



Traditional Print and Broadcast Advertising Media

Each advertising medium has different strengths and weaknesses. It pays to have a general idea of what each can best be used for. Almost anything can be turned into an advertising medium (guerrilla marketing), and the number and variety of media are expanding all the time. With the exception of the Internet and perhaps premium items such as printed pens, the most commonly purchased advertising media are discussed in this chapter. (For more information on the Internet, see Chapter 13.)

Traditional paid advertising media fall into two types: *print* and *broadcast*. Print involves printing words and pictures on a surface. Broadcast involves sending a signal with audio or video content to a receiving unit. Traditional print advertising media include magazines, newspapers, brochures, posters and flyers, billboards, Yellow Pages, and direct mail. Traditional broadcast advertising media include radio and TV.

Magazine Display Ads

Magazines can be divided into three types: news or general-interest magazines like *Time* and *Newsweek*, special-interest magazines like *Cat Fancy* or *Easy Rider*, and trade journals like *Adweek* or *The Journal of the American Medical Association*. The first two types are considered *consumer* magazines. The third type is industry-oriented.

Most magazines are printed with four colors on a high-speed web offset press in 16-page sections. The sections are then bound or stapled together, often with a glossy four-color cover, and distributed through bookstores, newsstands, or mail. Distribution can be annual, quarterly, monthly, bimonthly, or weekly. Sections can be printed in black and white, in full color, or in spot color. The size and weight of most magazines are usually determined by the amount of advertising space sold, but trade journals tend to carry less advertising because they are financially

supported through subscriptions and memberships. The advertising pays for the editorial content of the magazine, but is otherwise kept strictly separate from content development. Magazines can be *paid circulation* or *controlled circulation*, or a combination.

Magazines serve different geographic areas: local, regional, state, national, and international. Some larger magazines offer the opportunity to purchase specific localities. Many magazines also offer discounted ads on their online versions of the magazine.



KEY TERMS

Controlled circulation publication Publication distributed nationally, regionally, or locally free of charge to people on a selective mailing list that usually targets specific groups. If reader surveys and demographics can show that the publication is reaching enough people in those target groups, the publication can generate enough income through advertising to cover editorial and production costs.

Advertorial Advertisement written in the form of an article or an editorial and often resembling articles in font and format. Advertorials carry a disclaimer identifying them as “paid advertisement.” An advertorial is the print equivalent of the broadcast *infomercial*.

Magazines have introduced various tactics to appeal to the advertiser: scented paper, scratch-and-sniff ads, perforated coupons, blow-in coupons and postcards (which often fall out when the reader picks up the magazine), pop-ups, free CDs, a directory of advertisers, 3-D lenticular printing, classified ads, advertorials, and others. But the workhorse of magazine advertising is the display ad, usually full color.

Ad costs vary according to size, placement, and frequency. The bigger the ad, the more noticeable the placement in the magazine; and the more colorful the ad, the more expensive it is to purchase.

Ad costs also vary according to the circulation of the magazine. Here it can get a little tricky for advertisers. Magazine publishers tend to quote numbers for readership or distribution. You should understand what those terms mean and what the numbers are worth. *Readership* is a measure of the number of people who have read or at least looked inside a publication. *Distribution* is a measure of the number of copies of a publication sent to subscribers, prospects, and retail outlets. *Circulation* is a measure of the number of people who have purchased or received a publication.

Advertisers can purchase space in various sizes—an entire section of many pages, a two-page full-color spread, or ads running one page, three-quarters of a page, a half page, a quarter page, an eighth page, or tailored. Ad costs are generally calculated in inches, calculated by multiplying height by width by cost per inch. It costs more to advertise in areas of a magazine that are noticed more. These include the back cover, inside and out, the inside front cover, and any foldouts or special sections—collections of ads and editorial content organized around a theme or subject. Also more expensive is space next to popular features or the table of contents. Discounts are usually offered for long-term contracts. Once the

Readership A measure of the number of people who have read or at least looked inside a publication. *Readership* numbers can vary considerably from *subscription* numbers, because they include *pass-along readers*. On the other hand, circulation numbers include copies that are not read, especially for free publications. Readership numbers are generally estimated.

Pass-along readers Readers of a print publication who did not buy or subscribe to the publication (whether paid or free) but rather read copies belonging to someone else. Pass-along readers are also called *secondary* readers, while subscribers are called *primary* readers. Pass-along readership is a relevant factor when evaluating the reach of a publication, but the numbers are unreliable, since they are only estimates calculated by multiplying the circulation figure by a factor such as 2.5 or 5.0 or whatever the publisher chooses to use.

Distribution A measure of the number of copies of a publication sent to subscribers, prospects, and retail outlets.

Circulation A measure of the number of people who have purchased or received a publication. Circulation may be *non-audited* or *audited*, either by the publisher or by a third party.



KEY TERMS



CHECK OUT THE NUMBERS

If a magazine gives you only readership or distribution numbers, find out more.

TOOLS

If the magazine is audited by the Audit Bureau of Circulation, request the most recent copy. This will provide information, including the number of paid subscribers.

If the magazine is not audited by ABC, check the issue published at the end of the year. Most magazines must publish a "Statement of Ownership, Management and Circulation" once a year, generally November, December, or January. This statement is often tucked away in the back of the magazine and often in very small print. It lists numbers for copies printed, paid and/or requested subscriptions, sales through dealers and carriers, free distribution, and copies not distributed.

space is purchased, it usually can't be changed. You will have to pay for it even if you don't use it. So make sure your ads are ready.

Most readers don't read magazines for the ads. They read articles and look at photographs and other graphics. Your ad must capture their attention in less than half a second as they flip pages. The vast majority of readers will only see your visual and read your headline and then continue on. Other attention hot spots include subheads, inset photos, photo captions, the logo, and the tagline.

The majority of the stopping power of a display ad lies in the combination of headline and main visual. In general, reverse body copy (white type on black background) reduces readership by about 60 percent, so don't do it. Other ways to increase readership include unexpected or relevant headline or main visual, subheads, initial caps, serif typography, lots

of white space, shorter sentences or bullets, bolding or underlining (in moderation!), sidebars, and imitating editorial graphic looks and content.

The layout, typography, and design of the ad should have a clear hierarchy of dominance. Your eye should go effortlessly from one thing to



KEY TERMS

Serif A term that identifies type fonts characterized by *serifs*, fine lines finishing off the main strokes of the letters. Standard serif fonts include Times New Roman, Courier, and Palatino.

Sans serif A term that identifies type fonts characterized by the lack of serifs. Standard sans serif fonts include Arial, Helvetica, and Verdana.

another in a certain order that matches the way you read. Magazine reproduction is usually higher quality than newspaper, so expensive four-color photography or illustrations can make your product look great. Some consumers dream about future purchases, such as home decorations or wedding dresses, and plan for them by going through magazines and tearing out product

photos they like. Magazine ads can be split-run (a technique explained earlier in which every other ad has one variable that differs from the control) to test offers, color, and other creative decisions that could affect results.

Newspaper Display Ads

Newspaper ads have a lot in common with magazine ads. However, there are two big differences for the marketer. First, newspapers are usually printed in black and white on rough newsprint stock, which has lower image quality and readability than the stocks used for magazines. Second, newspapers tend to be passed along less and kept around less than magazines—as you know from your experiences in waiting rooms of dentists, doctors, veterinarians, and auto repair shops.

Many people subscribe to newspapers for home delivery, but newspapers are also distributed through newsstands, bookstores, and vending machines. A few newspapers are distributed nationally, such as *USA Today*, *The New York Times*, and *The Wall Street Journal*. Most newspapers are distributed locally, and many newspapers have a monopoly in their localities. Some newspapers also offer the choice of morning and evening editions.

Newspaper formats vary from standard *broadsheets* (pages about 24 inches high by 15 inches wide, although many U.S. newspapers have reduced the width to reduce the cost) to *tabloids* (pages about 15 inches by 12 inches). Most are printed on web offset presses at high speeds.

MEDIA KITS

When considering advertising in a magazine, request a media kit. A media kit will generally include the following:

- Mission and /or positioning statement
- Sample issue of the magazine
- Rate card: pricing, positioning, discounts, etc.
- Specifications: dimensions for the ad sizes, requirements for photographs, etc.
- Circulation information



TRICKS
OF THE
TRADE

Some parts of a newspaper—such as free-standing inserts (multi-colored ad and coupon sections usually found in the Sunday edition) and special sections on topics like new home buying—are printed in advance and have earlier ad deadlines than the ads that run in the main part of the paper.

The size of the newspaper is determined by the amount of advertising sold. The traditional ratio is roughly 40 percent editorial and 60 percent advertising. The greater the number of square inches in an ad, the greater the cost. Ads can range from a two-page display spread to a small classified ad. Ads can be selected for printing and distribution into geographic zones (such as a downtown area but not outlying communities). Ads can also be selected for placement into or near specific sections of interest, such as national news, local news, weather, editorial, sports, comics, opinions, cross-words, advice columns, classifieds, food, travel, or entertainment. It usually costs extra to specify exact ad placement. Generally, you are better off with an ad located above the fold or a buy that enables your ad to visually dominate the page. You can also purchase an ad on the plastic sleeve that protects the newspaper on a rainy day or on the card on the front of the newspaper vending machine. Increasingly, newspapers are also offering online versions of their print editions, complete with ads.

People read newspapers primarily for local news, weather, sports, and entertainment. On Sundays, they may read the ads to pull coupons or look for sales. Newspapers are a great place to announce news such as grand openings or new sales and to provide coupons. The great advantage of most newspapers is that they are both local and daily.

As with magazines, the secret to effective newspaper ads is an arresting and unexpected headline and main visual or a local or particularly timely reference: “Hey Chicagoland, it’s snowing! Get your snow tires here!” Spot color has also been proven to help an ad stand out and get noticed. Newspapers vary dramatically in their reproduction quality, so don’t give them an ad that requires perfect reproduction of an image or that has type that is too small. It can be effective to use a reverse (white type on a black background), but it’s usually a bad idea to reverse body copy. Powerful selling words in any medium, but particularly in newspapers, are references to local people and places, references to current sea-

sons or times, and words like “free,” “new,” “now,” “introducing,” and “save.”

Of all the media you will consider, newspaper readers are the most likely to actually *read* your ad. Increasingly, the Web and 24/7 television have taken some of the newspapers’ share of the news market. Newspaper readership has shown declines, and some newspapers have died, at least in print. The growing online practice of skimming information on a screen instead of reading it on a page is causing newspapers to change to formats that make it easier to skim for topics of interest.

Brochures

Brochures are handheld advertisements printed on light to heavy paper stock. Most brochures have multiple panels or multiple pages and are designed as much to inform as to sell.

Brochures vary widely in formats and costs. A brochure can be as simple and cheap as an 8½ x 11 sheet of white paper folded in half (or more commonly, folded into eight panels, four on one side and four on the other) and printed in one color of ink. And it can be as complex and expensive as a hand-assembled book with four or more colors, special cover materials and polished metal fasteners, gold embossing, personalized printing, foil stamping, perforations, perfect binding, and die cuts (using a metal die to cut shapes into the edge). Inks can be scented or metallic or made from environmentally friendly natural dyes. Paper can be thick or thin (measured in pounds); glossy or dull; varnished or unvarnished or laminated; uniform or impregnated with leaves, money, flecks of color, or other objects.

Small quantities of brochures can be printed on a standard press; large quantities are usually printed on a high-speed web offset press. Brochures are usually printed in four-page increments, so your choices are four pages, eight pages, 12 pages, and so on. There are a variety of formats and types of binding and folds, such as Z-folds, gatefolds, and French folds.

Brochures are generally delivered in person and left behind with the prospect (for which reason they’re also called *leave-behinds*), sent through the mail (brochures that are mailed without envelopes are called



Z-fold Shape created when a sheet of paper is folded twice, to resemble a rudimentary folding fan. Also known as a *fan fold* or a *zig-zag fold*.

KEY TERMS

Gatefold Shape created when a sheet of paper is folded twice, to create a center panel with a panel on each side that's a little narrower than half the size of the center panel. The two side panels can be folded to cover the center panel, and the brochure thus folded can be folded again down the middle of the center panel, so that the brochure opens like a book and then the side panels open outward.

French fold Shape created by folding a page in half in one direction and then folding the folded page in half in the opposite direction. If you ever made a greeting card in elementary school that looked like a little four-page book with two pairs of pages stuck together, you probably made a French fold. Also known as a *rectangle fold* and a *right angle fold*.

self-mailers), displayed on racks (in which case only the top of the brochure may be visible), or even stuck under a windshield wiper or handed out to passersby (pamphlets). Some brochures are also used as aids to presentations by salespeople or volunteers.

Brochures are either *interruptive* (meaning the prospect did not ask for the information contained within) or *experiential* (meaning the prospect wants to read the brochure and to enjoy the experience, such as the brochure you might request for planning a vacation trip). For *interruptive* brochures, the front panel and the back panel are critical to success. People will quickly skim the cover headline and visual and perhaps the brand name to determine whether or not to take the brochure or open it. Shorter is better. Use a single dominant theme or idea to attract interest on the outside, and then use details to prove or demonstrate that theme on the inside.

For *experiential* brochures, the physical and sensory experience is paramount. You can maximize that experience with beautiful photography, descriptive prose, and sensory elements such as thick artistic paper stock and unusual sizes, shapes, weights, and inks. Experiential brochures should meet your graphic standards and look similar to your business cards, Web site, and PowerPoint slides.

If your brochure is to be mailed, whether in an envelope or separately (as a self-mailer), make sure you check with the Postal Service first to

ensure that it meets postal requirements. This includes things like your indicia, size, shape, flaps, weight, and a host of other criteria. It would be a very expensive waste to print brochures that you can't mail.

Posters and Flyers

Posters and flyers are single sheets of paper or cardboard with words and pictures printed on the front side. The major difference is that flyers, like brochures, are intended to be circulated (thus the synonym advertising circular), and posters are intended to remain where they are posted.

Posters are placed on (usually) vertical surfaces for easy viewing from a distance

and affixed with glue, paste, tape, staples, or tacks or pressed flat within windowed showcases or frames that hold them in place. Posters are typically displayed where lots of people pass by or congregate. Common poster locations are downtown building walls, street kiosks, plate glass windows, bulletin boards, schools, lounges, cafeterias, and public transportation. Many businesses maintain framed structures for easy placement of posters. Some vendors even offer to display advertising in bathroom stalls!

Posters are often used to promote one-time events. Posters are primarily a visual medium, like billboards, and are designed to interrupt attention from a distance. The visual and headline do the primary work. An attention-getting and powerful visual is the most important part, followed by the name of the product or event. Details are usually placed in

Indicia A rectangle that contains postal information (usually a special number or bar code) necessary to send your brochure as a self-mailer at a bulk rate.



KEY TERM

INDICIA AND MAILING PANEL

You must get your indicia from the Postal Service. The USPS is very particular about how the indicia and mailing panel should be laid out on the page and also what information they should contain. The indicia must appear to the upper right of the delivery address and consist of only four or five lines:

Line 1: Rate marking

Line 2: The words "US Postage Paid"

Line 3: City and state where the permit is held

Line 4: The words "Permit No." and the permit number



easy-to-read bullets below the visual and headline. The most important details, after the name of the event and the headline, are the date, time, place, and cost of the event and the way to order tickets or get more information. Less is more in a poster.

The cost of a poster varies by size (from standard one-page flyer to wall-sized subway poster), number of colors (from one-color type to four-color photography), materials (from typewriter paper to weather-resistant laminate), and quantity. Timing and location are critical to the success of a poster. Most posters must be weatherproof, and generally have a very short life.

Flyers, like brochures, can go anywhere you can find your prospects. You can place piles of flyers in strategic locations, you can hand out flyers in the street, you can mail flyers, and you can stick flyers up like small posters. (In the last case, the difference between a flyer and a poster may be only size and/or construction.)

Billboards

Billboards are large advertisements near highways and streets that can be read by passing motorists (and in some cases bikers and pedestrians). Billboard advertising is also referred to as *outdoor advertising*—although that's a category that also includes ads on and around and inside sports centers and race tracks, and on mass transit vehicles and shelters, on blimps, and on banners pulled by airplanes.

Billboards are primarily a visual medium, and the visual must be clear, attention-getting, and memorable. Barring traffic jam situations, most billboards must be read by passing motorists in seven to 12 seconds, so simplicity is of the essence. It is usually not a good idea to put more than seven words on a billboard, including your company name or logo. One word or no words is even better. Let the visual carry the message and show your product with the logo on the package.

The “one ad, one idea” rule reigns in this medium. Billboards vary from small to large, from printed (usually on vinyl) to hand-painted (sometimes on the sides of buildings), and from flat and rectangular to three-dimensional with shapes extending beyond the border. Billboards can also be illuminated at night, have moving elements (e.g., wind-acti-

vated dots and op art movement), or be electronic like a large TV screen (with multiple ads per billboard or with moving pictures).

Billboards are independently rated according to the amount of traffic that passes by. The bigger the billboard, the more special features, the longer the ad stays up (billboards are usually purchased by the month), and the more eyeballs that pass the location, the more the billboard costs.

Billboards are good for products that are easy to understand and for messages that are simple and can be conveyed visually with a minimum of words. Billboards are a good way to reach motorists and business commuters and people who live or work in targeted neighborhoods. Billboards are also good at increasing brand-name awareness (a very simple message: “know our name”) and recall (commuters often drive by the same billboard every day).

Billboards can provide a sustaining presence to compensate for the short pulses or flights of TV, radio, or newspaper. Billboards are frequently used to give directions to motorists on highways for restaurants and entertainment attractions at upcoming exits. Very few people write down information while they are driving (thank heavens!), so location and driving directions can be useful information on a billboard.

Billboards can be localized to refer (humorously or otherwise) to buildings, people, or objects in the vicinity and can even have arrows pointing at what they are advertising. Billboards can also be installed in sections to create a teaser campaign that reveals the punch line or sponsor at the very end. A series of billboards along a proven route can be used to build a string of messages from billboard to billboard. Some traffic

IF YOU DON'T KNOW WHOSE SIGNS THESE ARE

Perhaps the most famous series of billboards was the first—and the signs were not really billboards. In 1925, Clinton Odell, whose family business produced the first brushless shaving cream, started putting up sets of six signs running about 500 feet along stretches of highway. Each sign carried a line of a short poem, and the last showed the product name—although people knew the product as soon as they saw the first small, red sign with white lettering. After all, as one set of signs stated, “If you don’t know whose signs these are, you can’t have driven very far.”



locations are so excellent that billboards must be booked years in advance. Billboards are also an excellent way to claim or own a geographic area with your brand name.

Yellow Pages

Most people who read a Yellow Pages ad have already decided to make a purchase. The purpose of your ad is to get them to pay attention to your company instead of your competitors. You want to be the first one they call.

Unlike most print ads, white space (or in this case, yellow space) is of very little value. It pays to cram your Yellow Pages ad with information. Just make sure that you prioritize the information visually so that what is most important is read first.

Use your visual or headline to dominate attention on the page. Larger ads, unusual and unexpected and emotionally powerful words and pictures, attention-grabbing design such as bold headlines, and products or services that make you different from the competition—all these are more important than your brand name in this medium. Make sure your visuals are not just decorations or clip-art icons. They should attract attention to your ad. They should make potential customers feel something. Your headline should either promise an immediate solution to the problem or state how you are different. After the headline, your phone number is the most important element—even more important than your name and logo.

Don't imitate your competitors. Cram your ad with services and features, reasons to believe, and reasons to call now. Offer potential customers an incentive for immediate action.

Don't reverse out the type in your body copy. Using white (or yellow) letters on a black background can reduce readability as much as 60 percent. Display ads are more expensive than simple listings. Using more words and more highlights is more expensive than using fewer words and no highlights. The greatest expense is to list your business under multiple headings.

Finally, Yellow Pages ads are expensive and last for a year. So make sure you proofread your ad before you submit it for print.

GRAB ATTENTION—AND GET CALLS

Make the most of your Yellow Pages ad.

1. Select a visual that will stand out.
2. Create a headline. Be brief and emotionally engaging. Use placement and font to make it dominate.
3. Create a subhead. State your second-most important point.
4. Give important information, points of difference, reasons to believe.
5. Get potential customers to call now, immediately.
6. Place your company name and logo. The best locations are lower right or bottom center.
7. Give your phone number—big and bold.
8. Add your slogan. The best locations are just below your logo or at the bottom of your ad.
9. Make sure the pieces all work together. The most important pieces should stand out most. Remember that the Yellow Pages is not like other books: people usually read it without proper lighting and often in a hurry. Make it easy for potential customers to call.



Direct Mail

Direct mail is advertising mailed directly to the prospects' homes or businesses, usually via the U.S. Postal Service. Some mailers are addressed to a specific person, and others are addressed to "occupant" or "resident."

Direct mail divides roughly into letters and self-mailers. Letters are usually sent in a standard business envelope and often appear as a personal or business communication in the form of a typed letter, rather than as an advertisement. Self-mailers are often vivid four-color multi-piece ads that can contain many coupons, images, and promotional offers.

The outside of a mail piece is the most critical portion. People throw away most mail without reading it, judging it in seconds to be "junk mail." To make that decision, they look at the format of the envelope, their name on the mailing label, whether it's addressed by hand, whether it bears a first-class stamp, and who sent it. The more personal and handwritten your mailer appears, the more likely the recipient will open it. Because there's a 50/50 chance the recipient will read the back first instead of the front, you might consider putting your most important message in both places. Because most direct mail is considered highly interruptive and

unwanted, it is important to get to the point quickly and offer a strong reason for the recipient to care.

Direct mail can be highly targeted using database analysis and list suppliers to identify zip codes where your customers are most likely to live and where the potential for return is highest. Smart direct mailers continuously test lists, offers, and creative formats. These can be tested one at a time through split-run testing, as explained earlier, or through “recipe testing” of multiple variables with highly sophisticated mathematics. You need a minimum cell size to validate the results. It is not

unusual for a mailer to pull .05 percent response, and it is possible for different recipes to pull up to 200 percent more responses than the control. A typical strategy is to find a winner in a small test and then roll the winner out to your entire market.

**KEY TERM**

Cell size Number of returns required for a test to be statistically valid. In practical terms for direct mail marketing, cell size is the number of pieces mailed of each type to each mailing list. Generally, for a test to yield statistically valid results, each cell should consist of at least 1,000 to 2,000 names.

Mailing costs vary from the size and weight of the mailer, the number and sophistication of the printed elements inside the envelope, the postage used, the quantities mailed, the amount of computer personalization, and the economic cost of any discounts or free offers used. Catalogs are a highly sophisticated and expensive version of direct mail, but each product and ad within the catalog can be tested for effectiveness. Coupon and promotional offers can also be tested. In general, if you are making a promotional offer, put it as a headline on the outside of your mailer. It also helps to limit the offer period to encourage people to act immediately. Including a call to action can boost response as much as 20 percent.

Radio

Radio is primarily a news and entertainment medium. Radio stations or programming segments are generally divided into talk and music. Talk stations and segments can cover sports, politics, social commentary, topics of community interest, celebrities, and virtually anything that might interest enough listeners to support the station or the segment. Music

stations and segments generally divide by musical genre. Common radio station formats include rock (alternative, progressive, classic, heavy metal), top 40 or pop (music that appeals to the most people), classical, jazz, urban (hip-hop, rap, dance, and rhythm and blues), Hispanic, easy listening, and oldies (songs from the past).

Radio stations divide into two bands of radio frequencies: AM and FM. AM frequency waves can diffract around the curvature of the earth and reach up to a few hundred miles during the day and even farther at night, because changes in the ionosphere enable the waves to transmit differently. The broadcast distance depends on transmitter power (which for commercial AM stations in North America ranges from around 250 watts to 50,000 watts). However, AM radio waves are more subject than FM waves to atmospheric and electrical interference.

Because of this susceptibility to interference, AM broadcasting primarily serves for talk radio and news programming. Also because of the ionospheric conditions at night, most AM stations must reduce their transmitting power to prevent interference from stations with similar frequencies. (Those few stations that broadcast on a frequency that is not shared are known as *clear-channel stations* and can be heard clearly across the United States at night.)

FM stations offer much higher sound quality (fidelity), stereo sound, and less interference. However, because FM frequency waves travel in a straight line, reception is generally limited to about 50–100 miles, depending on transmission power. Since the broadcast radius of FM stations is much smaller, they are more local in reach and interest.

Most radio stations are commercial enterprises that make money by selling commercial time. Services such as Arbitron and International Dynamics measure the number of listeners for each station and generally segments. In general, as you would expect, the more listeners, the higher the cost of airtime. The most typical radio commercial is 60 seconds long, but other lengths include 30 seconds and 10 seconds. The longer the commercial, the more it costs.

Commercials can be entirely produced in a recording studio and then sent via Internet to the radio station. Commercials can also be written as

**TOOLS****ARBITRON**

This company dominates the radio ratings game in the United States. It provides local, regional, and national qualitative information that can enable marketers to understand and target consumers more effectively. Some of the information available through the company Web site (www.arbitron.com) is free of charge.

scripts and read live by on-air radio talent. A combination is possible: the commercial can be recorded, with a portion of it consisting of music (a music bed), to serve as a background for the on-air talent to talk live from a script. This enables marketers to tailor commercials to local markets and event promotions. Some radio

stations will arrange for their talent to set up a live remote recording to promote an event such as a store opening.

Creatively, it is possible in radio to create images in the mind of the listener that you could never afford to shoot in a TV commercial, using creative copywriting, voice acting, music, and sound effects. Music can be used to create emotion or drama or humor or in a jingle that can help listeners remember your name, your slogan, or your phone number. Make sure your commercial is appropriate to the genre of programming during which it will be played. A commercial using country music will stand out on an urban rap station—but not in a good way.

Because people don't listen to radio stations for the commercials, it is important to be entertaining or to provide useful information. The first few seconds of your commercial will determine if people listen, tune it out, or change stations. The last few seconds will determine what they remember and how they feel about your message. In general, it is not a bad idea to repeat your brand name several times within 60 seconds.

With the exception of local radio, most radio advertising buys are made through advertising and media agencies, which develop a buying strategy based on audience reach and frequency numbers, negotiate the price and any perks (such as announcements on the radio station Web site or live remotes), check to make sure the ad actually ran, and, if not, see that there is a make-good.

Television

Almost all broadcast television in the United States is digital, as of June 12, 2009. Digital broadcasting offers much higher-quality images and sound, which can make marketing more effective—or make less sophisticated ads stand out in a bad way. Most television stations are locally operated and affiliated with one of the major national networks. The distribution of TV programming through coaxial cable instead of broadcasting has enabled advertisers to buy spots with much more specific targeting, geographically, demographically, and psychographically.

A single national broadcast TV commercial can reach millions of people. Local commercials, depending on the time and the program and the broadcast area, can reach hundreds or thousands of people. TV stations generate revenues through subscriptions (cable TV), or selling commercial time (broadcast), or both. The commercials underwrite the cost of the free broadcast programming. The most common TV commercial length is 30 seconds, but you can also purchase 60-second commercials and even longer commercials, called *infomercials*. Some infomercials imitate television program formats as they attempt to sell their products.

Until the advent of the Internet (online marketing is covered in the Chapter 13), television was the dominant communication medium in the United States, exceeding all other media combined in number of viewers, time spent viewing, and advertising expenditures. TV shows are carefully rated by services like Nielsen to determine the number of viewers reached. The more viewers and the greater the demand for a specific commercial time slot, the higher the price. A 30-second spot on the Super Bowl can cost millions of dollars, but it can reach tens of millions of viewers. TV programming time slots can also be selected based on audience types or market segments. Database companies can identify which shows your prospective customers are most likely to watch.

Infomercial Advertisement broadcast in the form of a program, generally lasting



five minutes to an hour and often including an interview, a discussion, a story, and/or a demonstration. An infomercial is usually identified by a disclaimer, such as “The following program is a paid advertisement.” Also known as *paid programming*, an infomercial is the broadcast equivalent of the print *advertorial*.

KEY TERM



NIELSEN MEDIA RESEARCH

This company (www.nielsenmedia.com) dominates the TV ratings game in the United States. It uses People Meters, set-tuning meters, and paper diaries to track TV watching.

TOOLS

The People Meters are boxes that are attached to each TV set in a national sample composed of a cross-section of nearly 10,000 representative homes throughout the United States. They also measure some of the largest local markets.

Set-tuning meters are used in mid-sized to large local markets. These meters give information about set-tuning only. In these markets, demographic information is provided by a separate sample of people who fill out seven-day paper diaries.

Paper diaries are used for smaller markets. Every week diaries are mailed to homes, and recipients are asked to keep a tally of what is watched on each TV set and by whom. Each year the company processes about 1.6 million paper diaries from households across the country for the "sweeps" ratings periods.

Because people don't watch television for the commercials, it is important to make sure your commercial content is either unexpected or useful. Television is primarily a visual medium, and most great TV commercials can be reduced to a single visual image or key frame. As on radio, the first few seconds of the commercial must hook the viewers and the last few seconds will determine what they remember. TV affords the ability to tell stories, show the product in use, personify your brand with celebrities, build appetites and desires, trigger emotions such as nostalgia, entertain with humor, announce information, and provide convincing demonstrations. Most brands attempt to end their commercial with some sort of consistent memory device, such as a sound effect, jingle, catchphrase, animation, action, gesture, spokesperson, or recurring image that is tied to their name or logo.

Combining Media

Most advertisers use a combination of media to hit their target markets with the right reach (number of people) and the right frequency (number of times exposed). Some media are flighted or pulsed, while others provide a continuous presence. (See Chapter 10 for more information on how to combine media for optimum effect.)

Manager's Checklist for Chapter 11

- ✓ Each traditional advertising medium has different strengths and weaknesses.
- ✓ Most advertisers use a combination of traditional media to reach their target.
- ✓ In general, the cost of a traditional media buy goes up with increases in reach (number of people), frequency (number of times exposed), amount of time exposed, duration of exposure (days, weeks, months), and demand from competing advertisers.
- ✓ Traditional paid advertising media fall into two types: print and broadcast. Traditional print advertising media include magazines, newspapers, brochures, posters, and direct mail. Traditional broadcast advertising media include TV and radio.
- ✓ Until the Internet, the dominant advertising medium was TV.