome to advertise their products, as TV gives the possibility to shine not just for what you are advertising, but also for the way you do it. Television is a wonderful medium, when it is done right. A lot of money is needed for a television ad, as the commercial’s production and the network’s rates have to be paid.

![Commercial being run on T.V.](source: Google Images)

**Radio:**

Radio spots do not have (even close) the popularity of TV’s. Knowing this, nowadays radio commercials are made to arrive to local people, so it is very usual to hear on the radio restaurants’ or shops’ spots which are being aired around their regions or

zones. As TV ads, the more you pay, the longer is the spot. It is worth to be announced locally but if you want to be known all around the world, radio advertising is not a good option.

Billboards:

Billboard advertising is a very useful way to advertise films, restaurants, sports, fragrances... almost everything. With a concise message, the message can arrive to a lot of people in the city: the ones who are going to work, waiting for the bus or just going for a walk. Billboards can also be helpful for directions, especially on highways and interstates. Enormous companies like Nike, Adidas, Mango or Coca-cola... have billboards.

Direct mail:

Although the cost per piece can be expensive especially with postage costs continuing to rise, direct mail like email can be very effective when it is partnered with a well-maintained database. Purchased databases are useful since you can target by demographics such as geography, past spending habits and credit card data.

Flyers:

Pieces of paper with information of your products, which you can get in Pubs, Taverns... Isn’t it a good idea? Appliances, shops or discos are used to work with this system, as it arrives to all the people who want to have something, or goes to buy food... Flyers tend to include an address (phone and website) a slogan and an offer.
Social Media:

Social media is also an excellent way to share with people your products or offers. As the social media users are mostly young people, discos or fast food restaurants. are the ones which take more advantage of social media. If it is done well, Twitter, Facebook or Tuenti can give a lot of customers if you know how to play with photos, status or tweets.

Print:

This remains the most popular form of advertising. Now, we do not say this is the most effective, however it remains popular since it is easy to execute. Unfortunately, this is not traceable and the majority of ads are ineffective. Newspapers and magazines have been working at great lengths to evolve and incorporate tracking as well as creative ad units.

Email:

Email clubs and loyalty programs are a wonderful way to stay in touch with customers, when a customer database is used correctly it can be one of the most cost effective communication vehicles available.

Signage:

It is important to maintain strong signage outside your location. You need to use the available space wisely so that cars and foot traffic can clearly read your name.
2.1.2 ADVERTISING ON TELEVISION

2.1.2.1 What is a television ad?

A television advertisement is a span located between programs and shows aired on the television networks. Ads are produced and paid by organizations, which with the commercials want to send a message to all the spectators and show their products. Networks get a lot of revenue from ads, as it is very expensive to air one according to the success of the shows and programs nowadays (a lot of people watch TV). The majority of television advertisements (nowadays) consist on brief advertising spots, whose length can go from a few seconds to several minutes. These kinds of commercials have been used to promote a wide variety of goods, services and ideas.

The viewership of television programming is often used as a metric for television advertisement placement, and consequently, for the rates charged to advertisers to air in a given network, television program, or time of day.

Political campaigns are huge events where television commercials have a very important role in many countries. In other countries, such as France, political advertising on television is heavily restricted.

The first television advertisement was broadcast in the United States on July 1, 1941. The watchmaker Bulova paid $9 for a placement on the New York station WNBT before a baseball game.

It was a 10-second spot, which displayed a picture of a clock superimposed on a map of the United States followed by a slogan. The first TV ad broadcasted in the UK was on ITV on 21st September 1955.

Until the early 1990s, advertising on television had only been reasonable for huge companies willing to make a significant investment. Nowadays, many small and local businesses can produce television ads for airing them on local cable TV services.  

2. [http://es.wikipedia.org/wiki/Comercial_de_televisi%C3%B3n](http://es.wikipedia.org/wiki/Comercial_de_televisi%C3%B3n)
2.1.2.2 Kinds of TV commercials

- **Demonstrative Commercials**

The first rule in a commercial is that it has to prove all kind of things. If the product has advantages over other products, they have to be shown in a visual way. For example, if you are trying to sell a product like a knife, its quality has to be proved at the eyes of the customers. In these kind of situations is when this sort of commercials are very useful.

- **Use of Characters**

There are other commercials, which use a presenter to show the products to the interested costumers. Famous celebrities (more often than current people) star these TV commercials so as fictional characters from cartoon series or shows. The statistics show us that products presented by influential people like celebrities are more bought than other products, even the ones which are better but do not have a good merchandise support. Some people’s influence is a very effective way to sell all kind of products.

- **Lifestyle**

A variety of products such as beer, snuff, perfume, dresses are not usually sold by their technical characteristics but by providing the consumer a certain lifestyle. For example, perfumes commercials do not highlight the better smell of the product; they give importance to the fact that “the perfume is for you who are young, impulsive, urban and outgoing”. Beer commercials usually sell the benefit of social relationships and how to integrate into a group. These sort of commercials often recommends the beers in order to have the trendiest way of life.

- **Promotional commercial**

This kind of commercial has a very clear target: promoting, remembering and persuading the customers to buy a certain product. Promotional commercials tend to raise the sales and the customers product’s ratings.
It is very usual to see real people in this kind of ads, giving their opinions about the products, and saying that buying them has been the best decision they have ever taken. With this testimony, multinationals try to reach all kinds of families, from the richest ones to the poorest ones.

These kind of commercials have had such a great success, that now there are TV channels which only dedicate its whole programming to air promoting commercials, twenty four hours a day.

- **Public service Commercial**

They are those produced by public institutions, specifically by different levels of government, to fulfill a social function to keep the people informed about various beneficial actions in communities, or in the presence alertness casualty or disease issues, etc.

- **Testimonial Commercial**

An alternative to the use of a famous person is to make credible the message using the testimony of real unknown people. In this case what is most important is that the message from the anonymous consumers who explain their experience with the product, becomes credible. Real consumers often sought to manifest sincerely so that the potential customers can relate to them.

- **The problem and the solution**

Some ads with a very simple are very effective in sending a message and to sell. This type of ads introduce a simple problem and then present the product as the solution. For example, it shows a girl who is very excited about her new outfit for her party and suddenly she spots it. It would be a great tragedy that she could not go to the party for this inopportune spot. Then comes the expert grandmother or mother or neighbor or even a host you do not know where he comes from, and he appears with the product. The product removes the stain and the girl is happy again in her party.
- Humorous Commercial

It uses humor to associate the product with a moment of laughter that may be using two types of comedy: sitcom or physical comedy. The sketch and the comic shtick can be used to make the advertisement attractive.

- Musical Commercial

This type of ad is performed with a structure where the product is accompanied at least by one of three musical forms: the choreography or dance, the musical or sung dialogues and the use of jingle. ³

2.1.2.3 Television ad’s facts and characteristics

TV advertising is a system, which involves two main duties:

1) Creating a television advertisement that meets broadcast standards.

2) Placing the advertisement on television and airing it in a time zone, which assures that the message, will arrive to the customers you are sending it to.

To achieve these tasks, it is important to pick a television production company and advertising agency with valid capability in these two sectors, and if it is possible, one which both produces ads and places in air time. Following this way, the TV networks tend to show more acceptance for the commercial you are trying to air.

USA and Europe Ads

- United States of America

In the United States, the Nielsen ratings system measures audience viewership of television programs, and provides a way for television broadcasters to determine how popular their television shows are, so that they can decide what rates to charge advertisers for airtime.

For each hour in a day, advertisements take up a fairly consistent proportion of the time. Commercial breaks have become longer. In the 1960s a typical hour-long

American show would run for 51 minutes excluding advertisements. Today, a similar program would only be 42 minutes long. A typical 30-minute block of time now includes 22 minutes of programming and 8 minutes of advertisements (6 minutes for national advertising and 2 minutes for local).

In other words, over the course of 10 hours, American viewers will be shown approximately 3 hours of advertisements, twice what they would have seen in the 1960s.

In the 1950s and 1960s, the average advertisement's length was one minute. As the years passed, the average length shrank to 30 seconds (and sometimes 10 seconds), but more advertisements are now shown during the break.

- Europe

In many European countries television advertisements appear in longer, but less frequent advertising breaks. For example, instead of 3 minutes every 8 minutes, there might be around 6 minutes every half an hour. Unlike in the United States, in Europe the advertising agency name may appear at the beginning or at the end of the advert.

Popularity

In the United States, the TV advertisement is generally considered the most effective advertising format, and this is reflected by the high prices TV networks charge for commercial broadcasting airtime during popular TV events. The annual Super Bowl American football game is known as much for its commercial advertisements as for the game itself. The average cost of a single 30-second TV spot during this game (seen by 90 million viewers) has reached US$3 million (in February 2011).
Great adverts

Because a single television advertisement can be broadcasted repeatedly over the course of weeks, months, and even years, television advertisement production studios often spend enormous sums of money in the production of one single thirty-second television spot.

This vast expense has resulted in a number of high-quality advertisements with high production values, the latest in special effects technology, the most popular personalities, and the best music.

A number of television advertisements are so elaborately produced that they can be considered miniature thirty-second movies; indeed, many film directors have directed television advertisements both as a way to gain exposure, and to earn a paycheck.

For instance, one of the film director Ridley Scott’s most famous cinematic moments was a television advertisement he directed for the Apple Macintosh computer that was broadcasted in 1984. Even though this advertisement was broadcasted only once (aside from occasional appearances on television advertisement compilation specials and one 1 a.m. airing a month before the Super Bowl so that the advertisement could be submitted to award ceremonies for that year), it has become famous and well-known, to the point that it is considered a classic television moment.4 (Look at the Annex 5.2: Interviews via mail)

Figure 6: Famous Apple commercial aired in 1984’s sequence of scenes. **Source:** Google Images.

Why are they so annoying?

Despite the popularity of some advertisements, many consider them to be an annoyance for a number of reasons.

1. The main reason may be that the sound volume of advertisements tends to be higher (and in some cases much higher) than that of regular programming.

2. The increasing number of advertisements, as well as overplaying of the same advertisement, are secondary annoyance factors.

3. A third might be that television is currently the main medium to advertise, prompting ad campaigns by everyone from cell-phone companies, political campaigns, fast food restaurants, to local businesses, and small businesses, prompting longer commercial breaks.

4. Finally, another reason is that advertisements often cut into certain parts in the regular programming that are either climaxes of the plot or a major turning point in the show, which many people find exciting or entertaining to watch.

All in all, the reason why people find advertisements annoying is that the advertisement's offer is not of interest at that moment, or the presentation is unclear. A typical viewer has seen enough advertisements to anticipate that most advertisements will be bothersome, prompting the viewer to be selective in their viewing.

Therefore, if an advertisement has entertainment value beyond the basic message, such as the classic humorous spots, then, the viewers tend to stay with the advertisement, perhaps even looking forward to viewing it again.

Figure 7: Example of over information that produces boredom to viewers about commercials. Source: Focus Media digital material.
2.1.3 CREATION AND IDEATION PROCESS

2.1.3.1 Introduction

Creating a commercial in order to show a product is a very important decision, it is not any joke, it is showing a product to millions and millions of people who, of course, are going to judge it and judge the company who made it. It is in this point where a crossroad appears. The company can succeed and win a lot of money or can fail and go bankruptcy, and what it is more important, can lose the confidence and credibility of the people, and those are very difficult to recoup. So, when deciding to create an ad it is essential to be sure and confident about the product, or else it is better not to do it.

It is natural to think that the more money a company has, the more successful and brilliant the ad is. This sentence is in part correct, but many researchers have found that it is not the money which guarantees success but the creativity inside the commercial. Actually, the most famous ads in the history of television are not famous for the money the company put into it, they are important and repeated for decades because of the wit of their slogans, their creative plots and their funny jokes (except for the Super Bowl’s ads, which are famous, in addition, for the money spent on them). Those elements are the result of the creativity, and because of the creativity, brands like Toyota (with its RAV4 commercial), Barclays (with its credit card ad), Nike (with its first “Just Do it” ad) and Apple (with its ad from 1984) have grown a lot until becoming the most important companies in the world (competing with a lot of other huge companies to lead the market).

2.1.3.2 Processes and methodologies of creation

The brief

A briefing is the information or the document that comes from the advertiser and which the agency adapts to their communication needs (strategy, creative & media).
It contains a **summary of the basic information** to be able to carry out a campaign: objectives, target audience / target group, product / brand, competition, positioning, style and tone, promise / benefit and support, parts / media, budget, schedule / timing and legal framework.

The responsibility for the implementation of it is from the accounts department.

It is above all a **strategic document and stimulation to creativity**. (Look at the Annex 5.1: Interviews)

- **Types of brief:**
  - Of announcer:
    
    Document prepared generally by an advertiser, which collects market information, the product, the consumer, the competition, the distribution, the marketing objectives, the communication objectives, the budget for the campaign, and so on and which is presented to the advertising agency to use it as a basic information and instructions guide to develop advertising strategy.
  
    - Creative:
    
    This document contains strategic information used by an advertising agency as a guide to develop creative advertising.
  
    - Of Media:
    
    Briefing presented by an advertiser to an advertising agency or to the media center for them to use it as a guide to develop the media strategy.

- **Previous steps**
  1. Collection of information by the advertiser
  2. Client briefing’s analysis
3. Complementation data

4. Competitive analysis

4.1 Market (client, media sources)

4.2 Communication (store check, websites, fieldwork):

   4.2.1 Media

   4.2.2 Positioning

   4.2.3 Benefits

   4.2.4 Communication code

• Objectives

  – Marketing

  What are the overall goals? / What are the specific objectives? / What is the sales target?

  – Advertising

  What specific answer has had to be sought from the prospectus as a result of the advertising?

  Quantitative and qualitative objectives.

  Stages: to present it, to say this product is the best, to make the consumer remember it.

• Description of the product / service and its consumer benefits

  – What is the product or service? How does it work? How much does it cost?

  – How can the product or service fulfill the promise?

  – What are their characteristics, in order of importance?

  – What are the sensory benefits?

  – What are the emotional benefits?

  – What makes your product or service different?

  – What makes it better?
What are their weaknesses?

What is the client’s offer?

Example:

From the features to the benefits

*Virbac Preventic*

*The best product to remove ticks thanks to its formula*

Vs.

*Prevents and kills ticks*

**Creative department**

The creative department is the responsible of the creative strategy, conceptualization and ideation of advertising and the drafting and graphic expression of campaigns, as the education of the different media and formats.

“The task is...not so much to see what no one has yet seen; but to think what nobody has yet thought, about that which everybody sees”.

Erwin Schrodinger.

- **Functions**

The creative department plays the tasks inherent in the creation of the campaigns:

1. Creative strategy formulation
2. Conceptualization
3. Drafting and graphic expression and audible of the message.
4. Piece’s adaptation

And also the relationship with suppliers:

1. Audio and video / filmmakers producers

*Source: Google Images.*
2. Photographs and images banks

3. Graphic design studies, illustrators and post-production digital studies

4. Recorders and printing...

The creative department is divided into three parts:

- **The direction part**

  The first one is the direction run by the creative director whose job is the coordination in the department or assignment of tasks, workload distribution, account assignment...

- **Strategic planning**

  The second group is the strategic planning which does the conceptualization.

  And the third one is the runtime: editors / copywriters and art directors / designers.

  They do the drafting, graphical shape and sound of the message and adaptation to pieces.

- **Creative strategy**

  The creative strategy is the strategy developed from a creative standpoint-advertising agency to achieve the objectives of an advertiser's communication through creative ideation and conceptualization. It is on the same side with the media advertising strategies.

  Creativity adapted to advertising communication begins with the approach of a problem by a creative poster that should fix within specified coordinates briefing.

  There is not a free art but conditioned and meets certain objectives related, generally, to sales.

**Methodology: creative thinking techniques**

There are a few good techniques, which help the brain to keep fit in order to be able to think good commercial's strategies.
• **The Brainstorming**

It is a very useful technique, which consists in saying whatever is placed in the brain about a subject, which is being discussing. It is a technique used by millions and millions of people, as it is a great way to train the brain and begin thinking about any subject.

After this “storm” of ideas, the best ones are selected and is, from there, where the big projects begin.

• **Lateral thinking**

This kind of technique uses the information as a stimulus of the new ideas, and it was defined by Edward de Bono. Its features are:

- Creative thinking, non-selective.
- Reordering of the parts.
- It is dynamic.  

**Creative/Genres ways**

During the ads history and the 21th century, creative enterprises and brands have been looking for the best way to advertise. To achieve it, a lot of strategies have been studied but is seems nowadays the most useful ones depending on the product’s genre are:

• **Messages that try to teach and test.**

  - With this strategy they try to convince the people in a scientific way, doing tests and experiments with people who do not work as actors (or at least that is what the ad says). Detergents, soaps or dishwashers are some good examples of products that are usually advertised with this kind of

advertise: showing the viewers, in a comparison with another brand, that their brand is the best one. This sort of strategy is normally used when a brand knows with a certain assurance its product is the best one and does not need to be advertised with a lot of entertainment to become a breakthrough.

- **Ads whose objective is delight or entertain.**
  
  The art of delighting and entertaining is a very common way to advertise products in order to provoke a very good feeling to the viewers. With a good entertaining campaign any product can turn to the most wanted product in the market. The kids love them and people form other ages like them too, so although the product may not be the one with the most quality, people want what great advertising offers, so a good and entertaining ad can produce a stimulus in many people which make them buy that product regardless the quality.

- **Ads that try to touch people’s hearts.**
  
  Another good strategy, which nowadays seems to have a lot of success, is touching people’s hearts with, for example stories to tell. Telling a good story to making the people of a target remembering good moments is a great way to touch their heart and provoke them a feeling of nostalgia. It is studied that this sort of tactic is gaining a lot leadership and a lot of influence to the viewers. Therefore, brands like Channel have tried telling stories in order to achieve this feeling on people and it is working very well.
Main Schools

• The 50’s
System based in the order, which is structured in these five items:
  − The brand is over the competition.
  − The public is the objective of the campaign.
  − The benefit that the product offers the consumer.
  − The promise that justifies the purchase.
  − The tone and atmosphere of the message.

• The 70’s – 80’s
Star strategy model: (Jacques Seguelá says that for him advertising has to be like everything in Hollywood: an spectacular show.

Based in considering the brand as a person:
  − It is defined and it is loved or it is rejected depending on its physic.
  − For its character (the psychological).
  − For its style.

• The 90’s – nowadays
This school can be divided in three periods. Each period has different characteristics:
  − Ideals of the late 90’s: Emotive ad, smart and interactive advertising.
  − Year 2000: viral (techniques that use pre-existing social networking services) and provocative…
  − Second decade: the content advertising (app, brand content...) and the participation one (social networks).\textsuperscript{14}

Accounts department: strategy and management

- **Accounts department**

The accounts department is the department, which takes care of the relationship between the agency and the client. It represents the agency to the advertiser and vice versa.

- **Strategy and new business:**
  - Executive General Manager (Planner).
  - Address.
  - Director’s customer service, account manager and supervisor.
  - Execution.
  - Executive.
  - Attendance: trainee, junior, trainee, practices…

<table>
<thead>
<tr>
<th>Strategic planning</th>
<th>Tactical execution</th>
<th>Control</th>
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Figure 12: Order of duties. **Source:** Google Images.

Figure 13: Working process of the strategy members. **Source:** Google Images.
• **Strategy’s working tools**
  
  − **Strategy**

  ‘Would you tell me, please, which way I ought to go from here?’, Alice speaks to Cheshire Cat.
  ‘That depends a good deal on where you want to get to,’ said the Cat.
  ‘I do not much care where—’ said Alice.
  ‘Then it does not matter which way you go,’ said the Cat.

  Lewis Carrol, Alice’s Adventures in Wonderland
  (Alice in Wonderland).

  The word strategy derives from the Latin *strategia*, which comes at the same time from two Greek words: *stratos* ("army") and *agein* ("driver", "Guide"). Therefore, the primary meaning of strategy is the art of directing military operations.

  − **Strategic Plan**

  Official document where those responsible for an organization or company stipulate what the strategy will be in the medium term. Generally, these plans are valid for between one and five years.

  − **Tactical**

  “My tactic is to stay in your memory. My strategy is that any given day, I do not know how or under what pretext, you will finally need me.” Mario Benedetti

  The advertising strategy includes creative strategy and media strategy.

  − The creative strategy: what has to be said, how, to whom and why.
The media strategy: where does it have to be said, for how long and with how much money.

Tactical pretends: reaching the largest possible part of our target audience, maximizing the number of impacts and minimizing the cost of the campaign.

- **Research and strategy:**

  Report of the brand communication (brand benchmarking) and its competition. These are the questions usually asked when researching and planning the strategy:

  - What do they communicate and with what arguments: What purpose do they arise with the communication? What positioning do they have against the competition? ...
  - How do they do it? (Concept used, tone / style...)
  - Who are they addressed to? (Public)
  - With what creative resources? (Graphics, sounds, slogans...)
  - In what media? (Strategy, media selection...)

**Target Audience**

The target has to be analyzed and studied very well in order to find the perfect one.

When studying the target, these questions have to be considered:

- Market: How big is the market? And what participation fee do we have? (Pareto principle).
- Purchasing Process: When does everyone get involved in the decision?
- Who is our main source of business?
- Demographic characteristics such as age, sex, marital status, income and education (Media's segmentation).
- Character and consumption habits: liberal, conservative, progressive, or outdated (Style and tone).
Competitive Framework

- What products or services competitors offer the same benefits as ours?
- Features, benefits and price
- Strategies of our competitors
- Advertising of competition

Positioning

Using their own words and in detail, how does the prospect perceive us now?

Example:

Traditional Banking: Savings banks and banks

New banking: ING "Your other bank"

Repositioning: in their own words, how do you want the prospect to perceive us after our campaign?

Example:

*Colacao: from the young people (opinion leaders / sport) to the children (pets...)*

Promise to the consumer

What does the client believe to be the most important benefit that will make the consumer wants to buy our product or service?

What promise can the client do to get the prospect to change their perception of the brand in the way that we want?

Example:

Soft drinks campaigns or government driving campaigns.

Tone and style

- Always according to the positioning.
- It sets the brand personality.
- Personal or impersonal.
- Elegant, earnest, casual...
Budget

- Media
- Creativity
- Actions
- Disciplines

Timing / calendar

- Production
- Seasonality

Pieces

- Charts
- Audio
- Audiovisual
- Others

Legal framework

- Constitution.
- LGP 88 - Law Without Boundaries 99 Broadcasting Law 10
- Special regulations: autonomies, beverages and tobacco, pharmacy

Others

- Languages
- Annexes: studies of brand notoriety, campaign results...
- Conditions: corporative, production limits...

Conclusions

- The work of the department of accounts is based on the strategy and management.
• The strategy is based on research and supported by working tools more or
  less standardized, which basically analyzes the consumer, the brand and the
  market (e.g. Brief or Benchmarking)
• The management is based on the daily execution to control internal and
  external work teams, time trial time and the money.

2.1.3.3 Essentials for success

Add People in Your Commercial

People relate to other people. Adding people into your commercial can help you draw
your target audience way better than a 30 second shot of your building’s interior,
exterior and the parking lot. For this reason, it is convenient to make people appear
doing something that relates to your business.

Writing the Script

Make sure your commercial’s script times out to 30 seconds (or however long you
have bought air time for). Use short sentences that grab your potential customer’s
attention. You have got a very limited time frame to capture your audience and you
need to get your message across quickly. Do not get wrapped up in long sentences.
Keep them short and punchy. Your audio should also tell the customer what you are
advertising even if the customer is in another room and can’t see the TV when your
commercial airs.

Jingles and Slogans

It is common to hear songs called “jingles” in the ads. It is a very good strategy in
order to make customers remember, if not the real message of the commercial, at
least the song, a song that is going to make costumers search for the commercial to
listen to it again. Obviously, when the people listen to the wanted jingle, they also
receive the message of the commercial again, so if the commercial hasn’t succeed at
first, it has another opportunity because of the customer’s desire to listen to the song
which is hooked in the costumer’s brain. The same happens with catchphrases, which are famous slogans that are repeated over and over again during the years. A very good example is the slogan of the most famous ad in the history of the American multinational Corporation, Apple:

“And you’ll see why 1984 won’t be like ‘1984’.

“Where’s the Beef?” - which grew so popular it was used in the 1984 presidential election by Walter Mondale.

“Eat fresh” – Subway

“Because even an airline hostess should look like a girl” - Braniff Airlines
“Help! I’ve fallen and I can’t get up!” - (LifeCall)+(LifeAlert)

“When you say Budweiser... You’ve said it all!” - Budweiser Beer

Waassup? - Budweiser Beer

These lifelong advertising elements may be said to have taken a place in the pop culture history of the demographic to whom they appeared.

Humor

Advertising agencies often use humor as a tool in their creative marketing campaigns. They do so because it is a great way to convince costumers and make them happy, which means they are more open to hear and see what a company has prepared for them. In fact, many psychological studies have attempted to demonstrate the effects of humor and their relationship to empowering advertising persuasion.

Animation

Animation is also a great and very used tool in ads. Whether they are hand-drawn traditional animations or computer animations, using animated characters in commercials may have a certain charm that is difficult to achieve with actors or just products. For this reason, an animated advertisement (or a series of such advertisements) can have such a long life.

Some examples are: the series of advertisements for Kellogg's cereals, starring Snap, Crackle and Pop and also Tony the Tiger.

Animated advertisements can achieve durable popularity as it is shown in many research projects.

A very huge example of the animation ads’ success is the Energizer Bunny advertisement series.
It started in the late 1980s as a simple comparison advertisement, where a room full of battery-operated bunnies was seen pounding their drums, all slowing down...except one, with the Energizer battery. During the years, this campaign has been evolving and reaching people's hearts. With a very nice slogan: "keeps going and going and going..." his ad campaign lasted for nearly fifteen years.

**Use of popular music**

Before the 1980s music in television ads was generally limited to jingles and incidental music. Sometimes the lyrics of popular songs were changed to create a song to advertise a particular product. An example of this is found in 1971 when a song written for a Coca-Cola advertisement was re-recorded as the pop single "I'd Like to Teach the World to Sing" by the New Seekers, and became a hit. Some pop and rock songs were re-recorded by cover bands for use in advertisements, but the cost of licensing original recordings for this purpose remained prohibitive until the late 1980s.

The use of original popular songs in television advertisements began in a serious way in 1985. That year Burger King used the original song of Aretha Franklin "Freeway of Love" in a TV ad. Another example is Nike, which in 1987 used the original song of The Beatles "Revolution". Since then, many classic popular songs have been used in ads.

Generally, songs in commercials are simply used to associate the good feeling of the song to the product. It is not very usual that the songs in the commercials are related to the products, so most of the times the songs are displayed only because customers like them.

The use of original songs written by bands, which previously had never allowed their tracks to be used for this purpose, gave the companies which finally put them in their...
ads a great advertisement in themselves. For example: Apple Inc. with “Vertigo” by U2.

Nowadays there are artists who want to put their songs in huge and famous companies’ ads to give their unknown tracks some popularity, so the system has changed in some way.

Sometimes a controversial reaction has followed the use of some particular song on an advertisement. Often the trouble has been that people do not like the idea of using songs that promote values important for them in advertisements.

Clarinets, saxophones or various strings as the primary instruments are the generic features for ads’ music.

In the late 1990s and early 2000s, electronic music was increasingly used as background scores for television advertisements, initially for automobiles. Television advertising has become a popular outlet for new artists to gain an audience for their work.  

2.1.4 PRODUCTION PROCESS

2.1.4.1 Introduction

After creating all the strategies and the ideas of the commercial, it has to be shot and produced. This is the time when the commercial enters to its second step, the production.

The production is divided in a pre-production (previous steps until the official shooting: determine objectives, planning the storyboards and script, budgeting and finding resources and hiring talent and doing the rehearsals), the shooting (time when the scenes and takes are filmed) and the post-production (when the recorded takes are improved by a process of editing and inserting improvements). These three steps take the first ideas about the commercial to life.

There are a lot of people working in front of the cameras (like the actors) and in the background (like the director, the assistants…) to make it happen. There is also special equipment behind the scenes, which has to be paid and does not appear in the commercials.

Hiring all this workers and renting the necessary equipment has a cost, so the investment in a commercial production has a very big role. Depending on the number of people hired for the commercial, the targets of the client… the investment can be higher or lower.

All in all, the production process is determined by a lot of aspects, which can have a big importance and have to be analysed. ⁷

2.1.4.2 Commercial shooting cast

- **The Actors**: The actors are the people who will be seen on camera in the commercial.

---

• **The Extras**: They are the actors who are going to appear in the commercial but will not be identifiable with the product.

• **The Product Demonstrator**: Is the person who gets to touch the product and perform the demonstration that have to show the product being advertised is better than its competitors.

• **The Makeup Man or Woman**: Is the person who takes care of the aspect of the actors. The makeup man/women puts make up to the actors in order to make them look the best way possible with the lights.

• **The Hairdresser**: The person whose job is to take care of the actor’s hair and style during the commercial shooting.

• **The Fashion Stylist**: Responsible for clothing the actors and change their clothes if it is necessary during the commercial shooting.

• **The Director**: Who tells the actors where to stand, what to do, how to do it. Responsible for making the commercial come to life.

• **The Assistant Director**: The role of an assistant director on a commercial includes tracking daily progress of the commercial shooting, arranging logistics, preparing daily call sheets, checking cast and crew and maintaining order on the set.

• **The Cameraman**: The cameraman is the director of photography, who determines how the shot has to be filmed, and how the camera will move to get the desired effect.

• **The Assistant Cameraman**: Who assists the cameraman in the actual shooting.

• **Gaffers**: The electricians who move the lights and electrical equipment.

• **Grips**: People who move the cameras and sets.
• **Soundmen**: There are sometimes one or two of them who record the commercial if there is dialogue along with the filming of the commercial.

• **The Script Supervisor**: Is the person who carefully times each take and makes sure that each successive shot can be properly edited into the final commercial.

• **The Client**: Is the owner of a company or director of advertising of the large corporation that wants his product so as to sell it and make money for it.

• **The Agency Writer**: Who has come up with the concept as well as the actual dialogue for the commercial. The writer also revises the appropriate use of the words he/she has written when actors say them.

• **The Agency Art Director**: Is the person who designs the visual concepts for the commercial and determines the look of the commercial.

• **The Ad Agency Account Executive**: The person who attempts to maintain a good professional relationship between the agency and the client.

• **The Agency Producer**: Is the person who casts the commercial, finds the appropriate film house, director, editor, etc.

### 2.1.4.3 Production steps

#### Pre-Production

The Pre-production is the process of preparing all the elements involved in a TV commercial shooting. In the pre-production process there a few essential steps to follow when a serious commercial is going to be run.

**Determine Objectives**

A pre-production creative meeting helps identify the objectives for the TV
commercial. During this meeting, there is the brainstorm of ideas to best position the product in front of the desired target audience. Developing a concept for the ad helps focusing on an idea and saves time while using resources in the most efficient manner. After this meeting, the TV production house’s account executive or creative director meets with the commercial staff to relay the advertiser’s goals to the rest of the crew.

**Storyboards and Script**

The TV commercial is first fleshed out in storyboards, which define the story are development. The storyboard is a visual map of the scenes you want to shoot and can be sketched by an artist or drawn on a computer. A copywriter will write the commercial’s script, which is the voice-over narrative or character dialogue that is spoken in the spot. After the storyboards and script are created and fine-tuned, they are presented to the advertiser for preliminary approval. Next, the message is tested after the concepts are captured in storyboard form to see how the audience responds to it. Adjustments might need to be made before the actual shoot. If changes are required, they should be done in this stage to avoid excessive charges during the production phase.

**Budgeting, Resources and Hiring Talent**

After the creative director’s ideas have been approved (storyboards and script), it is time to put together a budget that encompasses all phases of the project, including pre-production, production and post-production. This process takes into consideration the on-camera and behind-the-scenes talent that is needed to create the commercial. Permits, locations, graphic components, props, music, wardrobe and audio-visual equipment must be included in the necessary resources list.
Rehearsals

Before the start of production, the TV commercial house crew will rehearse together with the on-air talent to make sure everyone is prepared before the cameras start to roll. The advertiser should wish to sit in on the rehearsal, because it will give him his first real glimpse of what the finished project is going to look like.

• Production

The production is the part in the commercial process when it is shot or filmed. This part goes after the pre-production and before the post-production and it consists in shooting all the takes, as many takes as the director wishes.

To film all these takes and scenes, it is necessary a lot of especial equipment in order to shoot with quality and professionalism. Another important thing when it is time to produce an ad is a special set equipped with all the tools and equipment necessary. According to one of our consulted sources: “Platocroma”, a good equipment to shoot commercials consists in:

Equipment

The equipment in a commercial is so essential that is basically one of the keys to run a successful ad. The most used equipment in the average of productions according to the experts we have interviewed is:

Set

CROMA

Productions sets are equipped with CROMA, which are green or blue backgrounds which allow to substitute the green background to every image existing creating amazing artificial scenes.

Figure 20: Stage with CROMA system. 
Source: Google Images.
Illumination

Fresnel Lens
A Fresnel lens is a type of compact lens developed by Augustin-Jean Fresnel for lighthouses. The design allows the construction of lenses of large aperture and short focal length without the mass and volume of material that would be required by a lens of conventional design.

Quartz-halogen lamp
The quartz is an incandescent lamp that has a small amount of a halogen such as iodine or bromine added.

Kino Flo
These lights provide a relatively compact and efficient way of providing soft lighting. Compared to the original workhorse of motion picture lighting, incandescent lights Kino Flo tubes produce less heat and fits into smaller spaces.

Cameras

HD + Objective Cameras
These sorts of cameras take pictures in High Definition and are able to burst many photos in only a few seconds. Besides, with suitable objectives these cameras are able to catch a lot of points of view.
THE RIGHT PATH, THE RIGHT AD From an idea to a television commercial

Canon XH A1 HDV

For the commercial, and television production professional, the XH A1 combines the outstanding performance of a 3CCD, High Definition camcorder with an array of advanced features -- all in a compact design.

Tripods

The black Manfrotto 055XPROB Aluminum Tripod

This tripod allows the center column to flip quickly and easily from vertical to horizontal. By extending the column to its highest vertical position, it can be changed over to horizontal without removing the head or disassembling the column itself.

Microphones

Lavalier Microphone

Is a small and dynamic microphone used for television, theatre, and public speaking applications, in order to allow hands-free operation.

Røde Microphones

RØDE Microphone is an Australian-based designer and manufacturer of microphones, related accessories and audio software.
Slang

A very short and easy to understand slang is very useful when shooting a commercial, in order to simplify the production and make the shooting process easier and faster. Some examples of this slang are the catchphrases of the directors and actors.

The assistant director calls "picture is up!" to inform everyone that a take is about to be recorded, and then "quiet, everyone!" When everyone is ready to shoot, the assistant director calls "roll sound" (if there is sound in the ad), and the production sound mixer will start to record the sound. Then, "sound speed", or just "speed" is called when they are ready. The assistant director follows with "roll camera", answered by "speed!" by the camera operator once the camera is recording. Then, another member of the cast, the clapper, who is in front of the camera with the clapperboard, calls "marker!". If the take involves extras or background action, the assistant director will call them ("action background!") and last is the director, telling the actors "action!". To finish, the take is going to be over when the director calls "cut"! When shooting is finished for the scene, the assistant director shouts "moving on," and the crew will "strike," or leave, the set for that scene.

At the end of the day, the director approves the next day's shooting schedule and a daily progress report is sent to the production office. Call sheets are distributed to the cast and crew to tell them when and where to go the next shooting day. Next, the director, producer, other department heads, and, sometimes, the cast, may gather to watch that day or yesterday's footage, called dailies, and review their work.

- Postproduction

Post-production is part of filmmaking, video production and photography process. It is a term for all stages of production occurring after the actual end of shooting or
recording the completed work. The post-production consists in selecting the material, which has been filmed on the production process. Following this, is the way to choose the right shots for editing and assembly work. Once edited and assembled, the result will be the material selected be proceed and aired.

In television, the phases of postproduction include:

- Editing
- Video editing
- Sound editing
- Animation and visual effects insertions
- Viewing and the start of the airing process

It is very important that postproduction executes and oversees the preparation until the final product is completely ready.

### 2.1.4.4 Investment

**Renting rates 2013**

Like all the things in the world, the equipment used to produce a commercial has a price as well. According to *Platocroma* (an enterprise which sells their stages and tools) the rates of all the necessary tools to run an ad are these:

- **Set** (including the lights which paint the walls)
  - ½ Day – 250,00 euros
  - 1 Day – 350,00 euros

- **Illumination** (consume included)
  - Fresnel 650 W
    - ½ Day – 20,00 euros/Unit
    - 1 Day – 30,00 euros/Unit
  - Quartz 1,000 W
    - ½ Day – 20,00 euros/Unit
o 1 Day – 30,00 euros/Unit

Kino Flo 4 tubes of 120 cm screen
o ½ Day – 50,00 euros/Unit
o 1 Day – 80,00 euros/Unit

• Camerascalculates

HD + Obj
o ½ Day – 90,00 euros
o 1 Day – 125,00 euros

Canon XH A1 HDV
o ½ Day – 60,00 euros
o 1 Day – 80,00 euros

• Mantrotto tripod

o ½ Day – 15,00 euros
o 1 Day – 30,00 euros

• Illumination Assistant

o ½ Day – 125,00 euros/Unit
o 1 Day – 200,00 euros/Unit

• Camera Operator

Canon 7D HD/Canon XK A1 HDV
o ½ Day – 150,00 euros
o 1 Day – 225,00 euros

• Microphones

LAVALIER
o ½ Day – 20,00 euros
o 1 Day – 30,00 euros

RODE
o ½ Day – 20,00 euros / 1 Day – 30,00 euros
2.1.5 BROADCASTING PROCESS

2.1.5.1 Introduction

Broadcasting is the distribution of audio and video content to dispersed audience via any audio-visual mass communications medium, but usually one using electromagnetic radiation.

The broadcasting system has been used all these years for several purposes like non-commercial exchange of messages, experimentation, self-training, amateur television, etc.

There is a variety of broadcasting systems, which have different capacities. The higher capacity ones are the institutional public address systems, which transmit verbal messages and put music in schools or hospitals. Then, there are the low power broadcasting systems, which transmit from radio to TV stations in small areas. National radio and TV broadcasters have a huge coverage, arriving to the entire nation using relay towers, satellite systems and cable distribution. The radio transmitters or satellite TV can cover larger areas, such as entire continents.

Broadcasting in any TV channel is nowadays, a huge investment.

The air-a-commercial system is quite complicated for the people who are not in this business.

Thinking about an ad you can air on TV is sometimes very hard. In normal cases, people tend to think the prices are very high, and this is true. It has been estimated that the average cost of producing a 30-second national TV commercial is nearly $350,000. But like all in this life, the price can be much lower depending on the quality and complexity of the commercial.
2.1.5.2 Commercial’s pricing

When pricing a television commercial, you need to considerate the costs of two separate things: the cost of producing the commercial, and the cost of airing it.

Small- to medium-sized businesses have the same right to make ads as the richest ones, but they do not have the same money. For this reason TV commercials can be produced for as little as $1,000 if you know where to look. And yes, they also can have quality.

The best place to start is with freelancers or small production agencies. Some local television stations tend to take advantage of the “rookie” producers by offering them to air their ads for free but with one condition: advertise on their station. This is a very frequent mistake which is made by a lot of people. The truth is that, advertising all kinds of stuff in a commercial makes it lose a lot of quality because it creates an image of a cheap and a cheesy company. So if your aspirations are very high, it is not recommendable to follow this way.

The second cost involved in television advertising is the price you will pay to run your commercial. Commercial time is sold in 30-second spot blocks. The cost of a 30-second spot varies according to the number of viewers expected to be watching it (target).

The standard half-hour of television contains 22 minutes of program and 8 minutes of commercials - 6 minutes for national advertising and 2 minutes for local. National advertising is obviously the most expensive option. Highly-watched programs can command rates in the millions of dollars. For example, a 30-second spot during the 2005 Super Bowl sold for $2.4 million. Commercials during less-watched programs are more affordable, but the cost of those commercials may still run in excess of $100,000 per 30-seconds. 8

The Price of a 30 second as on 8pm Weeknights TV Shows

Most small to medium-sized business owners find that local advertising fits better with their budgets and marketing goals. A 30-second time slot in a medium-sized market can be purchased for as little as $5 per 1,000 viewers, meaning that you could easily expect to pay less than $100 per commercial slot. Even cheaper rates may be available for off-hour programming.

The best advice is to avoid surprises by checking out how much it will cost to air your commercial locally before you spend the money to have it produced.

Figure 30: This graphic shows the most expensive 30-second commercial on the bigger U.S.A TV networks, and as it can be seen it depends on the success of the shows aired. Source: http://www.boydsbets.com/super-bowl-commercial-prices/.
2.1.5.3 Commercials before aired...

**Study of the TV options**

To optimize the options of selling and earning the most amount of money (when advertising on TV), exist the Media agencies. These agencies study all the details of the market and search for the best options for clients when it is time to put a commercial on TV. Targets, marketing systems, schedules, seasons of the year, shows on TV commercials in the right channel, for the right people and at the right hour to assure success and the most amount of money.

**Media agencies**

Media agencies are places where the shopping media spaces are managed, generating deals that allow a better bargaining power to get better costs. Until recently, the media department has been always found within the advertising agency or the company. Today it is common to see independent plants only engaged in media buying.

The media are marketed as follows:

TV: Bought by seconds. Press: columns are purchased by inches. Magazines: purchased by pages or portions. Radio: Here you can buy spaces (wedges) and sponsor programs. Exterior: Media sets (kiosks, bus shelters, billboards, banners, billboards etc.) distributed by the cities. Internet: There are several modes of purchase: Bought by impressions (CPM), every time you download and see the ad. Bought by clicks (CPC), each time a surfer clicks the mouse on the ad. Bought by a percentage (CPA), this case seeks to sell a product and the advertiser pays the agency with an amount for each sale of the product got by a customer who came through online advertising.

A very important aspect to be considered when it is time to sell products is playing with the features of the brain. These features are very important because they tell us
which kind of information arrives better to it and which system of communication is better in order to make the brain remember what somebody is trying to advertise with information.

This study is another way for the media agencies to optimize the advertisement system and investment.

**Neuromarketing**

Neuromarketing is a new field of marketing research that studies consumers' sensorimotor, cognitive, and affective response to marketing stimuli. Researchers use technologies such as functional magnetic resonance imaging (fMRI) to measure changes in activity in parts of the brain, electroencephalography (EEG) and Steady state topography (SST) to measure activity in specific regional spectra of the brain response, and/or sensors to measure changes in one's physiological state, also known as biometrics, including (heart rate and respiratory rate, galvanic skin response) to learn why consumers make the decisions they do, and what part of the brain is telling them to do it. Neuromarketing research raised interest for both academic and business side. In fact, certain companies, particularly those with large-scale goals, have invested in their own laboratories, science personnel and / or partnerships with academia.

Companies such as Google, CBS, and Frito-Lay amongst others have used Neuromarketing research services to measure consumer thoughts on their advertisements or products.

The word "neuromarketing" was coined by Ale Smidts in 2002. (Look at the Annex 5.1: Interviews)

Figure 31: Active parts of the brain that affect neuromarketing Source: Google Images.
New Paradigms To Understand The XXI Century Costumer

The consumer maximizes the utility of their decisions based on their preferences and analysis of information on all available options.

To do this, he produces a logical processing of his decisions considering their needs and available options.

Consumers are seen as individuals seeking benefits who rationally do a research for the best possible combination of value in their decision processes.

Daniel Kahneman Nobel Prize Winner In Economics (2007)

Daniel Kahneman (born March 5, 1934) is an Israeli-American psychologist, economist, university professor and winner of the 2002 Nobel Memorial Prize in Economic Sciences. He is notable for his work on the psychology of judgment and decision-making, behavioral economics and hedonic psychology.

With Amos Tversky and others, Kahneman established a cognitive basis for common human errors, which arise from heuristics and biases and developed a prospect theory. He was awarded the 2002 Nobel Memorial Prize in Economics for his work in prospect theory.

In 2011, he was named by Foreign Policy magazine to its list of top global thinkers. In the same year, his book “Thinking, Fast and Slow”, which summarizes much of his research, was published and became a best seller.

In psychology, heuristics are simple, efficient rules which people often use to form judgments and make decisions. They are mental shortcuts that usually involve focusing on one aspect of a complex problem and ignoring others. These rules work well under most circumstances, but they can lead to systematic deviations from logic, probability or rational choice theory.[citation needed] The resulting errors are called "cognitive biases" and many different types have been documented. These have...
been shown to affect people's choices in situations like valuing a house or deciding the outcome of a legal case. Heuristics usually govern automatic, intuitive judgments but can also be used as deliberate mental strategies when working from limited information.

In the early 1970s, psychologists Amos Tversky and Daniel Kahneman demonstrated three heuristics that underlie a wide range of intuitive judgments. These findings set in motion the Heuristics and Biases research program, which studies how people make real-world judgments and the conditions under which those judgments are unreliable. This research challenged the idea that human beings are rational actors, but provided a theory of information processing to explain how people make estimates or choices. This research has guided almost all current theories of decision making.

**Modes Of Thought**

Fast thinking (S1): expert, availability heuristic, purely automatic perceptions and memory activities. Operates quickly and automatically and gives greater extent when we have a high cognitive load.

Slow thinking (S2): Requires concentration, have in mind the statistical and logic. We only use the S2 when an expert or heuristic response does not come to mind.

**Cognitive Ease:** How to create a persuasive message.

Make something familiar or easy. Or make it seem good or true.

**Cognition:** is the process by which the sensory input is transformed, reduced, elaborated, stored, recovered, and used. In science, cognition is a group of mental processes that includes the attention of working memory, producing and comprehending language, learning, reasoning, problem solving, and decision-making. Various disciplines, such as psychology, philosophy and linguistics all study cognition. However, the term’s usage varies across disciplines; it is used in a branch of social psychology called social cognition to explain attitudes, attribution, and
groups' dynamics. In cognitive psychology and cognitive engineering, cognition is typically assumed to be information processing in a participant's or operator's mind or brain.

Cognition is a faculty for the processing of information, applying knowledge, and changing preferences. Cognition, or cognitive processes, can be natural or artificial, conscious or unconscious.

**Read Montage Experiment (2003)**

In a study from the group of Read Montague published in 2004 in *Neuron*, 67 people had their brains scanned while being given the "Pepsi Challenge", a blind taste test of Coca-Cola and Pepsi. Half the subjects chose Pepsi, since Pepsi tended to produce a stronger response than Coke in their brain's ventromedial prefrontal cortex, a region thought to process feelings of reward. But when the subjects were told they were drinking Coke three-quarters said that Coke tasted better. Their brain activity had also changed. The lateral prefrontal cortex, an area of the brain that scientists say governs high-level cognitive powers, and the hippocampus, an area related to memory, were now being used, indicating that the consumers were thinking about Coke and relating it to memories and other impressions. The results demonstrated that Pepsi should have half the market share, but in reality consumers are buying Coke for reasons related less to their taste preferences and more to their experience with the Coke brand. *(Look at the Annex 5.1: Interviews)*
Consciousness Level

The cerebral process of construction of the reality is done by 95% below the level of consciousness.

We build brand images through the brain processes: The success of a brand is very attached to the mechanisms of sensory perception.

“Consumers do not think how they feel, they do not say what they think and do not do what they say.” - David Ogilvy.

How do we decide?

Processing of the purchase decision

Trigger stimuli of the buying process: images, sounds, colors, tastes, textures, words...

This unconscious process triggers our sensorial instincts, feelings, emotions, thoughts, memories...

Consumers are not aware of this process, which ends up materializing in the purchase.

When we buy it, is our unconscious, not our rational side the one that makes us choose one option over another.

Our shopping behavior is defined by a sequential chain of micro-decisions (analyzed by the neuromarketing).

Purchase decision process.

On the first section of Kahneman’s book “Thinking, Fast and Slow”, he describes the two different ways the brain forms thoughts:

System 1: It is unconscious, emotional, fast, intuitive, instinctive, involuntary, associative, lazy, takes place in the limbic system and acts in the here and now.
System 2: It is conscious, rational, propositional, slow, voluntary, controlled, deliberative, planning, takes place in the cortex and uses energy.

Kahneman covers a number of experiments, which purport to highlight the differences between these two thought processes, and how they arrive at different results even given the same inputs. Terms and concepts include coherence, attention, laziness, association, jumping to conclusions and how one forms judgments.

**Why Traditional Marketing Has Become Less Effective?**

The failure rate of new product launches is approximately 80%. This happens because of the saturation of the media, the bombardment of advertising, the fatigue of the consumer towards the advertising and the abuse of intrusive marketing.

**What Do Consumers Buy?**

From the point of view of neuromarketing the product is what the customer perceives it is, because it is basically a cerebral construction. Customers do not receive the goods or services for what these are or appear to be, but for the perception about them and about themselves. Customers buy visions, emotions, benefits... products or services that allow them to project the image of what they want to be, as a sign of identity of the group that they want to be reflected by or for the mere need of acceptance.

Example: *Why do women buy cosmetics?* Because of the need to be beautiful and smell good or because of the impulse derived from the fear of being ugly and not be accepted by the standards of beauty set by society?

Gregarious behavior of the consumer studied by Ariely:

A product or service is good or bad depending on whether it is bought by many or little people.
This behavior can have a multiplier effect on the purchasing decisions of products or services.

**Important "Tips" to remember.**

1. Every message related to the security and survival is captured and processed by the reptilian brain.
2. Our unconscious controls our decisions on an emotional and automatic process.
3. The men's brain closes when they have taken a decision to purchase, the women's remains open.
4. The non-cash payment means (cards, credits,...) favor the purchase decision minimizing the pain of purchase.
5. The product is a cerebral construction.
6. Our consciousness can only pay attention to 7 items of information, unlike the unconscious.
7. Consciously think 2 ideas is as difficult as having 2 conversations at once.
8. When a person sees another one enjoying a car, the neurons that activate are the same as the person who is enjoying the car (mirror neurons).
9. Brands do not only reflect the needs of consumers but also their aspirations.
10. In the purchase decision outweighs more the perception of loss than gain.

**TV network's increase**

Media agencies also study the evolution of the channels in order to be informed about what kind of people watches every channel.

Since the invention of the Digital Terrestrial Television in Spain (2010) the number of TV channels has increased a lot. Actually, before 2010 the number of free networks was less than ten (depending on the region). This reduce amount meant commercials could only be aired on a few channels (free ones), so as the possibilities were very limited, the broadcasting ads’ prices were than nowadays. Like the broadcasting prices, the production prices for national ads were more
expensive too, so only a few huge multinationals tended to rule the TV communication process.

Nowadays, this reduced number has increased to almost 60 networks, which means there are more possibilities and more places to put spots. As now there are many more networks, the prices to broadcast commercials have been very reduced. This broadcasting decrease has join to the decease of production prices, and that helps the small companies to produce and broadcast commercials.

However, it is not as beautiful as it seems. When there is a bigger offer of networks, the viewers tend to get divided, which means people watch different networks and the amount of viewers who once were faithful to a network, because they didn’t have much to choose, begin to watch other channels. Obviously, if viewers have more offers of channels to choose between, the audience in a channel decrease. With this division of viewers, clients have to put the commercials in more networks than before to arrive at the maximum of people possible. This means that the money clients earn in producing and broadcasting ads, spend it in distributing the commercials to the huge number of networks (depending on its target), so it is not as easy and cheap as it seems. At the end, is the same as twenty years ago, so is approximately the same quantity of money spent on when there are very few channels than when there are a lot and it is cheaper but you have to distribute them (every network costs a price).

(look at the Annex 5.1: Interviews)

Figure 35: Graphic that shows the percentage of increasing T.V networks from 2000 to January – June of 2013. Source: Focus Media digital material.
2.1.5.4 Commercials after aired...

Once the strategy is decided and the ad is launched, the media agencies also study the evolutions of the commercials while it is being aired on TV: if they reach their original target (people planned to see the ad) and the GRP’s the commercials achieve.

Gross Rating Point (GRP)

Gross rating point (GRP) is a term used in advertising to measure the size of an audience reached by a specific media or schedule. Specifically, GRPs quantify impressions as a percentage of the population reached rather than in absolute numbers reached. Target rating points express the same concept, but with regard to a more narrowly defined target audience.

Every advertising campaign aired on TV has got a target. Every time an ad reaches 1% of its target (which turns into 1 GRP) has to pay. The more GRPs, the more money the client has to pay. This concept can be a little confusing, because it is not logic that if a lot of people sees your commercial the client has to pay more. But this is worth it, because the clients always count on paying the 100% of its target so the money is always on the table. Besides, the money spent on the commercial and its broadcasting is very well invested, as the more people who sees the commercial, the more sales the client achieves.

The average of the advertising campaigns aired on TV plan to reach the 1000 GRPs, so 1000 GRP’s is their target. Nearly all the brands which air commercials reach an average of 90-95% of its target, so if they do not reach, let’s put for example 1000 GRP’s, they are very close.

This target does not only mean the GRPs, when producing a commercial a target can have many other meanings. In fact, the target is a very important concept when it is time to run an ad.
Audience Measurement

Nowadays, there are plenty of systems, which have a very important task: measuring the audience of the TV networks. But, why is important to measure the number of viewers who watch a determinate network? Is it relevant for channels?

Thanks to the TV audience data obtained by systems like the Kantar Media’s panel, media agencies and advertisers are able to plan their advertising strategies. The audience data is also used to optimize the network programming by using the actual tastes of viewers. Kantar Media introduces all the necessary innovations to continue effectively and understand all the changes that are currently affecting the television.

- Kantar Media

Kantar Media is one of the most practical ways to measure the audience on TV. With this system is intended to optimize the programming and a good planning.

The audience panel is built by a permanent sample of 4.625 houses, representatives of the universe of study and equipped with audiometers.

It is one of the most important panels in Europe in regards to sample size. These panels control the Television’s, Video’s and other forms of TV’s activity (DTT, satellite, cable…).

The relationship between the homes and the audiometer is performed with a control remote. A letter written in a button is assigned to each and everyone of the people in the experiment, and participants have to press it every time they switch on and off their TV’s and every time they begin or stop to watch TV.

During 24 hours, audiometers register every change, which has been produced on the different TV, sets in a house until the morning, when the audiometer calls the main computer in Kantar Media and gives to the computer all the information stored.

The obtained data is very important; in fact, all the media agencies and creative departments work with the data of the Kantar study to optimize their work.
The Association for Research in Media takes a permanent and comprehensive control over the various processes of the operation.

Every year, two more studies are held: Internal Coincidental and External Coincidental. They are held in order to show the degree of agreement between the data obtained from these studies and the data obtained by Kantar Media.
2.1.6 SUPER BOWL COMMERCIALS

2.1.6.1 Ad’s characteristics

We have decided to make a tribute to the biggest showcase of commercials in the whole world, the Super Bowl. In this match, the commercials aired are more than just commercials, in fact, and according to specialists we have interviewed, the Super Bowl ads have become as important as the match.

The Super Bowl is without a doubt the most seen event in the whole world. Although it is hosted in the United States, hundreds of million of people all around the globe stop doing their daily routine and meet with friends in order to see “The king of the matches, showcases, entertainments…” Why so many names, if it is just a match? The NFL Super Bowl is more than that, it is a moment where advertising has a very important role, a moment where the most important companies show their special Super Bowl commercials in the most expensive showcase of the year (because of the large amount of people watching). According to one of our interviewed, the reporter and blogger of “The New York Times” Stuart Elliott, this advertising madness reaches such a high popularity, that a lot of people only watch the Super Bowl to see the famous ads.
Due to the critical mass of viewers who watch the game yearly, airing a commercial during the Super Bowl can be valuable for advertisers looking for an audience for their products and services. The network that broadcasts the Super Bowl, which it is changed every year, can also charge a premium on the advertising during the game, which means that companies who want to air a commercial during the match have to pay a very huge bonus. Super Bowl XLVI, broadcasted on NBC, set a record for the price of a Super Bowl advertisement, selling 58 spots during the game, generating 75 million dollars for the network. That year, the most expensive advertisement was sold for $5.84 million, far away from the small and medium companies’ possibilities. The last two Super Bowls both set the average cost of a 30 second commercial at $3.5 millions. (Look at the Annex 5.2: Interviews via mail)

2.1.6.2 The top 10 expensive super bowl ads of all time

Even though it can seem crazy, big companies compete with each other for the biggest and the most expensive commercial during the Super Bowl match. Like some specialists we interviewed told us, spending the most amount of money to make the biggest, most popular and most expensive ad of them all, has become a religion in the United States.

Budweiser, Doritos, Pepsi, Go Daddy and General Motors are some of the usual brands, which tend to air commercials (no matter the price) in the Super Bowls.

Some of these brands are ranked in the Top 10 most expensive Super Bowl commercials of all time: 9

<table>
<thead>
<tr>
<th>Position</th>
<th>Brand</th>
<th>Ad's name</th>
<th>Year</th>
<th>Price</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Chrysler</td>
<td>Imported From Detroit</td>
<td>2011</td>
<td>$12.4m</td>
<td>2 minutes</td>
</tr>
<tr>
<td>2</td>
<td>Pepsi</td>
<td>Joy of Pepsi</td>
<td>2002</td>
<td>$7.53m</td>
<td>1:30 minutes</td>
</tr>
<tr>
<td>3</td>
<td>Budweiser</td>
<td>Delivery Truck Bridge</td>
<td>2010</td>
<td>$5.8m</td>
<td>1 minute</td>
</tr>
<tr>
<td>4</td>
<td>Audi</td>
<td>The Chase</td>
<td>2009</td>
<td>$5.6m</td>
<td>1 minute</td>
</tr>
<tr>
<td>5</td>
<td>Coca-Cola</td>
<td>Stewie v. Underdog</td>
<td>2008</td>
<td>$5.4m</td>
<td>1 minute</td>
</tr>
<tr>
<td>6</td>
<td>General Motors</td>
<td>Robot</td>
<td>2008</td>
<td>$5.2m</td>
<td>1 minute</td>
</tr>
<tr>
<td>7</td>
<td>ESPN</td>
<td>Sports Heaven</td>
<td>2006</td>
<td>$4.8m</td>
<td>1 minute</td>
</tr>
<tr>
<td>8</td>
<td>Cadillac</td>
<td>0-6 in Under 5 Seconds</td>
<td>2005</td>
<td>$4.6m</td>
<td>1 minute</td>
</tr>
<tr>
<td>9</td>
<td>Subway</td>
<td>Make Up For Eating Bad Not Being Bad</td>
<td>2004</td>
<td>$4.4m</td>
<td>30 seconds</td>
</tr>
<tr>
<td>10</td>
<td>Reebok</td>
<td>Terry Tate – Office Linebacker</td>
<td>2003</td>
<td>$4.2m</td>
<td>3:42 minutes</td>
</tr>
</tbody>
</table>

The next graphic shows a comparison between the price of airing an ad during some of the most watched TV Shows in the United States and the Super Bowl. As it is visible, the commercials aired during these shows are always sold by hundreds of thousand dollars, a very huge quantity only available for the big companies. However, when it is time for football, and more specifically for the Super Bowl, the
price for airing an ad is far so expensive. The last Super Bowl set the average cost of a 30 second commercial at $3.8 millions.

This other graphic displays the evolution of the Super Bowl commercial’s prices from 1967 to 2012 in dollars. The rising line, which is visible, shows that in 1967 the average price for airing a 30-second commercial was at $275,000. In every Super Bowl’s edition, the price has risen gradually until achieving the most expensive average rate ever: $3,500,000 for airing 30 seconds of commercial and showing in front of hundreds of million people the products.  

This next schedule shows the “Prime Time” period on the most successful networks in the United States (from 8:00 pm. to 10 pm.) during the whole week. If we compare the prices to air a 30’’ commercial in the Super Bowl ($3.8 million) to air a 30’’ ad into any of these famous shows on Prime Time, it is visible that not a single TV show can compete in viewers and for this reason airing an ad is much, much cheaper. The comparison speaks for itself; an ad in the Super Bowl is almost 40 times more expensive than one in Prime Time in the United States. Yes, in the United States, the country where the most successful shows in the world are held.

![Figure 39: American Network’s schedules. Source: Google Images.](image)

### 2.1.6.3 Super bowl’s commercials social side

The Super Bowl is also a social media trampoline. Every edition, Twitter, Facebook, Instagram, Tuenti... burn with all the comments, photos, reports and opinions about the great match and also about the commercials aired during the match.
In fact, there are some stunning statics about the social side of the Super Bowl’s commercials:

- The most-tweeted hashtag from a Super Bowl commercial was Budweiser’s #Clydesdales in 2011.
- A study of social mentions in Super Bowl ads, finds that of the 52 national TV spots, Twitter was mentioned in exactly half, while Facebook was included in only 4, and Google+ was not mentioned at all.
- DataSift analysed Twitter activity around the ads, looking at share of conversation biased by sentiment. In this measure, Budweiser won (13.9% share), edging out Chrysler (13.8%).
- Budweiser’s popular Clydesdales ad represented more than 1.9 million shares in just 5 days, making it the third-most popular Super Bowl ad ever and the 15th most shared ad ever,
- The ad that saw the most mobile engagement was Jack in the Box’s ad with Shazaam.
- Three-quarters of the top 20 most shared Super Bowl ads last year were launched online before the day of the Super Bowl.

Figure 40: Twitter and Facebook icons. Source: Google Images.
PRACTICAL PART
2.2 PRACTICAL PART

2.2.1 RESEARCH VISITS

2.2.1.1 Tesauro interview’s summary

The last 16th of August, we went to the headquarters of Tesauro, one of the biggest production companies in the whole country. In there, we had the possibility to speak with a member of the executive and commercial branch, Mr Nacho García. With him, we could start our practice part in the project. A practice, which began with 34 questions waiting to be answered by Mr García.

Our questions were about the creation, production and broadcasting of the TV ads we are working on. However, taking advantage of the fact that Tesauro works with the commercials' production, we asked more about this step inside the make-a-commercial system. Questions like: What factors determine the price of the production of an ad? Or when it is time to make a commercial, do you count with your own people or do you have to search for them outside and hire them?

He answered all the 34 questions like these ones, and as it was our first contact with a professional in this business, some of his answers were surprising to us. For example, we didn’t know an ad's director worked for the company and not for the brand, which wants to make the ad.

We didn’t know either that, to promote a new product, brands make the same commercials in different countries but changing the actors depending on the country. These are interesting facts we didn’t know before the interview, and they also were facts which gave us ideas about many more subjects we could be interested to talk about in our project, subjects we would have never thought were important in this business.
We were interested in knowing if the appearance of celebrities in an ad changed the way to work, but Mr García told us that not at all. Actually, like other extras in the commercial, a celebrity has to follow the director’s orders and instructions. After asking all these questions, Mr García was pleased to show us some old castings to let us see the way they hire the people for the commercials. Furthermore, he told us he had the possibility to travel a lot when the country wasn’t in crisis, and he showed us some journeys they did to cities like New York, New Zealand and Ireland to film ads.

We both agree in the fact that, for being the first interview of our project, it was huge the quantity of information we collected and how it helped us to face this project with more optimism.

We really hope to keep in touch with Tesauro and Mr García to continue our project through the right way.

2.2.1.2 Focus Media Interview’s summary

On the 13th of November 2013, we had the opportunity to go to a huge media agency called Focus Media expanded all around the country. We went to interview the Head of department in Barcelona, Mr Javier Muñoz.

The main objective of this interview was to gain more knowledge about the entire broadcasting world and also about the contacts between clients and TV networks. That is why all our questions were about the broadcasting process of a commercial. With Mr Muñoz, with whom we talked for about an hour and a half, we could answer all our questions and even more that the ones planned.
The interviewed, without us knowing, had prepared some virtual documents to show us a lot of details about the different networks and its viewers, the evolution of TV channels, the way to count the success of an ad and many other things developed inside the broadcasting part of this project.

We discovered a lot of new things we didn’t know before, and after this interview we decided to enhance our studies, as a lot of details Mr Muñoz gave us were very important to the development of the project and so they had to be inside.

For example, a thing we were interested in was the situation of TV. After a few questions we were told Internet was evolving a lot, however TV is still watched by the 90% of the people with televisions, so what many people say: “television is dead” is a huge lie. Other curious aspects of what advertising is capable to do, like making people choose a product for the brand’s image (created with advertising), were told to us by Mr Muñoz.

After learning all these new advertising’s features, we were shown an ad which contained a brand new and successful strategy of communicating information: telling emotional stories to the viewers.

After this video, we ended the interview with a really great sensation. We had done a huge step in our research.
2.2.2 INTERVIEWS VIA MAIL

In order to have some closer points of views about the most important and spectacular showcase of advertising in the United States of America, the Super Bowl, and then making a serious tribute to it, as we have done, we have had the pleasure to contact with two American journalists: Stuart Elliot (from “The New York Times”) and Ben Popken (form NBC) and Moisés Molina, born in Canada but he moved to Spain at a young age and he is currently working on Canal +.

We asked all of them the same questions about the Super Bowl commercials in order to get their different opinions about the same questions:

- Which is the repercussion, in the United States, of the commercials aired during the Super Bowl?
- Do you think the commercials aired in the Super Bowl attract more viewers, or are they only a complement of the game?
- Why is there so much rivalry between the brands and expectation with the commercials in the Super Bowl and not as much in other finals such as Stanley Cup (ice hockey) and the World Series (baseball)?

Their answers have been added to our small project about the Super Bowl commercials and the whole conversations have been brought to the annexes part.

Figure 43: Picture of Stuart Elliott, advertising reporter and blogger for The New York Times. Source: Google Images.

Figure 44: Picture of Moisés Molina, sports reporter for Canal + Spain. Source: Google Images.

Figure 45: Picture of Ben Popken, NBCNEWS.com Senior Staff Writer/Editor and Ex-Consumerist. Source: Google Images.
2.2.3 SURVEY

Before doing our commercial, we have done a survey to know more about our target, the young and active people. We have determined that these young people have to be from 20 to 30 years old. We want to know all about our target, the things they like and dislike and enjoy and bore. That is why our commercial is going to be built around the likes of our target, and to know all this we have done this survey.

To sum up, our commercial is specially made for our target, so the success should be assured. (Look at the Annex 5.3: Surveys)

2.2.3.1 Survey Results

After doing this survey to 20 people between 20 and 30 years old, we have obtained these results and we have followed them to do our commercial:

![Circle Graph]

Figure 46: This circle graphic shows that the 80% of the respondents (16 people) chose a man or a woman in a range of 17 to 35 years old. In second place, the 15% of the respondents (3 people) chose a Mr or Mrs in a range of 36 to 55 years old. Finally, only one respondent (5%) believed the main character of our commercial should be a boy/girl in a range of 10 to 16 years old. Source: Own.
Figure 47: The second circle graphic shows that the 50% of the respondents (10 people) wanted to see people acting without talking and music sounding, while 5 people (25%) thought it would be better to see people acting, talking and teaching details of the footwear. The final five respondents wanted to see people acting with a recorded voice sounding and without music. Source: Own.

Figure 48: The third circle graphic shows that the 60% of the respondents (12 people) wanted to have a sensation they had loved the commercial because of its way to communicate something. Another 30% (6 people) of the respondents wanted to have a sensation they had been entertained, while the final 10% (2 people) wanted to have a sensation they had learnt a very high knowledge about running footwear. Source: Own.
Figure 49: The fourth question of our survey turned out this way: 55% of the respondents (11 people) preferred the commercial to take place in a town, while the 30% of the respondents (6 people) thought it would be better for the commercial to take place in a big city. To end, the final 15% told us it would have more success if the ad took place in a cottage near the mountain. **Source:** Own.
2.2.4 COMMERCIAL’S PREPARATION

Product: AM enterprise

Following the characteristics of: Europe

Type of Commercial: Lifestyle

Lifestyle commercial: This kind of commercial does not usually sell the products by their technical characteristics but by providing the consumer a certain lifestyle. They give importance to the life you could have if you bought it, not to the actual benefits of the product.

2.2.4.1 Briefing

Objectives, target audience / target group, product / brand, competition, positioning, style and tone, promise / benefit and support, parts / media, budget, schedule / timing and legal framework.

The Brand

AM Footwear

AM Footwear (acronym for the two original creators’ names: Albert and Marc) is a Catalan athletic equipment company specialized in running footwear. It was founded in 1956 in Esparreguera (Barcelona). AM produces footwear and sports equipment designed for running, tennis and badminton so nowadays is one of the most historical, traditional and best-seller shops when talking about these three sports (exclusivity). The company is headquartered near Barcelona.

In recent years, their running shoes have often been ranked among the top performance footwear in the market. This success in running footwear, which has been rising since the foundation, have made them specialized in this type of genre.
AM has sponsored many races like the New York’s Marathon, the Boston’s Marathon or the one which takes place in Barcelona among other things.

The brand’s values

The values of this brand have always been the same. The aim of the brand is clear and simple. It wants to make the consumer’s life easier by providing them with one of the most advanced and perfected lightness and quality in running shoes nowadays. Besides, this brand offers the professionalism of a company that has been running for lots of years. Therefore, its models have the shape and aspect of a modern shoe, but they still remain some of the characteristics of a traditional one. These shoes are not just like any others. They are exclusive running shoes, which combine both, comfort and style, and make the best option for runners or tennis players.

The creative strategy

What do we want to say: The main objective of this advertising campaign is to highlight the following aspects of our footwear:

- It is the most historical brand in running.
- It is lightweight footwear, which assures the wellness of the client.
- It is THE footwear for runners, for tradition, history and quality.
- Its beautiful design and also compatible with casual clothes.

How do we want to say it: Using the power of television and with an advertisement that makes the people remember our company while giving an image of reliability and closeness to the buyer.

To whom do we want to say it (TARGET): This advertising campaign aims at a TARGET which includes people from their twenties to their fifties (people who run actively). Both genres are included.

Why do we want to say it: To let the people know our way of improving their welfare. Also, to keep making name for the firm and to make more people get interested in buying our products.

What is our claim: The message must transmit the main idea of the company: “RUN YOUR POSSIBILITIES”.

2.2.4.2 Creation/Ideation Part

Brainstorming

What do running shoes mean to us?

- Health
- Comfort
- Lightness
- Adaptation
- Resistance
- Friendship
- Freshness
- Competition
- Wellness
- Design
- Accuracy
- Effort
- Sweat
- Sport
- Solidarity
- Passing
- Happiness
- All ages

Lateral thinking

Which problems have to be solved?

Problem: The lack of professional equipment in order to shoot the ad properly.

Solution: We are using High Definition video cameras, natural light, iPhones, Macintosh technology…
Important information

Creative/Genres ways
Ads that try to touch people’s hearts (emotive commercial).

Type of school
From the 90’s to nowadays

With what creative resources?
Touching images, music and the final slogan.

Media: Television.

Target Audience: Young and sports people.


Budget: 100 euros.


2.2.4.3 Production part

• Pre-Production

• Script

In the beginning, the first idea that we devised was an advert about a little girl who was forced to be a dancer against her will and when she grew older, thanks to her running shoes she started training hard and became a professional runner who won a race.

After a lot of thinking, we realized it was non-viable. It was too long and confusing, and it didn’t really transmit the idea of our slogan. Then, we thought of doing it with the same girl, and do a kind of mix, making her the only character. That had us wondering for quite a while and we thought it was fine, but after explaining the concept to some people we opened our eyes, and saw that we needed something even clearer than that. So we changed it and divided the idea in these two ads:
Advertisement 1

Sounding slow and a little bit sad music.

− An adult’s hand appears giving a pair of dancing shoes to a girl (who is dressed like a ballerina and has a sad face) in a dancing room.
− The girl tries to dance but she fails at it and feels sad.
− She passes by the side of a showcase where a pair of running shoes are shown (with the dancing bag on one hand). She looks through the glass.
− Again, a new scene with the girl feeling sad and resting against the wall.
− Then, she argues with someone (who is not seen) and she goes through the door “screaming”.
− Next, the girl passes again by the side of the showcase determined. She stops and looks at the showcase. Then she goes into the shop.
− The brand’s logo appears.
− There’s an image of her running with the slogan: “RUN YOUR POSSIBILITIES”.

Advertisement 2

Lively music. (Jay-Z – Somewhere in America)

− A girl leaving her house.
− She ties her shoes and begins to run.
− Running scenes in different places keep coming up (like going up stairs, crossing a bridge, on the street, on the land…).
− There is a change of scene to more running planes. There are images of her running in different places.
− Then, she appears in a running race putting on her race number.
− Next, we see her running.
− And finally, she appears finishing the race and raising her arms (she feels personal satisfaction and happiness).
The brand’s slogan appears: RUN YOUR POSSIBILITIES.

The logo appears.

**Storyboard**

![Advertisement 1](image)

Figure 51: A hand from a parent (or someone else) handing ballerina shoes to a girl (representing the pressure of the society). She tries to dance but she fails at it and feels sad. **Source:** Own
Figure 52: The girl looking at the running shoes exposed in a showcase on her way home. **Source:** Own.

Figure 53: The girl sitting on the floor of the dancing class feeling sad. **Source:** Own.
Figure 54: The girl going in the shop to buy them. **Source:** Own

Figure 55: The brand’s logo appears. **Source:** Own.
Figure 56: There's an image of the girl running (from behind). And the slogan “RUN YOUR POSSIBILITIES” pops up. Source: Own.

Advertisement 2

Figure 57: The girl leaving the house and goes running. Source: Own.
Figure 58: The girl tying her running shoes’ laces. **Source:** Own

Figure 59: The girl running. (More than one scene). **Source:** Own
Figure 60: The girl appears in a running race and we see it because she is putting on a race number. **Source:** Own.
Figure 61: The girl finishing the race happy because she won and racing her arms. The brand’s slogan appears: “RUN YOUR POSSIBILITIES”. **Source:** Own.

Figure 62: The brand’s logo appears. **Source:** Own.
• **Rehearsals**

The rehearsals we did consisted basically on meeting with the actress to whom we explained what she had to do and wear, what the commercial was about, the locations...

• **Hiring Cast Members:**

The cast who has been involved in our commercial has been the following one:

– **The Actors:** Ginebra Cos Aregall, a 17-year-old Catalan High School student and dancer.

![Figure 63: Picture of Ginebra Cos Aregall, main character of our commercial.](image)

Source: Own.

– **The Extras:** Albert Pedrol and Pedestrians.

– **The Director:** Marc Berruezo Gil and Albert Pedrol González.

– **The Cameraman:** Marc Berruezo.

– **The Assistant Cameraman:** Albert Pedrol.

– **The Client:** AM footwear.
• **Shooting**

The scenes of the commercial were shot in Esparreguera (Barcelona), in the *Official Music and Dancing school* and in a neighborhood called “la Plana”. It was in this neighborhood, where we shot most of the running scenes, as there are less people on the streets and we wanted to have some big spaces where we could be alone in order to shoot with tranquility and without bothering anybody.

The commercial was shot during three days. During these days, we were alongside with the main character of the advertisement, Ginebra Cos, who was filmed running on the streets, going up and down some stairs and even on her ballet lessons.

On the first day, we shot the running scenes. We created different atmospheres, like the runner when is training and when the runner is in a race.

We needed the light of the sun, so all three days we began shooting at 4:00pm until the sunset. We also have taken advantage of some sunsets, as we thought it would be great to have scenes with different lights.

With the knowledge we have been learning about shots since the day we started, we have been able to use them. In this ad, there are extreme close-ups, close-ups, medium long shots and also long shots.\(^\text{12}\)

With all these considerations and the equipment used, the results of the first day are the following ones:

\[\text{Figure: 64: Principal character of the commercial running on the bridge. Source: Own.}\]

Figure 65: Close-up of the footwear. *Source:* Own.

Figure 66: Second close-up of the footwear. *Source:* Own.

Figure 67: The runner going up the stairs. *Source:* Own.
Figure 68: The runner winning the race. **Source:** Own.

Figure 69: The runner tying her shoes’ laces. **Source:** Own.

Figure 70: The main character is sad after her dancing lesson. **Source:** Own.
• **Equipment**

To run our commercial we have used some amateur equipment and we have tried to make it as professional as we could. We have used recording and transporting equipment and clothes changing systems.

This is the specific equipment we have used to make the ad that stars the research project:

• **Equipment’s transporting and movement.**

  **Penny Skateboard:** We have used this skateboard to move the Cameraman and the camera in order to reach the greatest scenes and shots possible. We have also used it to stabilize the camera and the cameraman when filming the running scenes, as we didn’t have the proper material we had to improvise in order to follow the actress while running.

• **Camera’s accessories**

  **Tripod:** The tripod has been used to flip quickly from vertical to horizontal planes. It also has helped us to stabilize the recording material and so it has permitted best shots and scenes.

• **Camera**

  **Camera:** With a resolution of 24.2 megapixels, the Nikon D3200 sets new standards in its class. We have used it to take pictures, but most of the time to film, so its filming capacity has to be highlighted. Its video resolution is 1920
x 1080 px and it has worked surprisingly well at night, that is why some of the ad’s scenes have been filmed at this period of the day. On the other hand, we tried to take advantage of the sun’s light for the day scenes, as we didn’t have any professional artificial lights.

Objective: We have used an objective 18-55 mm VR (stabilized), as most of the shots were medium or close-up shots.

Memory card: We used an SD (Secure Digital) memory card of 16 GB. It is a non-volatile memory card format for use in portable devices.

• Clothing

Clothes: In this commercial we have used different kinds of clothes in order to create different atmospheres and more credibility. Running and dancing footwear and clothing is the sort of different clothes we have used. Viewers will easily understand the plot of the commercial thanks to this clothing changing system, as it is very important.

Shoes: The shoes we used were some grey with blue touches Boomerang Padel shoes, which we specifically looked for, as they are the product we wanted to advertise and so they had to be new, pretty and jazzy. Besides, as we made up our own brand, we had to seek for a pair of shoes (as we could produce our own) that had no visible logo (or at least not recognizable by the audience).

• Make-up and accessories

Make-up: The actress put some basic make up on as it is convenient when filming close-ups in high definition but also very discrete in order to look natural in the running and dancing scenes.
Accessories: The accessories were really plain as we just used a rubber band for the running, a competition number...

- **Investment**

We didn't really have to invest any of our money in the making of it as we had the luck of having most of the material we needed and we borrowed the rest from friends and family.

### 2.2.4.4 Post-Production part

- **Editing video/music/sounds/animation**

The post-production process was neither an easy nor a short process. We spent a lot of time doing it and it was hard to summarize the (literally) hours of shooting into two (30 seconds long) adverts.

We used a professional editing program for Macintosh called Final Cut Pro X, to do the editing of the videos, the animation and the music.

For the background music of the second commercial we used a song from Jay-Z called “Somewhere in America”.

The editing consisted of choosing the good videos, cutting the parts of those videos that were usable, assembling the chosen parts, making sure that the transition looked good, etc.

The problem was that if each ad had to last 30 seconds, we had so much material that after putting it all together, we had an ad three times longer.

That was a big inconvenient as after having everything almost ready, we had to delete 75% of the videos, so that was like doing the editing process all over again.

However, we have to say that it helped us to make the ad more understandable and dynamic. Finally, and after days of work, we finally had our two finished ads of our made up brand AM Footwear.
3. Conclusions

This project has become a wonderful way to answer all the questions and goals we had when we first started it. We have learnt more information than we expected, we have had the pleasure to interview great professionals who are involved in the world of Television advertising and we have also had contact with journalists who are specialist in the field of advertising, for example, a journalist from Vancouver, Mr Moisés Molina, and also specialists from the United States of America, like Mr Ben Popken and Mr Stuart Elliott. Thanks to all these professionals and the people who participated in our survey, we have been able to raise our work level and arrive to conclusions we didn't know before.

Some conclusions we have extracted from this project, once finished, and which are going to be developed are, for example, that the whole process of bringing a commercial to a TV network needs a lot of time in order to create/devise, produce and broadcast it, as a lot of strategies have to be thought to assure the success of the commercial (bringing money to the enterprise which launched it). Another remarkable conclusion, is that this commented strategy has a lot of presence in two of the three steps when making a commercial, the ideation part and the broadcasting part. It is so important, that there are some agencies, the media agencies, which only work in order to create a good strategy to take advantage of every possibility the market offers.

Television ads have such a big importance that, even though some people say Television is dead, they are used by a huge number of enterprises, from the small ones to the huge ones. In fact, from the 90’s to nowadays, Television has maintained an audience of 90% (out of the total people who have Televisions).

We also have learnt that airing commercials have a price which can be lower or higher depending on the time an enterprise wants to air it. Airing it in Prime Time (time of the day where there are more people watching TV) is more expensive than
airing an ad in Daytime (when there are few viewers). Special events like the Super Bowl can also modify the prices of broadcasting commercials, so there are a lot of things to study inside this world, and we have tried to do it.

Once presented the titles of our conclusions, here they are in a summarized context:

**Advertising Basics**

There are lots of ways to advertise anything, a lot of communication platforms and a lot of formats to do it. Commercials can be printed on magazines and flyers, aired on T.V and on the radio, used as banners on the Internet, placed in the streets as billboards, etc. The Egyptian civilisation already used advertising, and it is still a big and strong system nowadays. It is the main element that moves the money of a lot of enterprises. We could say it is the key to the success. That is why, with good strategies and good knowledge about the world of advertising, commercials can generate a lot of money.

**Creation/Ideation Process**

It is certainly one of three steps used when making a commercial and probably the most important one with the broadcasting step. This is because in this process it is when the main strategy of the ad is going to be made and when a certain amount of money is going to be spent without knowing exactly how much of this money is going to come back. It is in this process, where these important tasks (which don’t appear later on TV) are made, and in order to have success, a lot of professionals have to think about what to put in the ad, what do they want to transmit, how, why etc. These thoughts and strategies are later written based on the Briefing, which is an important base in the process of making a commercial.

When the viewers like or dislike what they see on TV, their opinion is mainly created on these professionals’ work, the professionals who are mostly responsible of the ads’ success.
Production Process

About this step, we have concluded it couldn’t be made without the hard effort of the people who create the strategy. However, shooting a commercial is not simple at all. In fact, this process needs great professionals in order to put together with quality, the ideas that have been thought before. That is why there are special agencies whose only duty is to develop and assure the ads’ success with a great shooting process, including cast, directors, equipment and all the crew.

A conclusion that we agree with is that it is very difficult to shoot an ad with quality without the money and the knowledge a production agency offers. The quality will never be the same and it will never be even close. That is why, nowadays, these sorts of agencies have the future assured, provided that they continue doing a good job.

Broadcasting Process

Like the production agencies, the enterprises that work in the broadcasting world will always have a future, better or worse, but most of them are not going to disappear. This is because the process of making a commercial is so well built that these enterprises specialize in one step and the production ones don’t compete with them and vice versa. These enterprises, whose duty is to negotiate with the T.V networks in order to allow clients to air their commercials, are called Media Agencies. Like the professionals, which think the strategies of an ad, these agencies also think in strategies, but these strategies are centred on what is going to be shown on the viewers’ TV screens. According to this, our conclusion is that these agencies have a very difficult task to do and have to be very aware of all the trends that are around us. They have to know the different behaviours and ways to live of the targets, what channels do they see and at what time do they watch them, and from that point begin to work in order to get to that target, otherwise, the commercials are not going to have any success at all.
Survey’s conclusions

The results of the surveys have defined the taste of the people in a range between 20 and 30 years old. The results shown in the practical part describe very well the ideals of these young people. According to the results, we can say that young people want commercials without much information, commercials that entertain and starred by fresh and energetic people. That is why we have produced a commercial without teaching and giving a lot of information. As our target was this generation of people, we have tried not to overwhelm them and we have shot an inspiring story, a story that they can remember and associate with AM Footwear and one that motivates them.

AM Footwear Commercial

After researching a lot of information about the process that has to be made in order to run a commercial, dividing it in three steps, explaining them and bringing them to life, we have achieved our main objective: we have run a commercial by ourselves and with the very important help of some professionals who have guided us.

From this long path, we now agree that running a commercial without the best equipment is a little bit hard. We both believe communicating is a great experience and a great element in life, which should never disappear. However, as it is a luxury to communicate and advertise a product or for example a film, it has to be done really well, because the viewers are who decide if a company or a film is going to be a success or conversely, it is going to fail. People need to be respected and they all need to know they are important in all enterprises’ future. That is why commercials have to be done with a good quality. If they seem to be a joke, viewers are going to feel disrespected and a lot of enterprises will have short and black futures.
In our case, this ad is the result of a lot of hours watching and analysing commercials and pointing out the most important elements a commercial has to have. As Mr Nacho García told us in an interview: “If you don’t have a good equipment, replace it with good ideas”. For this reason, we have put extra effort to turn, what might have been an amateur tape, into a serious advertisement.

As the title of this project explains: we have followed the right way and thanks to this, we have done a commercial we are proud of.
4. Bibliography and webgraphy

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ANNEXES
5. Annexes

5.1 ANNEX 1 – INTERVIEWS

In this appendix, you will find various interviews, which have helped us throughout our project to investigate on the work’s theme, the advertisements on television. Thanks to them, we were able to go forward with our goals.

5.1.1 Interview to Nacho García

Date: August 26th, 2013
Interviewed: Nacho García
Profession: Producer
Location and company: Tesauro (Barcelona)

How is a production company divided?

Nowadays there are different kinds of firms but the most common structure is the following:

- There is a department that works on the production. They are the ones who run the spot when this is approved. They are also those who search for and make the composition of the equipment. And, finally, they make sure that everything runs as planned.

- The management and organization team are the directors, the ones who film the spot.

- There is also the staff team of reception and postproduction that carry out the whole postproduction process once the spot has been shot.

- An executive production or business direction team is the one that tries to find work and get it.

- And last but not least, there is a team of administration and accounting that takes care of the billing and others.
What factors determine the price of the production of an ad?

When we receive a script, it depends on several factors. The primary is the number of days of the shooting. You normally stipulate more or less the price from the script of the scenes. You do a small breakdown of all the scenes you have to shoot and see how many days are required for the shooting of that specific ad.

Based on this, the most expensive part depends, because each project is unique, and a very important part is the technical team that the production needs. The technical team is the team of technicians who are the director, the steering, the electricians, the director of photography, hair, makeup, art direction,... there are many people involved.

This is the most expensive part because obviously they charge for shooting days so then, depending on whether it is a day, two, three or whatever, it is a cost or another. Then also the amount of artistic team that appears, if it is a spot of one character, you do the casting, you choose a person and then pay him or her for their work and their rights (depending on the country, etc..). If it is a spot in which main and secondary characters are required, as one of the brand Movistar that we are shooting now where there are 30 different characters, then obviously it has other costs as there are many characters and therefore they have to pay all their rights and their work.

Apart from this, you also have to look for locations where the spot is going to take place. On the one hand, if it is, for example, a Colacao spot where there is a mother with her child in the kitchen it has a minimum cost. But, on the other hand, if it is one like the Movistar we are doing, with a total of about 16 locations (a mountain, a stadium, a house...) you need to pay all this so this increases the cost very much.
Finally, once you have installed and shot, the post is the part of finishing the images' levels. It depends on what you have to do, if you do not have to do anything, it is simple, you make a color correction you put an overprint and that is it. However, there are many spots, which ask a lot of postproduction like when you have to integrate effects digitally as a spaceship, an explosion... That is why, this is sometimes the most expensive part which makes the budget increase a lot.

**The client pays for a slot or for the number of people who have seen the spot once released?**

For the slot, the price does not change after it is released. We do not address this, the media center is the one that controls it but the cost of the advertising space varies according to the time slot for audiences which has stipulated that "in theory" it should be seen by a certain amount of people, and then the duration of the ad. Obviously it does not cost the same a 20 seconds or 30 or a minute or a minute and a half spot. So, according to this, they stipulate a price or another. Then, if for whatever reason you put it in an episode of "Walking Dead" and no one sees that specific episode... bad luck....

**What is the most expensive daily time zone to place an ad? And what is the cheapest?**

The most expensive are usually the ones of the night, which is when everyone usually watches TV (the TV series, the matches...) from 9:30-10 pm. And the cheapest I am not sure because it goes through the media center, but when I worked in an advertising agency I recall it being usually the morning when only retired people can see the TV because there are very few people who can see them. Although unfortunately, now as there are so many unemployed people, it is changing, but in theory those are slots when almost no one watches the television.

**In what part of the company do you work?**

I am in the executive and commercial branch. I am in touch with customers (advertisers) and advertising agencies to try to capture the work and once I get it
they ask me to make a proposal of filmmakers and according to the screenplay I propose a director or other. From there, I have to budget the entire project for them to approve it, as we always compete against about 3 producers for the same project. So when we are given it, I give the information to the production manager and he based on the budget we have already done, assemble all the equipment and begins the process of the normal production routine.

When making the spot is there any important rule to make the spot succeed?

It is very difficult. The most important is the idea that depends on the agency. Because the director may contribute or change things but we already get a script by the advertising agency so we have very little room for change. You can run production very well but if the idea is bad the result will be bad. Instead, there are very simple ideas that creatively have a lot of "spark" and are very good, which then, the performance of the production does not actually matter much because the idea is very good.

In fact there is a very curious thing with the directors which is that the directors who start doing spots that the creative idea is very good, but the performance is worse, tend to succeed more than those who do a better job but for whatever reason if they do a "Colacao" or a "Danones" spot that are creatively super-flat, do not have much success. Because the creative or the client gets to decide if they like a director or another to give a job, and they are not really judging the production or realization, but the idea which does not depend on us but on the advertising agency.

Is there any season in which producing a spot is more expensive?

We do not have any time of year that is more expensive because we always produce in the same level. What happens is that a while ago (now with the crisis not so much) sometimes they started giving spots for the summer very early (in February) and obviously here we had a very cold weather so it did happen that we were going to film out in Argentina and Chile to find where the weather was good. So yes there
were more expensive productions then, but now with the crisis, we obviously film the people even if they are freezing cold on the beach.

**Notably annual what events alter the price of broadcasting a spot? Are there any events like the Super Bowl in which it is very expensive to advertise?**

Yes, that is very expensive. There are times when the Advertisement is very expensive because you know for sure there is going to be seen by a very large amount of people but there is nothing like what happens in the United States. That is a religion; it is the event of the year.

**Then, how much do you think (in a production level) it will raise the budget?**

What happens in the USA is that brands that get into the Super Bowl know that it is like a historical thing then it turns into a kind of competition to see which brand is going to spend more money and will make the spot more spectacular. Therefore, they are productions that are becoming more and more expensive.

**What major projects do you have on the table at the moment?**

We are now with the launch of Movistar that we’ll shoot next week and it is quite important because it is to launch a new operating system for smartphones and will broadcast in all of Latin America and Spain. There will be four days of shooting and it is a big production.

Unfortunately, I can not explain to you much longer yet because customers normally have a confidentiality agreement when it is not out yet because between them (and especially in telephony as in cars), when you do something the other one does it the second after as there is a lot of competition and therefore they always try to be very discreet.

**In a case like this, if you have to reach two cultures as different as European and South American, do you usually change the spot to reach everyone?**

Although we are more or less similar, culturally you are right in that we have many differences. Therefore, the spot we have done is the same in the production, but for example the choice of casting star of boy and girl, has been very difficult because
what for us and the public is aspirational, that the people sees themselves reflected, or want to be, to a Peruvian is different. So we have chosen a lot more tanned people get to work more in both places but then also seems like Germany and the UK will use the announcement, which would not be the same. So it is always a mess, because to agree with so many people is very complicated. So it often happens that it is the same spot and sometimes there is a difference of assembly. What always happens is that in the audio, if there is a voiceover that explains the final product, it is usually locally adapted.

Do the political spots and campaigns work the same way?
That is very complicated, apart from the fact that in this country this area is very corrupt, but usually they try to make them with a low budget and usually they are given to friends. So we do not usually touch this topic.

We see that you have referred several times to the crisis, could you explain if it has greatly affected your work? And if it has, how?
Well, the crisis has affected a lot. We have gone from producing in 2008 between Barcelona and Madrid about 50 spots, to produce last year under 20. We used to have big budget productions of about € 600,000 and now they are from 40,000 € to 70,000 €, so it has dropped considerably. The problem is that many producers are disappearing, there is a big crises in the sector, people are breaking the market giving very low fares. So, in the end, it is "bread for today and hunger for tomorrow" because it is destroying the entire industry, unfortunately.

If you see that a project that is given to you is helpless or it isn't a good idea, do you reject it?
In the end if we get a job, even if we know it will be a disaster, we accept it because even if we do not like it, it is work for us after all.
Before the crises yes, when there was work to do we could select them and if we weren't convinced, we said we did not have dates or we were busy. But now we try to do everything that comes in.

**Which is your competence here in Spain?**

Actually there are a lot of other strong companies like: Agosto, Lee, Albiñana, RCR, Picnic... there are a lot of them. If you want to know more about the produce companies in Spain you can search information on: www.apcp.es. In this website you will find a lot of companies, their webs, information...

**When it is time to make a commercial, do you count with your own people or do you have to search them outside and hire them?**

Each and every one of the producing companies has its own exclusive directors, but now because of the crisis, these directors are working with several producing companies at the same time. Next, there are the people who have to come here from another country to do the commercial. These people make it under our supervision and we (the producer) are in full control of that person. However, nowadays (also because of the crisis) the commercials are mostly made by local people. It is very expensive to bring somebody from a foreign country.

**So now, are the commercials, which are starred by celebrities going down?**

No, not at all, actually these kind of commercials still bring a lot of benefits so the client who wants to make the advertisement spends a lot of money bringing the celebrity although there isn’t a lot of money in this industry nowadays. As you can see, this does not make any sense but this is how the big companies work.

Actually, the commercials starred by celebrities haven’t gone down because of the crisis, it has happened the opposite, as big brands consider this strategy a good way to sell currently. They think that because companies need to sell very fast to earn a money that is difficult to have right now. That is why they hire celebrities, to produce a shock to the people which make them buy those products in very short terms.
Are the celebrities normally from the country where the commercial is done?

Nowadays is very common to pick an advertisement in its original version and translate it in the language you want to, so the celebrities are not local. However, small companies from Spain hire local celebrities for their commercials, so in this case you are right. Multinationals just translate the commercials.

Do you (the company) hire the celebrities?

No, the client does it. There is a lot of lawyer stuff in the process of hiring a person so is the client who does it. A producing company is just informed about the final person who is going to star the commercial.

Is the creativity department in charge of creating the advertisement?

Yes, in the producing companies there is a creativity department, which is in charge of the commercial is creative system, and another department who is always in touch with the person who is going to star it.

The creativity department uses a relationship with the client called “briefing”, which consists in; the client tells what it wants in the commercial, its objectives, its way to work... and the creativity department makes the add, spot, graphic, website... following each and every one of the instructions and rules that are given by the client.

Is there any difference between the 20-second ad, the 10-second and the commercials, which patronize a T.V show?

The cost is the principal difference. The longer the ad is, the more expensive it becomes.

Companies use to start their campaigns using longer commercials (20 seconds) and during the weeks or the months they tend to clip them, so then they can put more times a commercial on T.V (because it is shorter and cheaper) and enter into more and more homes (10 seconds).

The patronizing commercials are always cheaper to air and they are used to refresh the memory of the people about a product
In a patronizing commercial, does the TV show pay the brands to patronize the show or is the brand who pays the TV show to get patronized with its commercial?

It is the brand that pays the TV show to put a commercial in it. These ads have different prices, for example if we are talking about a worldwide show like “The Simpsons” the price to patronize that show is quite expensive. It also happens with shows that are new but get a lot of viewers immediately. A lot of people want to patronize that show and it becomes very expensive to achieve it.

Is there a lot of competence in patronizing shows?

Yes, a lot of companies compete to patronize the most seen show, the most modern one etc.

Who does the T.V Shows?

Producing companies like us make TV shows. Normally it works like this: the producer, with a strong objective in mind, makes a pilot and shows it to several TV channels which decide if they want to buy that show and air it on T.V. Actually, in the American shows you can see the first episode is called “pilot”. There is a very well known project called “Game of thrones” whose pilot wasn’t very accepted by the channels. HBO was the only who believed in that project, and thanks to that faith, now “Game of thrones” is such a great success.

When the channel buys the show, is then when they hire a producer like you?

Yes in this case. HBO signs a contract with a producer company. But when the project becomes really big, a lot of producers enter the business and it all becomes more complicated, even more than filming a film. This happens with lots of TV shows such as “The walking dead”.

Do you have a determined time to make a commercial, or is it whenever it takes?

Yes, yes of course. But sometimes you can have a delay depending on the changes the director wants to make in the commercial. But, normally, there is a person who is
called the director’s helper who is always in touch with the director and they both
design a filming schedule, which shows each and every one of the scenes’ details.
As I said, these two people elaborate a schedule, which has to be respected all the
time. However, it is very difficult to follow it absolutely right.

**Is it true that at the end of the commercial that the client can decline your project because they do not like the final result of the ad?**

It is very improvable. With the huge number of meetings between the client and the
producer, it is almost impossible to do the job wrong. Before, during and at the end of
the commercials, these meetings take place to decide each and every one of the
ad’s details (the client decides them and lets the producer know). As you can see,
the client informs a lot about what he wants and the producer tries to achieve it with
the best accuracy possible, so there are very tiny possibilities of doing the job wrong.
If it happened (like long time ago when there weren’t those meetings), it would be a
big economical problem, as the client would not pay the job. But it is almost
impossible; all the details are showed before filming anything.

**As a producer, do you have a little freedom when it is time for filming, or does the client decide it absolutely all?**

You have a little freedom but you have to follow the instructions that are given most
of the time. But then, you have clients that give you the chance to work however you
want like the “Nike” spot we filmed last summer, where the director changed all the
script and directed the commercial with a lot of liberty. But this only happens a few
times. For example, the alimentation companies are used to give zero freedom to the
producer.

**But, how do they pretend to film a commercial giving zero liberty without having experience?**

There is a fun fact nowadays, and this is that now people think they know how to be
creative and take original photos etc. and all this is because of the smartphones.
They give the people that chance and people tend to believe they are very good at
being original, they are directors only for filming some videos… but they are absolutely wrong. People also think our job is very easy and they (also clients) tend to disrespect us, so they give us advices as if they were better. The truth is that our job is difficult and we take it seriously.

**Which are the most successful sectors in the commercial world?**

On the one hand there are the emotional commercials, which tend to be loved by the people, because of the way the ads are made (to touch people’s hearts) and on the other hand there are the ones, which are used to inform people, which are very boring. They are useful because they give us a lot of information but at the same time they are very boring in an artistic way.

A few time ago, cars’ spots used to be very successful. Clients wanted to compete against other brands, so the commercials were very spectacular and people liked them. Telephony companies also play with the emotions so the ads are successful as well.

**Are there sectors, which do not sell a lot with the commercials?**

Store brands are an example. As they have very little money, they cannot make big spots showing their benefits and general information, so what they do is filming tiny commercials, which are not successful at all.

**Do you do your own models casting to hire people for the commercials?**

Yes, we use this system. We also have a casting director who searches people who he thinks are the kind of prototypes for a determined spot. But it is easier to work with Modelling agencies. You say what you want and they send you people and then you choose.

**Are the castings filmed with no furniture at all?**

No furniture at all, that is why sometimes the castings seem ridiculous, because the actors act in front of a white paper, which is the only furniture.
Are the languages important?

Yes, actually English is very important because you sometimes work with international producers or you have to film in another country and this language is very important. Also, to be in touch with international directors, so you can do the greatest job possible.

5.1.2 Interview to Javier Muñoz

Date: December 2nd, 2013

Interviewed: Javier Muñoz

Profession: Technical director

Location and company: Focus Media (Barcelona)

Could you contextualize the world of publicity?

Well, first of all, the company is called Focus Media and it is a media agency. To understand this concept we have to go back to the globalization concept. The person who invented this concept was Theodore Levitt, who said publicity was the commerce poetry. With this having been said, the creation agencies are the ones which take care of the meaning, and the media agencies are the ones, which arrange the stuff to distribute it to the public. So this is what we do, we advise the client telling them if it is better for them to throw a publicity campaign on TV, on the radio, on the Internet…

Traditionally, the publicity was divided in tradition terms, but nowadays it is divided in three simple concepts: Pay, Own and Earn. First of all, I am going to explain to you the concept Pay: the announcer has to launch a publicity campaign to a Pay Per View space. For example, in TV there are spots, in written media ads in magazines...
or billboards, and in Internet you have the banners. Next, the own concept. This concept goes further. Own means that a client is not only to advertise but it has its own shop, a space where it can put all the advertisements he wants. Another example is an own website, where you can communicate a lot of things. People go there to see what clients have, so, in one way the client is communicating information to the customers. Facebook or twitter are other examples of the concept Own. To finish, earn is the word to express the things you win, the content that is gained due to a publicity campaign. For example, Facebook comments or Twitter comments would be content earned by the client. These kind of opinions about a commercial or a publicity campaign is called word of mouth. I have given you this information to situate you a little bit, as these three concepts represent the publicity's world. To give a quick example of this explanation, let's say Nike makes a commercial. The brand is going to put It on a PPV broadcasted and this is going to generate social opinions transmitted through Facebook, Twitter… here you have the word of mouth and the content gained by the client, in this case Nike.

A very important difference between the publicity of nowadays and the publicity of long time ago is that then any brand could run a commercial and have it under their control, but now, as the opinions of the people are very important and they can express them through internet, and also they can watch the ad millions of times and edit it etc, the control is totally lost by the client. As Zygmunt Bauman said, nowadays the publicity is like the liquid; it gets expanded in just seconds to all over the world. What you are communicating in Barcelona will arrive in New York very quickly.

**How is the company divided?**

This company is a media company, and what we do in the company is buying TV spots and we create the strategies to make them appear in several TV channels. Before launching an ad we have to know the objectives of the client, its targets, its philosophy etc. For this reason, the media company always asks the client what goal
does it want to reach with the commercial, its challenges (expectations), marketing objectives (how does it want to do it). Inside the marketing there is the communication (how does it want to communicate) and inside the communication there is the publicity. The communication branch is divided into public relations and the stuff that we work in.

**Figure 78:** Building where Focus Media is located. *Source:* Own.

**Figure 79:** Picture made in Diagonal Avenue where Focus Media headquarters are located. *Source:* Own.

**Do you start the contact with the clients?**

Well, the client normally has two agencies, a creative one (the one which cares about the ad’s concept) and a media agency (the ones which organize the strategies when it is time to put it on TV). The creative work is not very important, the most important subject in the creation of an ad is what do I want to transmit, for example, the image or logo of a brand like Coca-Cola, which proved with an experiment that their imaged was so well built that costumers chose it over Pepsi although they chose Pepsi in an experiment where without seeing anything they had to choose which was the best
one. This proves that customers do not choose because of the products’ quality, but because of the brand’s image.

For example, what does iPhone represent to you? Although iPhone is a very useful phone, it also transmits some psychological instincts, which make a lot of people buy this phone only because it is from Apple. This vision of Apple’s magnificence is because Apple wants to transmit this sensation, it wants to transmit the brand is amazing, and they have achieved it. For example, I'll never change my iPhone, and that does not mean it is much better than the others, this is just because of these “fantastic” elements they have created to be stuck in our brains. To achieve this, a lot of years of great communication are needed, and the communication through these years has to follow the same way. After all, a spot is only an example on TV of this strategy, this is just a consequence.

So do you think Pepsi’s media agency (long time ago) didn’t have quality to create this feeling?

I do not think so, I think that through the years this image of Pepsi and Coca-Cola has been made through uncontrollable facts. It has a lot of merit that a 19th century brand like Coca-Cola, which at that time was syrup, has become the most valued enterprise in the 21st century along with Apple (although Apple has passed it these last years). And all this success is because of the communication, a communication that in Coca-Cola (and all the other enterprises) has been previously analyzed and then launched with a strategic message.

After all, a spot is a consequence of a strategic plan to show the image you want to show of your enterprise.

How do you calculate the success of a campaign?

A very important element, which is used to calculate the success of a campaign once is launched, is the KPI system. KPIs are the elements that give the client data about the campaign. For example, one KPI is the GRP (Gross Rating Point). When clients launch an ad, they launch it for a determinate sector of the people, and knowing this,
they put themselves a target (of people). For example, if I want to launch a commercial for housewives I have to put a target (expecting a number of viewers), and once the ad is launched, if only 1% of the target sees the ad I will have 1 GRP. Each and every one of the GRPs has a cost, so the more GRPs you got, the more you have to pay.

**If you want to air an ad, do you have to pay before airing it?**

Nowadays, networks ask for guarantees, so clients normally put their guarantees in order to avoid bad surprises. Normally campaigns have 1000 GRP. If a client reaches its target (let us say 1000 GRP) the Opportunity to see (OTS) appears. Normally the clients tend to reach the 90-95% of its target. So things in this business are not as easy as they seem. First of all, the most important thing is the strategy (what do we want to transmit), and with that is important to create a strategic campaign.

If I pay for a national commercial but I only air it on TV3, only a 10% (for example) of my target will see it, but if I reach the 1000 GRP it will mean this little percentage will have seen in for over a hundred times (here you can see the balance).

**How can you predict the target?**

The marketing department has to predict and put those targets, they work on knowing how can the target be reasonable and achievable (to whom has to be shown). For example, if I want to sell “Kinders” my target will be clear, I will have to address my ad to kids (who eat them) but also to the mothers (who buy them).

**How are the contracts between a client and the network?**

Actually, they are quite simple, the only thing that is important about the contract it is the possession of a guarantee (by the client). You also have to negotiate a price, as is not the same price for all the brands. For example, it is more expensive if your target is young people and it is cheaper if your target are the housewifes. Every target has a price.
Also, the more targets you have the more expensive it to air it. Nowadays, the expensive part of an ad is the process to broadcasting it on TV, because now the productions costs have been reduced. It is not like 20 years ago, when the brands used to go to remote countries if they wanted to film amazing sunsets. It was very expensive to produce a commercial at those days, so the comparison between 20 years ago and today is quite stunning, as now it is quite cheap to produce one.

Is it easier for small companies to run commercials nowadays?

Yes, it is much easier. The costs are much easier, however you can’t pretend to compete with huge companies. You can’t pretend to run huge publicity campaigns and air them on prime time, where the broadcasting costs rise to prices very superior than the ones on daytime.

What would you recommend to a small company in order to have success with the publicity campaigns?

First of all, they have to know which is the objective of the company and what they have to spend money on.

Having success is very relative; because the creative process is something you can’t repeat. Having success in an ad because you have followed a very good strategic plan does not mean that with that same plan you can run more commercials, as each and everyone of them are different. Normally when a product has a big hit or is a breakthrough it is because the way to communicate it has had a very strong reaction to people, whether it is something funny or polemic etc.

In a small company, first of all they have to know what they want, and decide if TV is the best way to communicate what they want. If they only have 20.000 euros they can’t pretend to run a national commercial, because nowadays the prices to make it possible are around 300.000 euros. That is why in our company we work with many millions of euros.
Is TV losing importance because of the Internet?

No, not at all, in fact in the last 30 years 90% of the people have watched television every day. Internet has beaten magazines and newspapers but not TV. Internet has a worldwide scope. Clients use it because they can communicate things all around the world, weather is through Facebook, Twitter or Websites. With only a website or a social network you can arrive to all the people’s houses in the world. On TV, though, with the huge number of networks, which exist nowadays, clients have to spend a lot of money in order to be in the maximum networks possible. When I was young, with only one appearance of the spot I arrived at the 70% of the people who was watching TV, now if a spot reaches only 6 or 7 GRP being aired just on time it is an absolute success. This happens because of the huge number of channels, which have born in the last few years. This huge number increases the difficulty to have success with commercials (unless a client has a lot of money and is able to put commercials on all the networks), so that is where we enter to work, we study and analyze where should the commercials be put in order to satisfy the companies’ objectives and to optimize the benefits.

Then, is it cheaper to air a commercial nowadays than before?

Yes, but as you have to put more commercials because there are more networks it results even more expensive.

Does the work increase at Christmas Holidays?

Yes, in fact we are running a little crazy with all the work we have at this season. Nevertheless, now we are also working on next year’s campaigns, because most of the Christmas’ commercials have already been made.

But it is true that at Christmas seasons the work of following the ratings and completed or incomplete targets of the commercials is very big.

Is there any difference between airing a commercial on public or private TV?

There is not any difference in the fact it is a public or a private network, the important thing is if the shows, which are aired on the networks, are successful. Another thing
which has to be considered is the fact that some people exclusively watches TV3, so if you want to contact with that people you will have to air the commercial on TV3. There is also other people who never watch TV3 for any reason, so if you launch an ad on TV3 you will lose this sector of people. But normally people watch the shows they want without considering if the channel is this or is that. For example we air Chanel’s commercials on Telecinco, but we cannot put them on shows like “Sálvame”, because Chanel does not want their products to be shown on atmospheres like the one that Sálvame offers.

In Spain, the TV channels are divided in the following:

![Commercial Groups 2013](image)

Figure 80: T.V Networks in Spain. **Source:** Focus Media digital material.

**Are there more forms of advertising on TV, or is the spot the only one?**

There are more ways to communicate information on TV. For example a very famous way is the sponsorship or also the internal moment, which consists on showing the brand on TV but without talking about the brand, just something sporadic.
Do brands like Chanel have a lot of media agencies around the world?

No, actually we are the only one and we take the brand all around the world. At first, we were three partners who found this enterprise, and then a multinational bought us. So now the multinational is the one who is in charge of taking a worldwide brand like Chanel all around the world.

How do you study in which TV networks will a commercial success?

There are many ways to study this market and specifically the networks’ performances. For example, to know a TV network’s audience there is a system called “Kantar”, which allows me to know how many audience has my commercial had, then there is also the “General media study”, which gives us information about the comparison between the audiences on TV and the ones in other communications systems like radio, magazines etc. There is another system, which gives us data about Internet’s audiences, so we have a lot of systems to organize the strategies and optimize the success of the commercials.

Where is the TV nowadays?

Well, nowadays we are in crisis and like a very famous man said once: “The crisis is a period where the old does not die and the new does not explode”. So for the ones who said TV is dead, they should better be informed, because this is not true at all. One thing, which is true though, is that Internet is breaking all the walls, now the society is divided into people who are connected and people who isn't (although almost everyone is now connected). Now, everybody receives more information that the one people can assimilate. So to be distinguished we are all searching for ways to give information which has to be stuck in people is brain, information which has to be different from the others (this is very difficult). Now, it seems telling stories and looking for the emotional side of a person is working well. A very good example is the recent “Campo Frío” commercial or the one which Chanel ran. In communication, if you tell a story you have more credibility, and that is an aspect in the brain we have to take advantage of to succeed.
Another capacity of the human’s brain, which we study, is the one which involves the state of mind. For example, it is not the same receiving a banner when you are at school (you do not feel like reading it because you are doing other things) than receiving all kinds of information when you arrive at home, your brain is relaxed and you feel like reading all the information you can get.

Every person watches an average of 60-70 spots per day, so if you want to distinguish from all the others you have to study all these aspects involving the brain. A client has to create a way to communicate which make people convert all it has “thrown” to them to information, then from information to data, from data to knowledge (information plus experience), from knowledge to wisdom, from wisdom to being able to summarize. That is the process people do to take decisions, so publicity has to play with the brain and let the brain decide if the information you have thrown is useful and important or not. Without the reactions of the brain, the publicity would be nothing.

With the information you get, for example, from the television, you get new in-puts in your brain and you create neural Networks so that when you have the need you think of that brand. The advertisement or the communication works mostly with the preferences not with the sales. You wear brands like “Adidas” because they have created an idea.

**What is the structure of this firm?**

There is an analyst programmer who programs the information so that you can display in an optimal way, two technical market researchers, and a designer who arranges the information for it to be nice, displayable and correct. The design is the key. Most of the time what you say is not as important as how you say it.

There are also three Internet workers, a designer and planning bosses who are the ones who say where will the advertisings go.

We can divide it into an Internet team, three account teams and a financial team and then there are different groups who work for different brands.
This company is part of the “Grupo eme”, a large company who buys 23% of the advertisements we see. Sir Martin Sorrell is the president of this group of companies so he is in charge of the 52000 millions of euros that it checks in every year. This group contains companies of communication, creativity, media and investigation.

Edward de Bono is the creator of the lateral thinking and he says something like: The differentiation shouldn’t only exist for the sake of being different but because we provide value.

If you cross the GRP data with the notoriety, you can see the impact of your campaign to what the people think.

You get the data from places like Infoadex (the advertising investments), and all these sources cost a lot of money so you must be a firm willing to pay for it if you want to check it. For him to be able to give advice to his clients he needs to have all of these.

When we talk about advertisements, we think about the television, but nowadays we can watch that same spot on the Internet (computer, cellphones…) so the trend now is to talk about audiovisual advertising.

Therefore, we can see that the most efficient way to communicate will always be through a media company and a creative agency.

According to the graphic you have shown us previously the advertisement in the movies has decreased a lot lately, why is that?

This is because the people do not go much to the theater anymore, as there are more and more premium contents for free on the Internet and on television. What the people want right now is to see whatever we want whenever and wherever we want, this is why many theaters have shut down and the ones that remain open are the big enterprises'.

The good thing about theaters, is that the image is precious, and when you see an advertisement there, it is overwhelming. However, as you reach a very low rate of
population it is not worth it to put ads there. This is why the brands that pay to appear there are normally irrelevant.

Is the possibility of putting an advertisement in the premiere of a certain movie studied?

Yes, definitely. Sometimes it is done. There are ways of putting your advertisement in specific movies, always with the trailers before the movie starts.

The problem is that proportionally the movies are an expensive advertising and the cheapest ones are television and Internet.

The cost for a thousand may be between 3 and 10 euros, so you can get to 1000 people with 3€.

The cost of the GRP to the adult public is around 1000€, and the housewives around 600-700€. It depends on the time of year among others. If 1 GRP is the 1% of the target and there are 32 million adults, to reach 320,000 people will cost you 1000€. As it is constantly repeated, a campaign can reach 1000 GRPs so if you multiply it for 1000€ you get the price of a standard television campaign.

Considering this mathematical operation the brand wants to reach the maximum number of people but that also means they are going to have to pay more, how do you calculate what they will have to pay?

We recommend an optimal pressure. For instance, we stipulate that a certain campaign will have 1000 or 200 or 300 GRPs. Moreover, we use something called “effective contact”, it means that the first time you see a campaign you are probably not going to remember it, it depends completely on the creativity, but an effective contact is between 3 and 5 contacts, so we normally remember an ad, when we have seen it between 3 and 5 times.

Is it possible to see an advert so many times that it provokes the opposite of what it was trying to achieve?

There is a term in English that says that the excessive repetition is negative but my theory is that they have to bother a little bit otherwise the people won’t notice it. They
say that the ads must be in the appropriate context but sometimes even if they are a little annoying they have to call the attention.

Besides, they do not annoy the people that much because when we watch TV we are conscious that we’ll see adverts and thanks to them we can watch it for free, otherwise we’d have to pay.

Is it true that even if we do not like the ad it is main purpose is to stay in our minds for better or for worse?

Yes. Nowadays that is called neuromarketing, which are the neurosciences applied to the marketing. The brain is shaped differently for everyone according to what we like and what we do. Even physiologically it has different shapes depending on what we train, that is why we say it is a muscle.

So what the advertiser wants to do is put things unconsciously inside the buyer is head, so that when they see your product in the shop, they’ll have preferences for your product. And finally these neural networks (that you have created) create synapses and make the buyer choose your product.

There are several phases:

If we want to buy a car we will be very active and attentive in car ads, another phase is: when we plan to buy a car within three years now, we are passively receiving inputs and creating (without us knowing) preferences in our metaconscious.

You have to think that most of the things we do, we do not know why we act like that, we think we are much more rational than we really are. Overall, the processes of decision or purchase are almost always emotional. We try to create excuses to rationalize them. Many times when we communicate, we communicate emotional issues. An example could be an ad from “Casa tarradellas” where there was a Catalan farmhouse and it was directed to an adult target because of certain elements that came out on the spot as an “avespino” (an old bike), that appeal to the youth or the childhood.
Nowadays, the key is to seek the attention of people and there is a formula that says that the more information you want to convey (the more bandwidth), the less attention you'll get, because if an input has one attention, 20 thousand inputs will have to distribute the attention in 20,000. Sociologists say that attention cannot be divided; psychologists say that it can be divided. For example, if you drive around here you can go talking and driving at the same time, but if you were driving in England you could not be talking as normal.

There was a psychologist named Daniel Kahneman who talked about the system one and two. He said that you can only pay attention to one easy thing and one complex thing, but two complex things are impossible to pay attention to at the same time. If we are in England driving on the left, we cannot do mental calculations.

Today, as we said, the key is to find the attention, and we can find it communicating something useful or something emotional.

On the one hand, if we decide to play the useful card, we will show the benefits of the product among others, but on the other hand, if we use the emotional one, we will generate emotional bonds, for example, we could tell a story as the ad called "Inside Chanel". Depending on how you speak, at the speed you speak and the tone you use, you will generate different types of feelings in your partner.13
Are there any boundaries between using these feelings and manipulate?

Yes, there is a Code of Ethics. This is one of the main problems of the neuromarketing because we are always living manipulated, but it is not a “bad” manipulation for me to tell you the benefits of my product and there is nothing wrong in me trying to sell my product.

There do are laws against the subliminal advertising, images that you do not realize that exist but they get into your metaconscious. This is forbidden. The human eye does not perceive all the frequencies that can be perceived, and they could put a brand like Coca-Cola in a movie and you do not see it but it sticks to your mind.

If someone knows more how to affect your feelings and that will make you buy more, it is completely fine. We are living in a world of consumption and what the people have to do is buy.

How much time do you usually need to develop your projects?

It depends a lot but every time is faster. In 15 days we could have a good strategy, approve it and hand it to the client and we could even produce the spot. Between 15 days and a month you could have it all, we work very fast. We can give complete service although it is not our job, and we do not intend to. Before, the advertising agency gave full services; it did creativity, media and everything. Now it has been divided and each group focuses more in their job.

Now we can do the creativity, we hire a production company and we do the spot, or we make a deal with production companies or agencies. Sometimes we can go to our client with an idea that we have had, and to capture it creatively we hire an agency or we create a partner with an agency and if they give us the job, they give it to both of us.

Which are the seasons that you have more work?

In Christmas, May or October the advertisements are more expensive and on the summer it is cheaper and there are fewer ads in August, for example because in our country most of the people is on vacation.
Which are the most paid times of the year to put adverts?

The matches between Barça and Madrid, the FIFA World Cup...

What are the advertisers who pay the most?

There are advertisers who spend 100 thousand euros and advertisers who spend 30 or 40 millions of euros like the Volkswagen Group (Seat, Audi, Volkswagen and Skoda) or “El Corte Inglés”.

![Investment by Sector January-June 2012-2013](image)

Figure 83: Commercial’s investment by sector January-June 2012-2013. Source: Google Images.

![20 First Advertisements Ranking January-June 2012-2013](image)

Figure 84: Table of the 20 first advertisements rankings between January and June of 2012-2013. Source: Focus Media digital material.
Is Barcelona a good place to work in this business?

It is not a bad place, but it isn’t the best, Madrid is. Barcelona is where the creativity is born in Spain. We are not talking about the Catalan market, but the Barcelona is market, just like Madrid is not the community of Madrid but the city where this industry is more alive. The origin of almost everything in Spanish advertising has come out of Barcelona in the 70 is mainly. Most of it comes from Barcelona but then it goes to Madrid where they gain more money because that is where most of the advertisers are. The first creative agency was born in Barcelona, in the Tousset Street, which was the referent street of the creative advertisement in the 70 is.

In Barcelona was created the first advertisement boutique, almost all the creativity and the latest developments come from here. Now we have here approximately 20% of the market and in Madrid they have the other 60%. This market is very bipolar; it is basically divided into Madrid and Barcelona, but there are more possibilities in Madrid. Besides, right now the main type of client is of massive consumption (Danone, Panrico…) like cleaning, home, food… and it usually pays less the communication or it is cheaper because it is addressed to the housewives and brands like Chanel pay more for the communication because it is addressed to a more specific target.

The more difficult it is to get to a target, the more you have to pay for it. It is more expensive to get to the young people because they have more complicated tastes.

How is this area going at the moment?

It has been very bad as you can see in this following graphic that goes from 1980 to 2012 and shows the percentage of increase in advertising investment.

In 1980 it grew annually between 20 and 30% because Franco died in 1975 and it was when all the movement and freedom arrived. Then there is the crisis of the 90 is. There were the Olympic Games where there was a little bit of decrease but then there was the crisis again in 1993. In 1994-96 many telecommunication companies increased but with the 9/11 and the Iraq is war it felt again. Then the market started
increasing again but if you look closely, you’ll see that every time the investments grew less than they did before. Until 2008 when our famous crisis arrived. In 2008 there was an 11%, in 2009 a -20%, in 2010 seemed like it would start rising but then it started falling again until now. It looks like this year it will start rising again between 1 and 2% but it will be hard to win back all we have lost until now.

Figure 85: Graphic that shows the advertising investment in traditional media. **Source:** Focus Media digital material.

Figure 86: Graphic that shows the advertising investment in media. **Source:** Focus Media digital material.
Wouldn’t now be the best time for the brands to stand out in this sector?

Yes, in marketing we always say that you need to invest in the moments of crisis, but the easiest budget to reduce in a firm is the communication and most of the firms do it. But yes, now it is the moment to stand out because if now you build the base, it will be easier for you to succeed when things start going well.

It seems that next year things will start working again.

The advertisement is normally very tied to the economy of a country. In statistics this is called positive and negative correlation. If we follow the same tendency as the PIB, the correlation is positive, but if we do the opposite it is negative.

If the advertisement is so important, then why do the companies cut down on it?

Maybe what happens is that as the companies are made of people, the ones in charge need the firm to work and have balanced accounts because then they earn more money. To do that they cut down on the easiest things like the communication, without thinking in a long term.

Could you give us some advise as future publicists?

If you want to live peacefully, do not do this. I like this job, but this is not a job to have an organized life knowing that you’ll get home in a specific time. We work until we finish what we are doing. We do not have clear schedules, if we have to deliver a campaign for tomorrow we stay here as long as it takes. It is also a very satisfactory job, when something goes right (when you succeed) it is great.
5.2 ANNEX 2 - INTERVIEWS VIA MAIL

These interviews have been made via mail to (mostly) journalists and reporters from the United States and a reporter from Canal + Spain in order to have more information about the Super Bowl commercials. With this information we have created a short project about the most important showcase of commercials in the world, the Super Bowl. We have asked all of them the same questions to all in order to get different points of view.

5.2.1 Interview via mail to Stuart Elliott

Date: January 4th – 5th, 2014.

Interviewed: Stuart Elliott.


From: anuncisam@gmail.com

To: stuarte@nytimes.com

Dear Mr Elliott,

We are Marc and Albert, two high school students from Barcelona. We are contacting you because we are working on a project about the Super Bowl commercials. We read an article you wrote about it and we would like to know if you could answer three short questions that we would send to you.

Thank you very much.

Yours sincerely,

Marc and Albert

January 5th, 2014

From: stuarte@nytimes.com

To: anuncisam@gmail.com

Hola!

I would be glad to answer your questions, Marc and Albert

Sincerely,

Stuart

January 5th, 2014

From: anuncisam@gmail.com

To: stuarte@nytimes.com

Good Afternoon Mr Elliott,

Thanks a lot for your help, we really appreciate it!
Here are our questions:

1. Which is the repercussion, in the United States, of the commercials aired during the Super Bowl?

2. Do you think the commercials aired in the Super Bowl attract more viewers, or are they only a complement of the game?

3. Why is there so much rivalry between the brands and expectation with the commercials in the Super Bowl and not as much in other finals such as Stanley Cup and the World Series?

Thank you very much!

Marc and Albert

January 5th, 2014

From: stuarte@nytimes.com

To: anuncisam@gmail.com

1. The commercials aired during the super bowl get far more attention than almost any other commercials that run in other shows during the year. That is because viewers have come to expect that they will see special commercials that were created just for the game, and many of them are being shown for the first time anywhere. The super bowl is like a showcase for advertising, so viewers who ignore commercials the rest of the year are eager to watch the ads in the game.

2. In surveys in past years, many Americans have said they watch the super bowl for the commercials or they enjoy the commercials as much as the game. You could say they complement the game, but by now I think they have become as important an element of super bowl Sunday as the halftime show or other things that people look forward to.
3. In 1984, when Apple ran a special Super Bowl commercial called “1984,” http://www.youtube.com/watch?v=axSnW-ygU5g the tradition of special Super Bowl commercials started. There are advertisers who create special commercials for other big sports events like the Stanley cup finals or the World Series, but not as many as create special commercials for the Super Bowl. Of the 40 or 50 ads that run during the Super Bowl, usually almost every one is a new commercial that is special in some way, but in other big sports events there is a mix of new commercials and commercials people have seen before.

I hope that helps

All best

From: anuncisam@gmail.com
To: stuarte@nytimes.com

January 5th, 2014

Dear Mr Elliott,

Thank you so much for your help! We will include your answers to our project.

We are going to send you the project once we have it finished.

Thank you once again.

Marc and Albert

From: stuarte@nytimes.com
To: anuncisam@gmail.com

January 5th, 2014

“De nada, guapos!”

(Hope my Spanish is correct)
5.2.2 Interview via mail to Moisés Molina

Date: January 6th, 2014.

Interviewed: Moisés Molina

Profession: Sports reporter

Location and company: Canal + (Spain).

From: anuncisam@gmail.com

To: MoisesM@prisatv.com

January 6th, 2014

Good Morning Moi,

We are Marc and Albert, two high school students from Barcelona. We are contacting you because we are working on a project about the Super Bowl commercials. We always watch your retransmissions and we would like to know if you could answer three short questions about the repercussion of the Super Bowl commercials.
Thank you very much.

Marc and Albert

From: MoisesM@prisatv.com
To: anuncisam@gmail.com

January 6th, 2014

Hi Marc and Albert,

I have no problem to answer you. As long as I know to answer the questions hahahahaha.

I hope that if they are not about sports, are not very complicated. Come with the questions whenever you want.

A greeting and thank you very much for writing!

Moi

From: anuncisam@gmail.com
To: MoisesM@prisatv.com

January 6th, 2014

Good afternoon Moi,

Thank you very much for your help, here are the questions:

1. Which is the repercussion, in the United States, of the commercials aired during the Super Bowl?

2. Do you think the commercials aired in the Super Bowl attract more viewers, or are they only a complement of the game?

3. Why is there so much rivalry between the brands and expectation with the commercials in the Super Bowl and not as much in other finals such as Stanley Cup and the World Series?
Thanks a lot
A hug!

From: MoisesM@prisatv.com
To: anuncisam@gmail.com
January 6th, 2014

1. The impact is tremendous. That day is expected from all aspects: marketing, business, economics, trends, etc.

2. Up to a point, the Super Bowl attracts all kinds of viewers because it goes beyond being a mere sporting event. It is a social event, which gathers together many, many people. There are cases where at houses the match passes absolutely in the background because of the commercials.

3. It is only one game, a final. Whoever wins that game is the champion and that is it. The NBA, the Stanley Cup and the World Series, all are best of seven games. I mean, you have to win four of them. The NFL has done a great job of "branding" through the years with the exploitation of "Super Bowl Sunday".

From: anuncisam@gmail.com
To: MoisesM@prisatv.com
January 6th, 2014

Goodnight Moi,

Thank you very much for your help! We will include your responses to our project.

A big greeting!

Marc and Albert.
5.2.3 Interview via mail to Ben Popken

Date: January 7th, 2014.

Interviewed: Ben Popken

Profession: Senior Staff Writer/Editor. Ex-Consumerist.

Location and company: NBCNEWS.com (Brooklyn).

From: anuncisam@gmail.com

To: ben@bpopken.com

January 7th, 2014.

Dear Mr Popken,

We are Marc and Albert, two high school students from Barcelona. We are contacting you because we are working on a project about the Super Bowl commercials. We read an article you wrote about it and we would like to know if you could answer three short questions that we would send to you.
Thank you very much.

Yours sincerely,

Marc and Albert

From: ben@bpopken.com
To: anuncisam@gmail.com

January 7th, 2014.

Hi Marc and Albert,

Sure, I’d be happy to if I can. Can you tell me more what your project is about?

From: anuncisam@gmail.com
To: ben@bpopken.com

January 7th, 2014.

Good afternoon Mr Popken,

Thanks a lot for answering.

We are working on a research project in which we are analyzing the whole process of a commercial, from its ideation to the moment it is aired. Inside this project we are dedicating a spot to the Super Bowl commercials, as we are very interested in this huge showcase of commercials that is the Super Bowl. Our questions would be about commercials aired during the Super Bowl and its repercussion.

Thank you!
From: ben@bpopken.com

To: anuncisam@gmail.com

January 8th, 2014.

Sure I can give it my best shot.

From: anuncisam@gmail.com

To: ben@bpopken.com

January 8th, 2014.

Good Morning Mr Popken,

Thanks for your help, we really appreciate it!

Here there are our questions:

1. Which is the repercussion, in the United States, of the commercials aired during the Super Bowl?
2. Do you think the commercials aired in the Super Bowl attract more viewers, or are they only a complement of the game?
3. Why is there so much rivalry between the brands and expectation with the commercials in the Super Bowl and not as much in other finals such as Stanley Cup and the World Series?

Thank you very much!

Marc and Albert

From: ben@bpopken.com

To: anuncisam@gmail.com
1. Mega. The ads are shown during one of the few events we have left where it is truly a national experience as everyone tunes in. The ads are as much as part of the experience as the game, becoming what everyone talks about, shares and debates online, in the office and with their friends. It is a great way to reach coveted demographics at once and in a prestige way. Those advertisers can expect increased sales, improved brand recognition, and drive streams of consumers to their websites and social media platforms to get injected into their marketing funnels, induced into handing over their contact information and tracking permission, and turned into customers.

2. I do not think there is anyone who truly watches “just for the ads.” Someone out there tracks this kind of viewership and has answered this, I would look for that.

3. I believe the viewership is much higher. But you should check that. The cost of the advertising is so high brands want to bring out their best work. Only a few of the ads will “win the game” and become the talked about ads while most will fall by the wayside so the stakes are high.

From: anuncisam@gmail.com
To: ben@bpopken.com

January 8th, 2014.

Dear Mr Popken,

Thank you so much for your help! We will include your answers to our project.

We are going to send you the project once we have it finished.

Thank you once again.

Marc and Albert
From: ben@bpopken.com
To: anuncisam@gmail.com

January 8th, 2014.

No problem. Good luck with the project. Look forward to seeing how it turns out.
5.3 ANNEX 3 – SURVEYS

This is the survey we have done in order to know the personalities and likes about the people between 20 and 30 years old:

1. Which kind of person would you prefer to star a commercial about a running footwear enterprise?
   - A boy/girl in a range of 10 to 16 years old.
   - A man/women in a range of 17 to 35 years old.
   - A Mr/Mrs. In a range of 36 to 55 years old.

2. Where would you like the commercial to take place in?
   - In a cottage near the mountain.
   - In a town.
   - In a big city.

3. What sensation would you like to have after watching the commercial?
   - A sensation you have learnt a very high knowledge about running footwear.
   - A sensation you have been entertained.
   - A sensation you have loved the commercial because of its way to communicate something.

4. What would you like to see in this commercial?
   - People acting, talking and teaching details of the footwear.
   - People acting without talking and music sounding.
   - People acting with a recorded voice sounding and without music.