

FACING THE INTERVIEW

12-1 Basic Components of Copy

Several major elements are used when producing advertising copy. Visit the following sites and click around individual pages in the site to read and analyze copy.

L'eggs: <http://www.leggs.com>

Sirius: <http://www.sirius.com>

MINI: <http://www.miniusa.com>

Puffs: <http://www.puffs.com>

1. Do these sites have headlines on the home page? What do you think makes a headline for a Web page effective?
2. Do you think that the body copy for each site supports the headline? What aspects of the body copy do you think are most effective? Least effective?
3. Does the copy support the overall creative plan of the site by integrating with various design elements such as color, illustration, sound, and interactive?

12-2 Careers for Copywriters

Ad agencies too busy with clients to get bogged down in the hunt for creative talent need only make a trip to the zoo. Atlanta-based Talent Zoo is a popular online recruitment firm specializing in the job placement of skilled professionals for the advertising industry. Finding good talent takes time and resources, and Talent Zoo is the quickest and easiest way for agencies to find experienced, qualified job candidates. Talent Zoo saves advertising firms the cost of having to recruit new people every few months, and eliminates the long, painful process of pouring over reams of resumes.

Talent Zoo: <http://www.talentzoo.com>

1. Visit Talent Zoo and briefly describe the site and some of its career resources. Who is likely to use these resources?
2. Search Talent Zoo's site and identify a career opportunity for a copywriter. Who is the agency looking for copy talent, and what are the requirements for the open position?
3. Using Talent Zoo's "salary monitor" tool, list the job description and salary range for a junior copywriter in your area. Do you think you would enjoy working for an advertising agency as a copywriter or in some other position? Explain.

CHAPTER 13

After reading and thinking about this chapter, you will be able to do the following:

1

Identify the basic purposes, components, and formats of print ad illustrations.

2

Describe the principles and components that help ensure the effective design of print ads.

3

Detail the stages that art directors follow in developing the layout of a print ad.

4

Discuss the activities and decisions involved in the final production of print ads.

5

Identify the various players who must function as a team to produce television ads.

6

Discuss the specific stages and costs involved in producing television ads.

7

Describe the major formatting options for television ad production.

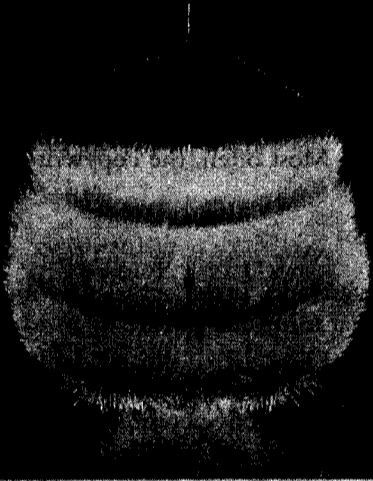
CHAPTER 10
Creativity,
Advertising,
and the Brand

CHAPTER 11
Message Strategy

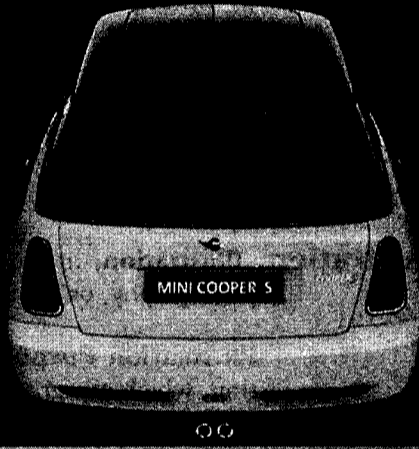
CHAPTER 12
Copywriting

CHAPTER 13
Art Direction
and Production

MINI



LET'S MOTOR.



A hundred years ago advertisers largely relied on words to persuade consumers. They argued with consumers, attempted to reason with them, pleaded with them, and cajoled them. Then sometime in the early 20th century, particularly noticeable after about 1910, advertisers began to move away from words and toward pictures. This trend would extend throughout the 20th century and into the 21st. Advertising has become more and more visual. There are several reasons for this. Among them are (1) improved technologies, which facilitate better and more affordable illustration; (2) the inherent advantage of pictures to quickly demonstrate goods and services; (3) the ability to build brand “images” through visuals; (4) the legalistic advantage of pictures over words in that the truth or falsity of a picture is almost impossible to determine; (5) the widely held belief that pictures, although just as cultural as words, permit a certain type of portability that words do not; and (6) the fact that pictures allow advertisers to place brands in desired social contexts, thus transferring important social meaning to them.

Not coincidentally, the role of the art director has grown more and more important relative to the copywriter. This is a visual age, and like it or not, the primacy of the word has been challenged by pictures in contemporary advertising. Make no mistake, copywriting is still vital. This is a place where we can learn from the experience of real advertising practice. So, let’s show and tell.

Illustration, Design, and Layout. We begin with a discussion of three primary visual elements of a print ad: illustration, design, and layout. We then identify aspects of each that should be specified, or at least considered, as a print ad is being prepared. An advertiser must appreciate the technical aspects of coordinating the visual elements in an ad with the mechanics of the layout and ultimately with the procedures for print production. A discussion of illustration, design, and layout brings to the fore the role of art direction in print advertising.

Initially, the art director and copywriter decide on the content of an illustration. Then the art director, often in conjunction with a graphic designer, takes this raw idea for the visual and develops it further. Art directors, with their specialized skills and training, coordinate the design and illustration components of a print ad. The creative director oversees the entire process. Most often, the copywriter is still very much in the loop.



Illustration. **Illustration**, in the context of print advertising, is the actual drawing, painting, photography, or computer-generated art that forms the picture in an advertisement.

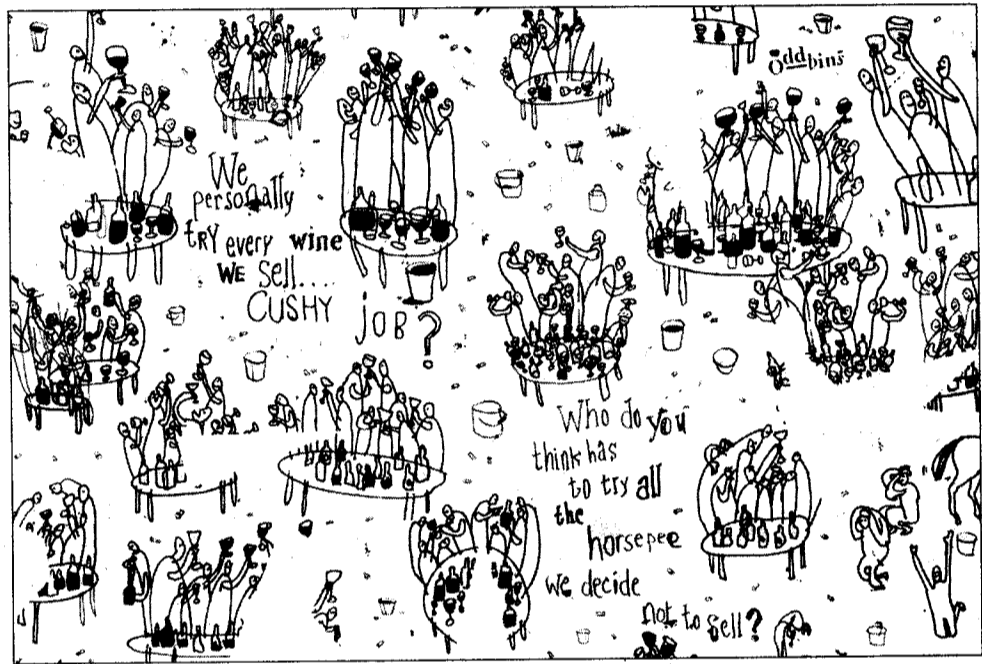
Illustration Purposes. There are several specific, strategic purposes for illustration, which can greatly increase the chances of effective communication. The basic purposes of an illustration are the following:

- To attract the attention of the target audience
- To make the brand heroic
- To communicate product features or benefits
- To create a mood, feeling, or image
- To stimulate reading of the body copy
- To create the desired social context for the brand

Attract the Attention of the Target Audience. One of the primary roles of an illustration is to attract and hold attention. With all the advertising clutter out there today, this is no easy task. In some advertising situations (for example, the very early stages of a new product launch or very “low-involvement” repeat purchase items), just being noticed by consumers may almost be enough. In most cases, however,

EXHIBITS 13.1 AND 13.2

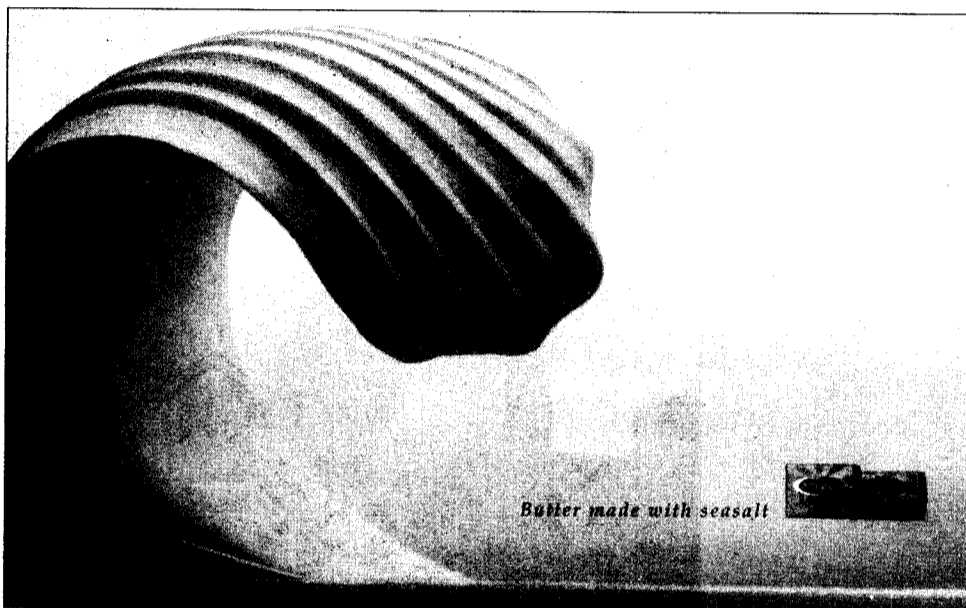
What do you think of the impact of these ads? <http://www.homestore.com> and <http://www.oddbins.com>



being noticed is a necessary, but not sufficient, goal. An illustration is made to communicate with a particular target audience and, generally, must support other components of the ad to achieve the intended communication impact. So, what do you think of the impact of the ads in Exhibits 13.1 and 13.2? Will they get noticed?

Make the Brand Heroic. One traditional role of art direction is to make the brand heroic. Very often this is done by the manner in which the brand is presented via illustration. Visual techniques such as backlighting, low-angle shots, and dramatic use of color can communicate heroic proportions and qualities. (See Exhibit 13.3.) David Ogilvy suggests that if you don't have a particular story to tell in the ad, then

What makes this ad have impact? Lighting? Color? What?



Sometimes a photograph of a product in use can present brand features or benefits in a simple, powerful manner.



make the package the subject of the illustration.¹ The Creativity box tells how OshKosh B’Gosh incorporated the tragic events of the September 11, 2001, terrorist attacks into its advertising to make its brand heroic.

Communicate Product Features or Benefits. Perhaps the most straightforward illustration is one that simply displays brand features, benefits, or both (see Exhibit 13.4). Even though a print ad is static, the product can be shown in use through an “action” scene or even through a series of illustrations. The benefits of product use can be demonstrated with before-and-after shots or by demonstrating the result of having used the product.

1. David Ogilvy, *Ogilvy on Advertising* (New York: Vintage Books, 1985), 77.

Create a Mood, Feeling, or Image. Brand image is projected through illustration. The myriad of ways this is done is beyond enumeration, but the illustration interacts with

CREATIVITY

We Could Be Heroes

In October 2001, children's clothier OshKosh B'Gosh launched a national ad campaign—"What the future wears"—that produced two New York City-specific ads reflecting on the terrorist events that crippled the city on September 11, 2001. Laughlin/Constable in Milwaukee produced the ads for OshKosh B'Gosh and placed them on outdoor boards in New York City and in two magazines.

For the huge Times Square board, the agency produced a simple message in a childlike scrawl: "Every kid needs heroes. Thanks N.Y.C." The second ad depicted a young boy standing before an American flag and wearing a pair of OshKosh B'Gosh overalls, holding a crayon in his hand. Beneath him, also written in a child's hand, the tag says, "Land that I love." That ad ran in New York bus shelters, in *The New York Times Magazine*, and in *People* magazine.

In the wake of the terrorist attacks, advertisers were faced with difficult creative choices: run ads similar to what was running before the events, or address the tragic events head-on? For OshKosh, choosing to tip its hat to New York City created many strategic opportunities for the brand. First, the visual component tapped into an event that already had immediate worldwide attention. Second, the international community viewed the response efforts of the firefighting and rescue teams as a display of unparalleled heroism (a heroism every manufacturer could only dream of having transferred to its products). Finally, the ads showed patriotic fervor and boldly discussed the future in the face of an event that creates anxiety about what lies ahead. The message? OshKosh B'Gosh creates rugged products worn by the next generation of heroes and patriots.

While some critics are cynical about various post-tragedy marketing efforts, OshKosh B'Gosh believed audiences would be receptive. Chief executive officer Douglas Hyde said he didn't think his company's message would be misinterpreted: "We have a reputation as this company that comes from the Midwest. We care about families and children."

Sources: Doris Hajewski, "Attacks Spur OshKosh to Change Holiday Ad Campaign in New York," *Milwaukee Journal Sentinel*, <http://www.jsonline.com>, accessed October 24, 2001; Barry Janoff, "OshKosh Tips Hat to New York," *Media Week*, accessed October 25, 2001.

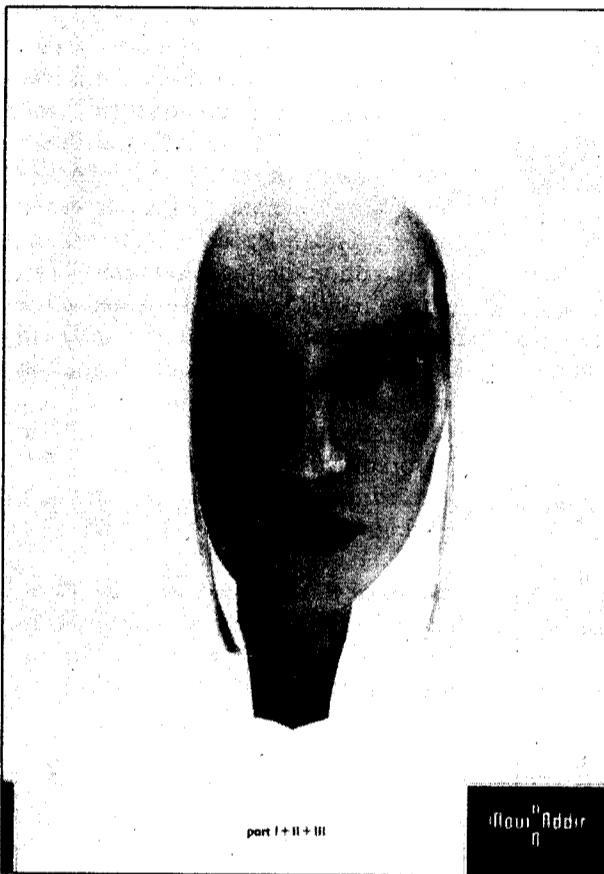
the packaging, associated brand imagery (for example, the brand logo), and evoked feelings, which all contribute. The "mood" of an ad can help this along. Whether these goals are achieved with a print ad depends on the technical execution of the illustration. The lighting, color, tone, and texture of the illustration can have a huge impact. In Exhibit 13.5, the photograph used as the illustration in the print ad for a video rental store that specializes in horror movies captures an eerie, disconcerting feeling with its contrast and lighting.

Stimulate Reading of the Body Copy.

Just as a headline can stimulate examination of the illustration, the illustration can stimulate reading of the body copy. Since body copy generally carries the essential selling message, any tactic that encourages reading is useful. (See Exhibit 13.6.) Illustrations can create curiosity and interest in readers. To satisfy that curiosity, readers may proceed to the body copy for clarification. (This is not easy; body copy often looks boring and tedious.) Normally, an illustration and headline need to be fully coordinated and play off each other for this level of interest to occur. One caution is to avoid making the illustration too clever a stimulus for motivating copy reading. Putting cleverness ahead of clarity in choosing an illustration can confuse the receiver and cause the body copy to be ignored. As one expert puts it, such ads win awards but can camouflage the benefit offered by the product.²

Create the Desired Social Context for the Brand. As described earlier, advertisers need to associate or situate their brand within a type of social setting, thereby linking it with certain "types" of people and certain lifestyles. Establishing desired social contexts is probably the most important function of modern art direction. Look at the ad in Exhibit 13.7 and then think about what it would mean if the product were divorced from the social context. (See Exhibit 13.8.) See what we mean? Context can be (and usually is) everything.

2. Tony Antin, *Great Print Advertising* (New York: Wiley, 1993), 38.



Contrast and eerie lighting work here.

This ad tries to get you to read the body copy. Does it work? <http://www.becks-beer.com>

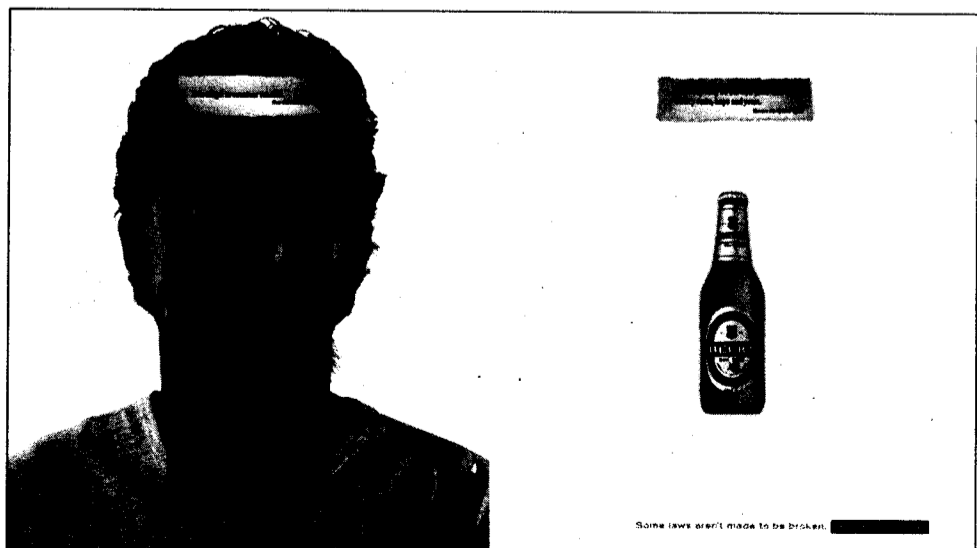
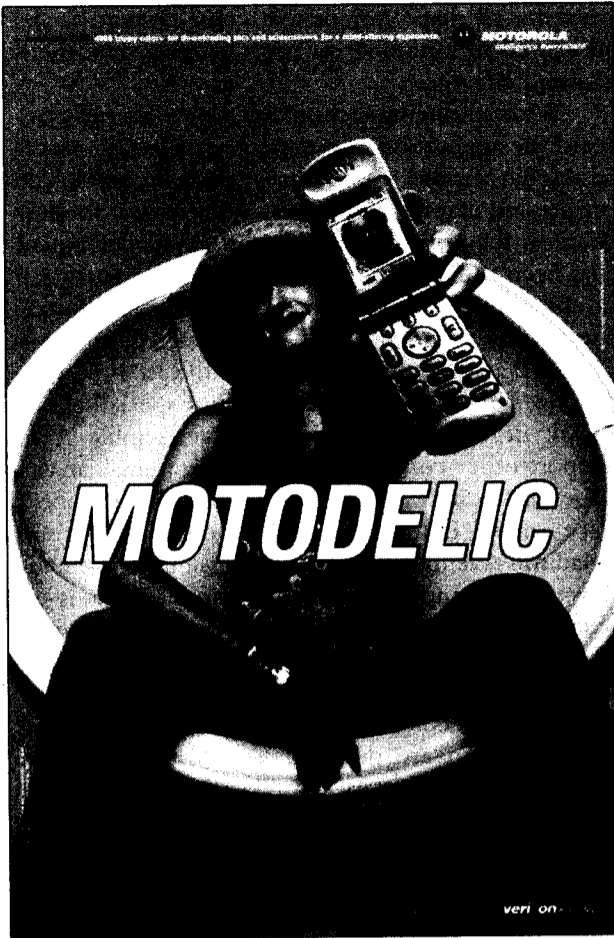


Illustration Components. Various factors contribute to the overall visual presentation and impact of an illustration. Size, color, and medium affect viewers. Individual decisions regarding size, color, and medium are a matter of artistic discretion and creative execution. There is some evidence of the differing effects of various decisions made in each of these areas. But remember, the interpretation and meaning of any visual representation cannot be explained completely by a series of rules or prescriptive how-tos. Thankfully, it's not that simple.

Size. Does doubling the size of an illustration double the probability that the illustration will achieve its intended purpose? The answer is probably no. There is no question that greater size in an illustration may allow an ad to compete more successfully for the reader's attention, especially in a cluttered media environment. Generally speaking, illustrations with a focal point immediately recognizable by the reader are more likely to be noticed and comprehended. Conversely, illustrations that arouse curiosity or incorporate action score high in attracting attention but have been found to score low in inducing the reading of the total ad.³

Color. While not every execution of print advertising allows for the use of color (because of either expense or the medium being employed), color is a creative tool with important potential. Some products (such as furniture, floor coverings, or expensive clothing) may depend on color to accurately communicate a principal value. Color can also be used to emphasize a product feature or attract the reader's attention to a particular part of an ad. But remember, color has no fixed meaning, so no hard rules can be offered. Color is cultural, situational, and contex-

3. Daniel Starch, *Measuring Advertising Readership and Results* (New York: McGraw-Hill, 1966), 83.



Context is (almost) everything. When you remove the advertised brand from the advertiser created context, it isn't the same, is it?

tual. To say that red always means this or blue always means that is to rely on a popular but unfounded myth. It's simply not true.

Medium. The choice of **medium** for an illustration is the decision regarding the use of drawing, photography, or computer graphics.⁴ Drawing represents a wide range of creative presentations, from cartoons to pen-and-ink drawings to elaborate watercolor or oil paintings. Photos have an element of believability as representations of reality (even though they can be just as manipulated as any other form of representation). Further, photos can often be prepared more quickly and at much less expense than other forms of art. Photographers all over the world specialize in different types of photography: landscape, seascape, portrait, food, or architecture, for example. The American Society of Media Photographers (originally the Society of Magazine Photographers and later the American Society of Magazine Photographers) is a trade association for more than 5,000 photographers whose work is primarily used for publication.⁵ This society can help buyers find professional photographers. Buyers can also purchase photographs from various stock agencies, such as Corbis, Getty Images, or PhotoEdit. These photographs can usually be cropped to

4. This section is adapted from Sandra E. Moriarty, *Creative Advertising: Theory and Practice*, 2nd ed. (Englewood Cliffs, N.J.: Prentice-Hall, 1991), 139–141.

5. G. Robert Cox and Edward J. McGee, *The Ad Game: Playing to Win* (Englewood Cliffs, N.J.: Prentice Hall, 1990), 44.



EXHIBIT 13.9

Computer graphics make this ad. <http://www.oralabs.com>

any size or shape, retouched, color-corrected, and doctored in a number of ways to create the user's desired effect.

With advancing technology, artists have discovered the application of computer graphics to advertising illustrations. Computer graphics specialists can create and manipulate images. With respect to illustrations for print advertising, the key development has been the ability to digitize images. Digitizing is a computer process of breaking an image (illustration) into a grid of small squares. Each square is assigned a computer code for identification. With a digitized image, computer graphics specialists can break down an illustration and reassemble it or import other components into the original image. Age can be added to or taken away from a model's face, or the Eiffel Tower can magically appear on Madison Avenue. The creative possibilities are endless with computer graphics. Exhibit 13.9 is an example of an ad with multiple images imported through computer graphics. Some art directors are very fond of these software solutions.

The size, color, and media decisions regarding an illustration are difficult ones. It is likely that strategic and budgetary considerations will heavily influence choices in these areas. Once again, adver-

tisers should not constrain the creative process more than is absolutely necessary, and even then they should probably back off a bit.

Illustration Formats. The just-discussed components represent a series of decisions that must be made in conceiving an illustration. Another important decision is how the product or brand will appear as part of the illustration. **Illustration format** refers to the choices the advertiser has for displaying its product. There are product shots of all sorts: Some emphasize the social context and meaning of the product or service; others are more abstract (see Exhibit 13.10). Obviously, the illustration format must be consistent with the copy strategy set for the ad. The creative department and the marketing planners must communicate with one another so that the illustration format selected helps pursue the specific objectives set for the total ad campaign.

The Strategic and Creative Impact of Illustration. Defining effectiveness is a matter of first considering the basic illustration purposes, components, and formats we've just discussed. Next, these factors need to be evaluated in the context of marketing strategy, consumer behavior, and campaign planning. At this point there is a lot of negotiation, discussion, and explaining. If everything works out, the ad goes forward.



Design. Design is "the structure itself and the plan behind that structure" for the aesthetic and stylistic aspects of a print advertisement.⁶ Design represents the effort on the part of creatives to physically arrange all the components of a printed advertisement in such a way that order and beauty are achieved—order in the sense that the illustration, headline, body copy, and special features of the ad are easy to read; beauty in the sense that the ad is visually pleasing to a reader.

6. This discussion is based on Roy Paul Nelson, *The Design of Advertising*, 5th ed. (Dubuque, Iowa: Wm. C. Brown, 1985), 126.

EXHIBIT 13.16

Some ads are more abstract.
<http://www.boeriusa.com>



Certainly, not every advertiser has an appreciation for the elements that constitute effective design, nor will every advertiser be fortunate enough to have highly skilled designers as part of the team creating a print ad. As you will see in the following discussions, however, there are aspects of design that directly relate to the potential for a print ad to communicate effectively based on its artistic form. As such, design factors are highly relevant to creating effective print advertising.

Principles of Design. Principles of design govern how a print advertisement should be prepared. The word *should* is carefully chosen in this context. It is used because, just as language has rules of grammar and syntax, visual presentation has rules of design. The **principles of design** relate to each element within an advertisement and to the arrangement of and relationship between elements as a whole.⁷ Principles of design suggest the following:

- A design should be in balance.
- The proportion within an advertisement should be pleasing to the viewer.
- The components within an advertisement should have an ordered and directional pattern.
- There should be a unifying force within the ad.
- One element of the ad should be emphasized above all others.

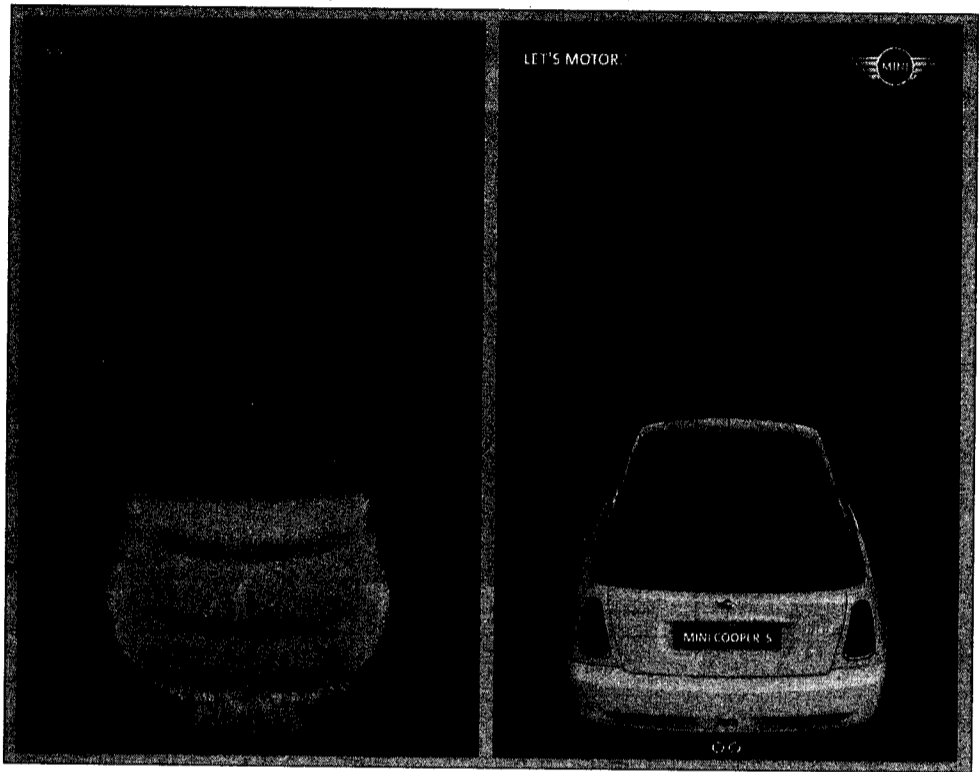
We will consider each of these principles of design and how they relate to the development of an effective print advertisement. Of course, as surely as there are rules, there are occasions when the rules need to be broken. An experienced designer knows the rules and follows them, but is also prepared to break the rules to achieve a desired outcome. But first, you learn the rules.

Balance. **Balance** in an ad is an orderliness and compatibility of presentation. Balance can be either formal or informal. **Formal balance** emphasizes symmetrical presentation—components on one side of an imaginary vertical line through the ad are repeated in approximate size and shape on the other side of the imaginary line.

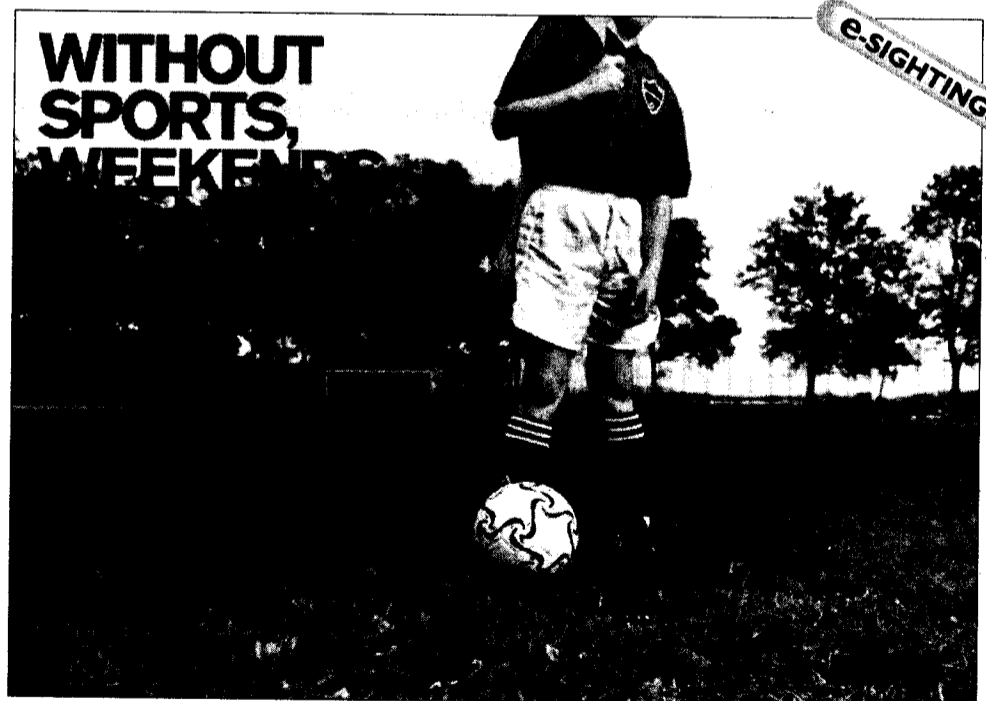
7. Ibid., 129–136.

EXHIBIT 13.11

This ad achieves balance.
<http://www.miniusa.com>

**EXHIBIT 13.12**

This ad uses informal balance for creative effect. msn.espn.go.com

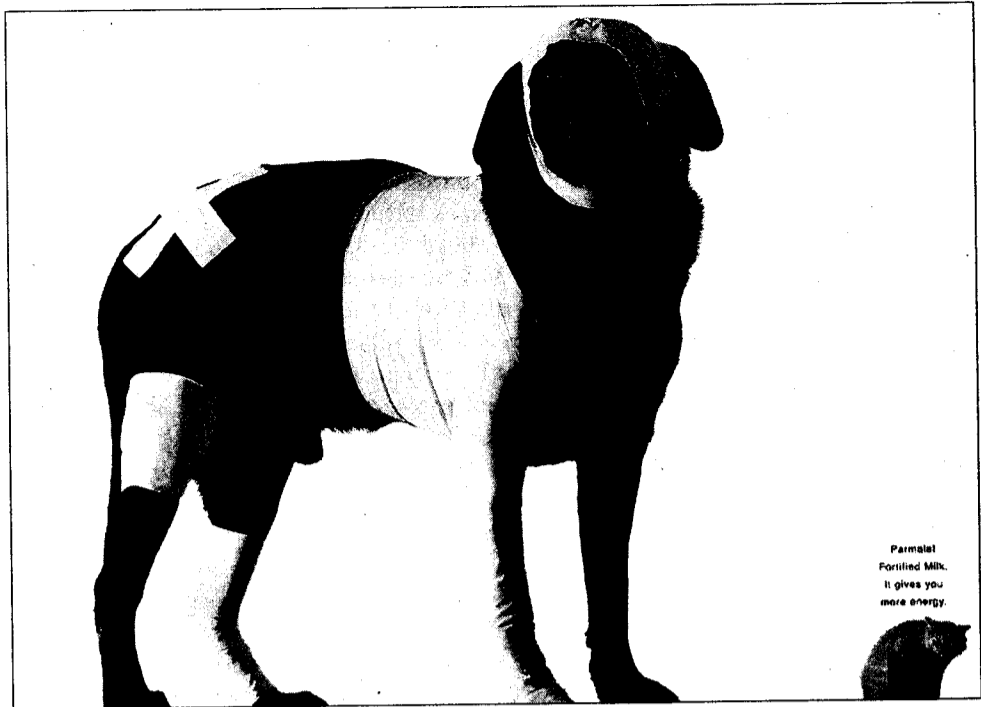


Formal balance creates a mood of seriousness and directness and offers the viewer an orderly, easy-to-follow visual presentation (see Exhibit 13.11).

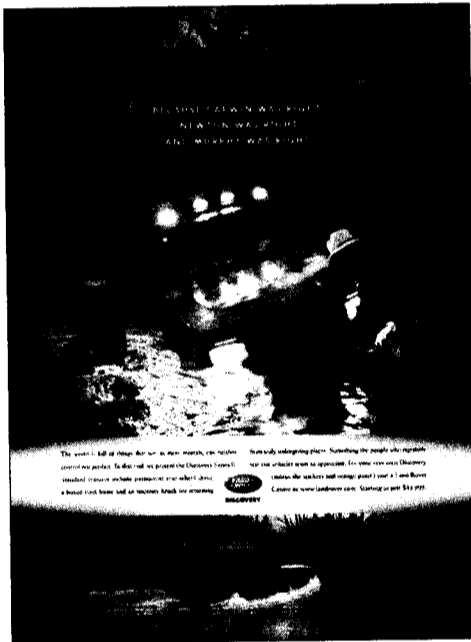
Informal balance emphasizes asymmetry—the optical weighing of nonsimilar sizes and shapes. Exhibit 13.12 shows an advertisement using a range of type sizes, visuals, and colors to create a powerful visual effect that achieves informal balance. Informal balance in an ad should not be interpreted as imbalance. Rather, components of different sizes, shapes, and colors are arranged in a more complex relationship

EXHIBIT 13.13

Proportion, when expertly controlled, can result in an inspired display of the oversized versus the undersized. <http://www.parmalat.com>



providing asymmetrical balance to an ad. Informal balance is more difficult to manage in that the placement of unusual shapes and sizes must be precisely coordinated.

**EXHIBIT 13.14**

The order of elements in this ad for the Land Rover controls the reader's eye, moving it from the top of the ad through the body copy and logo, then down to the product shot at the bottom. <http://www.landrover.com>

leads the reader through the ad in some controlled fashion. A designer can create a logical path of visual components to control eye movement. The eye has a "natural" tendency to move from left to right, from up to down, from large elements to small elements, from light to dark, and from color to noncolor. Exhibit 13.14 is an example of an ad that takes advantage of these tendencies. The bright lights on top of the Land Rover and the white headline against a dark background initially attract the gaze. The eye then moves down the shape of the car and the headlights bring the gaze down to the body copy and logo. The natural tendency for the eye to move from up to bottom leads the eye to a final shot of the Land Rover. Order also

Proportion. Proportion has to do with the size and tonal relationships between different elements in an advertisement. Whenever two elements are placed in proximity, proportion results. In a printed advertisement, proportional considerations include the relationship of the width of an ad to its depth; the width of each element to the depth of each element; the size of one element relative to the size of every other element; the space between two elements and the relationship of that space to a third element; and the amount of light area as opposed to the amount of dark area. Ideally, factors of proportion vary so as to avoid monotony in an ad. Further, the designer should pursue pleasing proportions, which means the viewer will not detect mathematical relationships between elements. In general, unequal dimensions and distances make for the most lively designs in advertising (see Exhibit 13.13).

Order. Order in an advertisement is also referred to as sequence or, in terms of its effects on the reader, "gaze motion." The designer's goal is to establish a relationship among elements that

includes inducing the reader to jump from one space in the ad to another, creating a sense of action. The essential contribution of this design component is to establish a visual format that results in a focus or several focuses.

Unity. Ensuring that the elements of an advertisement are tied together and appear to be related is the purpose of unity. Considered the most important of the design principles, unity results in harmony among the diverse components of print advertising: headline, subhead, body copy, and illustration. Several design techniques contribute to unity. The **border** surrounding an ad keeps the ad elements from spilling over into other ads or into the printed matter next to the ad. **White space** at the outside edges creates an informal border effect. The indiscriminate use of white space within an ad can separate elements and give an impression of disorder. The proper use of white space can be dramatic and powerful and draw the receiver's attention to the most critical elements of an ad. Exhibit 13.15 shows a classic example of the effective use of white space. Exhibit 13.16 shows that it wasn't just the look of the Beetle that made a comeback decades later: The effective use of white space came along for the ride, too.

The final construct of unity is the axis. In every advertisement, an axis will naturally emerge. The **axis** is a line, real or imagined, that runs through an ad and from which the elements in the advertisement flare out. A single ad may have one, two, or even three axes running vertically and horizontally. An axis can be created by blocks of copy, by the placement of illustrations, or by the items within an illustration, such as the position and direction of a model's arm or leg. Elements in an ad may violate the axes, but when two or more elements use a common axis as a starting point, unity is enhanced. Note all the different axes that appear in Exhibit 13.17. A design can be more forceful in creating unity by using either a three-point layout or a parallel layout. A **three-point layout structure** establishes three elements in the ad as dominant forces. The uneven number of prominent elements is critical to creating a gaze motion in the viewer (see Exhibit 13.18.) **Parallel layout structure**

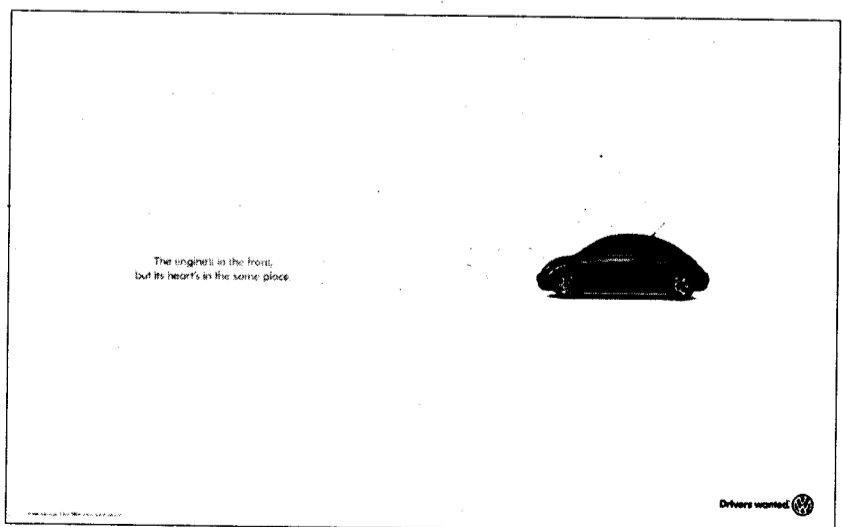
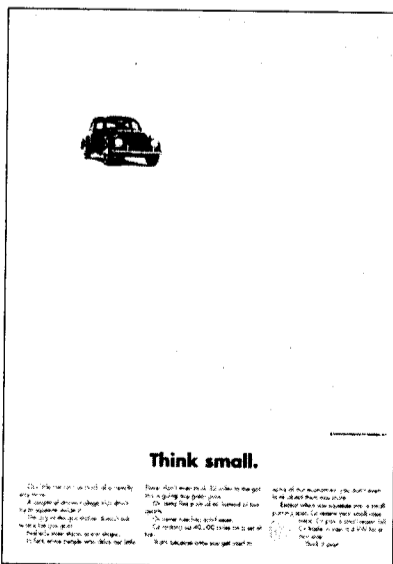


EXHIBIT 13.15 AND 13.16

The effective use of white space—past and present—to highlight the critical aspect of the ad: the product. <http://www.vw.com>



EXHIBIT 13.17

Look at all the different axes that appear in this ad. <http://www.dockers.com>

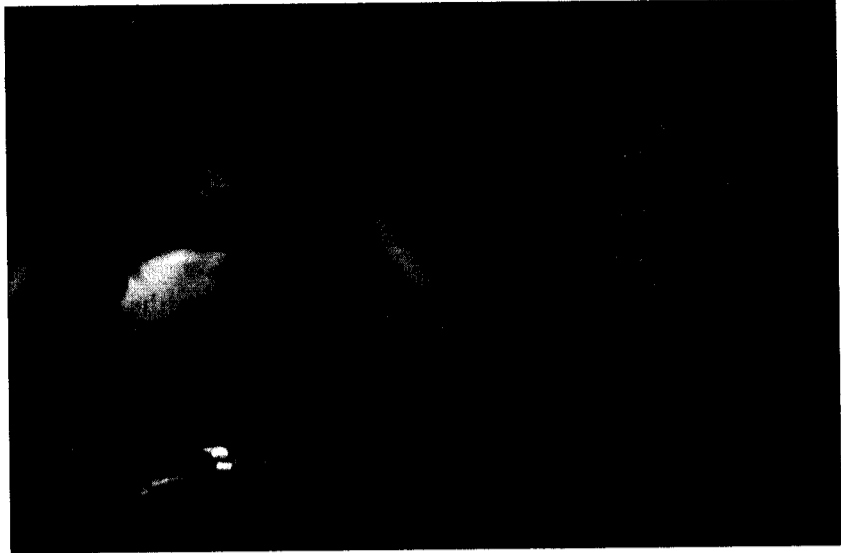


EXHIBIT 13.18

There are three prominent visual elements here.



EXHIBIT 13.19

Here, the visual layout on the left is repeated on the right. <http://www.epiphone.com>

employs art on the right-hand side of the page and repeats the art on the left-hand side. This is an obvious and highly structured technique to achieve unity (see Exhibit 13.19).

Emphasis. At some point in the decision-making process, someone needs to decide which major component—the headline, subhead, body copy, or illustration—will be emphasized. The key to good design relative to emphasis is that one item is the primary but not the only focus in an ad. If one element is emphasized to the total exclusion of the others, then a poor design has been achieved, and ultimately a poor communication will result.

Balance, proportion, order, unity, and emphasis are the basic principles of design. As you can see, the designer's objectives go beyond the strategic and message-development elements associated with an advertisement. Design principles relate to the aesthetic impression an ad produces. Once a designer has been informed of the components that will make up the headline, subhead, body copy, and illustration to be included in the ad, then advertising and marketing decision makers *must* allow the designer to arrange those components according to the principles of creative design.



Layout. In contrast to design, which emphasizes the structural concept behind a print ad, layout is the mechanical aspect of design—the physical manifestation of design concepts. A **layout** is a drawing or digital rendering of a proposed print advertisement, showing where all the elements in the ad are positioned. An art director uses a layout to work

through various alternatives for visual presentation and sequentially develop the print ad to its final stages. It is part and parcel of the design process and inextricably linked to the development of an effective design. While some art directors still work with traditional tools—layout tissue, T-square, triangle, and markers—many work in computerized layout programs, such as QuarkXPress.

An art director typically proceeds through various stages in the construction of a final design for an ad. The following are the different stages of layout development, in order of detail and completeness, that an art director typically uses.

Thumbnails. **Thumbnails** are the first drafts of an advertising layout. The art director will produce several thumbnail sketches to work out the general presentation of the ad. While the creative team refines the creative concept, thumbnails represent placement of elements—headline, images, body copy, and tagline. Headlines are often represented with zigzag lines and body copy with straight, parallel lines. An example of a thumbnail is shown in Exhibit 13.20. Typically, thumbnails are drawn at one-quarter the size of the finished ad.

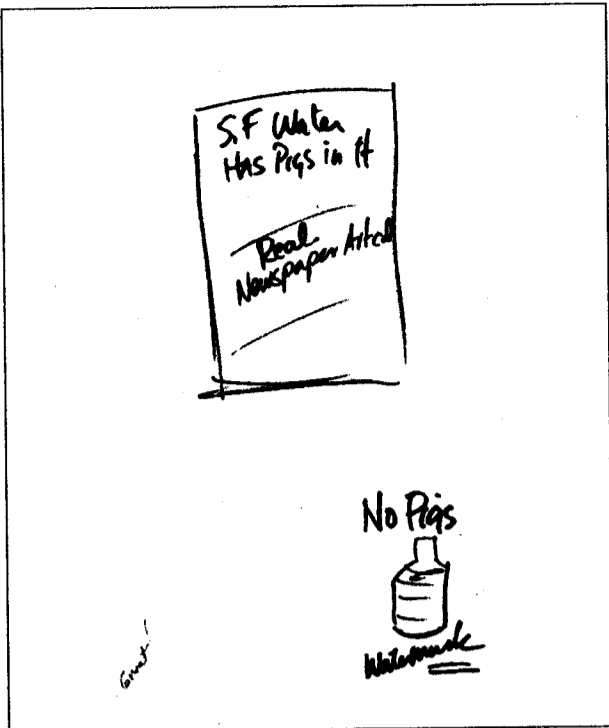
Rough Layouts. The next step in the layout process is the **rough layout**. Unlike a thumbnail sketch, a rough layout is done in the actual size of the proposed ad and is usually created with a computer layout program, such as QuarkXPress. This allows the art director to experiment with different headline fonts and easily manipulate the placement and size of images to be used in the ad. A rough layout is often used by the advertising agency for preliminary presentation to the client. Exhibit 13.21 features a rough layout.

Comprehensives. The comprehensive layout, or **comp**, is a polished version of an ad. Now, for the most part, computer-generated, it is a representation of what the final ad will look like. At this stage, the final headline font is used, the images to be used—photographs or illustrations—are digitized and placed in the ad, and the actual body copy is often included on the ad. Comps are generally printed in full color, if the final ad is to be in color, on a high-quality printer. Comps that are produced in this way make it very easy for the client to imagine (and approve) what the ad will look like when it is published. Exhibit 13.22 features a comp layout.

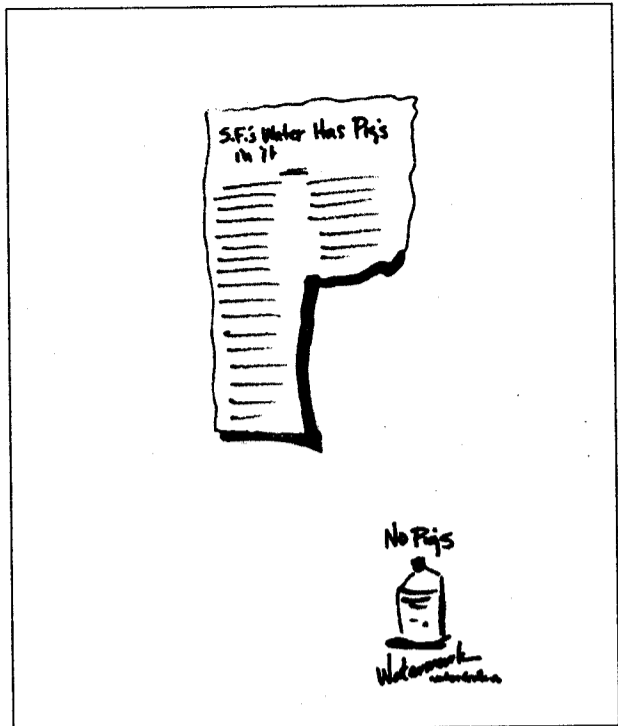
Mechanicals. After the client has approved the comprehensive layouts, the production art department creates the final version of an ad, the **mechanical**, that will be sent to the printer. Working with the art director, the production artist refines the ad by adjusting the headline spacing (kerning), making any copy changes the client has requested, and placing high-quality digitized (scanned or digitally created) versions of images (illustrations or photographs) to be used. The production artist uses a variety of computer programs such as Adobe Photoshop and Adobe Illustrator to create the ad. A layout program is used to assemble all of the elements of the ad—images and type. Although there are many programs available to perform these tasks, QuarkXPress is the standard for the advertising industry, along with the Macintosh computer platform.

The client will make one last approval of the mechanical before it is sent to the printer. Changes that a client requests, prior to the ad being sent to the printer, are still easily and quickly made. A digital file is then sent either electronically or by mail to the printer. (Prior to the use of computers to generate mechanicals, a small copy change could result in hours of work on the part of the production artists and a large bill to the client.)

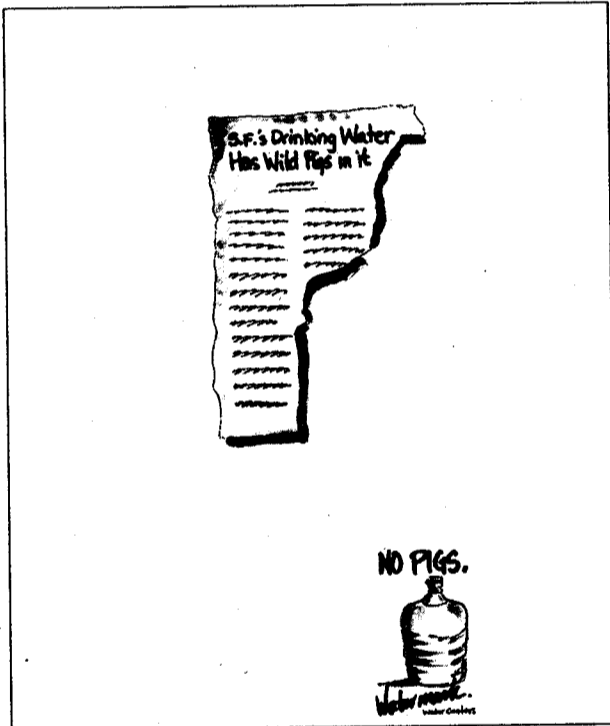
The stages of layout development discussed here provide the artistic blueprint for a print advertisement (see Exhibit 13.23). At this point, the practical matters of choosing the look and style of a print ad can be considered. We now turn our attention to the matter of print production.



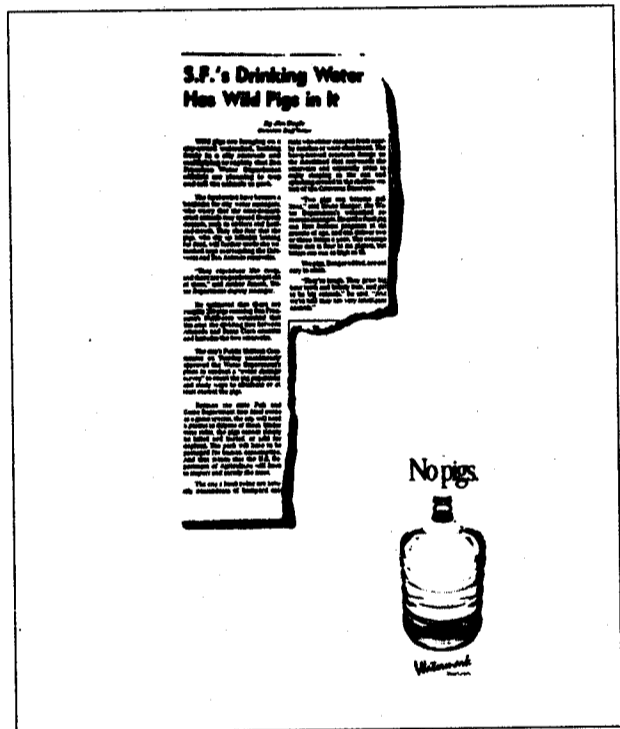
A thumbnail showing the transition from idea to advertisement.




A rough layout.



A comp layout.



The finished ad.

 **Production in Print Advertising.** The production process in print advertising represents the technical and mechanical activities that transform a creative concept and rough layout into a finished print advertisement. While the process is fundamentally technical, some aspects of print production directly relate to the strategic and design goals of the print ad. Different type styles can contribute to the design quality, readability, and mood in an advertisement. Our purpose in this section, however, is to provide a basic familiarity with production details. Here we will outline the sequence of activities and proper time frame related to print production and the various options available for print preparation.

The Print Production Schedule. The advertiser is only partly in control of the timing of the print advertisement. While plans can be made to coordinate the appearance of the ad with overall marketing strategies, it must be recognized that the print media have specifications regarding how far in advance and in what form an ad must be received to appear in print. The deadline for receipt of an ad is referred to as the **closing date**. Closing dates for newspapers can be one or two days before publication. For magazines, the closing date may be months ahead of publication.

Advertisers must be aware that advance planning is necessary to accommodate the basic nature of print production. Computers have certainly speeded things up, but there are still pressures (often more financial than anything else) to close earlier than is truly necessary from a production standpoint.

Print Production Processes. Seven major processes can be used in print production.⁸ Depending on the medium (newspaper, magazine, direct mail, or specialty advertising), the length of the print run (quantity), the type of paper being used, and the quality desired in reproduction, one of the following processes is used: letterpress, offset lithography, gravure, flexography, electronic, laser, and inkjet printing. Advances in technology have made computer print production an ideal alternative under certain conditions.

Letterpress draws its name from the way it “presses” type onto a page. Typesetters hand-placed, or *set*, each letter for a printed page in a tray, separating lines of text with bars of lead. These trays would then be inked and “pressed” onto the paper to transfer the ink type or image, similar to how we might currently use a rubber stamp. Today, handset type is a thing of the past, and individual metal type has been replaced with metal or rubber plates that are typeset from a computer program. The most common use for the letterpress today is finishing activities, such as embossing and scoring.

Offset lithography is by far the most common printing method. This process prints from a flat, chemically treated surface—a plate—wrapped around a cylinder that attracts ink to the areas to be printed and repels ink from other areas; the basic idea is that oil and water don’t mix. The inked image is then transferred to a rubber blanket on a roller and from this roller the impression is carried to paper. Depending on the length of the run (quantity of pieces needed), either a sheetfed or web (not associated with the World Wide Web) press would be used.

The **gravure** method of printing also prints from a plate. However, unlike the offset plate, the gravure plate is engraved. This method of printing is most commonly used for very large runs, such as the Sunday newspaper supplements, to maintain a high quality of printing clarity.

8. This discussion is based in part on Michael H. Bruno, ed., *Pocket Pal: A Graphic Arts Production Handbook*, 19th ed. (New York: Graphic Arts Technical Foundation, 2004).

Flexography is similar to offset lithography because it also uses a rubber blanket to transfer images. It differs from offset in that this process uses water-based ink instead of oil-based ink, and printing can be done on any surface. Because of this versatility of printing surface, flexography is most commonly used in packaging.

Electronic, laser, and inkjet printing are also known as plateless printing. The widespread use of computer technology has made printing very small runs, as few as one piece, in full color or black and white, with very sharp image quality on a variety of different papers, very easy. The advertising industry often uses software connected to a color photocopier to generate color comps for clients. The colors may not be exactly as they would be if a printer had produced the piece, but for comping purposes this method is both timely and inexpensive. Laser and inkjet printing are also plateless printing processes that are directly connected to a computer to transfer information. However, unlike the large color comping machines, laser and inkjet printers are affordable for home use. On a larger scale, both *Time* and *Fortune* use inkjet printers to address magazines to their subscribers.

Computer Print Production. Integrating the printing production process with the computer has changed the printing business considerably. First, by having digital files, printers no longer need to photograph pasted-up versions of ads. Film can be generated directly from digital files and, in turn, printing plates are made from the film. Second, the proofing process—double-checking that the colors to be printed are correct—can be performed well before the print job is on the press. Iris prints, polar proofs, and watermark prints are all extremely high-quality proofing methods. Though these proofing methods are expensive, their cost is only a small fraction of the cost to reprint a piece. Last, with the increasing use of electronic file transfer, files can be sent quickly to printers.

As stated earlier, choice of the proper printing process depends on the requirements of the advertisement with regard to the medium being used, the quantity being printed, the type of paper being printed on, and the level of quality needed. With respect to magazines, the production process is mandated by the publisher of a particular vehicle within the medium. Print production processes are independent publishing decisions.

Typography in Print Production. The issues associated with typography have to do with the typeface chosen for headlines, subheads, and body copy, as well as the various size components of the type (height, width, and running length). Designers agonize over the type to use in a print ad because decisions about type affect both the readability and the mood of the overall visual impression. For our purposes, some knowledge of the basic considerations of typography is useful for an appreciation of the choices that must be made.

Categories of Type. Typefaces have distinct personalities, and each can communicate a different mood and image. A **type font** is a basic set of typeface letters. For those of us who do word processing on computers, the choice of type font is a common decision. In choosing type for an advertisement, however, the art director has thousands of choices based on typeface alone.

There are six basic typeface groups: blackletter, roman, script, serif, sans serif, and miscellaneous. The families are divided by characteristics that reflect the personality and tone of the font. **Blackletter**, also called *gothic*, is characterized by the ornate design of the letters. This style is patterned after hand-drawn letters in monasteries where illuminated manuscripts were created. You can see blackletter fonts used today in very formal documents, such as college diplomas. **Roman** is the most common group of fonts used for body copy because of its legibility. This family is characterized by the use of thick and thin strokes in the creation of the letter forms.

Script is easy to distinguish by the linkage of the letters in the way that cursive handwriting is connected. Script is often found on wedding invitations and documents that are intended to look elegant or of high quality. **Serif** refers to the strokes or “feet” at the ends of the letter forms. Notice the serifs that are present in these letters as you read. Their presence helps move your eye across the page, allowing you to read for a long time without losing your place or tiring your eyes. **Sans serif** fonts, as the name suggests, do not have serifs, hence the use of the French word *sans*, meaning “without.” Sans serif fonts are typically used for headlines and not for body copy. **Miscellaneous** includes typefaces that do not fit easily into the other categories. Novelty display, garage, and deconstructed fonts all fall into this group. These fonts were designed specifically to draw attention to themselves and not necessarily for their legibility. The following example displays serif and sans serif type:

This line is set in serif type.

This line is set in sans serif type.

Type Measurement. There are two elements of type size. **Point** refers to the size of type in height. In the printing industry, type sizes run from 6 to 120 points. Now, with computer layout programs such as QuarkXPress, the range is much larger, between 2 and 720 points. Exhibit 13.24 shows a range of type sizes for comparison purposes. **Picas** measure the width of lines. A pica is 12 points wide, and each pica measures about one-sixth of an inch. Layout programs make it very easy for the art director to fit copy into a designated space on an ad by reducing or enlarging a font with a few strokes on the keyboard.

Readability. It is critical in choosing type to consider readability. Type should facilitate the communication process. The following are some traditional recommendations when deciding what type to use (however, remember that these are only guidelines and should not necessarily be followed in every instance):

- Use capitals and lowercase, NOT ALL CAPITALS.
- Arrange letters from left to right, not up and down.
- Run lines of type horizontally, not vertically.
- Use even spacing between letters and words.

This is 8 point type

This is 12 point type

This is 18 point type

This is 36 point type

This is 60 point type



A range of type point sizes.

Different typefaces and styles also affect the mood conveyed by an ad. Depending on the choices made, typefaces can connote grace, power, beauty, modernness, simplicity, or any number of other qualities.

Art Direction and Production in Cyberspace. Cyberspace is its own space. It is its own medium, too. It's not television or radio, but, at this point, it's closer to print than to anything else. It's an active medium rather than a passive one (people generally come to it rather than the other way around). While the basic principles of art direction (design and concept) apply, the medium is fundamentally different in the way its audience comes to it, navigates it, and responds to it. This is one of the real challenges of electronic advertising.

In most respects, cyberproduction does not differ significantly from print, radio, or television production, but it does differ from these traditional media in how aspects of production are combined with programming language, such as HTML, and with each other. Advances in streaming audio and digital video keep art direction and production in cyberspace a moving target. Still, at this point, most Internet advertising is, essentially, print advertising. Most is either produced in traditional ways and then digitized and combined with text or created entirely with computer design packages. Exhibits 13.25 through 13.28 are pretty representative of what's out there.

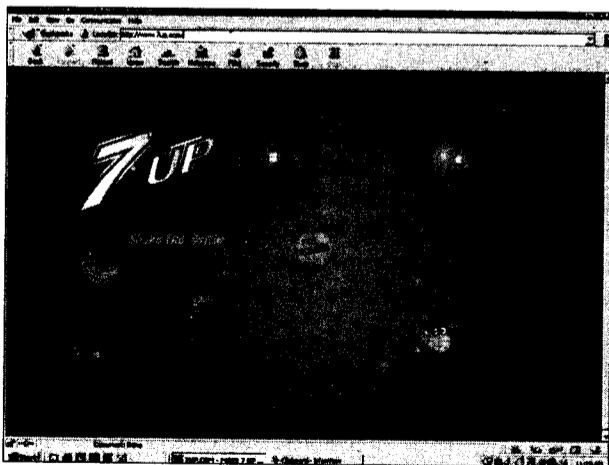
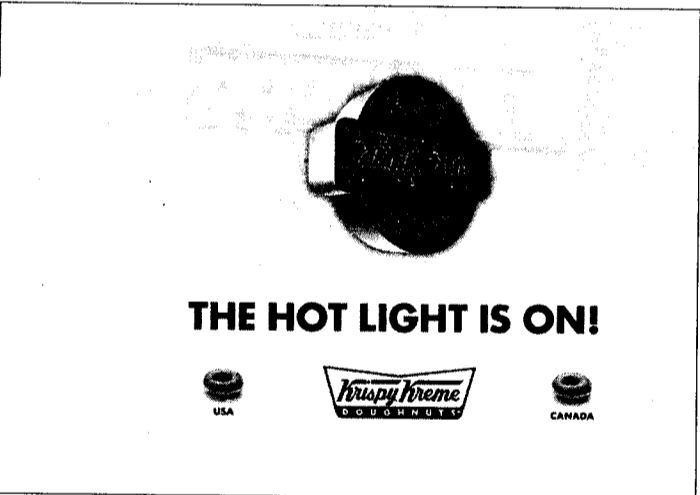
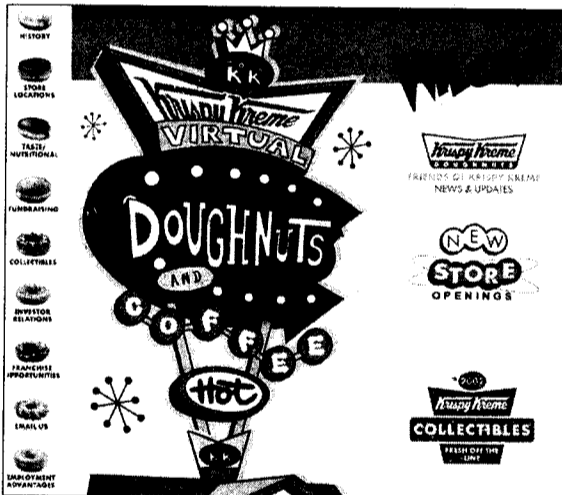
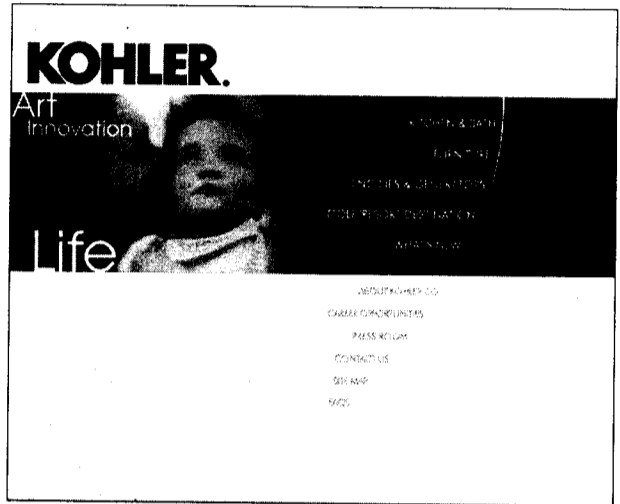
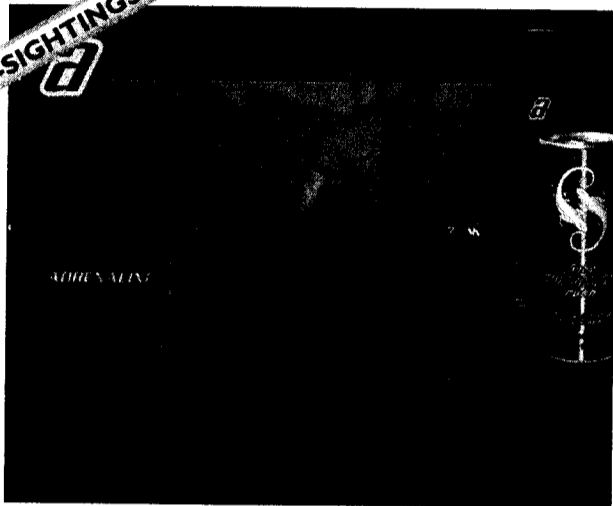
All media have to find their own way, their own voice. This is not just an aesthetic matter. It's figuring out what works, which has something to do with design. How the information is laid out matters. If you go back and look at the first few years of television advertising, you have to say that they really didn't fully understand the medium or the ways audiences would use this new technology. The ads went on forever and seemed to be written for radio. In fact, many of the early TV writers were radio writers. They tried to make television radio.

This same phenomenon seems to be happening with Web sites. They look more like print ads than something truly Web-ish. Yet, unlike print ads, Web sites have the ability to change almost immediately. If a client wants to change a copy point, for example, it can happen many times in one afternoon. And Web consumers demand change. Though frequent changes may seem time consuming and expensive, they ensure return visits from audiences. Many clients, however, are slow to integrate the Web into their overall communication strategy. Thus, many sites appear to be neglected, distant relatives to their high-profile cousins, TV and print.

There is also a rapidly growing clutter problem. Web pages are often very busy, with lots of information crammed into small spaces. Advertisers, while not yet knowing what this medium can do, are convinced that they must be in it. In short, the Web is not print or television: It is electronic and fluid, and must be thought of in this way. In terms of design, this means trying to understand why people come to various sites, what they are looking for, what they expect to encounter, what they expect in return for their very valuable click. The design has to be an expression of this.

Art Direction and Production in Television Advertising. There have been few (if any) things that have more changed the face of advertising (or contemporary culture) than television. Like other media, television first struggled to find its best form, but soon did. In many ways, television was simply made for advertising. It is everywhere, serving as background to much of daily life. If you are in a room and a television is on, you will find yourself watching it. Want to kill a good party? Turn on a television. Did you ever try to talk to someone sitting across from you when your back is to the television? You just about have to offer money to get their attention. In the Oscar-winning film *Network*, a television anchorman believes

e-SIGHTINGS



EXHIBITS 13.25 THROUGH 13.28

These ads are pretty typical of contemporary cyberads. Visit the promotion site for pop group They Might Be Giants (<http://www.tmbg.com>) and its companion site (<http://www.dialascng.com>). Do these sites suggest that the future of art direction and production in cyberspace will be more like television than print, or do the interactive features make the medium unique? Do you think highly interactive Web sites add clutter, or do they make browsing a more efficient experience? Does the average Internet user have the patience to wait for interactive graphics to load and display?

that God has chosen him as a modern-day prophet. When he asks God, “Why me?” God replies, “Because you’re on television, dummy.” Everybody watches TV, no matter what they tell you.

Television is about moving visuals. Sometimes, it’s just about leaving impressions, or setting moods, or getting you to notice; sometimes it tells stories. Many believe that the very best television ads work just as well with the sound turned off, that the best television tells its story visually. Of course, this is what film critics have said about master film directors, such as John Ford (Exhibit 13.29) and Alfred Hitchcock (Exhibit 13.30), both of whom learned their craft in silent films.

Still, it must be said that an awful lot of TV spots are very reliant on copy. In fact, entire genres of television ads rely heavily on repetitive brand mentions, or dialogue-dependent narratives. Of late, rapid cuts and sparse dialogue seem to be the way of the TV creatives, but this phase will probably change before the next full moon. Advertising is, in so many respects, fashion.

Art Direction in Television Advertising. The primary creative directive for TV is the same as for other media: effective communication. Television presents some unique challenges, however. Due to its complexity, television production involves a lot of people. These people have different but often overlapping expertise, responsibility, and authority. This makes for a myriad of complications and calls for tremendous organizational skills. At some point, individuals who actually shoot the film or the tape are brought in to execute the copywriter’s and art director’s concepts. At this point, the creative process becomes intensely collaborative: The film director applies his or her craft and is responsible for the actual production. The creative team (that is, the art director and copywriter) rarely relinquishes control of the project, even though



EXHIBITS 13.29 AND 13.30

Two of the very best filmmakers—and storytellers—ever: John Ford and Alfred Hitchcock.

GLOBAL ISSUES

Ad Queen to Boost U.S.'s Global Image

She has been called the queen of Madison Avenue and the most powerful woman in advertising. She's the only woman to have served as chairman of two top-10 worldwide advertising agencies, J. Walter Thompson and Ogilvy & Mather. She helped shape brands such as Uncle Ben's Rice and Head & Shoulders, and has graced the cover of leading magazines such as *Fortune*. Now Charlotte Beers is faced with the branding challenge of a lifetime—enhancing the global image of the United States.

The Bush administration's appointment of longtime ad executive Charlotte Beers as undersecretary of state for public affairs came with the unique objective of fighting the international war on terrorism. Using an unlikely arsenal of weapons, Beers and the State Department hope to accomplish the repositioning of the quintessential global brand—the United States.

For a country with the biggest marketing industry on earth, the United States has done a surprisingly poor job of managing its own image abroad, a problem that has shifted sharply into focus in the propaganda war surrounding the September 11, 2001, terrorist attacks. "Loyal brand users" see the United States as a beacon of freedom, democracy, and tolerance. Users of the competing "brands" see the United States as a monster of self-absorption, crass commercialism, and blatant hypocrisy. The solution to this brand-identity crisis? Advertising.

The State Department has announced plans to buy television advertising on Qatar-based news channel Al Jazeera, a favored broadcast venue of well-known terrorists such as Osama bin Laden. The Arab-language station is said to have some 40 million viewers around the world. Ideas being tested for effectiveness include spotlighting famous athletes and entertainers, interviewing American Muslims about the virtues of the American system, and explaining that the United States is not a pagan paradise but a country that respects all religions. "The immediate problem is getting the message articulated and understood," said Beers.

Certainly, the stakes for directing effective television ads have never been higher. The State Department has developed an advisory council of Arab and Muslim leaders to help craft what the United States should communicate in foreign countries. In addition, Beers is working with international media-reaction teams and public affairs officers in embassies around the world to ensure that the message remains front and center.

Deeply entrenched perceptions of the United States will be hard to budge, and politicians accustomed to quick fixes could blanch under long-range branding approaches to international affairs. For Beers, this is a battle for the mind: "We are having people who are not our friends define America in negative terms. It is time for us to reignite the understanding of America."

Sources: Ira Teinowitz, "U.S. Considers Advertising on Al Jazeera TV," *Ad Age*, <http://www.adage.com>, accessed October 15, 2001; Rick Stengel, "It Is Coke vs. Pepsi," *Time*, <http://www.time.com>, accessed November 8, 2001.

the film director may prefer exactly that. But who really has creative authorship is typically unclear. Getting the various players to perform their particular specialty at just the right time, while avoiding conflict with other team members, is an ongoing challenge in TV ad production.



The Creative Team in Television Advertising.

The vast and ever-increasing capability of the broadcast media introduces new challenges and complexities to the production process. One aspect of these complexities is that aside from the creative directors, copywriters, and art directors who assume the burden of responsibility in the production of print advertising, we now encounter a host of new and irreplaceable creative and technical participants. The proper and effective production of broadcast advertising depends on a team of highly capable creative people: agency personnel, production experts, editorial specialists, and music companies. An advertiser and its agency must consider and evaluate the role of each of these participants. Descriptions of the roles played by the participants in television advertising are provided in Exhibit 13.31. The Global Issues box on this page describes how Charlotte Beers, probably the most powerful woman in advertising, faces the challenge of assembling a creative team to enhance the global image of the United States.

Creative Guidelines for Television Advertising. Just as for print advertising, there are general creative principles for television advertising.⁹ These principles are not foolproof or definitive, but they certainly represent good advice. Again, truly great creative work has no doubt violated some or all of these conventions.

9. These guidelines were adapted from A. Jerome Jewler, *Creative Strategy in Advertising*, 3rd ed. (Belmont, Calif.: Wadsworth, 1989), 210–211; Nelson, *The Design of Advertising*, 296.

Agency Participants

Creative director (CD): The creative director manages the creative process in an agency for several different clients. Creative directors typically come from the art or copywriting side of the business. The main role of the CD is to oversee the creative product of an agency across all clients.

Art director (AD): The art director and the copywriter work together to develop the concept for a commercial. The AD either oversees the production of the television storyboard or actually constructs the storyboards. In addition, the AD works with the director of the commercial to develop the overall look of the spot.

Copywriter: The copywriter is responsible for the words and phrases used in an ad. In television and radio advertising, these words and phrases appear as a script from which the director, creative director, and art director work during the production process. Together with the AD, the copywriter also makes recommendations on choice of director, casting, and editing facility.

Account executive (AE): The account executive acts as a liaison between the creative team and the client. The AE has the responsibility for coordinating scheduling, budgeting, and the various approvals needed during the production process. The AE can be quite valuable in helping the advertiser understand the various aspects of the production process. Account executives rarely have direct input into either the creative or technical execution of an ad.

Executive producer: The executive producer in an agency is in charge of many line producers, who manage the production at the production site. Executive producers help manage the production bid process. They also assign the appropriate producers to particular production jobs.

Producer: The producer supervises and coordinates all the activities related to a broadcast production. Producers screen director reels, send out production bid forms, review bids, and recommend the production house to be used. The producer also participates in choosing locations, sets, and talent. Normally, the producer will be on the set throughout the production and in the editing room during postproduction, representing agency and client interests.

Production Company Participants

Director: The director is in charge of the filming or taping of a broadcast advertising production. From a creative standpoint, the director is the visionary who brings the copy strategy to life on film or tape. The director also manages the actors, actresses, musicians, and announcers used in an ad to ensure that their performances contribute to the creative strategy being pursued. Finally, the director manages and coordinates the activities of technical staff. Camera operators, sound and lighting technicians, and special effects experts get their assignments from the director.

Producer: The production company also has a producer present, who manages the production at the site. This producer is in charge of the production crew and sets up each shoot. The position of cameras and readiness of production personnel are the responsibility of this producer.

Production manager: The production manager is on the set of a shoot, providing all the ancillary services needed to ensure a successful production. These range from making sure that food service is available on the set to providing dressing rooms and fax, phone, and photocopy services. The production manager typically has a production assistant (PA) to help take care of details.

Camera department: Another critical part of the production team is the camera department. This group includes the director of photography, camera operator, and assistant camera operator. This group ensures that the lighting, angles, and movement are carried out according to the plan and the director's specification.

Art department: The art department that accompanies the production company includes the art director and other personnel responsible for creating the set. This group designs the set, builds background or stunt structures, and provides props.

Editors: Editors enter the production process at the postproduction stage. It is their job, with direction from the art director, creative director, producer, or director, to create the finished advertisement. Editors typically work for independent postproduction houses and use highly specialized equipment to cut and join frames of film or audiotape together to create the finished version of a television or radio advertisement. Editors also synchronize the audio track with visual images in television advertisements and perform the transfer and duplication processes to prepare a commercial for shipping to the media.

EXHIBIT 13.31

The creative team for television advertising production.

- **Use an attention-getting and relevant opening.** The first few seconds of a television commercial are crucial. A receiver can make a split-second assessment of the relevance and interest a message holds. An ad can either turn a receiver off or grab his or her attention for the balance of the commercial with the opening. Remember, remote controls are rarely too far away. This truism should not be ignored. Channel surfing is a very real phenomenon. It is getting so incredibly

easy to avoid commercials that you, as an advertiser, must have a good hook to suck viewers in. Ads just don't get much time to develop. Of course, there is the belief that "slower" ads (ads that take time to develop) don't wear out as quickly as the quick hit-and-run ads. So, if you have a huge (almost inexhaustible) supply of money, an ad that "builds" might be best. If you don't, go for the quick hook. In Exhibit 13.32, the PBS spot opens with a goldfish watching a PBS TV show about salmon returning upriver. It's hard to not wonder what's going to come next.

- **Emphasize the visual.** The video capability of television should be highlighted in every production effort. To some degree, this emphasis is dependent on the creative concept, but the visual should carry the selling message even if the audio portion is ignored by the receiver. In Exhibit 13.33, Bahlsen Cookies tells its story with a minimum of words. Exhibit 13.34 shows one of the most famous political ads of all time, an ad that helped cement Lyndon Johnson's win over Barry Goldwater in 1964 by painting Goldwater as a near madman who might get us into a nuclear war.
- **Coordinate the audio with the visual.** The images and copy of a television commercial must reinforce each other rather than pursue separate objectives. Such divergence between the audio and visual portions of an ad only serves to confuse and distract the viewer. In Exhibit 13.35, Miller High Life uses both words and visuals to create the world of a High Life man.
- **Persuade as well as entertain.** It is tempting to produce a beautifully creative television advertisement rather than a beautifully effective television advertisement. The vast potential of film lures the creative urge in all the production participants. Creating an entertaining commercial is an inherently praiseworthy goal *except* when the entertainment value of the commercial completely overwhelms its persuasive impact. In Exhibit 13.36, Hewlett-Packard sells its photo-quality

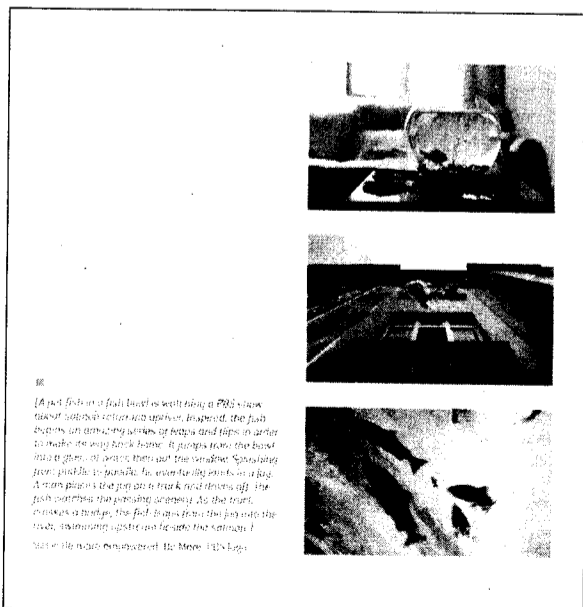


EXHIBIT 13.32

Would a scene of goldfish watching TV be enough to keep you from reaching for the remote?



EXHIBIT 13.33

A TV ad that succeeds without words.

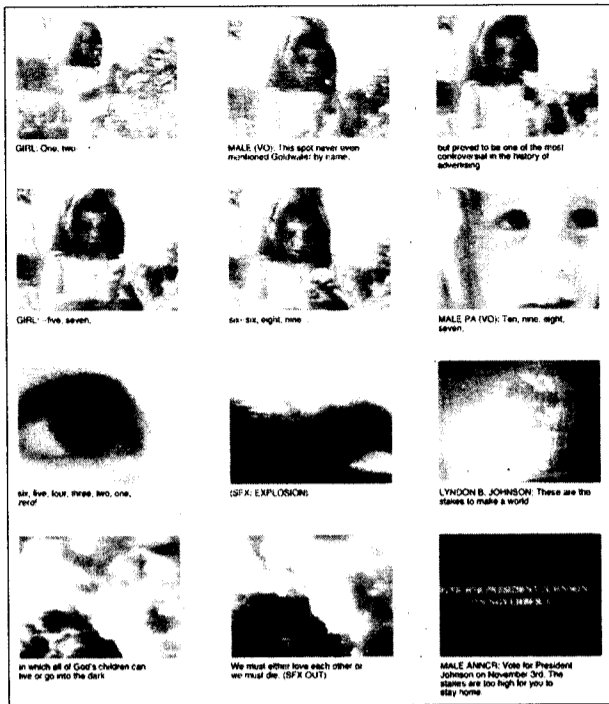


EXHIBIT 13.34

The most famous political ad of all time (Doyle Dane Bernbach).

(single and part of series)

"Donut" :30

(OPEN ON A CLOSE-UP OF BEER, DONUTS AND A MAN'S DIRTY HANDS ON TABLE. HE PICKS UP A DONUT.)

ANNCR (VO): Sometimes a man gets too hungry to clean his hands properly.

(CUT TO CLOSE-UP OF DONUTS)

ANNCR (VO): The powdered sugar on this donut puts a semi-protective barrier between your fingerprint and your nutrition.

(CUT TO A MAN HIGHLY ENJOYING BEER, EATING DONUTS)

ANNCR (VO): But even if some grease does get on that donut, that's just flavor to a High Life man.

TITLE CARD: (FADE UP) Miller Time logo.

ART DIRECTOR: Bill Williams
 WRITER: Jeff King
 CREATIVE DIRECTOR: Susan Hoffman
 PRODUCER: Jeff Sels
 DIRECTOR: Neil Morris
 PRODUCTION COMPANY: @radicalmedia
 AD AGENCY: Wieden & Kennedy (Portland, OR)
 CLIENT: Miller Brewing Company



EXHIBIT 13.35

An ad that creates the world of the High Life man. <http://www.millerbrewing.com>

EXHIBIT 13.36

Humor meets demonstration.
<http://www.hp.com>

(SFX: QUIET TICKING OF CLOCK)
 (SFX: WRESTLING ON TV)

GRANDPA: Ohhhhhh!

(SFX: THUD)

BABY: Wahhhhhhhhhhh!

GRANDPA: Don't worry, honey. Mom and Dad will be right back.

GRANDPA: Pretty baby!

BABY: Wahhhhhhhhhhh!

(SFX: SUDDEN QUIET)
 (SFX: CLOCK TICKING)

ANNCR: HP photo-quality printers. Good enough to fool almost anyone.

SUPER: BUILT BY ENGINEERS. USED BY NORMAL PEOPLE.



printers with a humorous yet persuasive demonstration of their reproductive powers.

- **Show the product.** Unless a commercial is using intrigue and mystery surrounding the product, the product should be highlighted in the ad. Close-ups and shots of the brand in action help receivers recall the brand and its appearance.



The Production Process in Television Advertising. The television production process can best be understood by identifying the activities that take place before, during, and after the actual production of an ad. These stages are referred to as preproduction, production, and postproduction. (Hope we're not getting too technical.) By breaking the process down into this sequence, we can appreciate both the technical and the strategic aspects of each stage.

Preproduction. The **preproduction** stage is that part of the television production process in which the advertiser and the advertising agency (or in-house agency staff) carefully work out the precise details of how the creative planning behind an ad can best be brought to life with the opportunities offered by television. Exhibit 13.37 shows the sequence of six events in the preproduction stage.

Storyboard and Script Approval. As Exhibit 13.37 shows, the preproduction stage begins with storyboard and script approval. A **storyboard** is a shot-by-shot sketch depicting, in sequence, the visual scenes and copy that will be used in an advertisement. A **script** is the written version of an ad; it specifies the coordination of the copy elements with the video scenes. The script is used by the producer and director to set the location and content of scenes, by the casting department to choose actors and actresses, and by the producer in budgeting and scheduling the shoot. Exhibit 13.38 is part of a storyboard from the Miller Lite "Can Your Beer Do This?" campaign, and Exhibit 13.39 shows the related script. This particular spot was entitled "Ski Jump" and involved rigging a dummy to a recliner and launching the chair and the dummy from a 60-meter ski jump.

The art director and copywriter are significantly involved at this stage of production. It is important that the producer has discussed the storyboard and script with the creative team and fully understands the creative concept and objectives for the advertisement before production begins. Since it is the producer's responsibility to solicit bids for the project from production houses, the producer must be able to fully explain to bidders the requirements of the job so that cost estimates are as accurate as possible.

Budget Approval. Once there is agreement on the scope and intent of the production as depicted in the storyboard and script, the advertiser must give budget approval. The producer needs to work carefully with the creative team and the advertiser to estimate the approximate cost of the shoot, including production staging, location costs, actors, technical requirements, staffing, and a multitude of other

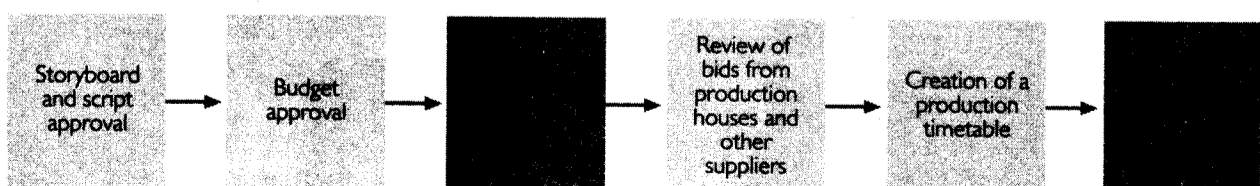


EXHIBIT 13.37

Sequence of events in the preproduction stage of television advertising.

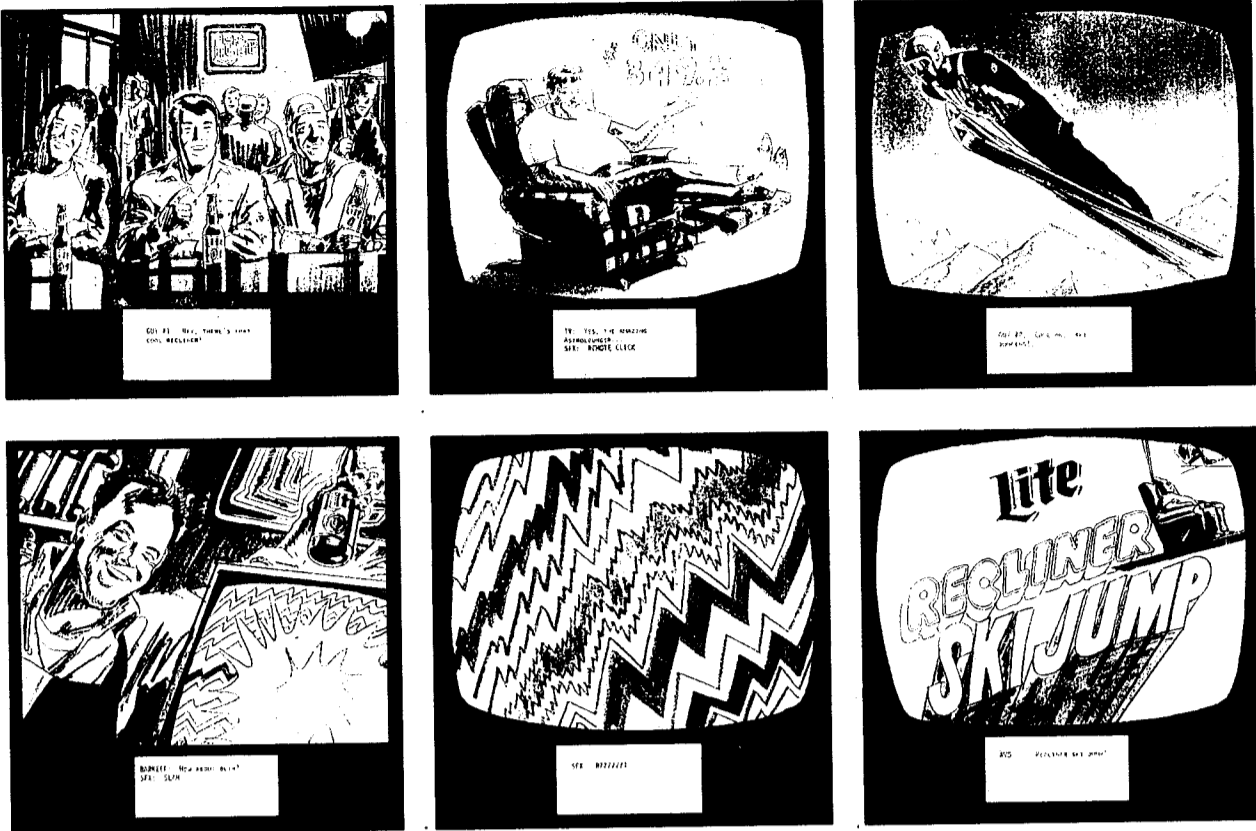


EXHIBIT 13.38

How does this storyboard for a Miller Lite Beer ad save the advertiser time and money during the television production process?
<http://www.millerlite.com>

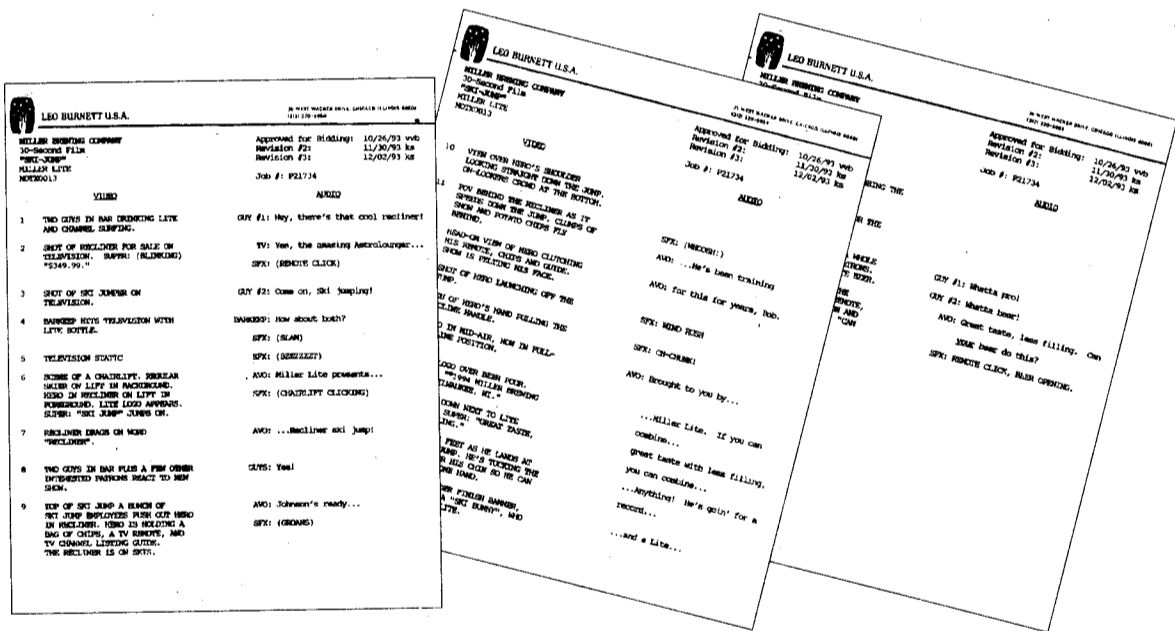


EXHIBIT 13.39

This is the script for the Miller Lite "Can Your Beer Do This?" ad shown in Exhibit 13.38. The producer and director use the script to set locations and the content of scenes and for budgeting and scheduling. The script is also used to choose actors and actresses.

considerations. It is essential that these discussions be as detailed and comprehensive as possible, because it is from this budget discussion that the producer will evaluate candidates for the directing role and solicit bids from production houses to handle the job.

It's Not Easy Being Green

M&M/Mars gave the entertainment industry its sexiest new star—the green M&M. “Green,” the sassy animated M&M personality of a television advertising campaign by BBDO, won over audiences with her hard-nosed attitude and smart sex appeal. In the revealing ads Green shows what she’s made of, inside and out. In one, she is featured undressing from her candy-green coat in her trailer when she is surprised by a stagehand. In another, a hot guy at a bar notices her fashionable green outfit, white boots, gloves, and pocketbook, barely paying attention to his girlfriend who is wearing the same gear. Green gloats over the situation as the jilted date storms out.

The M&M campaign—“What is it about the Green ones?”—was a not-so-subtle nod to the longstanding urban legend that green M&Ms are aphrodisiacs, candy-coated oysters that bring men and women to their knees. The colorful ads were a hit with viewers. According to *USA Today’s* Ad Track consumer poll, 40 percent of viewers—up from the average 22 percent—liked them “a lot.”

The success of the campaign hinged on the creative partnership between the BBDO agency and Will Vinton Studios, the production house responsible for the creation of “Green.” Will Vinton Studios is famous for other animated 3D wonders such as the California Raisins (of the “I Heard It through the Grapevine” campaign) and “The PJs,” Fox television’s funny Claymation family. The firm’s award-winning work in the world of dimensional animation offers advertisers memorable ways of building brand equity through characterization and storytelling.

The ripple effect of Green’s success is seen in M&M’s integrated brand promotion efforts. While Green and her sexy ways remain a popular myth in the ads and in urban legends, her popularity also reaches into licensed goods, interactive media, and entertainment. M&M says she is one of the biggest movers of merchandise at its site (<http://www.m-ms.com>). Nevertheless, it’s the whole assortment of colors that’s popular at candy counters. The M&Ms brand in its many varieties is the number one-selling confection across the United States.

Sources: Theresa Howard, “Green Signals Go for Ad Watchers,” *USA Today*, <http://www.usatoday.com>, accessed October 29, 2001; Press information on Will Vinton Studios, <http://www.vinton.com>, accessed November 2, 2001.

team should be intimately involved in the choice of directors. Among the now-famous feature film directors who have made television commercials are Ridley Scott (Apple), John Frankenheimer (AT&T), Woody Allen (Campari), Spike Lee (Levi’s, Nike, the Gap, Barney’s), and Federico Fellini (Coop Italia). (See Exhibits 13.40 and 13.41.)

Similarly, editorial houses (and their editors) and music suppliers (and musicians) have particular expertise and reputations. The producer, the director, and the agency creative team actively review the work of the editorial suppliers and music houses that are particularly well suited to the production. In most cases, geographic proximity to the agency facilities is important; as members of the agency team try to maintain a tight schedule, editorial and music services that are nearby facilitate the

Assessment of Directors, Editorial Houses, Music Suppliers. A producer has dozens (if not hundreds) of directors, postproduction editorial houses, and music suppliers from which to choose. An assessment of those well-suited to the task must take place early in the preproduction process. The combination of the creative talents of ad agencies and production houses can produce creative, eye-catching ads, as evidenced in the IBP box on this page. Directors of television commercials, like directors of feature films, develop specializations and reputations. Some directors are known for their work with action or special effects. Others are more highly skilled in working with children, animals, outdoor settings, or shots of beverages flowing into a glass (“pour shots”).

The director of an advertisement is responsible for interpreting the storyboard and script and managing the talent to bring the creative concept to life. A director specifies the precise nature of a scene, how it is lit, and how it is filmed. In this way, the director acts as the eye of the camera. Choosing the proper director is crucial to the execution of a commercial. Aside from the fact that a good director commands a fee anywhere from \$8,000 to \$25,000 per day, the director can have a tremendous effect on the quality and impact of the presentation. An excellent creative concept can be undermined by poor direction. The agency creative



EXHIBITS 13.40 AND 13.41

Examples of famous feature film directors who have made television commercials are Ridley Scott, director of Apple's "1984" campaign and the 1982 movie Blade Runner, and Spike Lee, who directed 1989's Do the Right Thing as well as the "Morris Blackman" Nike ads. <http://www.apple.com> and <http://www.nike.com>

timely completion of an ad. Because of this need, editorial and music suppliers have tended to cluster near agencies in Chicago, New York City, and Los Angeles.

Review of Bids from Production Houses and Other Suppliers. Production houses and other suppliers, such as lighting specialists, represent a collection of specialized talent and also provide needed equipment for ad preparation. The expertise in production houses relates to the technical aspects of filming a commercial. Producers, production managers, sound and art specialists, camera operators, and others are part of a production house team. The agency sends a bid package to several production houses. The package contains all the details of the commercial to be produced and includes a description of the production requirements and a timetable for the production. An accurate timetable is essential because many production personnel work on an hourly or daily compensation rate.

To give you some idea of the cost of the technical personnel and equipment available from production houses, Exhibit 13.42 lists some key production house personnel who would participate in shooting a commercial, and the typical daily

EXHIBIT 13.42

Sample costs for production personnel and equipment.

Personnel		Cost
Director		\$8,000–25,000/day
Director of photography		3,000/day
Producer		800/day
Production assistant		200/day
Camera operator		600/day
Unit manager		450/day
Equipment		
Production van (including camera, lighting kit, microphones, monitoring equipment)		\$2,500–4,000/day
Camera		750–1,000/day
Grip truck with lighting equipment and driver		400–500/day
Telescript with operator		600–700/day
Online editing with editor and assistant editor		250–400/hour

rates (for a 10-hour day) for such personnel and related equipment. Also listed are the rental costs of various pieces of equipment. These costs vary from market to market, but it is obvious why production expenses can run into the hundreds of thousands of dollars. The costs listed in the exhibit represent only the daily rates for production time or postproduction work. In addition to these costs are overtime costs, travel, and lodging (if an overnight stay is necessary).

Most agencies send out a bid package on a form developed by the agency. An example of such a bid form is provided in Exhibit 13.43. By using a standardized form, an agency can make direct comparisons between production house bids. A similar form can be used to solicit bids from other suppliers providing editorial or music services. The producer reviews each of the bids and revises them if necessary. From the production house bids and the agency's estimate of its own costs associated with production (travel, expenses, editorial services, music, on-camera talent, and agency markups), a production cost estimate is prepared for advertiser review and approval. Once the advertiser has approved the estimate, one of the production houses is awarded the job. The lowest production bid is not always the one chosen. Aside from cost, there are creative and technical considerations. A hot director costs more

CLIENT: _____	DATE: _____
PRODUCT: _____	A. E.: _____
	ACCT. SUP.: _____
	WRITER: _____
	A. D.: _____
	C. D.: _____

NAME / LENGTH	TYPE	TALENT	
		OC	EXT
1			
2			
3			
4			
		ESTIMATE	ACTUAL
PRODUCTION CO.			
EDITING			
MUSIC			
TALENT			
ARTWORK/CC PACKAGES			
RECORDING STUDIO			
VIDEOTAPE TRANSFERS			
ANIMATION			
CASTING			
SUB TOTAL NET			
% A. C.			
TRAVEL			
SHIPPING			
TOTAL GROSS COST			

NOTES:

EXHIBIT 13.43

Advertising agencies use a bid form to make comparisons between production house bids and provide the client with an estimate of production costs.

than last year's model. The agency's evaluation of the reliability of a production house also enters into the decision.

Creation of a Production Timetable. In conjunction with the stages of preproduction just discussed, the producer will be working on a **production timetable**. This timetable projects a realistic schedule for all the preproduction, production, and postproduction activities. To stay on budget and complete the production in time to

EXHIBIT 13.44

Example of a reasonable timetable for shooting a 30-second television advertisement.

Activity	Time
Assess directors/editorial houses/music suppliers	1 week
Solicit bids from production houses/other suppliers	1 week
Review bids, award jobs to suppliers, submit production estimate to advertiser	1 week
Begin preproduction (location, sets, casting)	1 to 2 weeks
Final preparation and shooting	1 to 2 weeks
Edit film	1 week
Agency/advertiser review of rough-cut film	1 week
Postproduction (final editing, voice mix, record music, special effects, etc.) and transfer of film to video; ship to media	2 weeks
Transfer film to videotape; ship to stations	1 week
Total	10 to 12 weeks

ship the final advertisement to television stations for airing, an accurate and realistic timetable is essential. A timetable must allow a reasonable amount of time to complete all production tasks in a quality manner. Exhibit 13.44 is a timetable for a national 30-second spot, using location shooting.

Realize that a reasonable timetable is rarely achieved. Advertisers often request (or demand) that an agency provide a finished spot (or even several spots) in times as short as four or five weeks. Because of competitive pressures or corporate urgency for change, production timetables are compromised. Advertisers have to accept the reality that violating a reasonable timetable can dramatically increase costs and puts undue pressure on the creative process—no matter what the reason for the urgency. In fact, a creative director at one agency often told clients that they could pick any two selections from the following list for their television commercials: good, fast, and reasonably priced.¹⁰

Selection of Location, Sets, and Cast. Once a bid has been approved and accepted, both the production house and the agency production team begin to search for appropriate, affordable locations if the commercial is to be shot outside a studio setting. Studio production warrants the design and construction of the sets to be used.

A delicate stage in preproduction is casting. While not every ad uses actors and actresses, when an ad calls for individuals to perform roles, casting is crucial. Every individual appearing in an ad is, in a very real sense, a representative of the advertiser. This is another reason why the agency creative team stays involved. Actors and actresses help set the mood and tone for an ad and affect the image of the brand. The successful execution of various message strategies depends on proper casting. For instance, a slice-of-life message requires actors and actresses with whom the target audience can readily identify. Testimonial message tactics require a search for particular types of people, either celebrities or common folks, who will attract attention and be credible to the audience. The point to remember is that successfully casting a television commercial depends on much more than simply picking people with good acting abilities. Individuals must be matched to the personality of the brand, the nature of the audience, and the scene depicted in the ad. A young male actor who makes a perfect husband in a laundry detergent ad may be totally inappropriate as a rugged outdoorsman in a chainsaw commercial.

10. Peter Sheldon, former creative director and head of creative sequences, University of Illinois Advertising Department.

Script Specification	Meaning
CU	Close-up.
ECU	Extreme close-up.
MS	Medium shot.
LS	Long shot.
Zoom	Movement in or out on subject with camera fixed.
Dolly	Movement in or out on subject moving the camera (generally slower than a zoom).
Pan	Camera scanning right or left from stationary position.
Truck	Camera <i>moving</i> right or left, creating a different visual angle.
Tilt	Camera panning vertically.
Cut	Abrupt movement from one scene to another.
Dissolve	Smoother transition from one scene to another, compared to a cut.
Wipe	Horizontal or vertical removal of one image to replace it with a new image (inserted vertically or horizontally).
Split screen	Two or more independent video sources occupying the screen.
Skip frame	Replacement of one image with another through pulsating (frame insertion of) the second image into the first. Used for dramatic transitions.
Key insert, matte, chromakey	Insertion of one image onto another background. Often used to impose product over the scene taking place in the commercial.
Super title	Lettering superimposed over visual. Often used to emphasize a major selling point or to display disclaimers/product warnings.
SFX	Sound effects.
VO	Introducing a voice over the visual.
ANN	Announcer entering the commercial.
Music under	Music playing in the background.
Music down and out	Music fading out of commercial.
Music up and out	Music volume ascending and abruptly ending.

EXHIBIT 13.45

Instructions commonly appearing in television commercial scripts.

Production. The **production stage** of the process, or the **shoot**, is where the storyboard and script come to life and are filmed. The actual production of the spot may also include some final preparations before the shoot begins. The most common final preparation activities are lighting checks and rehearsals. An entire day may be devoted to *prelight*, which involves setting up lighting or identifying times for the best natural lighting to ensure that the shooting day runs smoothly. Similarly, the director may want to work with the on-camera talent along with the camera operators to practice the positioning and movement planned for the ad. This work, known as *blocking*, can save a lot of time on a shoot day, when many more costly personnel are on the set.

Lighting, blocking, and other special factors are typically specified by the director in the script. Exhibit 13.45 is a list of common directorial specifications that show up in a script and are used by a director to manage the audio and visual components of a commercial shoot.

Shoot days are the culmination of an enormous amount of effort beginning all the way back at the development of the copy platform. They are the execution of all the well-laid plans by the advertiser and agency personnel. The set on a shoot day is a world all its own. For the uninformed, it can appear to be little more than high-

energy chaos, or a lot of nothing going on between camera setups. For the professionals involved, however, a shoot has its own tempo and direction, including a whole lot of nothing going on.

Production activities during a shoot require the highest level of professionalism and expertise. A successful shoot depends on the effective management of a large number of diverse individuals—creative performers, highly trained technicians, and skilled laborers. Logistical and technical problems always arise, not to mention the ever-present threat of a random event (a thunderstorm or intrusive noise) that disrupts filming and tries everyone's patience. There is a degree of tension and spontaneity on the set that is a necessary part of the creative process but must be kept at a manageable level. Much of the tension stems from trying to execute the various tasks of production correctly and at the proper time.

Another dimension to this tension, however, has to do with expense. As pointed out earlier, most directors, technicians, and talent are paid on a daily rate plus overtime after 10 hours. Daily shooting expenses, including director's fees, can run \$80,000 to \$120,000 for just an average production, so the agency and advertiser, understandably, want the shoot to run as smoothly and quickly as possible.

There is the real problem of not rushing creativity, however, and advertisers often have to learn to accept the pace of production. For example, a well-known director made a Honda commercial in South Florida, where he shot film for only one hour per day—a half-hour in the morning and a half-hour at twilight. His explanation? "From experience you learn that cars look flat and unattractive in direct light, so you have to catch the shot when the angle [of the sun] is just right."¹¹ Despite the fact that the cameras were rolling only an hour a day, the \$9,000-per-hour cost for the production crew was charged all day for each day of shooting. Advertisers have to accept, on occasion, that the television advertising production process is not like an assembly line production process. Sweating the details to achieve just the right look can provoke controversy—and often does.

The Cost of Television Production. Coordinating and taking advantage of the skills offered by creative talent is a big challenge for advertisers. The average 30-second television commercial prepared by a national advertiser can run up production charges from \$100,000 to \$500,000 and even more if special effects or celebrities are used in the spot.¹² The cost of making a television commercial increased nearly 400 percent between 1979 and 1993.¹³ Now it's even more. Part of that increase is attributed to the escalating cost of creative talent, such as directors and editors. Other aspects of the cost have to do with more and better equipment being used at all stages of the production process, and longer shooting schedules to ensure advertiser satisfaction.

The average expense for a 30-second spot tends to be higher for commercials in highly competitive consumer markets, such as beer, soft drinks, autos, and banking, where image campaigns (which require high-quality production) are commonly used. Conversely, average production costs tend to be lower for advertisements in which functional features or shots of the product often dominate the spot, as with household cleansers and office equipment.

The high and rising cost of television production has created some tensions between advertisers and their ad agencies. Most agencies and production companies respond by saying that advertisers are demanding to stand out from the clutter, and to do so requires complex concepts and high-priced talent.¹⁴ Conversely, when an advertiser is not so image conscious, ways can be found to stand out without spending huge dollar amounts.

11. Jeffrey A. Trachtenberg, "Where the Money Goes," *Forbes*, September 21, 1987, 180.

12. Joe Mandese, "Study Shows Cost of TV Spots," *Advertising Age*, August 1, 1994, 32.

13. Information for the average cost of a 30-second ad in 1979 was taken from Ronald Alsop, "Advertisers Bristle as Charges Balloon for Splashy TV Spots," *Wall Street Journal*, June 20, 1985, 29. Information for the average cost of a 30-second ad in 1993 was taken from Peter Caranicas, "4A's Survey Shows Double-Digit Hike in Spot Production Costs," *Shoot*, July 15, 1994, 1, 40–42.

14. Caranicas, "4A's Survey Shows Double-Digit Hike in Spot Production Costs," 42.

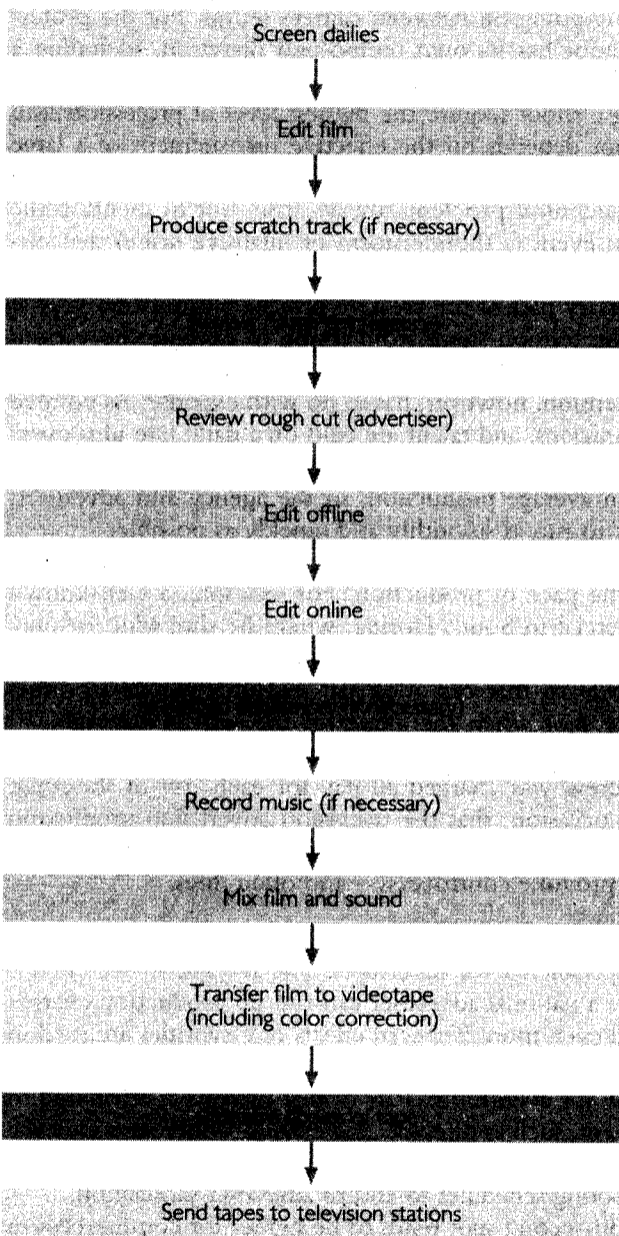


EXHIBIT 13.46

Sequence of events in television commercial postproduction.

digitize and timecode the tape. The **rough cut** is an assembly of the best scenes from the shoot edited together using the quick and precise access afforded by digital technology. Using the offline Avid computer on the digitized rough cut, various technical aspects of the look of a commercial can be refined—color alterations and background images, for example. The final editing of the advertisement—which includes repositioning of elements, correcting final color, and adding fades, titles, blowups, dissolves, final audio, and special effects—is done with online equipment in online rooms equipped for final editing. **Online editing** involves transferring the finalized rough cut onto one-inch videotape, which is of on-air quality suitable for media transmission.

The personnel and equipment required for postproduction tasks are costly. Film editors charge about \$150 to \$200 per hour, and an editing assistant is about \$50 per hour. An offline computer costs about \$100 per hour. When online editing begins, the cost goes up, with online rooms running about \$700 per hour. The reason for the dra-

The important issue in the preparation of all television advertising, regardless of cost, is that the production process has direct and significant effects on the communication impact of a finished advertisement. A well-conceived copy strategy can fall flat if the execution at the point of production is poor. As one advertiser put it, “We don’t want to be penny wise and pound foolish. If we’re spending \$10 million to buy TV time, we shouldn’t threaten creative integrity just to cut production cost to \$140,000 from \$150,000.”¹⁵ One rule of thumb is to ask for 10 percent of the planned media buy for production. They may not give it to you, but it’s nice if you can get it, unless they are planning a very small media buy.

Postproduction. Once filming is completed, several postproduction activities are required before the commercial is ready for airing. At this point, a host of additional professional talent enters the process. Film editors, audio technicians, voice-over specialists, and musicians may be contracted. Exhibit 13.46 shows the sequence of events in the postproduction phase.


The first step in postproduction is review of the **dailies**—scenes shot during the previous day’s production. Such screening may result in reshooting certain segments of the ad. Once dailies are acceptable to the agency, the editing process begins. **Editing** involves piecing together various scenes or shots of scenes, called **takes**, to bring about the desired visual effect. Most editing involves making decisions about takes shot at different angles, or subtle differences in the performance of the talent. If music is to be included, it will be prepared at this point using a **scratch track**, which is a rough approximation of the musical score using only a piano and vocalists.

A rough cut of the commercial is then prepared by loading the video dailies into an *Avid computer* to

15. Alsop, “Advertisers Bristle as Charges Balloon for Splashy TV Spots.”

matic difference in cost between offline editing and online editing is that offline edits are done on a single machine to produce a rough, working version of an ad. The online room typically includes many specialized machines for all the final effects desired in the ad. Additionally, a mixing room for voice and music costs about \$400 per day.

In all, it is easy to see why filmed television commercials are so costly. Scores of people with specialized skills and a large number of separate tasks are included in the process. The procedures also reflect the complexity of the process. Aside from the mechanics of production, a constant vigil must be kept over the creative concept of the advertisement. Despite the complexities, the advertising industry continues to turn out high-quality television commercials on a timely basis.

 **Production Options in Television Advertising.** Several production options are available to an advertiser in preparing a television commercial. Eighty percent of all television commercials prepared by national advertisers use film as the medium for production. The previous discussion of production procedures, in fact, described the production process for a filmed advertisement. **Film** (typically 35-mm) is the most versatile medium and produces the highest-quality visual impression. It is, however, the most expensive medium for production and is also the most time consuming.

A less expensive option is **videotape**. Videotape is not as popular among directors or advertisers for a variety of reasons. Tape has far fewer lines of resolution, and some say videotape results in a flatter image than film. Its visual impressions are more stark and have less depth and less color intensity. While this can sometimes add to the realism of a commercial, it can also detract from the appearance of the product and the people in the ad. New **digital video (DV)** formats are replacing traditional videotape, and even challenging film in some productions due to DV's much lower cost and high-quality look. It doesn't look like film exactly, but it sure looks better than videotape.

There is always the choice of live television commercial production. **Live production** can result in realism and the capturing of spontaneous reactions and events that couldn't possibly be recreated in a rehearsed scene. It is clear, however, that the loss of control in live settings threatens the carefully worked-out objectives for a commercial. On occasion, local retailers (such as auto dealers) use live commercials to execute direct response message strategies. Such a technique can capture the urgency of an appeal.

Two techniques that do not neatly fit the production process described earlier are animation and stills. **Animation** (and the variation known as Claymation) is the use of drawn figures and scenes (such as cartoons) to produce a commercial. Keebler cookie and California Raisin commercials use characters created by animators and Claymation artists. Animated characters, such as Tony the Tiger, are frequently incorporated into filmed commercials for added emphasis. A newer form of animation uses computer-generated images. Several firms, such as TRW, have developed commercials totally through the use of computers. The graphics capabilities of giant-capacity computers make futuristic, eye-catching animation ads an attractive alternative. And the actors show up on time.

Still production is a technique whereby a series of photographs or slides is filmed and edited so that the resulting ad appears to have movement and action. Through the use of pans, zooms, and dissolves with the camera, still photographs can be used to produce an interesting yet low-cost finished advertisement.

The production option chosen should always be justified on both a creative and a cost basis. The dominance of filmed commercials is explainable by the level of quality of the finished ad and the versatility afforded by the technique. A local retailer or social service organization may not need or may not be able to afford the quality of film. In cases where quality is less significant or costs are primary, other production techniques are available.

- 1 Identify the basic purposes, components, and formats of print ad illustrations.

With few exceptions, illustrations are critical to the effectiveness of print ads. Specifically, illustrations can serve to attract attention, make the brand heroic, communicate product features or benefits, create a mood and enhance brand image, stimulate reading of the body copy, or create the desired social context for the brand. The overall impact of an illustration is determined in part by its most basic components: size, use of color, and the medium used to create the illustration. Another critical aspect of the illustration's effectiveness has to do with the format chosen for the product in the illustration. Obviously, a print ad cannot work if the consumer doesn't easily identify the product or service being advertised.

- 2 Describe the principles and components that help ensure the effective design of print ads.

In print ad design, all the verbal and visual components of an ad are arranged for maximum impact and appeal. Several principles can be followed as a basis for a compelling design. These principles feature issues such as balance, proportion, order, unity, and emphasis. The first component of an effective design is focus—drawing the reader's attention to specific areas of the ad. The second component is movement and direction—directing the reader's eye movement through the ad. The third component is clarity and simplicity—avoiding a complex and chaotic look that will deter most consumers.

- 3 Detail the stages that art directors follow in developing the layout of a print ad.

The layout is the physical manifestation of all this design planning. An art director uses various forms of layouts to bring a print ad to life. There are several predictable stages in the evolution of a layout. The art director starts with a hand-drawn thumbnail, proceeds to the digitized rough layout, and continues with a tight comp that represents the look of the final ad. With each stage, the layout becomes more concrete and more like the final form of the advertisement. The last stage, the mechanical, is the form the ad takes as it goes to final production.

- 4 Discuss the activities and decisions involved in the final production of print ads.

Timing is critical to advertising effectiveness: Advertisers must have a keen understanding of production cycles to have an ad in the consumer's hands at just the right time. In addition, there are many possible means for actually

printing an ad. These range from letterpress to screen printing to computer print production. As with many aspects of modern life, the computer has had a dramatic impact on print ad preparation and production. Before a print ad can reach its audience, a host of small but important decisions need to be made about the type styles and sizes that will best serve the campaign's purposes.

- 5 Identify the various players who must function as a team to produce television ads.

The complexity of ad production for television is unrivaled and thus demands the inputs of a variety of functional specialists. From the ad agency come familiar players such as the art director, copywriter, and account executive. Then there are a host of individuals who have special skills in various aspects of production for this medium. These include directors, producers, production managers, and camera crews. Editors will also be needed to bring all the raw material together into a finished commercial. Organizational and team-management skills are essential to make all these people and pieces work together.

- 6 Discuss the specific stages and costs involved in producing television ads.

The intricate process of TV ad production can be broken into three major stages: preproduction, production, and postproduction. In the preproduction stage, scripts and storyboards are prepared, budgets are set, production houses are engaged, and a timetable is formulated. Production includes all those activities involved in the actual filming of the ad. The shoot is a high-stress activity that usually carries a high price tag. The raw materials from the shoot are mixed and refined in the postproduction stage. Today's editors work almost exclusively with computers to create the final product—a finished television ad. If all this sounds expensive, it is!

- 7 Describe the major formatting options for television ad production.

Film is the preferred option for most TV ads because of the high-quality visual impression it provides. Videotape suffers on the quality issue, and live television is not practical in most cases. Animation is probably the second most popular formatting option. With continuing improvements in computer graphics, computer-generated images may one day become a preferred source of material for TV ad production. Still production can be an economical means to bring a message to television.

KEY TERMS

illustration
 medium
 illustration format
 design
 principles of design
 balance
 formal balance
 informal balance
 border
 white space
 axis
 three-point layout structure
 parallel layout structure
 layout
 thumbnails
 rough layout
 comp

mechanical
 closing date
 letterpress
 offset lithography
 gravure
 flexography
 electronic, laser, and inkjet printing
 type font
 blackletter
 roman
 script
 serif
 sans serif
 miscellaneous
 point
 picas
 preproduction

storyboard
 script
 production timetable
 production stage, or shoot
 dailies
 editing
 scratch track
 rough cut
 online editing
 film
 videotape
 digital video (DV)
 live production
 animation
 still production

QUESTIONS

1. Is there anyone out there who would rather watch black-and-white television than color? If not, why would any advertiser choose to run a black-and-white print ad in a medium that supports color? Can you think of a situation where a black-and-white ad might be more effective than a color ad?
2. "Effective" turns out to be a very elusive concept in any discussion of advertising's effects. In what ways might an illustration in a print ad prove to be effective from the point of view of a marketer?
3. This chapter reviewed five basic principles for print ad design: balance, proportion, order, unity, and emphasis. Give an example of how each of these principles might be employed to enhance the selling message of a print ad.
4. Creativity in advertising is often a matter of breaking with conventions. Peruse an issue of your favorite magazine or newspaper to find examples of ads that violate the five basic principles mentioned in the previous question.
5. Why is it appropriate to think of print as a static medium? Given print's static nature, explain how movement and direction can be relevant concepts to the layout of a print ad.
6. For an art director who has reached the mechanicals stage of the ad layout process, explain the appeal of computer-aided design versus the old-fashioned paste-up approach.
7. Explain the role of the production company in the evolution of a television commercial. As part of this explanation, be certain you have identified each of the unique skills and specialties that people in the production company bring to the ad development process.
8. Compare and contrast the creative guidelines for TV offered in this chapter with those offered for print ads in the previous chapter. Based on this analysis, what conclusions would you offer about the keys to effective communication in these two media?
9. Identify the six steps involved in the preproduction of a television ad and describe the issues that an art director must attend to at each step if his or her goals for the ad are to be achieved.
10. Without a doubt, a television ad shoot is one of the most exciting and pressure-packed activities that any advertising professional can take part in. List the various factors or issues that contribute to the tension and excitement that surrounds an ad shoot.
11. Review the formatting options that an art director can choose from when conceiving a television ad. Discuss the advantages of each option and describe the situation for which each is best suited.

SERIAL EXERCISES

1. The production process in television advertising is highly involved and requires advertisers to work with a range of production partners to be successful. Television ads develop through preproduction, production, and postproduction stages, and each stage requires careful project management on the part of advertisers. In particular, advertisers must carefully select production houses and other suppliers to create the actual ads. AMVF Productions is a full-service television-advertising production firm that many advertisers trust to help them communicate messages across a range of visual media options. Visit AMVF's Web site (<http://www.amvfproductions.com>) to learn more about how television production companies can help advertisers. Who are AMVF's clients? Which production options for television advertising listed at the end of this chapter does AMVF offer to clients? What can you learn about AMVF from the portfolio section

of its site, and how does that information help advertisers during the preproduction stage?

2. Advertisers that have a strong Internet component to their businesses often list a Web address at the end of television commercials, prompting viewers to visit the site. For this exercise, evaluate a television advertisement that lists a Web address during the commercial. First, discuss whether you think the ad follows the general creative principles for television advertising listed in this chapter and cite examples. Next, visit the Web site and evaluate it based on the principles of illustration also listed in this chapter. Does the particular Web site design resemble print, or does it seem to have interactive features unique to the Internet medium? Finally, comment on how well the advertiser integrates the television ad with the Web site to communicate a single, clear message to consumers.

ENDING THE MESSAGE

13-1 Elements of Illustration

Hillmancurtis is one of the premier design companies in the world, specializing in brand development and advertising for some of the most famous brands. The firm's regard for the power of visual design has earned it a list of clients such as Adobe, Fox SearchLight, MTV, RollingStone.com, and AOL. Hillmancurtis has won prestigious honors for its work in print, broadcast, and Web media. Visit the Hillmancurtis site and browse the firm's online portfolio samples to answer the following questions.

Hillmancurtis: <http://www.hillmancurtis.com>

Adobe: <http://www.adobe.com>

1. Good illustration can make a brand more heroic. Choose a portfolio sample from the hillmancurtis.com portfolio section and explain how the firm accomplished this for its client's brand.

2. Visit Adobe's Web site and explain how Hillmancurtis designed the illustration at the site to create a mood,

feeling, and image that appeal to graphic designers. How does the illustration at the site support Adobe's reputation as a leading manufacturer of publishing software and graphic design tools?

3. Browse and identify portfolio examples of Web animation at hillmancurtis.com, and describe how advancing computer technology is enabling design firms to produce endless creative possibilities for illustration.

13-2 Art Direction in Cyberspace

At this stage in the development of the Internet, cyberspace is often compared to print and television, yet it possesses unique qualities as well. The medium is interactive, and new technology is making it possible for a variety of rich media to be used for advertising purposes. Blitz Digital Studios is on the pioneering edge of the Web's progression toward full-motion interactive capabilities.

Blitz Digital Studios: <http://www.blitzds.com>

1. What industries are most likely to rely heavily on the enhanced interactive design capabilities provided by Blitz Digital Studios?
2. Describe how the Blitz Digital Studios site combines elements of television and print into one new media experience for the user. What challenges still exist in making cyberspace a fully interactive experience for many Web users?
3. Do you think traditional advertising agencies are capable of providing such advanced Internet production services to clients? Is interactive Web design influencing design elements in print or television advertising? Cite one example of a print or television ad that was influenced by the booming popularity of the Internet.

From Principles to Practice

AN INTEGRATED BRAND PROMOTION CASE

Cincinnati Bell™

PART 3

Cincinnati Bell Wireless: Preparing Advertising and IBP

In Parts 1 and 2 of our comprehensive IBP case, we introduced you to a client and an ad agency who together, in the spring of 1998, were preparing for the launch of a new digital phone service in the Greater Cincinnati market.

Now it is time to take an inside look at the process of actually preparing the elements of an integrated communications campaign. This stressful, stop-and-go process must be managed in such a way that the tension and stress do not stifle the creativity that is always required for breakthrough advertising. Many different types of expertise must be folded into the process to take advantage of multiple communication tools, and countless details must be attended to if the various tools are to work together to produce the synergy that is the reason for pursuing an IBP campaign in the first place. Collaboration between agency and client is key to ensure that the approval process proceeds in a timely fashion, but with all the planning and forethought there still needs to be an element of spontaneity that allows both client and agency to capitalize on the last-minute big ideas that always infiltrate the process just when it seems everything is decided.

Tension, stress, creativity, deadlines, collaboration, synergy, conflict, misunderstandings, expertise, complexity, details, details, details . . . these are all things that characterize the process of preparing to launch an IBP campaign. How is it possible for people to survive and work through the array of challenges that characterize campaign preparation? How is it possible, in the people-intensive business of advertising design and production, for order ever to emerge from the chaos?

Making Beautiful Music Together: Coordination, Collaboration, and Creativity.

Metaphors help us understand, so let's use a metaphor to appreciate the challenge of executing sophisticated IBP campaigns. Executing an IBP campaign is very much like the performance of a symphony orchestra. To produce glorious music, many individuals must make their unique contributions to the performance, but it sounds right only if the maestro brings it all together at the critical moment. The next time you attend the performance of a symphony orchestra, get there early so that you can hear each individual musician warming up his or her instrument. Reflect on the many years of dedicated practice that this individual put in to master that instrument. Reflect on the many hours of practice that this individual put in to learn his or her specific part for tonight's performance. As you sit there listening to the warm-up, notice how the random collection of sounds becomes increasingly painful to the ears. With each musician doing his or her own thing, the sound is a collection of hoots and clangs that grows louder as the performance approaches. Mercifully, the maestro finally steps to the podium to quell the cacophony. All is quiet for a moment. The musicians focus on their sheet music for reassurance, even though by now they could play their individual parts in their sleep.

Finally, the maestro calls the orchestra into action. As a group, as a collective, as a team, with each person executing a specific assignment as defined by the composer, under the direction of the maestro, they make beautiful music together.

So it goes in the world of advertising. Preparing and executing breakthrough IBP campaigns is a people-intensive business. Many different kinds of expertise will be needed to pull it off, and this means many different people must be enlisted to play a variety of roles. But some order must be imposed on the collection of players. Frequently, a maestro will need to step in to give the various players a common theme or direction for their work. Beyond this need for leadership, the effort must also be guided by a strategy if this collective is to produce beautiful music together. Of course, the goal for this kind of music is a persuasive harmony that makes the cash register sing!

Without a doubt, the coordination and collaboration required for IBP execution require sophisticated teamwork. Moreover, the creative essence of the campaign can be aided and elevated by a thoughtful team approach. Teams possess a potential for synergy that allows them to rise above the talents of their individual members on many kinds of tasks.¹ (Yes, the whole can be greater than the sum of the individual parts.)

Our Cincinnati Bell Wireless example is replete with stories of successful teamwork. We will share some of those stories subsequently; however, we'd first like to make the point that successful teamwork can't be left to chance. It must be planned for and facilitated if it is to occur with regularity. In the remainder of this section we will introduce several concepts and insights about teams that are offered to encourage you to take teamwork more seriously. We will review research concerning what makes teams effective, along with basic principles for effective teamwork. Then we will turn to our Cincinnati Bell Wireless example to bring the concepts to life.

What We Know about Teams. We fully expect that all college students, by the time they read this textbook, will have taken a class where part of their grade was determined by teamwork. Get used to it. More and more instructors in all sorts of classes are incorporating teamwork as part of their courses because they know that interpersonal skills are highly valued in the real world of work. In fact, an impressive body of evidence from research on management practices indicates that teams have become essential to the effectiveness of modern organizations. In their book *The Wisdom of Teams*, management consultants Jon Katzenbach and Douglas Smith review many valuable insights about the importance of teams in today's world of work. Here we summarize several of their key conclusions.²

Teams Rule! There can be little doubt that teams have become the primary means for getting things done in a growing number and variety of organizations. The growing number of performance challenges faced by most businesses—as a result of factors such as more demanding customers, technological changes, government regulation, and intensifying competition—demand speed and quality in work products that are simply beyond the scope of what an individual can hope to offer. In many instances, teams are the only valid option for getting things done. This is certainly the case for executing IBP campaigns.

It's All about Performance. Research shows that teams are effective in organizations where senior management makes it perfectly clear that teams will be held accountable for performance. Teams are expected to produce results that satisfy the

1. Arthur B. VanGundy, *Managing Group Creativity* (New York: American Management Association, 1984).

2. Jon R. Katzenbach and Douglas K. Smith, *The Wisdom of Teams: Creating the High-Performance Organization* (Boston: Harvard Business School Press, 1993).

client and yield financial gains for the organization. As we will see in subsequent examples, this performance motive as the basis for teams is a perfect fit in an advertising and IBP agency such as Northlich.

Synergy through Teams. Modern organizations require many kinds of expertise to get the work done. The only reliable way to mix people with different expertise to generate solutions where the whole is greater than the sum of the parts is through team discipline. Research shows that blending expertise from diverse disciplines often produces the most innovative solutions to many different types of business problems.³ The “blending” must be done through teams.

The Demise of Individualism? Rugged individualism is the American Way. Always look out for number one! But are we suggesting that a growing reliance on teams in the workplace must mean a devaluation of the individual and a greater emphasis on conforming to what the group thinks? Not at all. Left unchecked, of course, an “always look out for number one” mentality can destroy teams. But teams are not incompatible with individual excellence. To the contrary, effective teams find ways to let each individual bring his or her unique contributions to the forefront as the basis for their effectiveness. When an individual does not have his or her own contribution to make, then one can question that person’s value to the team. Or, as Northlich CEO Mark Serrienne is fond of saying, “If you and I both think alike, then one of us is unnecessary.”

Teams Promote Personal Growth. Finally, an added benefit of teamwork is that it promotes learning for each individual team member. In a team, people learn about their own work styles and observe the work styles of others. This learning makes them more effective team players in their next assignment.

Leadership in Teams. A critical element in the equation for successful teams is leadership. Leadership in teams is a special form of leadership; it is not a matter of the most senior person in the team giving orders and expecting others to follow. Leadership in teams is not derived from the power and authority granted by one’s standing in an organization. It is not a function of some mysterious accident at birth that grants some of us the ability to lead, while others must be content to follow. All of us can learn to be effective team leaders. It is a skill worth learning.

Leaders do many things for their teams to help them succeed.⁴ Teams ultimately must reach a goal to justify their standing, and here is where the leader’s job starts. The leader’s first job is to help the team build consensus about the goals they hope to achieve and the approach they will take to reach those goals. Without a clear sense of purpose, the team is doomed. Once goals and purpose are agreed upon, then the leader plays a role in ensuring that the work of the team is consistent with the strategy or plan. This is a particularly important role in the context of creating IBP campaigns because there must always be a screen or filter applied to ensure that each element is supporting the overriding communication goal.

Leaders may also specify roles for various individuals and set and reaffirm ground rules that facilitate open communication in the team. Additionally, team leaders may serve as the point of contact for the team with others in the organization or a client outside the organization.

Finally, team leaders must help do the real work of the team. Here the team leader must be careful to contribute ideas without dominating the team. There are

3. Dorothy Leonard and Susaan Straus, “Putting Your Company’s Whole Brain to Work,” *Harvard Business Review*, July–August 1997, 111–121.

4. Katzenbach and Smith, *The Wisdom of Teams*, ch. 7.

also two key things that team leaders should never do: *They should not blame or allow specific individuals to fail, and they should never excuse away shortfalls in team performance.*⁵ Mutual accountability must always be emphasized over individual performance.

Teams as the Engine for Coordination, Collaboration, and Creativity in the Launch of Cincinnati Bell Wireless.

A multimillion-dollar product launch requires the coordination and collaboration of hundreds of individuals. The Cincinnati Bell Wireless launch will include employees from Cincinnati Bell and Northlich plus a variety of outside vendors, each contributing their own particular expertise to make the launch a success. Without skillful teamwork involving dozens of discrete teams working at various levels and on various tasks, there could be no hope of executing an integrated campaign.

That team effort has many manifestations, but it must begin with a partnership between agency and client. When Mark Serrienne of Northlich was asked what one needs to be successful in executing an IBP campaign, the first thing he said was, "You have to have a great client—a client that wants a partnership role." In the launch of Cincinnati Bell Wireless, we see client and agency working as partners to execute a successful launch. Cincinnati Bell brought to the table exactly those things that any good client must provide: technical expertise in their product category, financial resources, keen insights about competitive strategy, and a deep appreciation for the critical role of retailer support. From the agency side, Northlich brought a tireless commitment to understanding the consumer as a basis for effective communication, and a depth of expertise and experience in the design, preparation, and placement of a broad array of communication tools. Each looked to the other to do its job; in particular, we see in this example a client that trusted its agency to do the job of preparing and placing a full-scale IBP campaign. That trust is critical because it frees the agency to do its most crucial task: creating breakthrough communications that will disrupt the category and drive business results.

The Account Team. As expressed by Mark Serrienne, the Northlich philosophy on teamwork is embodied by the account team. This team of experts from the various disciplines within the agency is charged with bringing a campaign into being for its focal client. Every account team must have a leader, or account supervisor, who becomes the critical communication liaison to the client and who seeks to facilitate and coordinate a dialogue among the disciplines represented on the team. But, consistent with our earlier discussion about team leadership, the Northlich account supervisor is definitely not identified as the highest-ranking person on the team, whose job it is to give orders, sit back, and let other people do all the work. The account supervisor is a working member of the team who also is responsible for encouraging and coordinating the efforts of other team members.

Half the battle in making teams work is getting the right people on the team in the first place. This begins with the account supervisor. The Northlich account team for the CBW launch was led by Mandy Reverman. Reverman was hired by Northlich from Campbell-Ewald, Advertising—Detroit, to direct the CBW launch. Over a seven-year period with Campbell-Ewald, Reverman had gained considerable experience in account management and team leadership through her work for Chevrolet and Toyota auto dealerships. Automotive retailer groups are a demanding clientele who expect to see a direct effect on sales from the advertising they sponsor in specific metro markets. As it turns out, these were the same kinds of expectations that CBW had for its advertising in the Greater Cincinnati metro market in the

5. Katzenbach and Smith, *The Wisdom of Teams*, 144.

spring of 1998. Reverman thus had the right background to oversee the CBW account team.

Reverman views the role of team leader as the hub of a wheel, with various spokes that reach out to diverse disciplinary expertise. The hub connects the spokes and ensures that all of them work in tandem to make the wheel roll smoothly. Using Reverman's wheel metaphor, her spokes are represented by team members from direct marketing, public relations, broadcast media, graphic design, creative, and accounting. To illustrate the multilayered nature of the team approach to IBP, each team member can also be thought of as a hub in his or her very own wheel. For example, the direct marketing member on the account team was team leader for her own set of specialists charged with preparing direct marketing materials for the CBW launch. Through this type of multilevel "hub-and-spokes" design, the coordination and collaboration essential for effective IBP campaigns can be achieved.

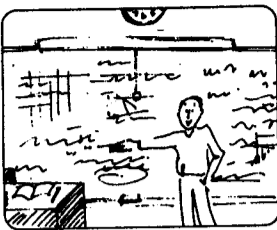
Teams Moderate Tension in the Copy Approval Process. In the deadline-driven and pressure-packed activity of campaign preparation, one predictable source of tension between agency and client is the copy approval process. This was certainly evident in the CBW launch, not only because of the time pressures that accompanied this launch, but also because of the unique partnership between Cincinnati Bell and AT&T that was forged in the creation of CBW. While the AT&T network was critical to the credibility of the CBW service, the partnership with AT&T also gave executives from that organization a say in the copy approval process. This turned out to be one of the most frustrating aspects of the launch for the Northlich creative team, because AT&T's executives were far removed from the actual process of ad development. According to one Northlich insider, this is the painstaking part of the process: "It is hard to keep people motivated to work the details when what appear to be insignificant changes are requested by a distant third party."

So how do you keep people motivated when these last-minute requests to shift scenes and sentences are made on work that you thought was finished? First of all, the communication that is facilitated through teamwork is essential to working through the copy approval process. Delays caused by miscommunication are certain to heighten tensions and create dysfunctional outcomes. Moreover, the mutual accountability that goes with effective teams must also come into play. The copywriters or art directors that have to respond with last-minute changes must accept their roles as team players, and move forward on the changes for the sake of the team.

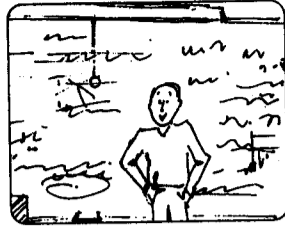
Teams Liberate Decision Making. When the right combination of expertise is assembled on a team, what appears to be casual or spur-of-the-moment decision making can turn out to be more creative decision making. The value of divergent, spontaneous input as a basis for decisions is beautifully illustrated by the team-oriented approach that Northlich and CBW employed during the shoot of their television commercials. Key members of the "shoot team" included the account supervisor from Northlich, Mandy Reverman, and her steadfast partner from the client side, Mike Vanderwoude, marketing director at CBW. They joined the production manager, art director, and copywriter to create a working team that didn't just bring their storyboards to life in the shoot. Through a lively give-and-take on the site, they created engaging video that was on strategy and delivered a message that wireless customers in Cincinnati were ready and waiting to hear.

Exhibit IBP 3.1 is an example of one of the storyboards that this working team started with at a shoot. This ad, titled "Classroom," is seeded with the core strategy that drove much of the advertising for the launch. The message of the ad was that Cincinnati Bell Wireless is a superior solution because it is both simpler and more

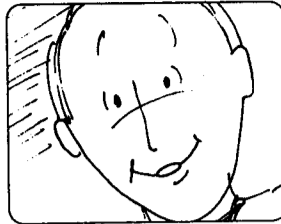
Classroom 30 (pitch/affordability)



(We open on our spokesman in classroom. He's in front of a chalkboard with a bunch of complicated formulas on it.)
Have you ever tried to figure out how much cellular service actually costs?



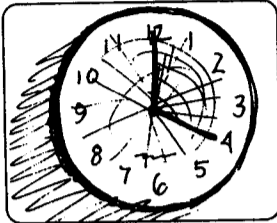
Hmm. Maybe you should have taken Advanced Calculus after all.



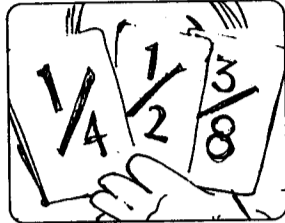
Here's a better answer:



Cincinnati Bell Wireless.



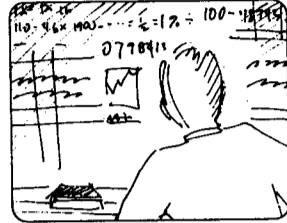
No peak calling hours. No extra charges.
(Hands of school clock spin rapidly.)



Just one low rate that's way more affordable than cellular.
(Holds up flash cards of the low then symbol, fractions.)



Stop by the Store at Cincinnati Bell and see if wireless is right for you.



Unless, of course, you like homework.



STORYBOARD

Cincinnati Bell Wireless storyboard: "Classroom."

economical than cellular. You don't need to know advanced calculus to figure out the benefits of Cincinnati Bell Wireless. But the final ad that evolved from this board shows many departures from its rather languid script. This is because, during the shoot, the working team fed off one another's ideas to continue to develop and refine the ad's expression of "simple terms" and "it's just a better deal [than cellular]." Individual scenes were shot over and over again, testing various deliveries of new executions that the working team was creating on the spur of the moment. This liberated the team, the talent, and the director to produce a final product that delivers on the simplification message in a most compelling way.

More about Teams and Creativity. As the preceding example reflects, creativity in the preparation of an IBP campaign can be fostered by the trust and open communication that are hallmarks of effective teams. But it is also true that the creativity required for breakthrough campaigns will evolve as personal work products generated by individuals laboring on their own. Both personal and team creativity are critical in the preparation of IBP campaigns. The daunting task of facilitating both usually falls in the lap of an agency's creative director.

The position of creative director in any ad agency is very special because, much like the maestro of the symphony orchestra, the creative director must encourage personal excellence but at the same time demand team accountability. Don Perkins, senior VP and executive creative director at Northlich, sees his job as channeling the creative energies of the dozens of individuals in his group. Perkins acknowledges that

creativity has an intensely personal element; in his view, original creation is motivated by the desire to satisfy one's own ego or sense of self. But despite the intimate character he ascribes to creativity, Perkins clearly appreciates the need for team unity. Many of the principles he relies on for channeling the creativity of his group could in fact be portrayed as key tenets for team leadership. In orchestrating Northlich's creative teams, Perkins relies on the following principles:

- Take great care in assigning individuals to a team in the first place. Be sensitive to their existing workloads and the proper mix of expertise required to do the job for the client.
- Get to know the work style of each individual. Listen carefully. Since creativity can be an intensely personal matter, one has to know when it is best to leave people alone, versus when one needs to support them in working through the inevitable rejection.
- Make teams responsible to the client. Individuals and teams are empowered when they have sole responsibility for performance outcomes.
- Beware of adversarial relationships between individuals and between teams. They can quickly lead to mistrust that destroys camaraderie and synergy.
- In situations where the same set of individuals will work on multiple teams over time, rotate team assignments to foster fresh thinking.

To Ensure the Uniform Look, Turn to Teams. While we're probably starting to sound like a broken record on this team thing, let's take just one more example. Exhibits IBP 3.2, 3.3, and 3.4 show point-of-purchase brochures, a direct mail piece, and a billboard facing that were created by three different Northlich designers for the CBW

launch. These and dozens of other elements of the launch campaign were created to have a uniform look that supported the integrated premise of the campaign. But how does one get this uniform look when in fact these dozens of different items will inevitably be the work products of dozens of different individuals? Sure. You guessed it. If you want a uniform look, you must rely on teamwork.

The materials in the three exhibits feature several common design elements, including colors, line art, fonts, background, and of course, the CBW logo. These elements were selected through an internal competition that Don Perkins and his design director orchestrated in the Northlich design department. From this competition, a design standard was chosen, and the graphic artist who created that design became the leader of an ad hoc design team. That artist thereafter coordinated the efforts of different designers as they prepared various materials for the campaign, and served the critical role that leaders often fulfill as filters to ensure collaboration, which in this specific case emerged as the "uniform look." Here we see once again that the fun-

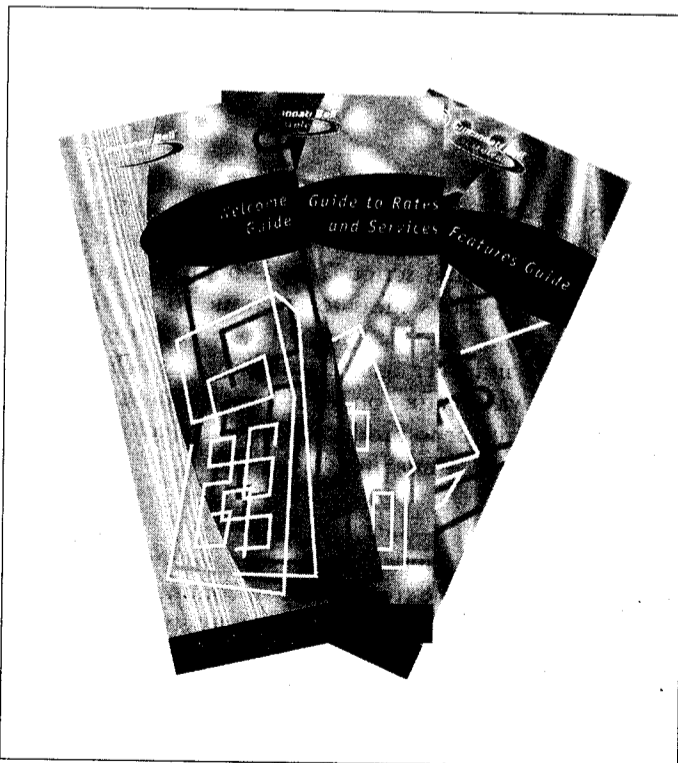


EXHIBIT IBP 3.2

CBW launch: P-O-P brochures.

damentals of effective teams—communication, trust, complementary expertise, and leadership—produce the desired performance outcome. There's simply no alternative. Teams rule!

EXHIBIT IBP 2.3

CBW launch: Direct mail piece.

Cincinnati Bell wireless

John Q. Sample
1234 Main Street
Anytown, USA 12345-6789 FPO

PRESORTED
FIRST CLASS
U.S. POSTAGE
PAID
PERMIT NO. 206
CINCINNATI, OHIO

1. Way more affordable than cellular, with no contract to lock you in.
2. The most advanced wireless phone on the planet (check it out inside).
3. Coverage in more than 400 cities across the U.S.
4. The enhanced security and clarity of a digital signal.

What could be better?
How about **BIG SAVINGS?**

(Actual size)

er than cellular
(clear, smart, better)

Cincinnati Bell wireless

EXHIBIT IBP 2.4

CBW launch: Billboard facing.

IBP EXERCISES

1. Advertising always has been a team sport, but the advent of advertising and IBP has made effective teamwork more important than ever. It also has made it more difficult to achieve. Explain how the growing emphasis on IBP makes effective teamwork more difficult to achieve.
2. What insight(s) about teams does Mark Serrienne, CEO of Northlich, provide when he states, "If you and I both think alike, then one of us is unnecessary"?
3. In the launch of Cincinnati Bell Wireless, we see client and agency working together as a partnership to execute a product launch. What did each "bring to the table" to create the partnership? In your opinion, who plays the greater role in creating a successful partnership: the client or the agency?
4. The creative director in an advertising agency has the daunting task of channeling the creative energies of dozens of individuals, while demanding team accountability. If the expression of creativity is personal and highly individualized, how can teamwork possibly foster creativity? What might a creative director do to "allow creativity to happen" in a team environment? Explain how the saying "The whole is greater than the sum of its parts" fits into a discussion of creativity and teamwork.



Calvin Soh
President and Creative Director,
Fallon Singapore and Hong Kong

When the Toyota Motor Corporation wanted to promote its latest Corolla series to consumers throughout the Asia-Pacific region, the Japanese automaker selected Fallon Worldwide to develop a print-ad campaign that accentuated the enhanced safety features of its sporty, best-selling model. Each full-page ad features an Asian preschool child gazing directly into the camera with a look of perplexity: A girl sits on a tricycle modified with four extra training wheels; a toddler wearing a bubble-wrap jumpsuit sits at play with his bubble-wrap covered blocks; a child stands in an inflatable baby pool sporting six arm floaties and multiple inner tubes around the waist. The tagline: "Corolla. For overprotective parents."

Such genius is indispensable in the world of advertising, and Calvin Soh, president and creative director of Fallon Singapore/Hong Kong, is a fount of never-ending creativity. Over the years, Soh has racked up creative awards, including Gold and Silver Pencils in New York's prestigious One Show, Lions in Cannes, Clios, and top honors at Asian regional shows. In 2000, Soh was ranked No. 1 creative in Asia by advertising magazine *Campaign Brief*. Soh's talented career traces back through top agencies like Ogilvy and Mather, Dentsu Young and Rubicam, and Saatchi & Saatchi, and the young advertising whiz has been the creative go-to guy for international campaigns featuring brands like Volkswagen, United Airlines, Giorgio Armani, and Lexus.

As a seasoned professional experienced in developing effective international ad campaigns, Calvin Soh understands the challenge of communicating brands across national and cultural boundaries. He points out that his creative work tends to rely heavily on the visual component of advertising. "The work is quite visual—that's because in Asia, you have multiple languages," remarks Soh. "You can have an idea in an English headline and then translate it into Thai, Malay, and Cantonese, but more likely than not, the essence and subtle nuances would be lost." The solution, according to Soh, is to communicate visual ideas based on "a universal truth which crosses cultural and geographic borders." Soh's results speak for themselves. In the case of the Toyota Corolla campaign, the sheer comedic value of the visuals is matched only by the universal insight the ads so effectively communicate: all parents are protective of their children. Therefore, the ads persuade, since Corollas are now extra safe, buy a Corolla.

Soh's success and boundless creativity are attributable to a combination of his background, work ethic, raw determination, and sense of humor. Soh says that his two-and-a-half years of compulsory military service as a marksman and sergeant in the 35th Battalion Singapore Combat Engineers gave him the determination and confidence to make something out of his talent. Soh worked as a fast-food chef, electronics salesman, and telemarketer before finally getting a foothold in the advertising world. "I started in Traffic, which in the grand scheme of things was above amoeba but below plankton and paid peanuts," Soh offers with characteristic humor. "But I put in the hours and stayed late." Soh's big break came when he leveraged his love of English Literature in his handwritten application for the copywriter position at Ogilvy Direct. He captured their attention by quoting both George Bernard Shaw's "unreasonable man" theory of human progress and agency pioneer David Ogilvy's "We sell, or else" philosophy of advertising. The rest, as they say, is history. After being hired by Ogilvy, Soh worked his way up the ranks in various agencies and now shoulders both creative and executive duties for Fallon's operations in Singapore and Hong Kong.

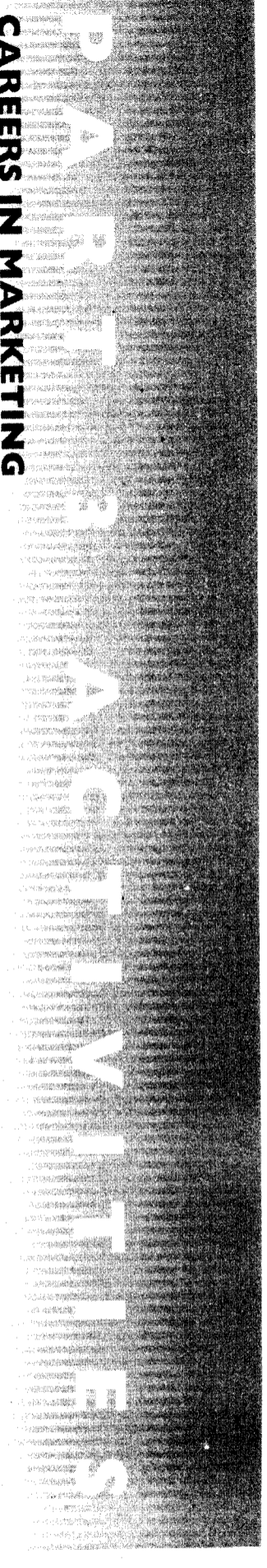
Yet perhaps Soh's greatest creative asset is his natural curiosity and lust for life. He has a unique way of looking at the world around him and blurs the line between work and living. "The greatest thing about my job is that it isn't a job," says the Fallon chief. "I love studying people. You're almost an evolutionary anthropologist, or more accurately, a cultural

peeping Tom." In his travels, Soh has brushed up against celebrities like Ron Howard and J. Lo, and he tells the story about sitting in a restaurant next to Lou Reed, the solo artist and former guitar player for the Velvet Underground: Soh and guest followed Reed in lighting up a smoke inside the restaurant, only to be promptly escorted outside. When Soh protested that Reed was not equally interrupted and shown the door, the waiter glibly replied, "He's Lou Reed."

Soh likes to cut up and doesn't take himself too seriously, but the energy that drives his creativity has deep reserves. Soh believes that good advertising is ultimately about understanding people and hatching big ideas: "The more you study people, the more you realize how different we are on the outside; but stripped of the veneer of skin, we're all remarkably similar." Soh continues, "Advertising is beyond a print or TV ad. It's not about mediums, it's about the idea."

When asked what advice he would give to students interested in pursuing a career in advertising, Soh offers, "Don't get misled by technobabble and naysayers. The death of advertising was predicted because TV would kill radio, the Web will kill TV, TiVo will kill everyone." From Soh's perspective, the future viability of advertising rests on something far more permanent: human creativity, ingenuity, and hard work.

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Placing the Message in Conventional and “New” Media

Once again we pass into a new and totally different area of advertising, “Placing the Message in Conventional and ‘New’ Media.” We are now at the point where reaching the target audience is the key issue.

Beyond the basic and formidable challenge of effectively choosing the right media to reach a target audience, contemporary advertisers are demanding even more from the media placement decision: synergy and integration. Throughout the first three parts of the text, the issue of integrated brand communications has been raised whenever the opportunity existed to create coordinated communications. Indeed, the Cincinnati Bell sections at the end of each part are included to highlight the IBP issue. But nowhere is IBP more critical than at the media placement. Here, audiences may be exposed to an advertiser’s messages through a wide range of different media each with a unique quality and tone to the communication. The advertiser is challenged to ensure that if diverse communications media options are chosen for placing the message, there is still a “one-voice” quality to the overall communication program.

Media Strategy and Planning for Advertising and

IBP. Maintaining integration is indeed a challenge in the contemporary media environment. Chapter 14, "Media Strategy and Planning for Advertising and IBP," begins with a discussion of the major changes that have altered and now define the contemporary media landscape. Next the fundamentals of media planning are explained, followed by the details. We then tell it like it really is in the real world by discussing the "real deals" of media planning. Next, we discuss how the real world environment impacts the entire process, followed by particular attention to IBP's impact. We finish with a reminder of the value of traditional advertising.

14

Media Planning: Print, Television, and Radio.

Chapter 15, "Media Planning: Print, Television, and Radio," offers an analysis of the major media options available to advertisers. The vast majority of the creative effort—and money—is expended on print and broadcast advertising campaigns. Despite the many intriguing opportunities that new media options offer, print and broadcast media will likely form the foundation of most advertising campaigns for years to come. The chapter follows a sequence in which the advantages and disadvantages of each medium are discussed, followed by considerations of costs, buying procedures, and audience measurement techniques.

15

Media Planning: Advertising and IBP on the Internet.

The newest and perhaps greatest challenge for advertisers has recently presented itself—the Internet. Chapter 16, "Media Planning: Advertising and IBP on the Internet," describes this relatively new and formidable technology available to advertisers. This chapter is key to understanding the contemporary advertising environment. Basic terminology and procedures are described. Most of the discussion in this chapter focuses on two fundamental issues: the structure of the Internet and the potential of the Internet as an advertising medium. Through these discussions, we will come to a better understanding of how to use the Internet as part of an effective advertising and integrated brand promotion effort. We will consider a short history of the Internet, an overview of cyberspace, the different types of advertising that can be used, and some of the technical aspects of the process. We also discuss where the (r)evolution stands, including triumphs, disappointments and strategic re-thinking and redeployment. A multitude of Web sites are offered for exploration.

16

CHAPTER 14

After reading and thinking about this chapter, you will be able to do the following:



Describe the important changes that have altered the advertising and IBP media landscape: such as agency compensation, ROI demands, ethnic media, and globalization.



Describe the fundamentals of media planning.



Discuss the "real deals" in media planning.



Discuss the essentials of the contemporary media planning environment.



Know the bottom line of IBP's impact on media planning.



Discuss the value of traditional advertising.

Chapter 14 Media Strategy and Planning for Advertising and IBP

Chapter 15 Media Planning: Print, Television, and Radio

Chapter 16 Media Planning: Advertising and IBP on the Internet

whatever it takes



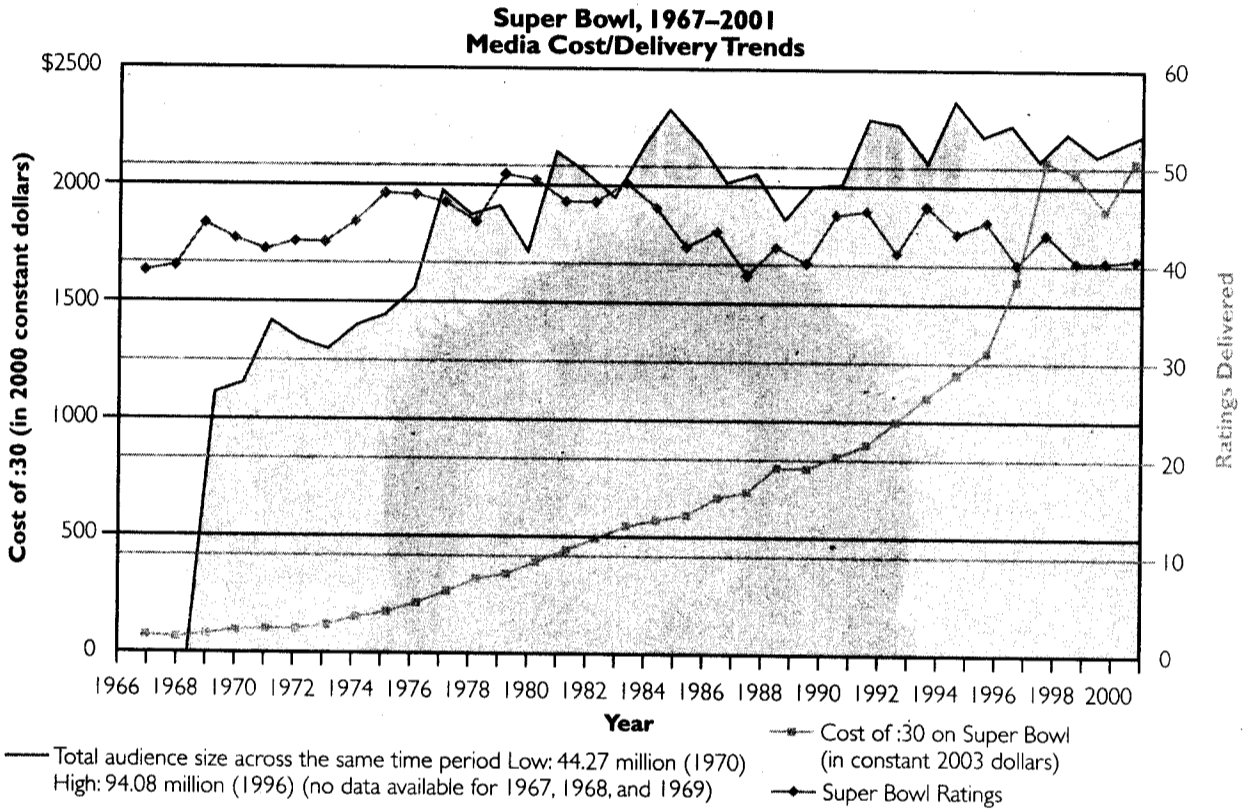
GRAM you snooze, you lose.

the new season
premieres June 15
every night @ 10:30pm

(1000) KABLE

hosted by
Graham Elwood & Joey

**GAME
SHOW**
network
www.gsn.com



(1967 Super Bowl)



(2003 Super Bowl)

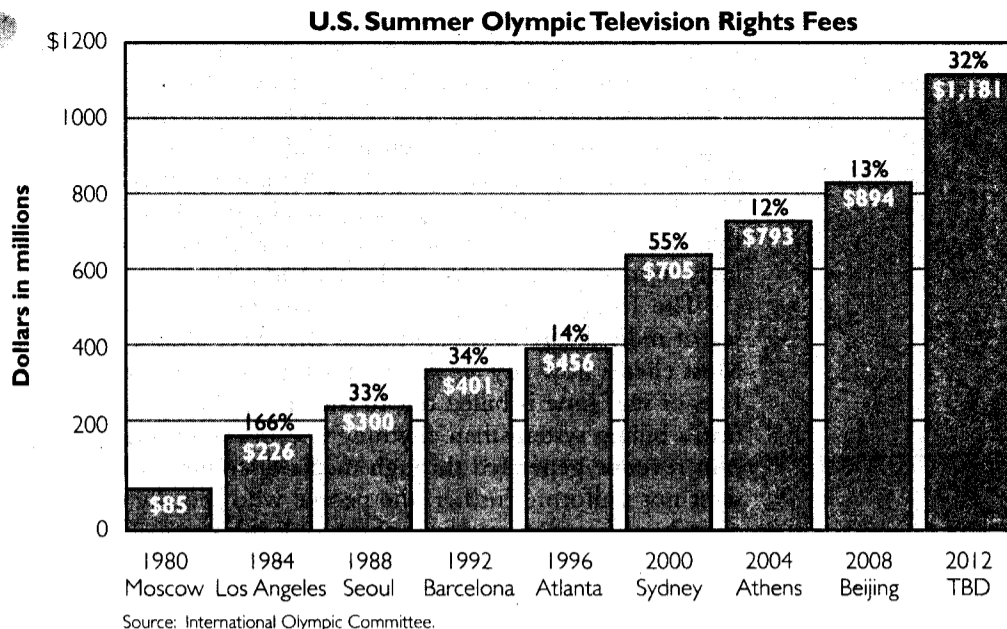
EXHIBIT 14.1

In 1967 the Super Bowl reached 41 percent of U.S. households. It still reaches about 41 percent of U.S. households. Now it just costs ten times as much for a :30 ad. TV advertising has become very expensive.

In 1967, Super Bowl I was simultaneously telecast on CBS and NBC. It reached about 41 percent of U.S. households (a 41 rating), or about 43 million people. A 30-second ad on Super Bowl I cost \$42,000, or about \$208,000 in current (2003 inflation-corrected) dollars. In 2003, Super Bowl XXXVII still reached about 41 percent of U.S. households, now about 88 million people, but 30 seconds of advertising now costs \$2.1 million dollars—that's right, \$2.1 million dollars for a 30-second ad that in 1967 cost (in real dollars) one-tenth that amount. (See Exhibit 14.1.) That means

EXHIBIT 14.2

As you can see, TV ad rights for the really mass audiences are not in decline.



that network television advertising over the past 37 years has gotten about 10 times more expensive, even though its total audience has gone up only twofold and its rating (41 percent of U.S. households) has not changed at all. Television advertising has become very expensive. More than a few people have noticed. This trend is not confined to the Super Bowl. It is true of TV advertising generally, particularly for truly mega-audience events like the Olympics. (See Exhibit 14.2.)

A few years ago a few people were saying, "Advertising is dead; long live new media." While some traditional forms have been challenged, and other new forms emerged, advertising is still very much alive. There are now more ways to promote brands than ever before. It's still a little unclear where this is all heading. On the one hand, there is certainly a big effort to broaden what we think of as advertising. On the other hand, there are countervailing forces trying to enforce traditional boundaries. As an example of the latter, Anheuser-Busch told its long time agency, DDB Chicago, that it should stick to what it does best (advertising), and let other specialists handle promotions.¹ This issue is still in play.

The Very Wide World of Promotional Media. Now let's talk about placing ads and IBP. It turns out that the decisions involved in placing messages are just as big as the ones involved in producing them, maybe bigger.

Enter the world of promotional media, a world in which professionals match message and media. Media selection is where the money is spent, invested wisely, or wasted. It is also a land where much has changed, and changed recently. We begin by noting the changes and discussing their real-world implications.

Important Changes.

Agency Compensation. Twenty-five years ago it was a pretty simple system: Around 80 percent of all advertising and promotional dollars went to media advertising (television, radio, newspapers, magazines, and outdoor). The advertising was created, produced, and

1. *Advertising Age*, August 21, 2004.

placed by full-service advertising agencies—most everything was done under one roof. The agency purchased the media at a 15 percent discount, and that's how ad agencies made their money. Back in the day, ad agencies (say, J. Walter Thompson) got a 15 percent discount from the media (e.g., NBC), but they charged their clients (e.g., Ford) full price; the agencies kept the change, the 15 percent. Fifteen percent of a few million dollars (per account) was good money. The prime directive was clear: The more ads advertising agencies could persuade a client to buy, the more money the agencies made. It was very simple math, a very simple system. And, not surprisingly, this system begat lots and lots of ads. But those simple days are long gone.

The 15 percent commission is pretty much history, gone away. In its place is a sea of individually negotiated deals that have almost nothing standard about them. Most clients now pay agencies on a fee-for-service basis; they pay for specific jobs. Lots of staff time is billed out to the client. The new system more resembles a law firm's billing system than anything else in the business world. There is still significant revenue generated through media discounts to agencies, but it is neither constant nor uniform. Further, the people who actually create the ads may work at an entirely different agency from the people who actually buy the media. Quite a bit of media planning and buying is outsourced, done "in-house," or split off from the agency with the account management and/or creative function.

More Media. Even more fundamentally challenging to the old system is that "media" now include all sorts of new species: the Internet, cross-promotions, product placements, buzz marketing, movies that are really feature-length commercials, and so on. The line between public relations and advertising has become almost no line at all, just a blur. In fact, Sergio Zyman, former chief marketing officer at The Coca-Cola Company, recently defined "advertising" under the new rules as "everything."² Well, while we stop short of that all-inclusive definition, it's closer to the new reality than we could have ever imagined just a few years ago. If you defined advertising only in terms of media placement, or where promotional messages appear, then advertising is pretty much everything. Of course, there's more to the definition than that (as explained in Chapter 1).

Still, many traditional lines are blurred or have been erased altogether. For example, companies supply and push "news" stories about their brands or categories to media outlets as part of their overall integrated brand promotion effort. These "news" stories cost the companies nothing other than the salaries of the staff writers and placement specialists, so in a pure sense, no ads are actually purchased. But IBP is clearly being done; it is "advertising" of a sort. The most obvious examples occur around holidays when food stories (let's say about cooking turkeys) show up on the local early news as a feature story. These "stories" are often written and produced by a poultry or seasoning marketer and sent out to the news media as news, not advertising. Lazy journalists are usually more than willing to let marketers write and produce their stories for them. Journalistic ethics don't seem to get in the way very often. We know of at least one major U.S. package goods advertiser that has very quietly moved a significant percentage of its overall promotional budget into this type of news/media/advertising. A senior executive says that the growth of ads as "news" is fast, strong, and significant, and suggests the model of the future. Of course, the same is true in entertainment, where movies can work as promotional vehicles for products while still entertaining. (See Exhibit 14.3.)

Consolidation and Shifting Channel Power. It is also true that media and agency consolidation (mergers) has changed the **channel power**, or who has the most power in terms

2. Harvard Business School Professor John Deighton has also made this point.

EXHIBIT 14.3

Advertising? IBP? Did it sell shoes?

MADISON+VINE



MIRAMAX

GOLDEN GIRL: Sales of Uma's Asics have taken off in Asia, Europe and the U.S.

Asics sneaks are 'Kill Bill' sleeper hit

of setting prices in favor of the media. Several media companies and ad agencies are now considerably larger than their average advertiser or client, and that means power. It's not the old days when one advertiser went to one agency for help with its advertising. Now, the typical situation is for a brand that is part of a family of brands to go to an agency that is itself part of some enormous holding company of other ad agencies, public relations firms, direct mail companies, and assorted other media-promotion entities that buy media at a significant discount by virtue of their size and efficiencies. The agency can thus be tougher with its clients because there are simply fewer and fewer places for disgruntled clients to go. Also, due to their large size and affiliated agencies, the contemporary ad agency can better absorb the loss of clients. Through all of this, advertising agencies have gained some serious clout relative to their clients, although they will almost never admit this.

Thinner Margins/Thinner Shops. But clout does not always translate one-to-one to profit. In fact, agency revenue margins are generally a little smaller than they were thirty years ago. There are lots of reasons for this, but the loss of the 15 percent standard commission is probably the biggest. Media buying is still profitable for agencies, but what was once a 15 percent guaranteed return is now something much smaller and less certain in terms of contributing to the agency's bottom line. Not too surprisingly, and absolutely related to this change in agency compensation, mass media has become less popular for all involved. If you are not going to get the fat 15 percent commission, regardless of its effect on sales, why do it, why buy them? These days the majority of promotion and advertising dollars are found not in traditional media

advertising (TV, radio, magazines) but rather in other forms of integrated brand promotion. One reason for this switch is that agencies often make more profit on these "alternative" promotional buys than from traditional (e.g., television, radio, magazines) buys. That's another reason why IBP is so vital to any understanding of contemporary advertising and promotion. It's where most of the money is, and where even more of it is going.

Ad agencies also employ fewer people to do more work that they used to. This, again, has to do with several factors. The truth is, due in part to the change in how agencies make money, more people work longer hours than they used to for no more money. Agencies have become much leaner operations, and part of the reason is the demise of the 15 percent commission. Another reason is that when agencies moved from being privately held corporations to publicly traded companies, there was simply more stockholder pressure on short-term profitability. In the ad world, the two quickest routes to greater short-term profit are (a) to fire staff, and (b) to make more money on media buys. It's all connected to media. To understand media is to understand a great deal about real-world advertising and marketing practice.

Greater Accountability: Return on Investment (ROI). Another big change directly related to media is agency accountability. In the past, the standard reply from advertising agencies to client questions concerning results was, "Well, there is really no way to precisely isolate the effects of advertising from all the other things going on in the consumer's environment—maybe sales went up/down because of weather, a change in packaging, or a competitor's actions. But clearly our advertising is doing great things for your brand. Trust us."

Well, trust is in short supply these days. One big reason for the shift out of traditional media advertising and into other forms of IBP is the at least perceived greater accountability of other promotional forms. For example, proponents of direct mail advertising say that they can pretty much determine the effect of each promotional mailing in real dollar terms. This answer makes brand managers much happier than the traditional "don't know, don't care, got to trust us" answer from traditional media. Also, advances in mathematical modeling and access to better data have increased the ability of sophisticated marketers to determine the return on investment (ROI) of most forms of IBP. In fact, these days the pressure to produce a documented ROI for all forms of advertising and IBP is huge. ROI is the demand *du jour* and is driving many of the changes in media today.

Globalization. Then there is globalization. More and more, advertising and IBP media are truly worldwide. These days media are not controlled by national borders, or even bothered by them. Transnational corporations, particularly media, don't really care much about the borders of nation-states. From CNN to Al Jazeera, media exist in transnational space, and must be thought of that way. This is the new media reality. Even vehicles strongly associated with one certain country are more and more trying to soften that association. From the 2.9 million daily readers of the *Wall Street Journal* around the world (see Exhibit 14.4) to the estimated 250 million viewers of MTV, global reach with highly accessible media is a reality. Many of these global media organizations have large audiences outside of North America. BBC Worldwide TV, based in London, has more than 7.2 million viewers throughout Asia, and NBC has 65 million viewers in Europe. Likewise, *Time* magazine is actively expanding all over the globe. The British magazine *The Economist* can be found on magazine racks all over the world. As the European Union solidifies (if it does), the big media muscle of united Europe will be felt all over the globe.

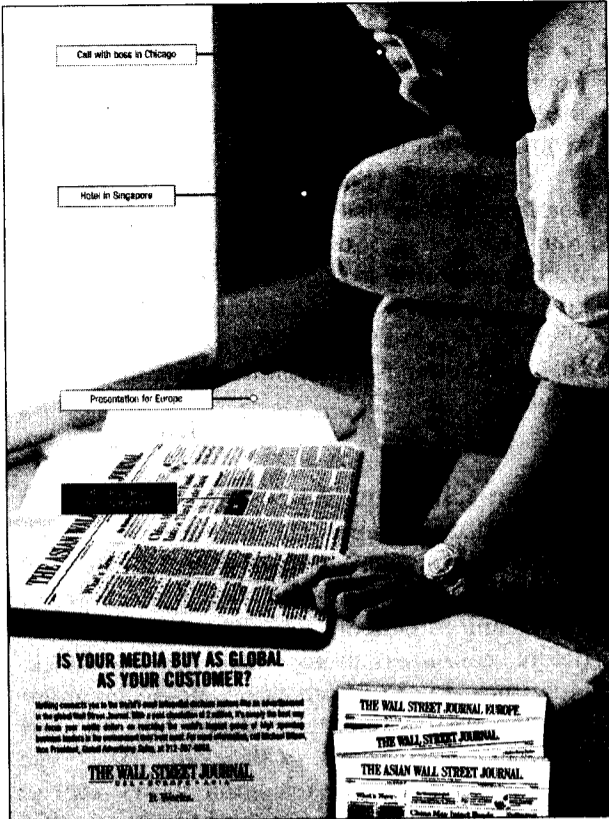


EXHIBIT 14.4

The Wall Street Journal is read all around the globe. Media are going global.

But there is a very big fly in the transnational ointment: The lack of international standardized audience measurement and pricing makes for a very complicated and anything-but-optimal situation. We are, however, optimistic about this getting better: There is a large economic incentive to come up with a common media currency. But for now, it is a big mess. While the ad world is clearly going transnational, advertising media data have simply not kept up. On the global media planning front there is a lot of guessing, a lot of sloppiness, and a ton of waste. We think things will get better sooner rather than later.

Free Content. Maybe the single biggest change in the media world is the flood of “free” media content. Largely due to the Internet and other telecommunications changes, consumers are getting used to getting cool stuff for free, or next to free. So, why should they buy a magazine at a bookstore for \$4.50 that’s full of ads? They can go online and get much of the same, maybe better, content without paying a dime, and can avoid the ads—if there are any ads at all. This is making traditional ad-supported paid media vehicles an increasingly endangered species. So advertisers are putting more of their total promotional budget into nontraditional media, media environments contemporary consumers clearly enjoy and use more. Exhibit 14.5 shows how much media usage has shifted in just a seven-year period.

Exhibit 14.5 shows how much media usage has shifted in just a seven-year period.

E-Commerce/E-Media. While Internet advertising is still trying to find its exact form (discussed in Chapter 16), e-commerce has been wildly successful. It has truly revolutionized the way consumers consume. Its impact has been far more than technological; it has been cultural and economic. It has given consumers considerably more power in the marketing channel: access to more and better information, access to millions of other consumers and their opinions of goods and services, and much higher expectations of finding good deals (see Exhibit 14.6). In fact, two of the biggest changes the Internet has wrought are the rise of **deal-proneness** in consumers and **price/cost transparency**. It is now so incredibly easy to get a deal, to know what a good deal is, to operate with knowledge of what a good price would be, and even to know what the seller’s cost is. A new car buyer can very easily find out online what the local car dealer’s invoice price was (how much it paid for the car), and what the breakeven point is for the dealer. Consumers can do the same for countless goods and services through the Worldwide Web. It’s now cool to talk about how little you paid for

Measured Media	1997	2004
Radio	18	21
Broadcast TV	18	15
Cable & Satellite TV	12	19
Internet	1	4
Newspapers	4	3
Consumer Magazines	3	2
Total	56	63

Source: Veronis Suhler Stevenson Communications Industry Forecast – July 2003

EXHIBIT 14.5

Consumer Use of Media, 1997–2004. Chart shows hours per week with these media.

The screenshot displays the Shopping.com homepage with a search bar at the top. Below the search bar, there are several sections:

- Compare products, prices and thousands of helpful reviews!**: A section highlighting the benefits of using the site's comparison tools.
- Compare Products**: A section showing three camera models (Canon PowerShot G6, Canon PowerShot S400, and Olympus Camedia C-900) with their respective specifications and prices.
- Compare Prices**: A section explaining how the site compares prices across thousands of stores.
- Read Reviews from Epinions**: A section showing a detailed review for the Canon PowerShot S400, including an author's rating, pros, cons, and a bottom line summary.

At the bottom of the screenshot, there is a search bar with the text "What do you want to compare?" and a "Find" button. Below that, there is a "Did You Know?" section with a shopping bag icon and a link to "Check it out!"

EXHIBIT 14.6

It's become much easier to find the best deal. <http://www.shopping.com>

something. Consumers have now become prone to seek deals more than ever before. E-commerce (shopping and consuming online), much more than e-advertising per se, has changed the ad and promotion world.

This gives the consumer unprecedented marketplace power. This is power consumers are not going to give up. So this means that going forward consumers are going to want media that gives them this kind of information and power, often for free and without obtrusive ads. This has changed the media environment in a fundamental way.

Hyper-Clutter. While it has always been the case that consumers felt there were lots of ads in their environment, it has now become the stuff of serious industry concern. It is probably most threatening to network television and magazines. Before, consumers pretty much had no choice. Now they do. They can watch no-ad premium channels such as HBO for shows like *Six Feet Under* and *The Sopranos*, or they can "TiVo" out the ads from network television shows such as *ER*. On the Internet, pop-up ad filters are some of the most popular software offerings available. People will pay to avoid ads, and this is quickly becoming a little too close to the rule, at least as far as the advertising industry is concerned. Too many ads have made advertising in general less powerful.

Ethnic Media. If you haven't noticed, there is a lot more ethnic media these days. There are many reasons for this, but in the United States, one of the most obvious is the growing population of several prominent ethnic groups. In the United States, the most attention is on the Hispanic/Latino(a) market, due mostly to its size and growth rate. Most major advertisers are paying lots of attention to this. Exhibit 14.7 shows an ad for Telemundo, a major Spanish-language channel.

2 The Fundamentals of Media Planning. OK, so a lot has changed in media land. But not everything. There are still some ideas, names, concepts, and principles that are just as they always were. Traditional concepts still matter. Some basic tools remain the same. So now we are going to talk about what has stayed the same and still matters. There are those things that endure, particularly principles. One of them is the principle of good planning.

The image shows a black and white advertisement for Telemundo's 'FRESH' program. On the left, a woman is smiling and looking upwards. In the top right corner is the Telemundo logo, a stylized 'T' with a curved line through it, and the word 'TELEMUNDO' below it. The word 'FRESH' is written in large, bold, white letters across the middle of the image. To the right of the woman is a white box containing statistics:

- Weekday Prime audience up 99%
- Primetime is up 11 share points

Below the statistics, it says: "75% of Telemundo's primetime shows are original. No wonder people can't take their eyes off us." At the bottom of the box, it says: "Call Steve Mendola, EVP Sales, 212-664-3589." At the bottom of the advertisement, the words 'FRESH' and 'TELEMUNDO' are written in large, bold, white letters.

EXHIBIT 14.7

Telemundo is one example of the growing ethnic diversity in media.

standpoint, no. Advertising placed in media that do not reach target audiences will not achieve the communications or sales impact an advertiser desires.

Media Planning. First, let's talk about these different media, and try to make some useful distinctions.

The Big Pie. Think of all the money used to promote a brand as a big pie. The big pie (see Exhibit 14.8) includes advertising, direct mail, point of purchase promotion, coupons, promotional e-mails, buzz marketing—everything spent to promote a good or service. This is a very big pie. Let's call that pie the Total Promotions Pie. Within that pie is traditional media advertising (at 42.5 percent), traditional promotions (42.5 percent), and what we call extended promotions (15 percent). These are estimates, but we think they pretty accurately mirror reality. The completely unvarnished truth is that no one really knows exactly how much is spent on all things promotional, but we have a pretty good idea about the size of the slices. We're dead serious when we say no one knows these numbers for sure because there are so many different ways different companies (and their creative accountants) list these items. But we think we are pretty close to reality.

You're probably saying: Wait, I don't see the IBP slice. Where does IBP fit in? Where is the IBP slice? Good question. Answer: Integrated brand promotions are not a slice of the pie, but the effort to keep the pie together, to make it a whole, to make

Good planning remains good planning regardless of the media employed. We'll give you an example. While I was writing an earlier version of this chapter, I went downstairs to get the mail. One envelope was from "Unique Customized Dog Food." Enclosed was a bright blue bag labeled "Stool Sample Collection Instructions." That's right; these guys wanted me to send them some dog feces for customized analysis, so they could make some dog food that would be "optimized for your dog's DNA (Digestive Nutrient Absorption)." I'm not making this up. This is a form of promotion. The marketer selected me to receive this offer, betting that I would be more likely than others to scoop up some of Fido's fertilizer and send it in. Of course, there is a problem—I don't have a dog. I used to, but I haven't for a while. Clearly, this company relied on some bad data.

No matter how new the media are, how great a marketing plan is, and how insightful or visionary advertising strategists are, poor message placement will undermine even the best-laid plans. Advertising placed in media that do not reach the target audience—whether via new media or traditional media—will be much like the proverbial tree that falls in the forest with no one around: Does it make a sound? From an advertising

The Big Pie

Media Advertising include: "measured" or "above the line" expenditures for: all magazines (including Sunday magazines), all television (except local cable spots and DBS), radio, outdoor, and Internet.

Traditional Promotion includes: direct mail, sales promotion, co-op, couponing, catalogs, business-to-business publications, farm publications, and special events. It also includes some unspecified expenditures as determined by Advertising Age as a simple difference between reported total company advertising/promotion spending and measured media advertising (Media Advertising category above).

Extended Promotions is our estimate of the total amount of everything else, including product placement, targeted public relations, brand/category promoting news stories, appearances, and event venue signage.

According to AdAge: in 2003, if one only counts the first categories the ratio is 52.3% advertising, 47.7% promotion.

Source: 100 Leading National Advertisers, Advertising Age, June 28, 2004, 1-4.

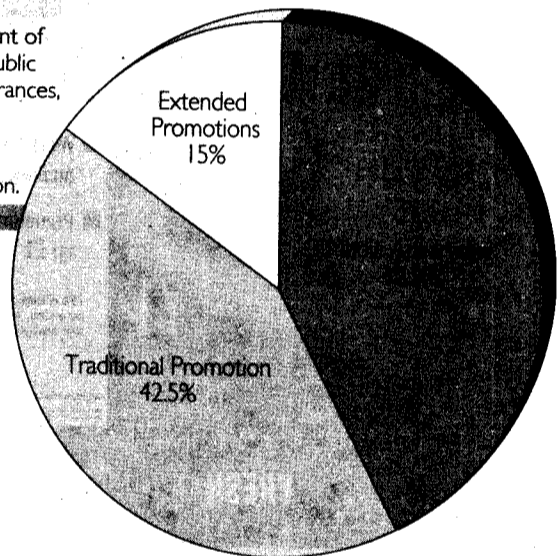
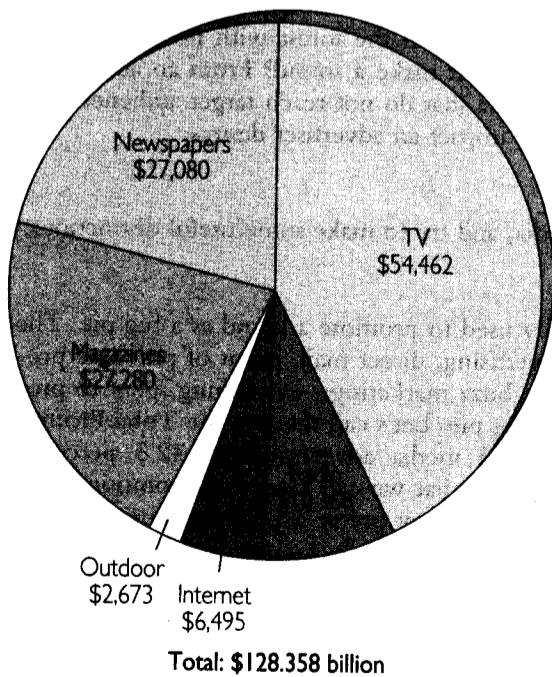


EXHIBIT 14.8

The Total Promotions Pie.



Source: 100 Leading National Advertisers, Advertising Age, June 28, 2004, 1-4.

EXHIBIT 14.9

This is how media advertising in the U.S. breaks down by medium.

the whole pie taste good. IBP, if you will, is the shell that holds the promotional pie together.

If you break things down a bit more, you can see the relative standing of the different media (see Exhibit 14.9). Television is King, by a long, long way in terms of dollars received by advertisers, about the size of newspapers and magazines combined. The Internet, which is growing, still amounts to only 5.1 percent of media advertising spending. That 5.1 percent is very significant, but it's still just 5.1 percent.

It is also interesting to see who spends where (see Exhibit 14.10). Marketers in some product categories spend more on media and rely more on certain types of media than others. For example, compare how the two industries shown in Exhibit 14.11 spread around their media money.

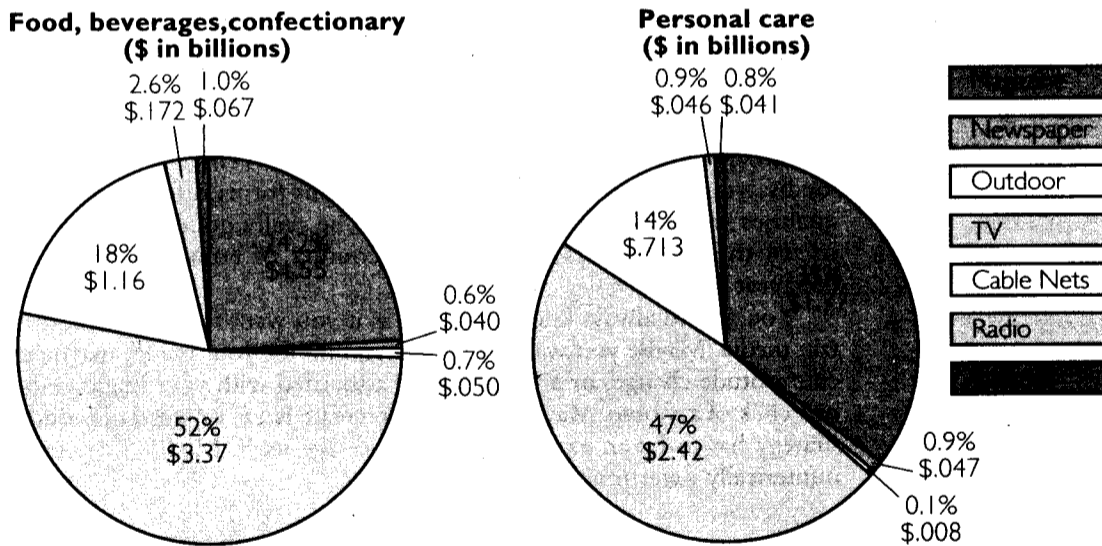
Domestic Advertising Spending by Category By media bought in 2003 and 2002		U.S. MEASURED MEDIA BREAKOUT FOR 2003							
RANK	CATEGORY	MEASURED MEDIA 2003	MAGAZINE	NEWSPAPER	OUTDOOR	TV	CABLE NETS	RADIO	INTERNET
1.	Automotive	\$18,393.3	\$2,196.7	\$6,271.0	\$339.4	\$7,878.2	\$1,058.4	\$434.1	\$215.5
2.	Retail	16,204.9	1,364	6,685	291	5,127	873	750	1,115
3.	Movies, media, advertising	8,319.4	1,539	2,301	231	2,252	589	353	1,055
4.	Medicines & proprietary remedies	6,863.2	1,882	200	13	3,382	953	215	218
5.	Food, beverages, confectionery	6,403.0	1,551	40	50	3,366	1,158	172	67
6.	Financial services	6,236.0	918	1,482	193	1,725	802	200	916
7.	Home furnishings, supplies, appliances	5,927.4	2,178	181	14	2,300	1,065	126	63
8.	Telecommunications	5,592.3	358	1,924	107	2,005	530	372	296
9.	Personal care	5,045.6	1,773	47	8	2,417	713	46	41
10.	Airlines, hotels, car rental	4,690.5	1,083	1,607	264	820	463	119	334
11.	Direct response cos.	4,489.0	1,715	380	2	1,005	1,256	41	89
12.	Restaurants and fast food	4,130.8	106	149	206	3,034	471	150	15
13.	Computers, software, Internet	3,985.7	1,664	378	26	797	391	86	644
14.	Insurance and real estate	3,278.5	359	1,200	195	931	315	119	158
15.	Apparel	2,300.4	1,648	26	20	332	195	16	64

Notes: Dollars in millions. Table includes measured media from the TNS Media Intelligence/CMR. Yellow Pages is excluded from these totals as are local radio, spot cable and FSIs. Some categories are aggregated from the CMR classifications as follows: Apparel: Ready-to-wear/Underclothing & hosiery/Apparel NEC/Jewelry & watches/Apparel accessories/Footwear; Toiletries, cosmetics & personal care: Cosmetics & beauty aids-wmn, m&w, Unisex/Personal hygiene & health-wmn, m&w, unisex/Hair products & access-wmn, m&w, unisex/Toiletries, hygienic goods & skin care-men; Food, beverages & confectionery: Beverages/Confectionery & snacks/Dairy, produce, meat & bakery goods/Prepared foods/Ingredients, mixes & seasonings; Home furnishings, appliances, supplies: household soaps, cleansers & polishes/Household furnishings and accessories/Building materials, equipment & fixtures/Home & building/Household appliances, equipment & utensils/Household supplies; Medicines & proprietary remedies: Pharmaceutical houses/Medicines & proprietary remedies/Drugs, toiletries & fitness/Eye glasses, medical equip & supplies; Retail: Discount departments & variety stores/Department stores/Retail/Shopping centers & catalog showrooms. Consumer magazine includes Sunday magazine, local magazine and business publication; TV includes network, spot, syndicated and Spanish-language TV; radio is network and national spot; newspaper includes national newspaper.

Source: 100 Leading National Advertisers, Advertising Age, June 28, 2004, 1-4.

EXHIBITS 14.10 AND 14.11

Different categories spend advertising in different media. Whereas fast food spends the vast majority of its budget on TV, financial services spread theirs around, and are particularly big users of print media. Why do you think that is? Could it be just about everyone eats fast food, but the financial services market can more narrowly target with print? Yes. Look at the other categories and think about why these advertisers place their ads where they do.



3 The Media-Planning Process. The ad world can be a pretty peculiar place. Media planning is particularly peculiar these days. While everyone knows this is the place where vast fortunes can be saved by better media buying, media jobs are neither glamorous (like being a creative), nor high paying (like account executives). A lot of people enter the ad industry through the media department, but relatively few stay. It has traditionally been a job of numbers, schedules, and deadlines, and relatively low salaries. But as the world of media has opened up, it has become considerably more interesting, more desirable, and even a little better paying.

True, the big matrix of media options demands attention to detail in the media-planning process. But, at that same time, you should never lose sight of what it is you are really trying to do. Media planning requires creativity and strategic thinking. Sure, you should need to know how to do the basic math, and know the key terms, but you should never let the raw numbers and techno-buzzwords obscure the strategy. What you need to understand is what you are trying to do with media, why, and the key aspects of the various tools at your disposal. You should also realize with all the "new" media and the way things have opened up, you can do some pretty amazing and pretty cool things (see Exhibit 14.12).

A **media plan** specifies the media in which advertising messages will be placed to reach the desired target audience. A **media class** is a broad category of media, such as television, radio, or newspapers. A **media vehicle** is a particular option for placement within a media class. For example, *Newsweek* is a media vehicle within the magazine media class. The **media mix** is the blend of different media that will be used to effectively reach the target audience.

A media plan includes strategy, objectives, media choices, and a media schedule for placing a message. And remember: Everything must fit together. The advertising plan (Chapter 8) is developed during the planning stage of the advertising effort, and is the driving force behind a media plan. Market and advertising research determines that certain media options hold the highest potential for shaping the consumer behavior (Chapter 5) of the target audience. The message strategy (Chapter 11) has enormous implications for where to place the messages, that is, in which media. Thus, in reality, the media-planning process takes place soon after the overall development of the advertising plan.

Media Strategies. The true power of a media plan is in the media strategy. This strategy is typically expressed in traditional terms of message weight, reach, frequency, continuity, and audience duplication. These are important; you should know them. But in these changing media environment, there are other terms (some discussed here, some in Chapter 16). Importantly, strategy means more than terms. Don't miss the big picture; you should always know and pay close attention to the fundamental qualities of each medium and specific vehicles. To be really good in media, you have to know what these various forms offer, their nature, and their qualities well beyond their numbers. To be really good you also need to be able to see the media buys in a strategic context of communication and consumer behavior goals.

You should always know just what is it you want to accomplish by selecting certain media. Maybe you want name recognition for your brand, maybe you want specific attitude change, or a warm feeling associated with your brand, a direct response, or a click of a mouse. Maybe you want to create *buzz*, or word of mouth. Your media strategy has to be an extension of the message itself. Media discovery is more than numerically determined placement.

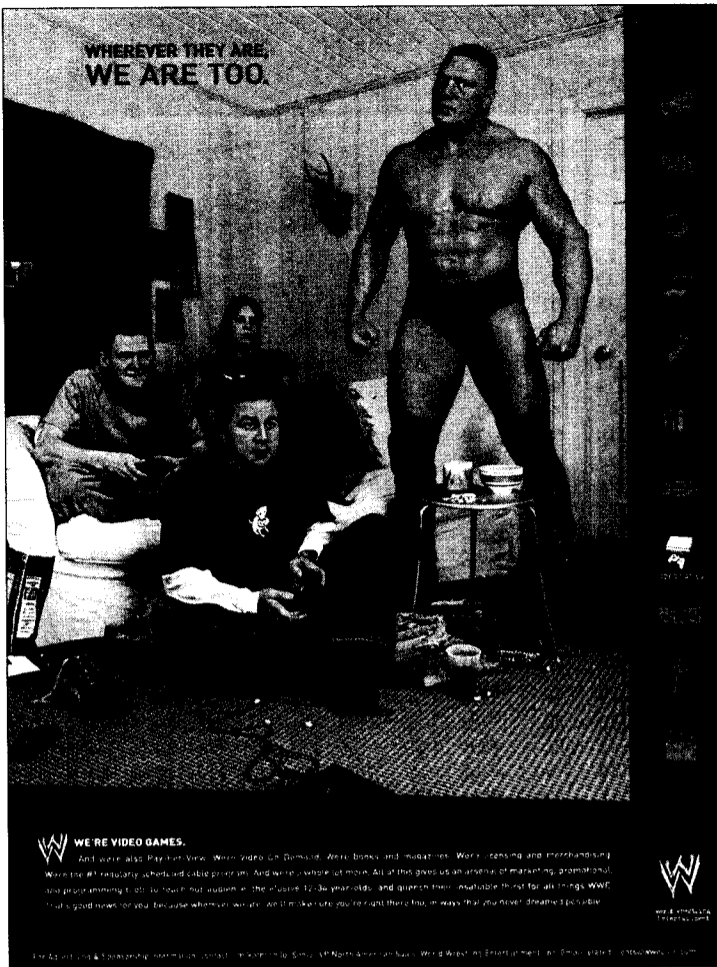


EXHIBIT 14.12

The WWF gets pretty creative with all sorts of offerings for advertisers.

in the awkward and unenviable position of trying to deliver very specific audience characteristics based on inadequate data from media organizations. This is a common industry-wide problem. Most of the time, there is simply no way to identify which television shows are watched by “women who really like strawberries” and who “regularly shop at Bed Bath & Beyond.” Those data are not routinely collected, are not available. And no matter how many times you tell account executives and creatives this, they seem to still think these data exist. No, generally speaking, they are not available. Media buyers have to use their creativity to figure out what the next best thing would be. A lot of the creativity involved in media planning is trying to find that next best thing.

Having said that, having described the typical media-buying situation, let's be sure to say that sometimes you can find very good and very relevant data are linked to media exposure data. The trick is getting them in the same data set, that is, knowing which women really like strawberries, *and* regularly shop at Bed Bath & Beyond, *and* watch, read, browse, or in some way are exposed to specific advertising vehicles. It's usually easy to get one or the other, but not all. Sometimes, however, if advertisers are willing to spend the money, and you are reasonably lucky in terms of what you asked for, the data will be available from a media research organization. These organizations don't cover everything, but they sometimes cover what you are looking for. This information can greatly increase the precision and usefulness of media buys. The two most prominent providers of demographic information correlated

Perhaps the most obvious media objective is that the vehicle chosen *reaches the target audience*. Recall that a target audience can be defined by demographics, geography, or lifestyle or attitude dimensions. But this is actually where a lot of problems happen in the real advertising and IBP world.

Here's what happens too often. The people making the ads, the creatives, along with (maybe) account planners and/or folks from the research department, account executives, and brand managers, have “determined” a target market of something similar to this example: “housewives 18–49, who hate cooking, long for the day when their children are out of the house, typically vote Republican, and need a better nonstick cooking spray for baking.” Now, unfortunately, most media are bought and sold with a much, much shorter list of variables: age, income, family size—in other words, very basic demographics associated with the total audience of that particular vehicle, say *Newsweek*. All that other stuff helps the creatives, but doesn't do much for the media buyer. You really can't call a salesperson at *Newsweek* and say, “Give me just those women who meet this very specific profile.” Sorry, can't do it. So media planners are often (very often) put

Aftershave Lotion & Cologne for Men																	
BASE: MEN	TOTAL U.S. '000	Eternity for Men				Jovan Musk				Lagerfeld				Obsession for Men			
		A	B	C	D	A	B	C	D	A	B	C	D	A	B	C	D
		'000	DOWN	ACROSS	INDEX	'000	DOWN	ACROSS	INDEX	'000	DOWN	ACROSS	INDEX	'000	DOWN	ACROSS	INDEX
All Men	92674	2466	100.0	2.7	100	3194	100.0	3.4	100	1269	100.0	1.4	100	3925	100.0	4.2	100
Men	92674	2466	100.0	2.7	100	3194	100.0	3.4	100	1269	100.0	1.4	100	3925	100.0	4.2	100
Women	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Household Heads	77421	1936	78.5	2.5	94	2567	80.4	3.3	96	1172	92.4	1.5	111	2856	72.7	3.7	87
Homemakers	31541	967	39.2	3.1	115	1158	36.3	3.7	107	451	35.5	1.4	104	1443	36.8	4.6	108
Graduated College	21727	583	23.7	2.7	101	503	15.8	2.3	67	348	27.4	1.6	117	901	23.0	4.1	98
Attended College	23842	814	33.0	3.4	128	933	29.2	3.9	113	*270	21.3	1.1	83	1283	32.7	5.4	127
Graduated High School	29730	688	27.9	2.3	87	1043	32.7	3.5	102	*460	36.3	1.5	113	1266	32.2	4.3	101
Did not Graduate H.S.	17374	*380	15.4	2.2	82	*715	22.4	4.1	119	*191	15.0	1.1	80	*475	12.1	2.7	65
18-24	12276	754	30.6	6.1	231	*391	12.2	3.2	92	*7	0.5	0.1	4	747	19.0	6.1	144
25-34	20924	775	31.4	3.7	139	705	22.1	3.4	98	*234	18.5	1.1	82	1440	36.7	6.9	162
35-44	21237	586	23.8	2.8	104	1031	32.3	4.9	141	*311	24.5	1.5	107	838	21.3	3.9	93
45-54	14964	*202	8.2	1.4	51	*510	16.0	3.4	99	*305	24.0	2.0	149	481	12.3	3.2	76
55-64	10104	*112	4.6	1.1	42	*215	6.7	2.1	62	*214	16.9	2.1	155	*245	6.2	2.4	57
65 or over	13168	*37	1.5	0.3	10	*342	10.7	2.6	75	*198	15.6	1.5	110	*175	4.4	1.3	31
18-34	33200	1529	62.0	4.6	173	1096	34.3	3.3	96	*241	19.0	0.7	53	2187	55.7	6.6	156
18-49	62950	2228	90.4	3.5	133	2460	77.0	3.9	113	683	53.9	1.1	79	3315	84.5	5.3	124
25-54	57125	1563	63.4	2.7	103	2246	70.3	3.9	114	850	67.0	1.5	109	2758	70.3	4.8	114
Employed Full Time	62271	1955	79.3	3.1	118	2141	67.0	3.4	100	977	77.0	1.6	115	2981	76.0	4.8	113
Part-time	5250	*227	9.2	4.3	163	*141	4.4	2.7	78	*10	0.8	0.2	14	*300	7.7	5.7	135
Sole Wage Earner	21027	554	22.5	2.6	99	794	24.9	3.8	110	332	26.2	1.6	115	894	22.8	4.3	100
Not Employed	25153	*284	11.5	1.1	42	912	28.6	3.6	105	*281	22.2	1.1	82	643	16.4	2.6	60
Professional	9010	*232	9.4	2.6	97	*168	5.3	1.9	54	*143	11.3	1.6	116	504	12.8	5.6	132
Executive/Admin./Mgr.	10114	*259	10.5	2.6	96	*305	9.6	3.0	88	*185	14.6	1.8	134	353	9.0	3.5	82
Clerical/Sales/Technical	13212	436	17.7	3.3	124	*420	13.2	3.2	92	*231	18.2	1.7	128	741	18.9	5.6	132
Precision/Crafts/Repair	12162	624	25.3	5.1	193	*317	9.9	2.6	76	*168	13.2	1.4	101	511	13.0	4.2	99
Other Employed	23022	631	25.6	2.7	103	1071	33.5	4.7	135	*261	20.6	1.1	83	1173	29.9	5.1	120
H/D Income																	
\$75,000 or More	17969	481	19.5	2.7	101	*320	10.0	1.8	52	413	32.5	2.3	168	912	23.2	5.1	120
\$60,000-74,999	10346	*368	14.9	3.6	134	*309	9.7	3.0	87	*142	11.2	1.4	100	495	12.6	4.8	113
\$50,000-59,999	9175	*250	10.2	2.7	103	*424	13.3	4.6	134	*153	12.1	1.7	122	*371	9.4	4.0	95
\$40,000-49,999	11384	*308	12.5	2.7	102	*387	12.1	3.4	99	*134	10.6	1.2	86	580	14.8	5.1	120
\$30,000-39,999	12981	*360	14.6	2.8	104	542	17.0	4.2	121	*126	10.0	1.0	71	*416	10.6	3.2	76
\$20,000-29,999	13422	*266	10.8	2.0	75	*528	16.5	3.9	114	*164	12.9	1.2	89	*475	12.1	3.5	84
\$10,000-19,999	11867	*401	16.3	3.4	127	*394	12.3	3.3	96	*67	5.3	0.6	41	*481	12.3	4.1	96
Less than \$10,000	5528	*31	1.3	0.6	21	*291	9.1	5.3	153	*69	5.4	1.2	91	*194	4.9	3.5	83

Source: Mediamark Research Inc., Mediamark Research Men's, Women's Personal Care Products Report (Mediamark Research Inc., Spring 1997), 16.

Commercial research firms can provide advertisers with an evaluation of a brand's relative strength within demographic segments. This typical data table from Mediamark Research shows how various men's aftershave and cologne brands perform in different demographic segments. <http://www.mediamark.com>

with product usage data are Mediamark Research (MRI) and Simmons Market Research Bureau (SMRB). An example of the type of information supplied is shown in Exhibit 14.13, where market statistics for four brands of men's aftershave and cologne are compared: Eternity for Men, Jovan Musk, Lagerfeld, and Obsession for Men. The most-revealing data are contained in columns C and D. Column C shows each brand's strength relative to a demographic variable, such as age or income. Column D provides an index indicating that particular segments of the population are heavier users of a particular brand. Specifically, the number expresses each brand's share of volume as a percentage of its share of users. An index number above 100 shows particular strength for a brand. The strength of Eternity for Men as well as Obsession for Men is apparent in both the 18-24 and the 25-34 age cohorts.

Even more sophisticated data have become available. Research services such as A. C. Nielsen's Home*Scan and Information Resources' BehaviorScan are referred to as **single-source tracking services**, which offer information not just on demographics but also on brands, purchase size, purchase frequency, prices paid, and media exposure. BehaviorScan is the most comprehensive, in that exposure to particular television programs, magazines, and newspapers can be measured by the service. With demographic, behavioral, and media-exposure correlates provided by research services like these, advertising and media planners can address issues such as the following:

- How many members of the target audience have tried the advertiser's brand, and how many are brand-loyal?
- What appears to affect brand sales more—increased amounts of advertising, or changes in advertising copy?
- What other products do buyers of the advertiser's brand purchase regularly?
- What television programs, magazines, and newspapers reach the largest number of the advertiser's audience?

Another critical element in setting advertising objectives is determining the **geographic scope** of media placement. In some ways, this is a relatively easy objective to set. Media planners merely need to identify media that cover the same geographic area as the advertiser's distribution system. Obviously, spending money on the placement of ads in media that cover geographic areas where the advertiser's brand is not distributed is wasteful.

Some analysts suggest that when certain geographic markets demonstrate unusually high purchasing tendencies by product category or by brand, then geo-targeting should be the basis for the media placement decision. **Geo-targeting** is the placement of ads in geographic regions where higher purchase tendencies for a brand are evident. For example, in one geographic area the average consumer purchases of Prego spaghetti sauce were 36 percent greater than the average consumer purchases nationwide. With this kind of information, media buys can be geo-targeted to reinforce high-volume users.³

Another media objective is **message weight**, the total mass of advertising delivered. Message weight is the gross number of advertising messages or exposure opportunities delivered by the vehicles in a schedule. Media planners are interested in the message weight of a media plan because it provides a simple indication of the size of the advertising effort being placed against a specific market.

Message weight is typically expressed in terms of gross impressions. **Gross impressions** represent the sum of exposures to the entire media placement in a media plan. Planners often distinguish between two types of exposure. *Potential ad impressions* or *opportunities* to be exposed to ads are the most common meanings and refer to exposures by the media vehicle carrying advertisements (for example, a program or publication). *Message impressions*, on the other hand, refers to exposures to the ads themselves. Information on ad exposure probabilities can be obtained from a number of companies, including Nielsen, Simmons, Roper-Starch, Gallup & Robinson, Harvey Research, and Readex. This information can pertain to particular advertisements, campaigns, media vehicles, product categories, ad characteristics, and target groups.

For example, consider a media plan that, in a one-week period, places ads on three television programs and in two national newspapers. The sum of the exposures to the media placement might be as follows:

3. This section and the example are drawn from Erwin Ephron, "The Organizing Principle of Media," *Inside Media*, November 2, 1992.

	Gross Impressions	
	Media Vehicle	Advertisement
Television		
Program A audience	16,250,000	5,037,500
Program B audience	4,500,000	1,395,000
Program C audience	<u>7,350,000</u>	<u>2,278,500</u>
Sum of TV exposures	<u>28,100,000</u>	<u>8,711,000</u>
Newspapers		
Newspaper 1	1,900,000	376,200
Newspaper 2	<u>450,000</u>	<u>89,100</u>
Sum of newspaper exposures	<u>2,350,000</u>	<u>465,300</u>
Total gross impressions	30,450,000	9,176,300

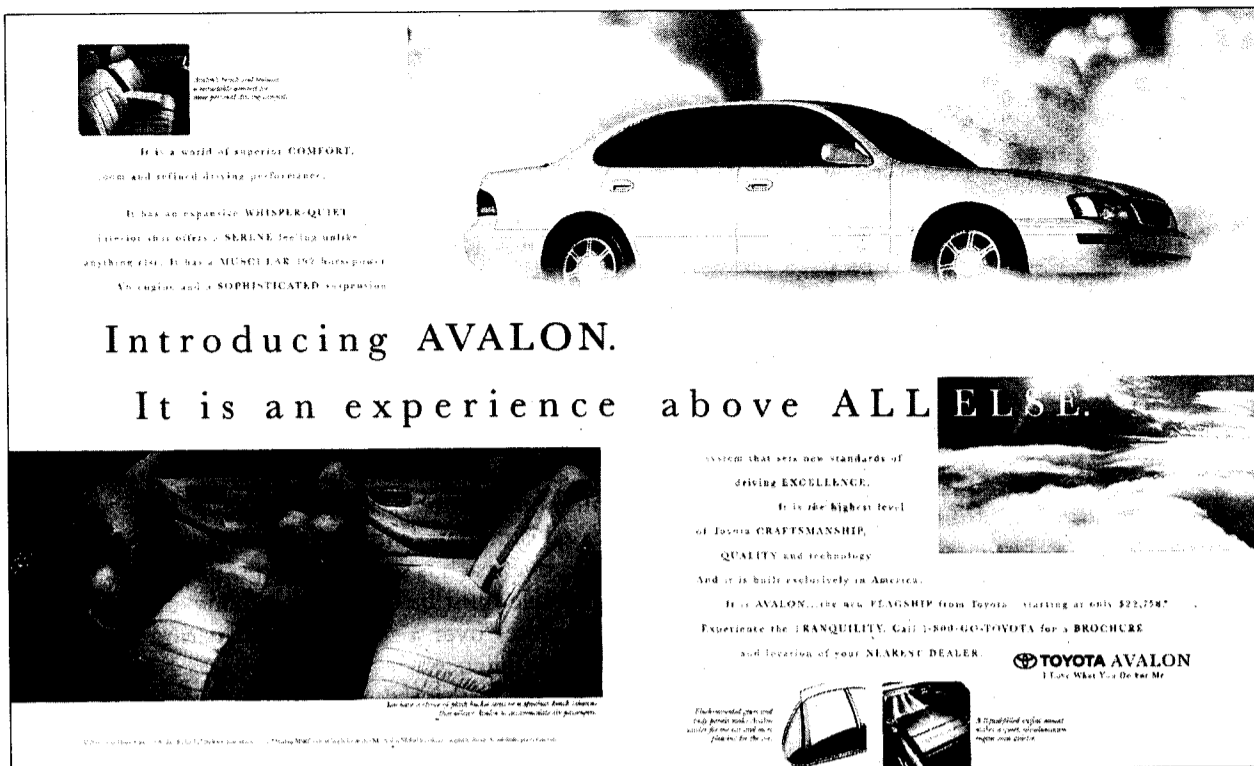
The total gross impressions is the media weight.

Of course, this does not mean that 30,450,000 separate people were exposed to the programs and newspapers or that 9,176,300 separate people were exposed to the advertisements. Some people who watched TV program A also saw program B and read newspaper 1, as well as all other possible combinations. This is called **between-vehicle duplication** (remember, "vehicles" are shows, newspapers, magazines—things that carry ads). It is also possible that someone who saw the ad in newspaper 1 on Monday saw it again in newspaper 1 on Tuesday. This is **within-vehicle duplication**. That's why we say that the total *gross* impressions number contains audience duplication. Data available from services such as SMRB report both types of duplication so that they may be removed from the gross impressions to produce the *unduplicated* estimate of audience, called *reach*. (You should know, however, that the math involved in such calculations is fairly complex.) The concept of reach is discussed in the next section.

The message weight objective provides only a broad perspective for a media planner. What does it mean when we say that a media plan for a week produced more than 30 million gross impressions? It means only that a fairly large number of people were potentially exposed to the advertiser's message. It provides a general point of reference. When Toyota Motors introduced the Avalon in the U.S. market, the \$40 million introductory ad campaign featured 30-second television spots, newspaper and magazine print ads (see Exhibit 14.14 for an example), and direct mail pieces. The highlight of the campaign was a nine-spot placement on a heavily watched Thursday evening TV show, costing more than \$2 million. The message weight of this campaign in a single week was enormous—just the type of objective Toyota's media planners wanted for the brand introduction.⁴

Reach and Frequency. **Reach** refers to the number of people or households in a target audience that will be exposed to a media vehicle or schedule at least one time during a given period of time. It is often expressed as a percentage. If an advertisement placed on the hit network television program *ER* is watched at least once by 10 percent of the advertiser's target audience, then the reach is said to be 10 percent. Media vehicles with broad reach are ideal for consumer convenience goods, such as toothpaste and cold remedies. These are products with fairly simple features, and they are frequently purchased by a broad cross-section of the market. Broadcast

4. Bradley Johnson, "Toyota's New Avalon Thinks Big, American," *Advertising Age*, November 14, 1994, 46.



It's a world of superior COMFORT, room and refined driving performance.

It has an responsive WHISPER-QUIET interior that offers a SERENE feeling unlike anything else. It has a MUSCULAR 192-horsepower V-6 engine and a SOPHISTICATED suspension system that sets new standards of driving EXCELLENCE.

It is the highest level of Toyota CRAFTSMANSHIP, QUALITY and technology. And it is built exclusively in America.

It is AVALON, the new FLAGSHIP from Toyota, starting at only \$22,750*.

Experience the TRANQUILITY. Call 1-800-GO-TOYOTA for a BROCHURE and location of your NEAREST DEALER.

TOYOTA AVALON
 It's Not What You Do For Me.

*MSRP. Excludes tax, license, title, and destination charge. Dealer price may vary. ©1997 Toyota Motor Sales, U.S.A., Inc.

EXHIBIT 14.14

What is the importance of message weight for the introduction of a new product such as the Avalon? Is it important that the advertiser be able to distinguish between gross impressions and audience reach in this type of campaign?
<http://www.toyota.com>

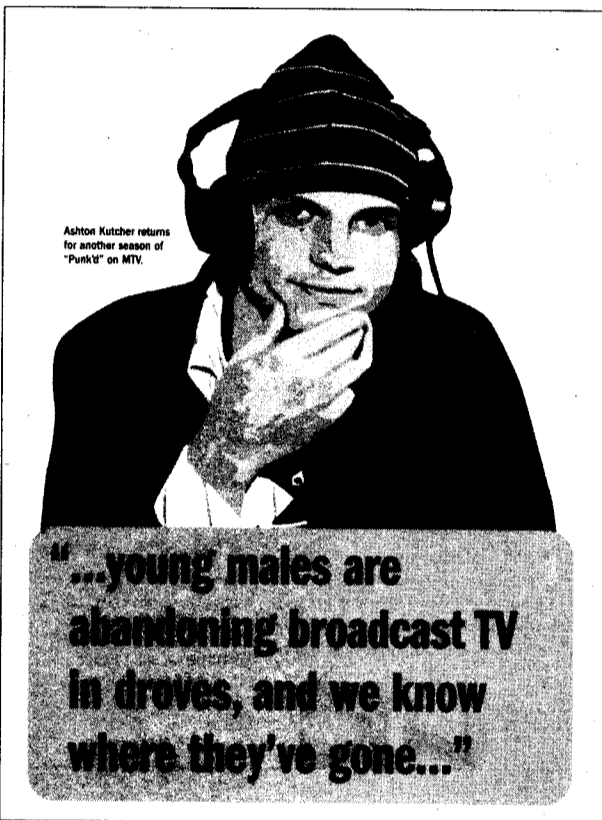
television, cable television, and national magazines have the largest and broadest reach of any of the media, due to their national and even global coverage. But their audiences have been shrinking. Now, vehicles like MTV (Exhibit 14.15) are claiming respectable reach among selected but prized “demos” (demographics).

Frequency is the average number of times an individual or household within a target audience is exposed to a media vehicle in a given period of time (typically a week or a month). For example, say an advertiser places an ad on a weekly television show with a 20 rating (20 percent of households) four weeks in a row. The show has an (unduplicated) reach of 43 (percent) over the four-week period. So, frequency is then equal to $(20 \times 4)/43$, or 1.9. This means that an audience member had the opportunity to see the ad an average of 1.9 times.

An important measure for media planners related to both reach and frequency is **gross rating points (GRP)**. GRP is the product of reach times frequency ($GRP = r \times f$). When media planners calculate the GRP for a media plan, they multiply the rating (reach) of each vehicle in a plan times the number of times an ad will be inserted in the media vehicle and sum these figures across all vehicles in the plan. Exhibit 14.16 shows the GRP for a combined magazine and television schedule.

The GRP number is used as a relative measure of the intensity of one media plan versus another. Whether a media plan is appropriate is ultimately based on the judgment of the media planner.

Advertisers often struggle with the dilemma of increasing reach at the expense of frequency, or vice versa. At the core in this struggle are the concepts of effective frequency and effective reach. **Effective frequency** is the number of times a target audience needs to be exposed to a message before the objectives of the advertiser are met—either communications objectives or sales impact. Many factors affect the level of effective frequency. New brands and brands laden with features may demand high



Ashton Kutcher returns for another season of "Punk'd" on MTV.

"...young males are abandoning broadcast TV in droves, and we know where they've gone..."

EXHIBIT 14.15

Reach is an important measure of a media vehicle's effectiveness. Who you reach is very important.

frequency. Simple messages for well-known products may require less frequent exposure for consumers to be affected. While most analysts agree that one exposure will typically not be enough, there is debate about how many exposures are enough. A common industry practice is to place effective frequency at three exposures, but analysts argue that as few as two or as many as nine exposures are needed to achieve effective frequency. This is being argued quite a bit just now, with some pushing for a number larger than three to be the new standard for effective frequency, perhaps five.

Effective reach is the number or percentage of consumers in the target audience that are exposed to an ad some minimum number of times. The minimum-number estimate for effective reach is based on a determination of effective frequency. If effective reach is set at four exposures, then a media schedule must be devised that achieves at least four exposures over a specified time period within the target audience.

Continuity is the pattern of placement of advertisements in a media schedule. There are three strategic scheduling alternatives: continuous, **flighting**, and pulsing. **Continuous scheduling** is a pattern of placing ads at a steady rate over a period of time.

Running one ad each day for four weeks during the soap opera *General Hospital* would be a continuous pattern. Similarly, an ad that appeared in every issue of *Redbook* magazine for a year would also be continuous. **Flighting** is another media-scheduling strategy. Flighting is achieved by scheduling heavy advertising for a period of time, usually two weeks, then stopping advertising altogether for a period, only to come back with another heavy schedule.

EXHIBIT 14.16

Gross rating points (GRP) for a media plan.

Media Class/Vehicle	Rating (reach)	Number of Ad Insertions (frequency)	GRP
Television			
ER	25	4	100
Law & Order	20	4	80
Good Morning America	12	4	48
Days of Our Lives	7	2	14
Magazines			
People	22	2	44
Travel & Leisure	11	2	22
U.S. News & World Report	9	6	54
Total			362

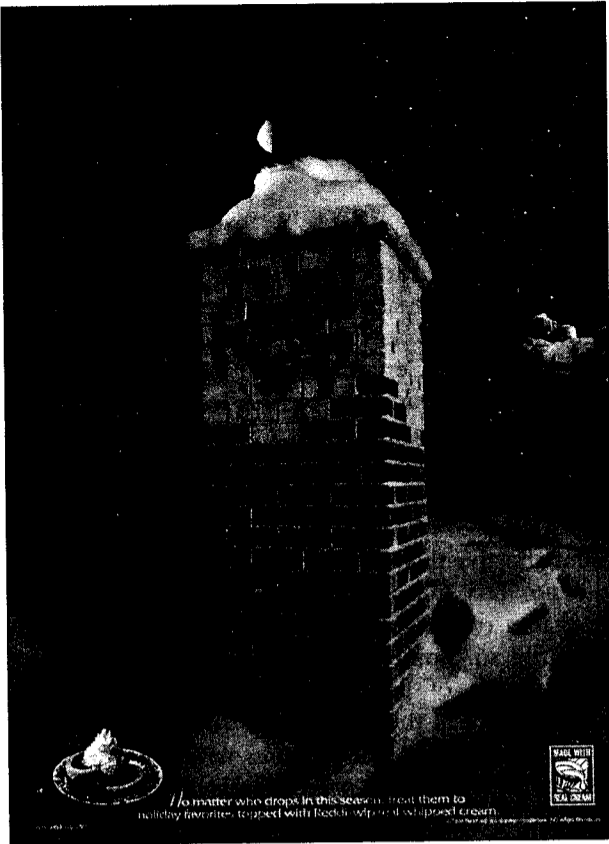


EXHIBIT 14.17

An example of a print ad that was flighted during December—a month in which whipped-cream dessert toppings figure prominently. <http://www.reddi-wip.com>

soon came into play. It makes sense. Very early in advertising's history, this very useful piece of psychological research was recognized. It turns out that people's forgetting is fairly predictable; that is, all else being equal, we know at about what interval things fade from people's memory. It seems to obey a mathematical function pretty well; thus it is often called the "**forgetting function.**" The original work for this was done over a century ago by psychologist Hermann Ebbinghaus in the late 19th century, and most notably in the advertising world by Hubert Zielske in 1958. In his very famous study, Zielske sent food ads to two randomly selected groups of women. One received the ad every four weeks for 52 weeks (13 total exposures), the other received the ad once every week for 13 straight weeks (13 total exposures). Exhibit 14.18 shows what happened. The group that received all 13 ads in the first 13 weeks (called a *flighting schedule*) scored much higher in terms of peak unaided recall, but the level of recall fell off very fast, and by halfway through the year was very low. The group that got the ads at an evenly spaced schedule (called a *continuous schedule*) never attained as high a level of recall as the other group, but finished much higher at the end of the year, and had an overall higher average recall.

This research has been very influential in terms of guiding industry media planners for several decades. The real-world implications are pretty clear. If you need rapid and very high levels of recall—say for the introduction of a new product, a strategic move to block the message of a competitor, or a political ad campaign, where there is only one day of actual shopping (election day)—use a *flighting* (sometimes called "*heavy-up*") schedule. A continuous schedule would be more broadly effective, and would be used for established brands with an established message.

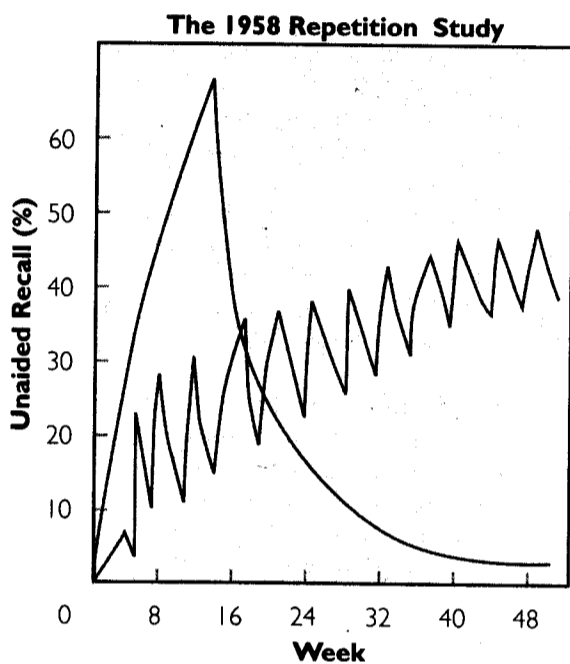
We do, however, offer a note of caution here. This work has not been completely validated outside the realm of simple recall. And, as you know, the idea of recall and its measurement have received considerable criticism from both industry

Flighting is often used to support special seasonal merchandising efforts or new product introductions, or as a response to competitors' activities. The financial advantages of flighting are that discounts might be gained by concentrating media buys in larger blocks. Communication effectiveness may be enhanced because a heavy schedule can achieve the repeat exposures necessary to achieve consumer awareness. For example, the ad in Exhibit 14.17 was run heavily in December issues of magazines, to take advantage of seasonal dessert-consumption patterns.

Finally, **pulsing** is a media-scheduling strategy that combines elements from continuous and flighting techniques. Advertisements are scheduled continuously in media over a period of time, but with periods of much heavier scheduling (the *flight*). Pulsing is most appropriate for products that are sold fairly regularly all year long but have certain seasonal requirements, such as clothing.

Continuity and the Forgetting Function.

While many may not know it, industry media continuity practices were actually strongly influenced by academic research in the area of human memory. When people first started trying to understand how and when to place ads, the idea of forgetting



Source: Adapted from Hubert A. Zieske, "The Remembering and Forgetting of Advertising," *Journal of Marketing*, American Marketing Association, January 23, 1959, 239-243. Reprinted in R. Batra, J. Myers, and D. Aaker, *Advertising Management*, 4th ed. (Englewood Cliffs, N.J.: Prentice Hall, 1992).

EXHIBIT 14.18

Work your way through this graph of a very important and influential piece of media research. It links what we know about the manner in which humans forget things with the optimal frequency of advertising.

memorable as a quarter-page ad. Such "laws" should not be considered laws, but rather general guidelines; they show a general relationship, but should not be taken with such precision. Too much depends on other variables. Still, advertisers use full-page newspaper ads when a product claim, brand image, or market situation warrants it.

The decision about the length or size of an advertisement depends on the creative requirements for the ad, the media budget, and the competitive environment within which the ad is running. From a creative standpoint, ads attempting to develop an image for a brand may need to be longer in broadcast media or larger in print media to offer more creative opportunities. On the other hand, a simple, straightforward message announcing a sale may be quite short or small, but it may need heavy repetition. From the standpoint of the media budget, shorter and smaller ads are, with few exceptions, much less expensive. If a media plan includes some level of repetition to accomplish its objectives, the lower-cost option may be mandatory. From a competitive perspective, matching a competitor's presence with messages of similar size or length may be essential to maintain the share of mind in a target audience. Once again, the size and length decisions are a matter of judgment between the creative team and the media planner, tempered by the availability of funds for media placement.

Media Context. This used to be referred to as "editorial climate." It refers to the feel, spirit, look, or image of the media vehicle. There is the belief that you are known by the company you keep, and that an ad is colored, to some extent, by where it appears. These are sometimes called **context effects**. It means that some of the meaning of your ad's surroundings rubs off on it. So advertisers and media professionals have to be very aware of the social meaning of context. Some advertisers will not do direct mail because they feel it is beneath them, that to do so would tarnish their brand's upper-crust image. Others will not use certain magazines, or

managers and academic researchers. We also don't know as much about how more emotional or affective ads work over time, particularly with respect to repetition and "affective memory." Still, we have to think that forgetting has to play a significant role in most types of advertising response.

Length or Size of Advertisements. Beyond whom to reach, how often to reach them, and in what pattern, media planners must make strategic decisions regarding the length of an ad in electronic media or the size of an ad in print media. Certainly, the advertiser, creative director, art director, and copywriter have made determinations in this regard as well. Television advertisements (excluding infomercials) can range from 10 seconds to 60 seconds, and sometimes even two minutes, in length. Is a 60-second television commercial always six times more effective than a 10-second spot? Of course, the answer is no. Is a full-page newspaper ad always more effective than a two-inch, one-column ad? Again, this is not necessarily so. Some research shows an increase in recognition scores of print advertising with increasing image size. Some call this the **square root law**; that is, "the recognition of print ads increases with the square of the illustration."⁵ So a full-page ad should be twice as

5. John R. Rossiter, "Visual Imagery: Applications to Advertising," *Advances in Consumer Research* (Provo, Utah: Association for Consumer Research, 1982), 101-106.

Characteristics	Medium								
	Broadcast TV	Cable TV	Radio	News-paper	Maga-zines	Direct Mail	Outdoor	Transit	Directory
Reach									
Local	M	M	H	H	L	H	H	H	M
National	H	H	L	L	H	M	L	L	M
Frequency	H	H	H	M	L	L	M	M	L
Selectivity									
Audience	M	H	H	L	H	H	L	L	L
Geographic	L	M	H	H	M	H	H	H	H
Audience reactions									
Involvement	L	M	L	M	H	M	L	L	H
Acceptance	M	M	M	H	M	L	M	M	H
Audience data	M	L	L	M	H	H	L	L	M
Clutter	H	H	H	M	M	M	M	L	H
Creative flexibility	H	H	H	L	M	M	L	L	L
Cost factors									
Per contact	L	L	L	M	M	H	L	L	M
Absolute cost	H	H	M	M	H	H	M	M	M

H = High, M = Moderate, L = Low

EXHIBIT 14.19

Basic evaluation of media options.

sponsor a NASCAR driver, or cross-promote certain kinds of movies. Conversely, some purposefully choose exclusive magazines or other media, including sponsorships, precisely because they want to be elevated by their surroundings. While there have been attempts to grade, quantify, and automate editorial climate in media selection models, it has proven to be a task best suited for knowledgeable human interpretation. You should always make media context a consideration in media strategy. Quantifiable or not, it counts.

Media Choices. The advertiser and the agency team determine which media class is appropriate for the current effort, based on criteria similar to those listed in Exhibit 14.19. These criteria give a general orientation to major media and the inherent capabilities of each media class.

Media Efficiency. Each medium under consideration in a media plan must be scrutinized for the efficiency with which it performs. In other words, which media deliver the largest target audiences at the lowest cost? A common measure of media efficiency is **cost per thousand (CPM)**, which is the dollar cost of reaching 1,000 (the M in CPM comes from the roman numeral for 1,000) members of an audience using a particular medium. The CPM calculation can be used to compare the relative efficiency of two media choices within a media class (magazine versus magazine) or between media classes (magazine versus radio). The basic measure of CPM is fairly straightforward; the dollar cost for placement of an ad in a medium is divided by the

total audience and multiplied by 1,000. Let's calculate the CPM for a full-page black-and-white ad in the Friday edition of *USA Today*:

$$\text{CPM} = \frac{\text{cost of media buy}}{\text{total audience}} \times 1,000$$

$$\text{CPM for } USA \text{ Today} = \frac{\$72,000}{5,206,000} \times 1,000 = \$13.83$$

These calculations show that *USA Today* has a CPM of \$13.83 for a full-page black-and-white ad. But this calculation shows the cost of reaching the entire readership of *USA Today*. If the target audience is college graduates in professional occupations, then the **cost per thousand-target market (CPM-TM)** calculation might be much higher for a general publication such as *USA Today* than for a more specialized publication such as *Fortune* magazine:

$$\text{CPM-TM for } USA \text{ Today} = \frac{\$72,000}{840,000} \times 1,000 = \$85.71$$

$$\text{CPM-TM for } Fortune = \frac{\$54,800}{940,000} \times 1,000 = \$58.30$$

You can see that the relative efficiency of *Fortune* is much greater than that of *USA Today* when the target audience is specified more carefully and a CPM-TM calculation is made. An advertisement for business services appearing in *Fortune* will have a better CPM-TM than the same ad appearing in *USA Today*.

Information about ad cost, gross impressions, and target audience size is usually available from the medium itself. Detailed audience information to make a cost per thousand-target market analysis also is available from media research organizations, such as Simmons Market Research Bureau (for magazines) and A. C. Nielsen (for television). Cost information also can be obtained from Standard Rate and Data Service (SRDS) and Bacon's Media Directories, for example.

Like CPM, a **cost per rating point (CPRP)** calculation provides a relative efficiency comparison between media options. In this calculation, the cost of a media vehicle, such as a spot television program, is divided by the program's rating. (A rating point is equivalent to 1 percent of the target audience—for example, television households in the designated rating area tuned to a specific program.) Like the CPM calculation, the CPRP calculation gives a dollar figure, which can be used for comparing TV program efficiency. The calculation for CPRP is as follows, using television as an example.

$$\text{CPRP} = \frac{\text{dollar cost of ad placement on a program}}{\text{program rating}}$$

For example, an advertiser on WLTV (Univision 23) in the Miami-Ft. Lauderdale market may wish to compare household CPRP figures for 30-second announcements in various dayparts on the station. The calculations for early news and prime-time programs are as follows.

$$\text{CPRP for WLTV early news} = \frac{\$2,205}{9} = \$245$$

$$\text{CPRP for WLTV prime time} = \frac{\$5,100}{10} = \$510$$

Clearly an early news daypart program delivers households more efficiently at \$245 CPRP, less than half that of prime time, with 90 percent of the typical prime-time rating.

It is important to remember that these efficiency assessments are based solely on costs and coverage. They say nothing about the quality of the advertising and thus should not be viewed as indicators of advertising effectiveness. When media efficiency measures such as CPM and CPM-TM are combined with an assessment of media objectives and media strategies, they can be quite useful. Taken alone and out of the broader campaign-planning context, such efficiency measures may lead to ineffective media buying.

3 The Real Deal.

The Real Deal: Data Quality. A problem that gets way too little attention, at least in textbooks, is this: GIGO. This is an old, but still very appropriate, rule in computer data management: garbage in, garbage out. In other words, no matter how much you process data, if it was garbage coming in to the system, it is still garbage going out. In media planning, there is enormous reliance on very sophisticated mathematical models and computer programs to optimize media schedules. But throwing the calculus book at the problem isn't sufficient. We have a big cultural hang-up about numbers. In fact, let us say that again: We have a big cultural hang-up about numbers. When we put a number to something it makes it appear more precise, more scientific, and more certain. But that is often pure illusion. Yes, these optimization programs are good, they are valuable, they save clients billions of dollars—but they also distract attention from a more basic problem: Media exposure data are often just not very good. We are not saying that media data are complete trash, but we are saying that what it means to be exposed to an advertisement is not adequately addressed by most exposure data. This is a sad reality, and one that is well known but rarely acknowledged until fairly recently. With the radically changing media landscape, clients are less willing to pay for, or rely on, an even highly “optimized” media schedule when the data going into those calculations are highly suspect. There are now too many other games in town with better and more meaningful exposure estimates and ROIs to have to pay for poor data. This is now a common industry complaint. It is almost at crisis stage.

Think about it: Is being in the room when a TV is on sufficient to say you were exposed to the ad? Did you see it in any meaningful way? Shouldn't “exposure” be more, mean more than that? Well, sure it should. But the media measurement companies argue that (1) it's the best we have, (2) everyone is playing by the same rules, and if you use the measures simply to judge *relative* strengths, then they are OK, and (3) they are always working on better methods. They are right about the second point: If used only for relative measurement (one schedule against another), exposure data are probably reasonably good. Unfortunately, most exposure data in all mass media are a long way from capturing and delivering what it means to see or hear an ad. You need to keep this in mind when you see all those precise-looking numbers.

Nielsen, which holds a virtual monopoly on national television ratings in the United States, has been under pressure to improve the accuracy of its ratings. Indeed, several firms, including General Electric (the parent of NBC), Disney/ABC, and CBS, have paid for a statistical analysis to examine ways of improving the ratings process.⁶ Some television stations have even dropped out of the Nielsen rating program, claiming that the measurement periods, known as sweep periods, create an artificial

6. See Joe Mandese, “Rivals’ Ratings Don’t Match Up,” *Advertising Age*, February 24, 1992, 50.

measurement context. Some question Nielsen for the accuracy of its methods and their appropriateness in markets outside the United States.

Finally, media organizations often provide information to advertisers in ways that are only marginally useful. While it is possible to get detailed information on the age, gender, and geographic location of target audiences, these characteristics may not be relevant to audience identification. Not all brands show clear tendencies among consumer groups based on Simmons or MRI data. Rather, consumer behavior is much more often influenced by peer groups, lifestyles, attitudes, and beliefs—which don't show up on commercial media reports. If we base our target marketing on these behavioral and experiential factors, then we would logically want to choose our media in the same way. But such information is often not generally available from media organizations, nor is it likely to be forthcoming (due to the cost of gathering these data). In fairness, some media kits from magazines targeted to upper-income consumers (such as *Smithsonian Magazine*) provide fairly detailed information on past purchase behaviors and some leisure activities. This information is the exception rather than the rule, however, and even then a lot is being assumed.

The Real Deal: Ads For Advertisers. Another thing that is generally poorly covered in other books is the institutional sales function. How do media vehicles sell themselves to advertisers and advertising agencies? What is the role of this business-to-business (B2B) advertising? Well, it's a big effort, and a big role. Media companies spend lots of money selling their time and space to advertisers through their ad agencies. Pick up any issue of *Ad Age* and count the ads. Who is spending the money? Exhibits 14.20 through 14.23 are some pretty creative ads for media vehicles placed in *Ad Age* to attract advertisers. This is an important part of the real-world of advertising and IBP media.


The Real Deal: The Media Lunch. It's the real world. It's Friday afternoon, and *Big National Magazine* is throwing a party at your agency. Wow, what nice folks: free drinks, great food, nice socializing. One of the sales reps took some of us to a bar afterward. Wow, those reps over at *Big National Magazine* are sure some great guys.

But wait, why the party? Well, let's look at the guest list: The party is being held on the floor of the building where the media buyers work. Look around the room. There are some account people, the occasional hungry creative, but almost everyone there is a media planner or buyer. Hmm. Well, yes, that's because a lot of media buying does not depend on sophisticated math from a computer program, but on good old-fashioned schmoozing and sales pitches. The media planner has options beyond what the canned software recommends—he/she can make deals, can and does play favorites. This is why, despite the relatively low pay, entry-level ad people tend to like the job. It has good perks. It's also why certain ads get in certain vehicles.

Contemporary Essentials.

Internet Media. We cover the topic of Internet media in considerable detail in Chapter 16. We devote an entire chapter to it because Internet media has its own terms, its own unique calculation issues. Exhibit 14.24 gives a good glossary of Internet media terms. An excellent free resource for exploring Internet media planning and buying is Ad Resource (<http://adres.internet.com>). Check it out. Many Internet portals post their advertising rates. Other good resources include the Interactive Advertising Bureau (<http://www.iab.net>) and Iconocast (<http://www.iconocast.com>). The bottom line on Internet advertising, at this point, is that it has grown tremendously as a new medium, but rates have not. This is largely due to the difficulty in assessing the size of the Internet advertising audience and in determining what it means

Is your brand part of a look or a lifestyle?



Shape delivers the best of both worlds. While other magazines simply cover trends, Shape delivers beauty and fashion that embrace the active lifestyles of our 5.7 million readers. In fact, beauty/fashion is almost one-third of Shape's total ad.

Shape readers:

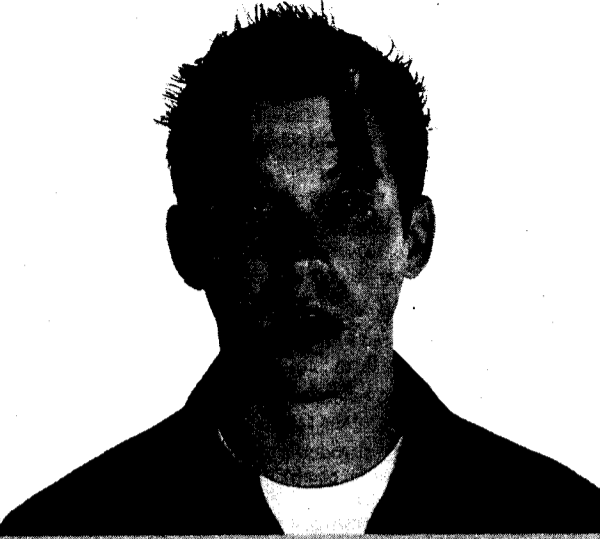
- have a higher household income than readers of Allure, Elle, Glamour, Harper's Bazaar, Marie Claire and Vogue
- spend more on beauty products than Allure readers
- spend more on fashion than readers of Elle, Harper's Bazaar and Marie Claire

See why Shape was an Adweek's 2003 Hot List. Call Darin Newman, Publisher, at 212-945-4896.

Young. Smart. Rich. Sexy. Have it all.

SHAPE


whatever it takes



CRAM your attention, your focus.



The new season premieres June 15 every night @ 10:30pm

GAME SHOW



A MAN KNOWS
NO PAIN, NO GAIN.

Men's Health

It's like you've just opened the door to what life is really like. Nothing bugs, nothing gallows and everything living moments.

SETTING RATING RECORDS MONTH AFTER MONTH WITH VIEWERS.

YOU SHOULD SEE WHAT'S ON **HGTV!**

EXHIBITS 14.20 THROUGH 14.23

These are ads for advertising professionals, particularly media buyers. They tell why their particular vehicle is the best at reaching some desired audience.

Ad clicks: Number of times users click on an ad banner.

Ad click rate: Sometimes referred to as "click-through," this is the percentage of ad views that resulted in an ad click.

Ad views (impressions): Number of times an ad banner is downloaded and presumably seen by visitors. If the same ad appears on multiple pages simultaneously, this statistic may understate the number of ad impressions, due to browser caching. Corresponds to net impressions in traditional media. There is currently no way of knowing if an ad was actually loaded. Most servers record an ad as served even if it was not.

B2B: B2B stands for "business-to-business," as in businesses doing business with other businesses. The term is most commonly used in connection with e-commerce and advertising when you are targeting businesses as opposed to consumers.

Backbone: A high-speed line or series of connections that forms a large pathway within a network. The term is relative to the size of network it is serving. A backbone in a small network would probably be much smaller than many nonbackbone lines in a large network.

Bandwidth: How much information (text, images, video, sound) can be sent through a connection. Usually measured in bits per second. A full page of text is about 16,000 bits. A fast modem can move approximately 15,000 bits in one second. Full-motion full-screen video requires about 10,000,000 bits per second, depending on compression. (See also: 56K, bit, modem, T1)

Banner: An ad on a Web page that is usually "hot-linked" to the advertiser's site.

Browser caching: To speed surfing, browsers store recently used pages on a user's disk. If a site is revisited, browsers display pages from the disk instead of requesting them from the server. As a result, servers undercount the number of times a page is viewed.

Button: The term used to reflect an Internet advertisement smaller than the traditional banner. Buttons are square in shape and usually located down the left or right side of the site.

The IAB and CASIE have recognized these sizes as the most popular and most accepted on the Internet:

Standard Internet ad sizes (in pixels):

468 x 60	Full banner
392 x 72	Full banner/vertical navigation bar
234 x 60	Half banner
125 x 125	Square button
120 x 90	Button #1
120 x 60	Button #2
88 x 31	Micro button
120 x 240	Vertical banner

CASIE: CASIE stands for the Coalition for Advertising Supported Information and Entertainment. It was founded in May 1994 by the Association of National Advertisers (ANA) and the American Association of Advertising Agencies (AAAA) to guide the development of interactive advertising and marketing.

CGI: Common Gateway Interface. An interface-creation scripting program that allows Web pages to be made on the fly based on information from buttons, checkboxes, text input, etc.

Click-through: The percentage of ad views that resulted in an ad click.

CPC: Cost-per-click is an Internet marketing formula used to price ad banners. Advertisers will pay Internet publishers based on the number of clicks a specific ad banner gets. Cost usually runs in the range of \$0.10–\$0.20 per click.

CPM: CPM is the cost per thousand for a particular site. A Web site that charges \$15,000 per banner and guarantees 600,000 impressions has a CPM of \$25 (\$15,000 divided by 600). For more information on the average CPM rates of sites around the Web.

Cyberspace: Coined by author William Gibson in his 1984 novel *Neuromancer*, cyberspace is now used to describe all of the information available through computer networks.

Domain name: The unique name of an Internet site; for example, www.cyberatlas.com. There are six top-level domains widely used in the United States: .com (commercial), .edu (educational), .net (network operations), .gov (U.S. government), .mil (U.S. military) and .org (organization). Other two-letter domains represent countries: .uk for the United Kingdom and so on.

DTC: DTC stands for "direct-to-consumer." The term is commonly used to denote advertising that is targeted to consumers, as opposed to businesses. Television ads, print ads in consumer publications, and radio ads are all forms of DTC advertising.

Hit: Each time a Web server sends a file to a browser, it is recorded in the server log file as a "hit." Hits are generated for every element of a requested page (including graphics, text and interactive items). If a page containing two graphics is viewed by a user, three hits will be recorded—one for the page itself and one for each graphic. Webmasters use hits to measure their server's workload. Because page designs vary greatly, hits are a poor guide for traffic measurement.

Host: An Internet host used to be a single machine connected to the Internet (which meant it had a unique IP address). As a host it made available to other machines on the network certain services. However, virtual hosting now means that one physical host can now be actually many virtual hosts.

HTML: Hypertext Markup Language is a coding language used to make hypertext documents for use on the Web. HTML resembles old-fashioned typesetting code, where a block of text is surrounded by codes that indicate how it should appear. HTML allows text to be "linked" to another file on the Internet.

Hypertext: Any text that can be chosen by a reader and that causes another document to be retrieved and displayed.

IAB: IAB stands for the Interactive Advertising Bureau. The IAB is a global nonprofit association devoted exclusively to maximizing the use and effectiveness of advertising on the Internet. The IAB sponsors research and events related to the Internet advertising industry.

Continued

Internet: A collection of approximately 60,000 independent, interconnected networks that use the TCP/IP protocols and that evolved from ARPANet of the late '60s and early '70s.

Interstitial: Meaning "in between," refers to an advertisement that appears in a separate browser window while you wait for a Web page to load. Interstitials are more likely to contain large graphics, streaming presentations, and applets than conventional banner ads, and some studies have found that more users click on interstitials than on banner ads. Some users, however, have complained that interstitials slow access to destination pages.

IP address: Internet Protocol address. Every system connected to the Internet has a unique IP address, which consists of a number in the format A.B.C.D where each of the four sections is a number from 0 to 255. Most people use domain names instead, and the resolution between domain names and IP addresses is handled by the network and domain name servers. With virtual hosting, a single machine can act like multiple machines (with multiple domain names and IP addresses).

IRC: Internet Relay Chat is a worldwide network of people talking to each other in real time.

ISDN: Integrated Services Digital Network is a digital network that moves up to 128,000 bits per second over a regular phone line at nearly the same cost as a normal phone call.

Java: Java is a general-purpose programming language with a number of features that make the language well suited for use on the World Wide Web. Small Java applications are called Java applets and can be downloaded from a Web server and run on your computer by a Java-compatible Web browser, such as Netscape Navigator or Microsoft Internet Explorer.

Javascript: Javascript is a scripting language developed by Netscape that can interact with HTML source code, enabling Web authors to spice up their sites with dynamic content.

Jump page: A jump page, also known as a "splash page," is a special page set up for visitors who clicked on a link in an advertisement. For example, by clicking on an ad for Site X, visitors go to a page in Site X that continues the message used in the advertising creative. The jump page can be used to promote special offers or to measure the response to an advertisement.

Link: An electronic connection between two Web sites (also called "hot link").

Listserv:* The most widespread of maillists. Listservs started on BITNET and are now common on the Internet.

Log file: A file that lists actions that have occurred. For example, Web servers maintain log files listing every request made to the server. With log file analysis tools, it's possible to get a good idea of where visitors are coming from, how often they return, and how they navigate through a site. Using cookies enables Webmasters to log even more detailed information about how individual users are accessing a site.

Newsgroup: A discussion group on Usenet devoted to talking about a specific topic. Currently, there are over 15,000 newsgroups.

Opt-in e-mail: Opt-in e-mail lists are lists where Internet users have voluntarily signed up to receive commercial e-mail about topics of interest.

Page: All Web sites are a collection of electronic "pages." Each Web page is a document formatted in HTML (Hypertext Markup Language) that contains text, images or media objects such as RealAudio player files, QuickTime videos, or Java applets. The "home page" is typically a visitor's first point of entry and features a site index. Pages can be static or dynamically generated. All frames and frame parent documents are counted as pages.

Page views: Number of times a user requests a page that may contain a particular ad. Indicative of the number of times an ad was potentially seen, or "gross impressions." Page views may overstate ad impressions if users choose to turn off graphics (done to speed browsing).

RealAudio: A commercial software program that plays audio on demand, without waiting for long file transfers. For instance, you can listen to National Public Radio's entire broadcast of *All Things Considered* and *Morning Edition* on the Internet.

Rich media: Rich media is a term for advanced technology used in Internet ads, such as streaming video, applets that allow user interaction, and special effects.

ROI: ROI stands for "return on investment," one of the great mysteries of online advertising, and indeed, advertising in general. ROI is trying to find out what the end result of the expenditure (in this case, an ad campaign) is. A lot depends on the goal of the campaign, building brand awareness, increasing sales, etc. Early attempts at determining ROI in Internet advertising relied heavily on the click-through of an ad.

Server: A machine that makes services available on a network to client programs. A file server makes files available. A WAIS server makes full-text information available through the WAIS protocol (although WAIS uses the term source interchangeably with server).

Splash page: See *jump page*.

Sponsorship: Sponsorships are increasing in popularity on the Internet. A sponsorship is when an advertiser pays to sponsor content, usually a section of a Web site or an e-mail newsletter. In the case of a site, the sponsorship may include banners or buttons on the site, and possibly a tagline.

Sticky: "Sticky" sites are those where the visitors stay for an extended period of time. For instance, a banking site that offers a financial calculator is stickier than one that doesn't because visitors do not have to leave to find a resource they need.

T1: A high-speed (1.54 megabits/second) network connection.

T3: An even higher-speed (45 megabits/second) Internet connection.

TCP: Transmission Control Protocol works with IP to ensure that packets travel safely on the Internet.

Unique users: The number of different individuals who visit a site within a specific time period. To identify unique users, Web sites rely on some form of user registration or identification system.

Unix: A computer operating system (the basic software running on a computer, underneath things like databases and word processors). Unix is designed to be used by many people at once ("multi-user") and has TCP/IP built-in. Unix is the most prevalent operating system for Internet servers.

Valid hits: A further refinement of hits, valid hits are hits that deliver all information to a user. Excludes hits such as redirects, error messages and computer-generated hits.

Visits: A sequence of requests made by one user at one site. If a visitor does not request any new information for a period of time, known as the "time-out" period, then the next request by the visitor is considered a new visit. To enable comparisons among sites, I/PRO, a provider of services and software for the independent measurement and analysis Web site usage, uses a 30-minute time-out.

Source: ADResources, 2001.

*Listserv is a trademark of L-Soft International, used to describe its electronic mailing list software, using it as a generic term infringes on L-Soft's trademark rights. It is however, commonly used in a generic fashion.

to say that someone was "exposed" to an ad on the Internet. It is also true that this medium is struggling to find its way in terms of what kind of ads really work. In the early days of radio and television, those media struggled to find the forms that would be best for advertising. The Internet is no different. Pop-ups came, pop-ups pretty much went away.

Competitive Media Assessment. While media planners normally do not base an overall media plan on how much competitors are spending or where competitors are placing their ads, a competitive media assessment can provide a useful perspective. A competitive media assessment is particularly important for product categories in which all the competitors are focused on a narrowly defined target audience. This condition exists in several product categories in which heavy-user segments dominate consumption—for example, snack foods, soft drinks, beer and wine, and chewing gum. Brands of luxury cars and financial services also compete for common-buyer segments.

When a target audience is narrow and attracts the attention of several major competitors, an advertiser must assess its competitors' spending and the relative share of voice its brand is getting. **Share of voice** is a calculation of any one advertiser's brand expenditures relative to the overall spending in a category:

$$\text{Share of voice} = \frac{\text{one brand's advertising expenditures in a medium}}{\text{total product category advertising expenditures in a medium}}$$

This calculation can be done for all advertising by a brand in relation to all advertising in a product category, or it can be done to determine a brand's share of product category spending on a particular advertising medium, such as network television or magazines. For example, athletic-footwear marketers spend approximately \$310 million per year in measured advertising media. Nike and Reebok are the two top brands, with approximately \$160 million and \$55 million respectively in annual expenditures in measured advertising media. The share-of-voice calculations for both brands follow.

$$\text{Share of voice, Nike} = \frac{\$160 \text{ million}}{\$310 \text{ million}} \times 100 = 51.6\%$$

$$\text{Share of voice, Reebok} = \frac{\$55 \text{ million}}{\$310 \text{ million}} \times 100 = 17.7\%$$

Together, both brands dominate the product category advertising with a nearly 70 percent combined share of voice. Yet Nike's share of voice is nearly three times that of Reebok.

Research data, such as that provided by Competitive Media Reporting, can provide an assessment of share of voice in up to 10 media categories. A detailed report shows how much a brand was advertised in a particular media category versus the combined media category total for all other brands in the same product category. Knowing what competitors are spending in a medium and how dominant they might be allows an advertiser to strategically schedule within a medium. Some strategists believe that scheduling in and around a competitor's schedule can create a bigger presence for a small advertiser.⁷

7. Andrea Rothman, "Timing Techniques Can Make Small Ad Budgets Seem Bigger," *Wall Street Journal*, February 3, 1989, B4; see also Robert J. Kent and Chris T. Allen, "Competitive Interference Effects in Consumer Memory for Advertising: The Role of Brand Familiarity," *Journal of Marketing* (July 1994), 97-105.

Computer Media-Planning Models. The explosion of available data on markets and consumers has motivated media planners to rely heavily on electronic databases, computers, and software to assist with the various parts of the media-planning effort.

Nearly all of the major syndicated research services offer electronic data to their subscribers, including advertisers, agencies, and media organizations. These databases contain information helpful in identifying target markets and audiences, estimating or projecting media vehicle audiences and costs, and analyzing competitive advertising activity, among many others. Companies that offer data electronically, such as Nielsen, Arbitron, MRI, SMRB, Scarborough, and the Audit Bureau of Circulations, also typically provide software designed to analyze their own data. Such software often produces summary reports, tabulations, ranking, reach-frequency analysis, optimization, simulation, scheduling, buying, flowcharts, and a variety of graphical presentations.

Advertisers that use a mix of media in their advertising campaigns often subscribe to a variety of electronic data services representing the media they use or consider using. However, the various syndicated services do not provide standardized data, reports, and analyses that are necessarily comparable across media categories. Also, individual syndicated service reports and analyses may not offer the content and depth that some users prefer. Nor do they typically analyze media categories that they do not measure. Consequently, media software houses such as Interactive Market Systems (IMS) and Telmar Information Services Corp. (Telmar) offer hundreds of specialized and standardized software products that help advertisers, agencies, and media organizations worldwide develop and evaluate markets, audiences, and multimedia plans. Exhibit 14.25 shows typical screens from one such computer program. The first screen is reach and cost data for spot TV ads, and the second screen is the combined reach and cost data for spot TV and newspaper ads.

Computerization and modeling can never substitute for planning and judgment by media strategists. Computer modeling does, however, allow for the assessment of a wide range of possibilities before making costly media buys. It can, and does, save advertisers a lot of money.

One of the most important aspects of the media-scheduling phase involves creating a visual representation of the media schedule. Exhibit 14.26 shows a media schedule flowchart that includes both print and electronic media placement. With this visual representation of the schedule, the advertiser has tangible documentation of the overall media plan.

Making the Buy. Once an overall media plan and schedule are in place, the focus must turn to **media buying**. Media buying entails securing the electronic media time and print media space specified in the schedule. An important part of the media-buying process is the agency of record. The **agency of record** is the advertising agency chosen by the advertiser to purchase time and space. The agency of record coordinates media discounts and negotiates all contracts for time and space. Any other agencies involved in the advertising effort submit insertion orders for time and space within those contracts.

Rather than using an agency of record, some advertisers use a **media-buying service**, which is an independent organization that specializes in buying large blocks of media time and space and reselling it to advertisers (see Exhibit 14.27). Some agencies have developed their own media-buying units to control both the planning and the buying process. Regardless of the structure used to make the buys, media buyers evaluate the audience reach, CPM, and timing of each buy. The organization responsible for the buy also monitors the ads and estimates the actual audience reach delivered. If the expected audience is not delivered, then media organizations have to *make good* by repeating ad placements or offering a refund or price reduction on future

ADplus(TM) RESULTS: SPOT TV (30S)						
Walt Disney World Off-Season Promotion						
Frequency (f) Distributions						
Monthly	VEHICLE			MESSAGE		
Target: 973,900	f	% f+	% f+	% f	% f+	
Jacksonville DMA Adults	0	5.1	-	9.1	-	
Message/vehicle = 32.0%	1	2.0	94.9	7.5	90.9	
	2	2.2	92.9	8.1	83.4	
	3	2.3	90.7	8.1	75.2	
	4	2.4	88.3	7.8	67.1	
	5	2.4	85.9	7.2	59.3	
	6	2.5	83.5	6.6	52.1	
	7	2.5	81.0	6.0	45.5	
	8	2.5	78.5	5.3	39.5	
	9	2.5	76.0	4.7	34.2	
	10+	73.5	73.5	29.5	29.5	
	20+	49.8	49.8	6.1	6.1	
Summary Evaluation						
Reach 1+ (%)	94.9%			90.9%		
Reach 1+ (000s)	923.9			885.3		
Reach 3+ (%)	90.7%			75.2%		
Reach 3+ (000s)	882.9			732.8		
Gross rating points (GRPs)	2,340.0			748.8		
Average frequency (f)	24.7			8.2		
Gross impressions (000s)	22,789.3			7,292.6		
Cost-per-thousand (CPM)	6.10			19.06		
Cost-per-rating point (CPP)	59			186		
Vehicle List						
	RATING	AD COST	CPM-MSG	ADS	TOTAL COST	MX%.
WJKS-ABC-AM	6.00	234	12.51	30	7,020	5.1
WJXT-CBS-AM	6.00	234	12.51	30	7,020	5.1
WTLV-NBC-AM	6.00	234	12.51	30	7,020	5.1
WJKS-ABC-DAY	5.00	230	14.76	60	13,800	9.9
WJXT-CBS-DAY	5.00	230	14.76	60	13,800	9.9
WTLV-NBC-DAY	5.00	230	14.76	60	13,800	9.9
WJKS-ABC-PRIM	10.00	850	27.27	30	25,500	18.4
WJXT-CBS-PRIM	10.00	850	27.27	30	25,500	18.4
WTLV-NBC-PRIM	10.00	850	27.27	30	25,500	18.4
Totals:	19.06	360	138,960	100.0		

EXHIBIT 14.25

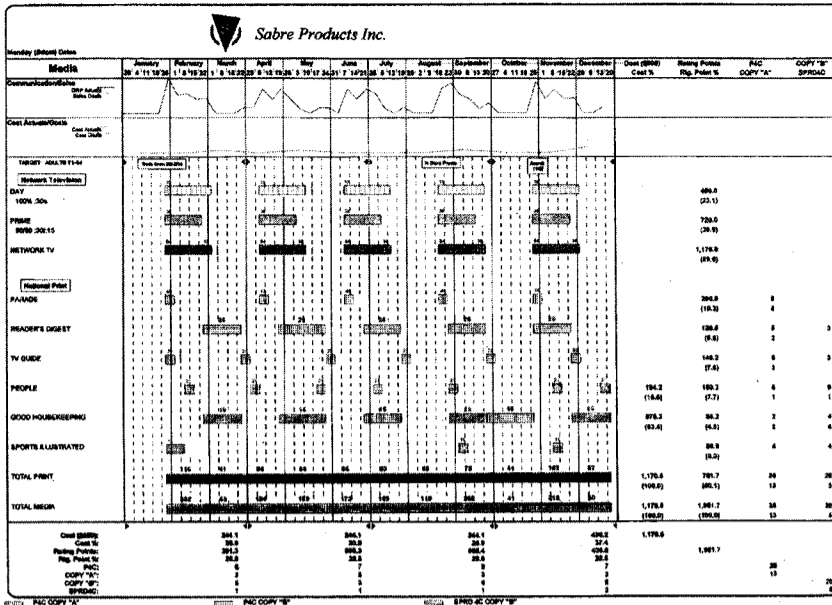
The explosion of data about markets and consumers has caused advertisers to rely more on computerized media-planning tools.

ADplus(TM) RESULTS: DAILY NEWSPAPERS (1/2 PAGE), SPOT TV (30S)						
Walt Disney World Off-Season Promotion						
Frequency (f) Distributions						
Monthly	VEHICLE			MESSAGE		
Target: 973,900	f	% f+	% f+	% f	% f+	
Jacksonville DMA Adults	0	1.2	-	4.0	-	
Message/vehicle = 28.1%	1	0.8	98.8	4.9	96.0	
	2	0.9	98.0	5.9	91.1	
	3	0.9	97.2	6.5	85.2	
	4	1.0	96.2	6.7	78.7	
	5	1.1	95.2	6.8	72.0	
	6	1.1	94.2	6.6	65.2	
	7	1.2	93.0	6.3	58.6	
	8	1.3	91.8	5.9	52.4	
	9	1.3	90.6	5.5	46.5	
	10+	89.3	89.3	41.0	41.0	
	20+	73.3	73.3	9.6	9.6	
Summary Evaluation						
Reach 1+ (%)	98.8%			96.0%		
Reach 1+ (000s)	962.6			934.6		
Reach 3+ (%)	97.2%			85.2%		
Reach 3+ (000s)	946.5			829.7		
Gross rating points (GRPs)	3,372.0			948.0		
Average frequency (f)	34.1			9.9		
Gross impressions (000s)	32,839.9			9,232.3		
Cost-per-thousand (CPM)	10.96			38.99		
Cost-per-rating point (CPP)	107			380		
Vehicle List						
	RATING	AD COST	CPM-MSG	ADS	TOTAL COST	MX%.
1 Daily Newspapers	Totals: 114.00 80 221,040 61.4					
Times-Union	42.00	8,284	104.93	20	165,680	46.0
Record	4.00	866	115.18	20	17,320	4.8
News	3.20	926	153.95	20	18,520	5.1
Reporter	2.40	976	216.35	20	19,520	5.4
2 Spot TV (30s)	Totals: 19.00 360 138,960 38.6					
WJKS-ABC-AM	6.00	234	12.51	30	7,020	2.0
WJXT-CBS-AM	6.00	234	12.51	30	7,020	2.0
WTLV-NBC-AM	6.00	234	12.51	30	7,020	2.0
WJKS-ABC-DAY	5.00	230	14.76	60	13,800	3.8
WJXT-CBS-DAY	5.00	230	14.76	60	13,800	3.8
WTLV-NBC-DAY	5.00	230	14.76	60	13,800	3.8
WJKS-ABC-PRIM	10.00	850	27.27	30	25,500	7.1
WJXT-CBS-PRIM	10.00	850	27.27	30	25,500	7.1
WTLV-NBC-PRIM	10.00	850	27.27	30	25,500	7.1
Totals:	38.99	440	360,000	100.0		

ads. For example, making good to advertisers because of shortfalls in delivering 1998 Winter Olympics prime-time cost CBS an estimated 400 additional 30-second spots.⁸

Interactive Media. The media environment has gotten considerably more challenging as interactive media have been refined. **Interactive media** reach beyond television and include kiosks. Exhibit 14.28 shows an award-winning interactive kiosk in shopping malls or student unions. Also included are interactive telephones, interactive CDs, online services, the Internet, and online versions of magazines. Absolut Vodka has developed a successful interactive Internet campaign. Even such traditional, upscale outlets as Christie's auction house have started using home pages on the World Wide Web to publicize upcoming events (see Exhibit 14.29). The confounding factor for media placement decisions is that if consumers truly do begin to spend time with interactive media, they will have less time to spend with traditional media such as

8. "CBS Faces Olympics Make-Goods," <http://www.adage.com>, February 19, 1998.



Source: Telmar Information Services Corp., FlowMaster for Windows™, New York, 1999. Reprinted with permission.

EXHIBIT 14.26

A media flowchart gives an advertiser a visual representation of the overall media plan.



EXHIBIT 14.27

An example of a media-buying service. Internet based media-buying services enable media professionals to purchase advertising more efficiently for print, online, and broadcast media. Explore the services and capabilities of Marketron International (<http://www.marketron.com>) and Advertise123 (<http://www.advertise123.com>). How do these Web-based advertising-exchange services increase the efficiency of media scheduling and buying?

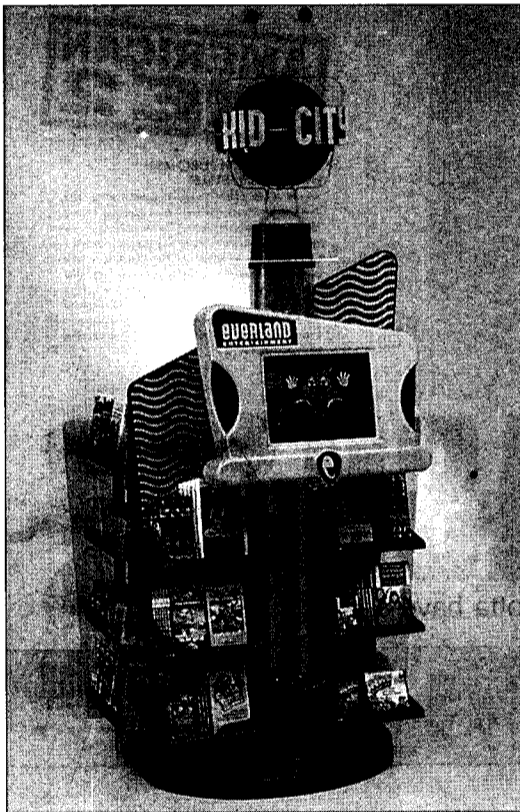


EXHIBIT 14.28

This example of point-of-purchase advertising won an award from the Point-of-Purchase Advertising Institute.

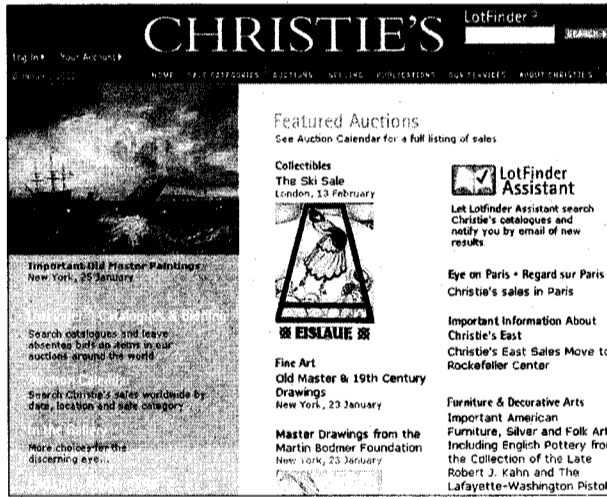


EXHIBIT 14.29

Online and interactive media have become popular even among upscale, traditional organizations. <http://www.christies.com>

television and newspapers. This will force advertisers to choose whether to participate in (or develop their own) interactive media. (Chapter 16 deals exclusively with the Internet, media buying on the Internet, and audience measurement problems.)

Media Choice and Integrated Brand Promotions. A final complicating factor in the media environment is that more firms are adopting an integrated brand promotion perspective, which relies on a broader mix of communication tools. As you know, IBP is the use of various promotional tools, including advertising, in a coordinated manner to build and maintain brand awareness, identity, and preference. Promotional options such as event sponsorship, direct marketing, sales promotion (see Exhibit 14.30), and public relations are drawing many firms away from traditional mass media advertising. But even these new approaches will still require coordination with the advertising that remains. Some of the more significant implications for media planning to achieve IBP are as follows:

- The reliance on mass media will be reduced as more highly targeted media are integrated into media plans. Database marketing programs and more sophisticated single-source data research will produce more tightly focused efforts through direct marketing and interactive media options.
- More precise media impact data, not just media exposure data, will be needed to compare media alternatives. Advertisers will be looking for proof that consumers exposed to a particular medium are buyers, not just prospects.

EXHIBIT 14.30

Sunglass Hut and American Pie 2 cross-promote.

- Media planners will need to know much more about a broader range of communication tools: event sponsorship, interactive media, direct marketing, and public relations. They will need to know more about the impact and capabilities of these other forms of promotion to fully integrate communications.
- Central control will be necessary for synergistic, seamless communication. At this point, it is unclear who will provide this central control—the advertiser, the advertising agency, the copywriter, or the media planner. There is some reason to believe that, because of the need for integration and coordination, media planners will emerge as more critically important to the communications process than they have ever been in the past.⁹

6 In Defense of Traditional Advertising. While it is absolutely undeniable that the world of media advertising and promotion has changed a great deal, we would like to throw a bit of cold water (maybe more like a mist) on the media revolution. Traditional advertising, even the “30 Net-TV” (30-second network television) ad and the magazine ad, are not dead. They still perform a very valuable function. There are just some things you can’t accomplish without them. Sometimes their unique qualities get lost in the optimized promotional numbers. Brand building still needs traditional ads. Yet the traditional ad world has learned that it can never rest on its laurels, nor can the traditional media. But throwing around planning buzzwords doesn’t work either. As Kevin Roberts, CEO of Saatchi and Saatchi, recently said in obvious rebuke of the integrated communication frenzy: “If I hear the words ‘touchpoints’ or ‘holistic’ one more time, I’m going to throw up.”

The world of media selection is where that revolution will continue to be fought. Stay tuned.

9. Adapted from Sissors and Bumba, *Advertising Media Planning*, 6–7, 51–60.

- 1 Describe the important changes that have altered the advertising and IBP media landscape.

The demise of the 15% commission means that there is less economic incentive for agencies to buy media advertising. With more media of all sorts of advertising and IBP out there, dollars get spread around a lot more than they used to. Also, due to industry consolidation there are simply fewer places for disgruntled clients to go, thus making agencies more powerful. The consolidated media buying allows agencies to get better deals and exert more power on the media. Still, agencies now operate with fewer staff to do even bigger jobs, thus making the newer and more lucrative types of media more attractive than traditional media. Further, the globalization of media is exerting considerable pressure on the industry to standardize media measurement across the globe, and it is nowhere close to doing so. Also, consumers who are spoiled by free content are less and less interested in obtrusive advertising, thus favoring alternative forms going forward. Further, the increasing deal-proneness and cost transparency provided by the WWW has made consumers considerably more powerful in their ability to get consumer information without having to rely on traditional media advertising. Add to this the incredibly ad-cluttered state of traditional media, and you can see why nothing in advertising media is sacred, nothing. Further, don't forget the growing influence of ethnic media available across the globe. It's a new world of media out there.

- 2 Describe the fundamentals of media planning.

Although many important changes are taking place in the advertising industry, the components of the media-planning process remain essentially the same. A media plan specifies the media vehicles that will be used to deliver the advertiser's message. Developing a media plan entails setting objectives such as effective reach and frequency and determining strategies to achieve those objectives. Media planners use several quantitative indicators, such as CPM and CPRP, to help them judge the efficiency of prospective media choices. The media-planning process culminates in the scheduling and purchase of a mix of media vehicles expected to deliver the advertiser's

message to specific target audiences at precisely the right time to affect their consumption decisions. While media planning is a methodical process, it cannot be reduced to computer decision-making models and statistical measurements; data quality and human and personal factors prohibit media planning from being an exact science.

- 3 Discuss the "real deals" in media planning.

In the real ad and IBP world there is an illusion of precision because of all the numbers used. In reality there is a lot of slop in the media measurement system. Data quality is just not all that great. They are good enough for some purposes, but don't be fooled into thinking numbers equal truth. Not so. Bad measurement is still bad measurement no matter how many computers crunch the data. Also, a lot of real world media planning comes from ads for advertisers. Media planners are the target market of lots of ads for lots of media outlets. And never forget the power of the media lunch: the "free lunch" or cocktail party hosted by your friendly media rep. That's how a lot of media get planned. Truth.

- 4 Discuss the essentials of the contemporary media planning environment.

You should know the particular measurement demands and essential terms of Internet media. You should also know the importance of share-of-voice calculations; they allow you to see, across all kinds of contemporary media, what percent your brand's spending is of the total category, and they provide quick and easy competitive comparisons. You should also understand that standard practice these days involves the uses of computer-media models that optimize media schedules for the most mathematically cost efficient media buy. This should be used as a tool, but not a substitute for media strategy. You should also understand that the growing category of interactive media demands special attention from media planners and will probably make traditional media less important over time. You should also know that more and more media buys are made by a stand-alone media buying company.



Know the bottom line of IBP's impact on media planning.

You should know that there is the very real possibility of a continued decline in advertising's reliance on traditional media. IBP efforts that rely on database efforts are very attractive due to their highly selective targeting and measured response. It's also true that better and better measures of advertising effectiveness will be required with more reliance on IBP. To work in the contemporary ad and IBP environment you will have to know a lot about a much wider array of "media." Further, central control of these far-flung promotional efforts is a must. Things can really get away from you in this new environment.



Discuss the value of traditional advertising.

You should know that a lot of very smart, creative, and powerful people believe in traditional advertising, and don't see it going away . . . at all, ever.

KEY TERMS

channel power
deal-proneness
price/cost transparency
media plan
media class
media vehicle
media mix
single-source tracking services
geographic scope
geo-targeting
message weight
gross impressions

between-vehicle duplication
within-vehicle duplication
reach
frequency
gross rating points (GRP)
effective frequency
effective reach
continuity
continuous scheduling
flighting
pulsing
"forgetting function"

square-root law
context effects
cost per thousand (CPM)
cost per thousand—target market
(CPM—TM)
cost per rating point (CPRP)
share of voice
media buying
agency of record
media-buying service
interactive media

QUESTIONS

1. The opening section of this chapter describes radical changes that have taken place in the world of media planning. Compare and contrast the way things used to be and the way they are now. What factors contributed to this shift? Do you think the job of media planning has become more or less complicated? Explain.
2. Of all the changes taking place in the in the world of media planning, which do you think will continue to have the greatest impact on the future of the advertising industry?
3. The proliferation of media options has created increasing complexities for media planners, but useful distinctions can still be made concerning the relative standing of the different choices available to advertisers. What advertising and brand promotion options dominate the "big pie" of total promotion options? Who is doing the most ad spending?
4. Media plans should of course take a proactive stance with respect to customers. Explain how geo-targeting can be used in making a media plan more proactive with respect to customers.
5. Media strategy models allow planners to compare the impact of different media plans, using criteria such as reach, frequency, and gross impressions. What other kinds of criteria should a planner take into account before deciding on a final plan?
6. Review the mathematics of the CPM and CPRP calculations, and explain how these two indicators can be used to assess the efficiency and effectiveness of a media schedule.
7. Why is data quality becoming an increasingly important issue in real-world media planning?
8. In the real world, do media planners always make strategic decisions based on sophisticated data, or are there other influences that sway their media-buying decisions? Explain.
9. Assume that you are advising a regional snack-food manufacturer whose brands have a low share of voice. Which pattern of continuity would you recommend for such an advertiser? Would you place your ads in television programming that is also sponsored by Pringles and Doritos? Why or why not?
10. Discuss the issues raised in this chapter that represent challenges for those who champion integrated brand promotions. Why would central control be required for achieving IBP? If media planners wish to play the role of central controller, what must they do to qualify for the role?

EXPERIENTIAL EXERCISES

1. Carefully watch one hour of television and record the time length of each advertisement. Using your perceptions about the most and least persuasive ads during this hour of television, develop a hypothesis about the value of long versus short advertising messages. When should an advertiser use long instead of short ads?
2. Choose two of your favorite magazines or newspapers and visit their Web sites to find information pertaining to ad rates. To do this, search for links on the home pages that say "advertising" or "media kit" (you may have to browse various magazine and newspaper sites until you find this information). Once you locate the advertising information at the site, describe the type of data that is available to potential advertisers and media buyers. List two or three specific examples of data and explain how this information helps media buyers make effective decisions during the media-planning process.

EXPERIENCING THE INTERNET**14-1 Strategies for Promoting Hip Brands**

Hi Frequency is a national youth-marketing company that implements custom-built campaigns through a nationwide organization of teams that operate at street level to make a connection to today's media-savvy youth market. The firm's army of hip young reps appear at music stores, skateboarding parks, and shopping malls with a mission to create a buzz over a pop star's latest CD or a designer's new clothing line. By sparking interest in new concepts through guerrilla marketing methods, Hi Frequency has been instrumental in the success of alternative bands such as Radiohead and Limp Bizkit, and continues to be a favorite promotion firm for the entertainment industry.

Hi Frequency Marketing:

<http://www.hifrequency.com>

1. Describe Hi Frequency's clients, and explain why the firm's campaigns provide some of the most targeted message placement available for these clients.
2. Read about the firm's services at the site. Name three unique methods the company employs to reach influential trendsetters and consumers of youth culture.
3. Briefly define the concept of media efficiency, and explain why there are difficulties in determining the efficiency of the advertising and promotion techniques that are employed by Hi Frequency.

CHAPTER 15

After reading and thinking about this chapter, you will be able to do the following:

Detail the pros and cons of newspapers as a media class, identify newspaper categories, and describe buying and audience measurement for newspapers.

Detail the pros and cons of magazines as a media class, identify magazine categories, and describe buying and audience measurement for magazines.

Detail the pros and cons of television as a media class, identify television categories, and describe buying and audience measurement for television.

Detail the pros and cons of radio as a media class, identify radio categories, and describe buying and audience measurement for radio.

CHAPTER 14
Media Strategy and
Planning for
Advertising and IBP

CHAPTER 15
Media Planning: Print,
Television, and Radio

CHAPTER 16
Media Planning:
Advertising and IBP
on the Internet

Commercials OFF
music_ON

100 STREAMS OF SATELLITE RADIO

SIRIUS  it's_ON

Where Are the 18-to-34-Year-Olds?

Thanks, ladies. You've done a great job. Since the mid-1970s, you've pretty much dominated cable TV viewership and helped cable grow into the powerful media force it is today. Cable companies have catered to you since the very beginning with programming appearing on networks like the History Channel, QVC, and A&E Network. In recent years, new networks like Lifetime, Oxygen, and WE have provided even more female-oriented shows. Sure, the guys have always had MTV and ESPN, but that was about it—until now. Cable executives are in a mad dash to try to capture the lucrative—and illusive—18-to-34-year-old male market. It turns out that males 18–34 are the smallest audience watching prime time TV of any kind (cable or network) behind teenagers. What's worse for advertisers is that when you ask young men where they first hear about brands they are likely to buy, only 51 percent cite television versus 70 percent of young women.¹

But this aversion to television is about to change if cable programmers have their way. A new wave of cable channels directly targeted at the 18-to-34-year-olds is being launched. Most prominent among these is Spike TV, dubbed "The First Network for Men." Spike TV features spy movies, extreme sports shows, and adult-themed cartoons, as well as reruns of "guy" shows like *Star Trek* and *CSI*. The focus on this group of men is key for advertisers because 18–34 are considered the "free spending" years for men. Albie Hecht, president of Spike TV, is planning a programming line-up that will help advertisers attract and keep this key market segment. In Hecht's words, "We want to be a real home base for young men from fashion to finance."² It would seem he has every opportunity to succeed. Spike TV is taking over the old TNN channel distribution and that reaches about 90 million households. By late 2004, the initial response to the new network was very strong, with 38 new advertisers putting up over \$40 million in additional advertising media buys versus the old TNN line-up (see Exhibit 15.1).

But Spike TV is by no means the only nonsports male-oriented channel in the works for the younger male market. *Maxim* and *Men's Health* magazines are experimenting with programming with an eye toward launching networks of their own. Bravo cable network, long recognized as the home for opera, ballet, and other programming most young males wouldn't be caught dead watching, is reaching out to the 18-to-34-year-old segment as well. While Bravo is already considered a solid success with 70 million subscribers, the president of Bravo is determined to "stretch" the network's genre and significantly expand viewership. The first step in that direction, "Queer Eye for the Straight Guy," in which gay men help fashion-challenged straight guys remodel their apartments (and their lives), has been a huge success. Bravo increased its 25–45 audience 13 percent during prime time in just one year.³ Of course increases in viewership always attract more advertisers, and for Bravo that has meant new advertisers like eBay, Citibank, Moen, and TD Waterhouse.

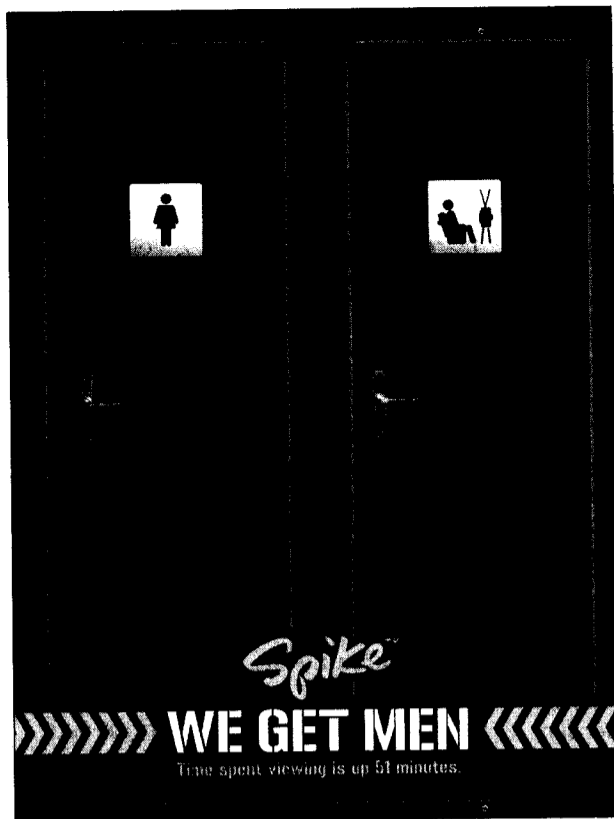
The beauty of cable TV is reflected in this pursuit of young men by cable networks. Cable is a medium through which programmers and advertisers can reach very well-defined segments of consumers. From the serious news programming that appears on CNN and CNBC through children's programming on Nickelodeon to the extreme sports programming on pay-per-view, cable can home in on very well-defined segments of consumers.

But cable and, indeed, television do not nearly tell the whole story of media and its role in advertising and promotion. Simply stated, without media there is no advertising and there would be very little promotion. Media carry the messages and the appeals that let consumers know the excitement and value of brands. And the

1. Tom Lowry, "Young Man, Your Couch is Calling," *BusinessWeek*, July 28, 2003, 68.

2. Ibid.

3. Daisy Whitney, "Bravo Stretches, Adds Viewers & Advertisers," *Advertising Age*, June 9, 2003, S14.

**EXHIBIT 15.1**

A wide range of advertisers are interested in reaching the 18-to-34-year-old male segment of consumers. Young men in this age category are said to be in their “free spending” years. Cable television is an ideal medium to reach this age group with programming on cable networks like Spike TV. <http://www.spikestv.com>

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features and capabilities of various media enhance and expand the power of these messages and appeals. This chapter offers a survey and evaluation of the wide range of media options available to advertisers from the far-reaching broadcast media to the highly targeted print and radio options.

Which Media? Strategic Planning Considerations.

Media decisions made by advertisers are critically important for two reasons. First, advertisers need media advertisers to reach the audiences that are likely to buy the advertiser’s brand. Not much of a mystery there. Second, when advertisers choose their media, then these choices ultimately determine which media companies earn the billions of dollars spent on newspaper magazine, television/cable, and radio advertising slots. This chapter focuses on the challenge advertisers face in evaluating these major print and broadcast media options as key ways to reach their audiences. As the discussion of media planning in the previous chapter emphasized, even great advertising can’t achieve communications and sales objectives if the media placement misses the target audience.

Our discussion of print, television, and radio media will concentrate on several key aspects of using these major media. With respect to the print media—newspapers and magazines—we’ll first consider the advantages and disadvantages of the media themselves. Both newspapers and magazines have inherent capabilities and limitations that advertisers must take into consideration in building a media plan. Next, we’ll look at the types of newspapers and magazines from which advertisers can choose. Finally, we will identify buying procedures and audience measurement techniques.

After we look at the print media, we will consider television and radio. First, the types of television and radio options are described. Next, the advantages and disadvantages of television and radio are examined. The buying procedures and audience measurement techniques are identified. Finally, the future of television and radio in the context of new Internet, satellite, and broadband technology is considered.

Print, television, and radio media represent major alternatives available to advertisers for reaching audiences. While much has been said—and more will be said in the following chapters—about increased spending on new media, about 50 percent of all advertising dollars in the United States still go to traditional print, radio, and television media.⁴ In addition, the vast majority of the creative effort—and money—is expended on print and broadcast advertising campaigns. Despite the many intriguing opportunities that new media offer, print and broadcast media will likely form the foundation of most advertising campaigns for years to come. The discussions in this chapter will demonstrate why these media represent such rich communication alternatives for advertisers.

Print Media. You might think that the print media—newspapers and magazines—are lifeless lumps and lack impact compared to dynamic broadcast media options like Spike TV. Think

4. “Fact Pact 2004 Edition,” *Advertising Age*, 15.

again. Consider the problems that faced Absolut vodka. In 1980, Absolut was on the verge of extinction. The Swedish brand was selling only 12,000 cases a year in the United States—not enough to even register a single percentage point of market

share. The name Absolut was seen as gimmicky; bartenders thought the bottle was ugly and hard to pour from; and to top things off, consumers gave no credibility at all to a vodka produced in Sweden, which they knew as the land of boxy-looking cars and hot tubs.

The TBWA advertising agency in New York set about the task of overcoming these liabilities of the brand and decided to rely on print advertising *alone*—primarily because spirits ads were banned from broadcast at the time. The agency took on the challenge of developing magazine and newspaper ads that would build awareness, communicate quality, achieve credibility, and avoid Swedish clichés etched in the minds of American consumers. The firm came up with one of the most famous and successful print campaigns of all time. The concept was to feature the strange-shaped Absolut bottle as the hero of each ad, in which the only copy was a two-word tag line always beginning with *Absolut* and ending with a “quality” word such as *perfection* or *clarity*. The two-word description evolved from the original quality concept to a variety of clever combinations. “Absolut Centerfold” appeared in *Playboy* and featured an Absolut bottle with all the printing removed, and “Absolut Wonderland” was a Christmas-season ad with the bottle in a snow globe like the ones that feature snowy Christmas scenes.

In the end, the Absolut campaign was not only a creative masterpiece but also a resounding market success. Absolut has become one of the leading imported vodkas in the United States. The vodka with no credibility and the ugly bottle has become sophisticated and fashionable with a well-conceived and well-placed print campaign.⁵ To this day, the Absolut brand still relies heavily on magazine advertising in the IBP mix with continued success.

Audience-Size Inflation

Recently, numerous newspapers have admitted they artificially pumped up circulation figures. The *Dallas Morning News* and *Chicago-Sun Times* both admitted they had inflated circulation. Advertising rates for print media are closely tied to circulation figures. In order to justify their advertising rates, newspaper publishers need to document their readership. The scandals come at a time when U.S. newspapers are emerging from a long advertising slump. As noted in the text, in order to survive, newspapers will have to evolve with the demands of consumers and advertisers. In addition, to attract advertisers, publishers of newspapers will have to demonstrate they can measure the size of their audience more accurately. Like newspapers, most magazines rely on advertising revenues to support their operations. But publishers recognize that newspaper and magazine circulation does not equal readership, since a single copy of a paper or magazine in circulation may be read by many different people. Therefore, publishers use consumer surveys to document the quantity of their readers.

There have been many studies on the appropriate method for measuring magazine and newspaper readership. One common approach is a two-step process. In the first step, consumers are asked if they have ever read the publication. Those who answer “yes” are asked when they last read the publication. A reader is then defined as someone who has read the publication within the publication period (e.g., within the past seven days for a weekly; within the past month for a monthly). The two-step process is needed because research demonstrates that with only the second question, readership numbers become significantly inflated.

- Should circulation numbers for magazine and newspapers be audited? Why or why not?
- Whose responsibility is it to make sure of the numbers? Should the buyer beware?
- Should we just assume that these numbers are a little inflated and live with it?
- Why does it matter?
- Who gets hurt?

1 Newspapers. The newspaper is still the medium that is most accessible to the widest range of advertisers. Advertisers big and small—even you and I when we want to sell that old bike or snowboard—can use newspaper advertising. In fact, investment in news-

5. Historical information about the *Absolut* vodka campaign was adapted from information in Nicholas Ind, “Absolut Vodka in the U.S.,” in *Great Advertising Campaigns* (Lincolnwood, Ill.: NTC Business Books, 1993), 15–32.

EXHIBIT 15.2

Top 10 newspaper advertisers
(U.S. dollars in millions).

Rank	Advertiser	National Newspaper Ad Spending		
		2003	2002	% Change
1	Verizon	\$513.9	\$376.9	36.3
2	ATT Wireless	510.4	419.4	21.7
3	Federated Dept. Stores	493.7	521.3	-5.3
4	Sprint	477.0	271.6	75.6
5	SBC Comm.	441.7	309.9	42.5
6	May Dept. Stores	440.3	459.1	-4.1
7	Time Warner	381.0	316.7	20.3
8	Walt Disney	313.0	250.7	24.8
9	General Motors	274.3	228.3	20.1
10	Daimler/Chrysler	264.9	141.1	87.7

Source: Advertising Age, June 18, 2004, S-20.

paper advertising reached \$48.2 billion in 2004—second only to direct mail in attracting advertising dollars.⁶ Exhibit 15.2 shows the top 10 advertisers in newspapers. Several national newspapers reach primarily business audiences. Newspapers are, of course, ideally suited to reaching a narrow geographic area—precisely the type of audience retailers want to reach.

There are some sad truths, however, about the current status of newspapers as a medium. Since the 1980s, newspapers across the United States have been suffering circulation declines, and the trend has continued into the 21st century. What may be worse is that the percentage of adults reading daily newspapers is also declining. About 58 percent of adults in the United States read a daily newspaper, compared with about 78 percent in 1970.⁷ Much of the decline in both circulation and readership comes from the fact that both morning and evening newspapers have been losing patronage to television news programs. While shows such as *Good Morning America* and *Fox Nightly News* cannot provide the breadth of coverage that newspapers can, they still offer news, and they offer it in a lively multisensory format.

Advantages of Newspapers. Newspapers may have lost some of their luster over the past two decades, but they do reach more than 50 percent of U.S. households, representing about 150 million adults. And, as mentioned earlier, the newspaper is still an excellent medium for retailers targeting local geographic markets. But broad reach isn't the only attractive feature of newspapers as a medium. Newspapers offer other advantages to advertisers:

- **Geographic selectivity.** Daily newspapers in cities and towns across the United States offer advertisers the opportunity to reach a well-defined geographic target audience. Some newspapers are beginning to run zoned editions, which target even more narrow geographic areas within a metropolitan market. Zoned editions are typically used by merchants doing business in the local area; national marketers such as Kellogg and Colgate can use the paper carrier to deliver free samples to these zoned areas.
- **Timeliness.** The newspaper is one of the most timely of the major media. Because of the short time needed for producing a typical newspaper ad and the regularity

6. "Marketing Fact Book 2004 Edition," *Marketing News*, June 15, 2004, 14.

7. Data on newspaper readership is available at the Newspaper Association of America Web site, <http://www.naa.org>. Data cited here were drawn from that site accessed on April 25, 2004.

EXHIBIT 15.3

The newspaper medium offers a large format for advertisers. This is important when an advertiser needs space to provide the target audience with extensive information, as Tire America has done with this ad featuring tire sizes and prices.

of daily publication, the newspaper allows advertisers to reach audiences in a timely way. This doesn't mean on just a daily basis. Newspaper ads can take advantage of special events or a unique occurrence in a community.

- Creative opportunities.** While the newspaper page does not offer the breadth of creative options available in the broadcast media, there are things advertisers can do in a newspaper that represent important creative opportunities. Since the newspaper page offers a large and relatively inexpensive format, advertisers can provide a lot of information to the target audience at relatively low cost. This is important for products or services with extensive or complex features that may need lengthy and detailed copy. The Tire America ad in Exhibit 15.3 needs just such a large format to provide detail about tire sizes and prices.
- Credibility.** Newspapers still benefit from the perception that "if it's in the paper it must be the truth." This credibility element played a key role in the decision by Glaxo Wellcome and SmithKline Beecham to announce their megamerger (creating the \$73 billion GlaxoSmithKline corporation) using newspapers.⁸
- Audience interest.** Newspaper readers are truly interested in the information they are reading. While overall readership may be down in the United States, those readers that remain are loyal and interested. Many readers buy the newspaper specifically to see what's on sale at stores in the local area, making this an ideal environment for local merchants. And newspapers are the primary medium for local classified advertising despite an early concern that the Internet would cut deeply into classified revenue, as the IBP box on page 528 suggests.
- Cost.** In terms of both production and space, newspapers offer a low-cost alternative to advertisers. The cost per contact may be higher than with television and radio options, but the absolute cost for placing a black-and-white ad is still within reach of even a small advertising budget.

Disadvantages of Newspapers. Newspapers offer advertisers many good opportunities. Like every other media option, however, newspapers have some significant disadvantages.

- Limited segmentation.** While newspapers can achieve good geographic selectivity, the ability to target a specific audience ends there. Newspaper circulation simply cuts across too broad an economic, social, and demographic audience to allow the isolation of specific targets. The placement of ads within certain sections can achieve minimal targeting by gender, but even this effort is somewhat

8. David Goetzl, "GlaxoSmithKline launches print ads," *Advertising Age*, January 8, 2001, 30.

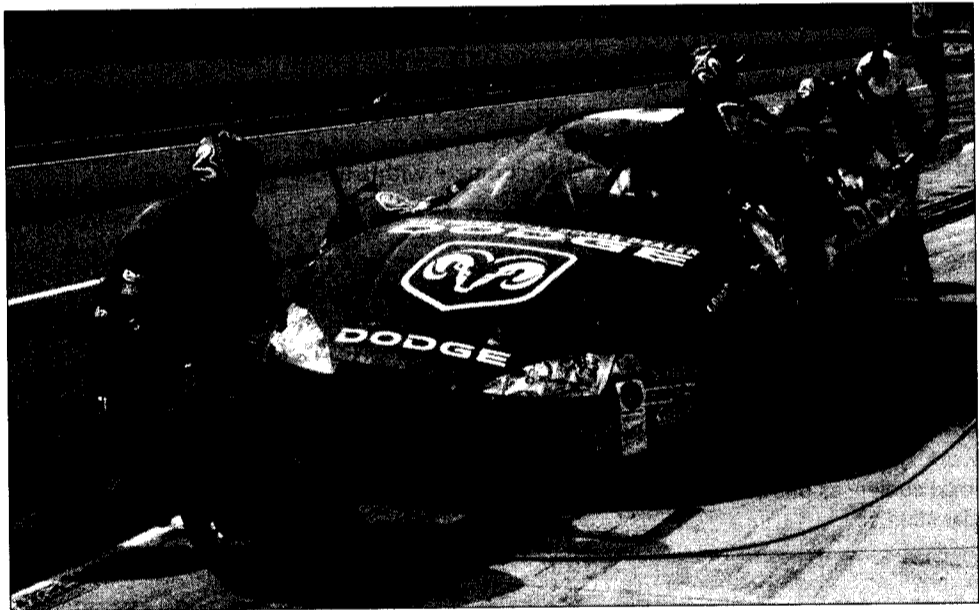
fruitless. Some newspapers are developing special sections to enhance their segmentation capabilities (see Exhibit 15.4). Many papers are developing sections on e-business and film reviews to target specific audiences.⁹ In addition, more and more newspapers are being published to serve specific ethnic groups, which is another form of segmentation. The industry feels it has made great progress in this regard and is approaching advertisers with the argument that newspaper advertising, if purchased strategically, can rival the targeting capability of magazines.¹⁰

- **Creative constraints.** The opportunities for creative executions in newspapers are certainly outweighed by the creative constraints. First, newspapers have poor reproduction quality. Led by *USA Today*, most newspapers now print some of their pages in color. But even the color reproduction does not enhance the look of most products in advertisements. For advertisers whose brand images depend on accurate, high-quality reproduction (color or not), newspapers simply have severe limitations compared to other media options. Second, newspapers are a unidimensional medium—no sound, no action. For brands that demand a broad creative execution, this medium is often not the best choice.
- **Cluttered environment.** The average newspaper is filled with headlines, subheads, photos, and announcements—not to mention the news stories. This presents a terribly cluttered environment for an advertisement. To make things worse, most advertisers in a product category try to use the same sections to target audiences. For example, all the home equity loan and financial services ads are in the business section, and all the women's clothing ads are in the metro, or local, section.
- **Short life.** In most U.S. households, newspapers are read quickly and then discarded (or, hopefully, stacked in the recycling pile). The only way advertisers can overcome this limitation is to buy several insertions in each daily issue, buy space several times during the week, or both. In this way, even if a reader doesn't spend much time with the newspaper, at least multiple exposures are a possibility.

The newspaper has creative limitations, but what the average newspaper does, it does well. If an advertiser wants to reach a local audience with a simple black-and-white ad in a timely manner, then the newspaper is the superior choice.

EXHIBIT 15.4

Many newspapers are trying to increase their target selectivity by developing special sections for advertisers, such as a NASCAR section for race fans.



9. Jon Fine, "Tribune Seeks National Ads with 3 New Special Sections," *Advertising Age*, October 9, 2000, 42.

10. Jon Fine, "Papers' Ad Group Goes on Offensive," *Advertising Age*, February 9, 2004, 6.

Categories of Newspapers. All newspapers enjoy the same advantages and suffer from the same limitations to one degree or another. But there are different types of newspapers from which advertisers can choose. Newspapers are categorized by target audience, geographic coverage, and frequency of publication.

- **Target audience.** Newspapers can be classified by the target audience they reach. The five primary types of newspapers serving different target audiences are general-population newspapers, business newspapers, ethnic newspapers, gay and lesbian newspapers, and the alternative press. **General-population newspapers** serve local communities and report news of interest to the local population. Newspapers such as the *Kansas City Star*, the *Dayton Daily News*, and the *Columbus Dispatch* are examples. **Business newspapers** such as the *Wall Street Journal*, *Investor's*

Business Daily (United States), and the *Financial Times* (United Kingdom) serve a specialized business audience. **Ethnic newspapers** that target specific ethnic groups are growing in popularity. Most of these newspapers are published weekly. The *New York Amsterdam News* and the *Michigan Chronicle* are two of the more than 200 newspapers in the United States that serve African-American communities. The Hispanic community in the United States has more than 300 newspapers. One of the most prominent is *El Diario de las Americas* in Miami. **Gay and lesbian newspapers** exist in most major (and many smaller) markets. Readership typically extends considerably beyond gay and lesbian readers. So-called **alternative press newspapers**, such as *L.A. Weekly* (<http://www.laweekly.com>), the *Austin Chronicle* (<http://www.austinchronicle.com>), and *Gambit Weekly* (<http://www.bestofneworleans.com>), are very viable vehicles for reaching typically young and entertainment-oriented audiences.

- **Geographic coverage.** As noted earlier, the vast majority of newspapers are distributed in a relatively small geographic area—either a large metropolitan area or a state. Newspapers such as the *Tulsa World* and the *Atlanta Journal-Constitution*, with circulations of 170,000 and 400,000, respectively, serve a local geographic area. The other type of newspaper in the United States is a national newspaper. *USA Today* and the *Wall Street Journal* were,

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Myth: The Web Will Dominate Classified Advertising. Reality: Newspapers Don't Have to Worry—They're Going Digital, Too.

Classified advertising is the lifeblood of local newspapers. It often represents 30 to 40 percent of a newspaper's total revenues. Currently, classifieds bring in about \$16.0 billion a year, according to the Newspaper Association of America.

It is no wonder that when big portals like Yahoo!, Microsoft, and America Online began creating local sites to compete with newspapers, there was serious concern that Web-based classifieds would seriously cut into newspaper revenues. After all, wasn't the Web a better and more accessible venue for classified ads? A consumer-seller could submit a photo of the house or the bike or the dog that was for sale. This is a much enhanced presentation over the itty-bitty box with the three terse lines of description. Similarly, the consumer-buyer could come to the classified advertising environment anytime—no need to trek out onto the lawn to grab the paper that never quite seems to make it to the front porch. It seemed like such a much better idea than newspaper-based classifieds that dot.com companies such as Monster.com (help wanted/employees available) and autobytel.com (automobile classifieds) were attracting outside investors and establishing a foothold online by offering classified ads free of charge supported by banner ads. How could newspapers ever compete with a better presentation format and free advertising space?

Well, there are a few reality checks in order. First, while classified advertising is down a bit over the past couple of years (and that probably has to do with circulation than with Web competition), the prospect of the Web swallowing up all the classified advertising dollars never turned into a reality. Second, local newspapers have combated the Web attack by providing their own localized version of ads on the Internet. Third, the really big newspaper chains like Knight Ridder and newspapers like the *Washington Post* are investing in online social networks like Friendster, MeetUp, and Tribe. These online venues reach local audiences but in a networking context rather than with merely a classified ad.

Sources: Dan Mitchell, "Hello Webmaster—Get Me a Rewrite," *Business 2.0*, March 6, 2001, 42; Tobi Elkin, "Newspaper Giants Buy into Tribe," *Advertising Age*, December 8, 2003, 36.