

# 14 CHAPTER

## Media Planning

Thompson, E & Duffy, M (2012), "Advertising Age: The Principles of Advertising & Marketing Communication at Work," International Edition, Cengage Learning

Kurt LaTarte's last high school hockey game almost ended in tragedy when another player's skate accidentally sliced his neck and he almost bled to death. The injury halted a fiercely fought game between the Trenton Trojans and the Detroit Catholic Central Shamrocks, archrivals in a city that loves hockey.

After the accident, the teams stopped play and rivalry was forgotten as players gathered to pray while emergency technicians worked to save LaTarte's life. He fully recovered from the 1999 accident. The game was never finished but the team got a do-over eleven years later.

Ad agency TBWA and client Gatorade brought the Trojans and the Shamrocks together for a rematch. Gatorade offered coaching and fitness for the thirty-something players and filmed them preparing for the game as well as broadcasting the game itself. The video highlighted the players' friendships and the joyful camaraderie of sports.

The players' training for the rematch was an inspiring reality show and documentary that garnered significant results.

The catalyst for the promotion was Gatorade's finding that seven in ten people over thirty don't exercise and thus don't use Gatorade. Their goal was to "reignite the athletic spark among this 30+ age group." To do that, they sought to dramatize Gatorade's claim to fuel athletic performance in a heartwarming video that was likely to attract significant publicity.

Fox Sports Net produced and aired "REPLAY the Series, Fueled by Gatorade," to over ninety million households. The campaign won two awards at the Cannes Lions International Advertising Festival in 2010 in promotion and public relations. Its digital strategy featured a website ([http://www.replaytheseries.com/pages/about\\_series2](http://www.replaytheseries.com/pages/about_series2)) with a five-part documentary series that told the Replay story in order to inspire other former athletes from around the nation.

Gatorade's submission to the Cannes judges reported that the promotion "created news, not advertising" with almost \$3.5 million in earned media (publicity). CNN, *Men's Health Magazine*, and other media outlets featured the program, and regional Gatorade sales increased by 63 percent (A1; [http://adage.com/cannes2010/article?article\\_id=144568](http://adage.com/cannes2010/article?article_id=144568)). (1)

## The New Creative?

“Replay” shows the evolution of media strategies from traditional paid-space-and-time advertising to a fusion of publicity, long-form branded television, live events, and digital strategies. This is an integrated approach to media planning that responds to the new reality of technology-enabled consumer behavior.

We used to think of media as channels—conduits through which messages flowed carrying news, information, and advertising messages. At one end of the conduit, ad agencies created television commercials, radio spots, and print ads. At the other end, the conduits split into different channels as media buyers placed the creative ideas—the commercials—in television programs, radio stations, newspapers, and magazines. Viewers or readers usually received the commercials as part of their consumption of news and entertainment and often as an interruption. Communication was mostly one way and people had relatively fewer choices.

Today, almost anything can be a medium and people are able to choose when and how they'll view programs and messages. That's partly why media planning is changing so rapidly and growing in importance. Once the creatives were the dominant force in agencies. Now some of the most visionary people in marketing are redefining media and creativity. Their jobs aren't simply to find the most efficient and effective ways to transmit the creatives' concepts through the various conduits. Instead, they're imagining new ways to touch consumers with brand messages that are relevant, meaningful, and effective. As we discussed in the last chapter, this new media planner is a key player in the creative team. “Digitas’ Kenny: Give Media Shops More Input in Creative” reveals this change (A2; [http://adage.com/media/work/author/article?article\\_id=425553](http://adage.com/media/work/author/article?article_id=425553)).

### Digitas’ Kenny: Give Media Shops More Input in Creative

Not too many years ago, media buyers and planners were relegated to secondary roles while the creative folks ruled the agency world. But Daniel Kenny, CEO of the Publicis Groupe’s interactive arm, argues that the media experts are crucial to success. In fact, Kenny points out that a campaign that starts “with media at its center. . . marketers can focus on a particular media outlet and how consumers use it, then plan a creative appeal that works well in that venue.” The article goes on to point out that the media planners’ focus on research and analytics can help them choose effective strategies and measure how well campaigns are working.

In this chapter, we’ll introduce you to some media planning terms and discuss some of the ways planners analyze audience segments. Next, we’ll look at a model that can help us better understand people’s media choices and how they respond to innovations. As you’ll see, the job of the media planner was never easy but has become even more complex as consumers control their media environment, choosing content and times as they wish.

Think of your own media consumption. At different times of the day you may be updating your Facebook profile, sending texts, watching network television, listening to your MP3 player, leafing through a magazine, playing games on your mobile or your Wii, searching for a bargain on Google, checking your RSS feed, watching a funny video a friend sent, sending a funny video, and watching “The Office” on Hulu. You might even be having in-person experiences in stores, sports venues, and restaurants.

A media planner’s goal is to get the right message to the right person at the right time and do it as cheaply as possible. The most brilliant creative spot won’t ring up sales if your best prospects don’t see it, hear it, or interact with it.

The checklist for media effectiveness is deceptively simple:

- Find the best prospects for your product and service and segment them as precisely as possible.
- Identify the media, old and new, that they prefer.
- Identify other influences on their buying behaviors such as word-of-mouth recommendations or consumer-driven rating services such as Yelp.
- Identify the times when they use those media.
- Identify how often they use different media.
- Match consumer segments with available preferred media—at a price you can afford.

Then, all you have to do is get the person’s attention with your message, get him to stick with you during the pitch, and get him to remember and act on the message. As we said, it isn’t easy.

Media planners also must consider where their messages appear since a medium itself communicates. When Dillard’s department store advertises a line of contemporary bedding in *Architectural Digest*, the products themselves take on some of the patina of the luxury orientation of the magazine. Target launched a digital music campaign promoting John Legend’s “Live From Philadelphia” in both DVD and as downloadable audio with interactive billboards in New York City subways. People could plug in their ear buds and hear the album in a busy and exciting urban atmosphere, as *Advertising Age* reported (A3; [http://adage.com/post/article?article\\_id=423271](http://adage.com/post/article?article_id=423271)).

The “Replay” campaign also showed attention to context and was a good fit for ESPN’s audience and vibe. As you can see, another piece to the planning puzzle is understanding the milieu in which the customer sees, hears, or engages with the promotion.

## Measuring Media

Planners use the term *reach* to refer to the percentage of the target audience that has the “opportunity to see” or hear your message. Unfortunately, we currently don’t really know if our prospects actually saw an ad except in certain Internet or direct marketing promotions where we can count clicks or purchases. Even worse, we have no guarantees that the spot was persuasive to the target.

Of course, just reaching someone doesn’t mean you’ve persuaded her. A student may come to class, but that’s no guarantee she’s paying attention or learning. She may be distracted by a personal issue, bored with the teacher or content, or uninterested in the topic. These same factors can affect your target audience and deflect their “learning” from your promotion.

*Frequency* is another planner term that refers to the number of times a target audience sees or hears your message within the planning period. Although these metrics are helpful in pricing and evaluating traditional media such as television, they’re less applicable to digital media, especially online or mobile video. As we see in “New Nielsen Ratings Combine Shows’ TV and Online Views,” the industry is working hard to develop new metrics for a new age (A4; [http://adage.com/article?article\\_id=441675](http://adage.com/article?article_id=441675)).

### New Nielsen Ratings Combine Shows’ TV and Online Views

Millions of dollars hinge on the size and makeup of audiences for television programs, traditionally measured only for “live” television or programs recorded on digital video recorders within the past three days (known as the “C3” measurement). The article points out that the television industry “desperately wants to show that more people watch its

programming than those captured in Nielsen's current measures." Founded in 1923, Nielsen Media Research is the main audience measurement resource in more than 100 countries. As traditional television viewing audiences and ratings shrink and online options grow, the Nielsen company is trying to develop mixed media measures that give media buyers a more complete picture of who's watching what, and thus, what a 30-second spot on a given program is worth. The story reports that ad buyers are wary: "The cost of reaching one thousand viewers . . . is very different online than it is for TV. Creating a blended measure of the audience may not be a solution advertisers will want to use to determine pricing."

We can categorize the media consumers may choose by three main types: owned, paid, and earned. Forrester Research (2) and *Advertising Age* offer explanations of the advantages and disadvantages of each.

Owned media are those channels that you (mostly) control, such as your website, mobile site, games, corporate blogs and Twitter accounts, and branded social network sites. Of course, the best owned media offer opportunities for interactivity, comments, posting, and the like. Done right, many owned media sites create communities of users such as Starbuck's community effort that asks consumers to offer ideas and suggestions for improving Starbuck's products or services (see <http://my.starbucksideas.love.com/>). These communities can help build ongoing relationships with current and prospective customers and can be rapidly updated to take advantage of new opportunities.

Earned media is a form of publicity that also includes both legacy and digital media. It's "earned" because it's not paid for like advertising. With traditional media, a company generated news releases resulting in stories in broadcast and print, or sponsored events resulting in publicity and word of mouth. In the digital world, earned media includes viral messaging and videos, social networking brand mentions, bloggers' commentary about your brand, and votes on such sites as Digg or Delicious.

Earned media can cut both ways and emerge with messages you'd prefer not to "earn." For instance, a cable company earned a column from *Advertising Age* columnist Bob Garfield, "Comcast Must Die" (A5; [http://adage.com/article?article\\_id=122094](http://adage.com/article?article_id=122094)). Admittedly, as an advertising journalist, Garfield has a more prominent voice than most people. But he points out that the Internet enables anyone with a computer to publicize their unhappiness with comments and even video.

### Comcast Must Die

*Bob Garfield Crusades Against the Cable Provider*

Long time *Ad Age* columnist Bob Garfield felt he was victimized by the cable giant, Comcast—and he talked about it: "Since personally being victimized by the company I call Qualmcast, I have read hundreds and hundreds of similar horror stories, so I will therefore not afflict you with the details of the arrogant, highhanded, dishonest, incompetent, inhuman and fundamentally asinine treatment I suffered at the hands of the cable monstrosity's 'customer service.'"

Garfield wrote on his blog and in his column and heard from lots of people whose experience with Land Rovers, Dell computers, and other products put them in customer service hell. His entertaining column points out that "Listenomics" offers the technology that empowers disgruntled, unhappy customers. They can now publicize their rage, create communities of angry consumers, and become part of an "e-mob." As Garfield put it, people can "blogmail" companies into submission "exerting the leverage the digital age has bestowed upon consumers to make lemonade out of lemons." As you can see, "earned" media can cut both ways.

Although there's a definite loss of control with earned media, the most forward-thinking strategists are continually looking for ways to create content that is so fun, interesting, or compelling that people want to engage with it and share it. Such shared messages also have considerable credibility with consumers: A recent study suggested that customers from word-of-mouth (WOM) referrals are more loyal and profitable than those acquired by traditional means. (3) Earned media may be highly effective and less expensive than paid, but they require delivery on a brand promise. For example, companies offering excellent customer service can be the primary drivers of "online love," as Pete Blackshaw puts it. "Setting up shop on Facebook is the easy part. Developing the brand business processes that increase odds of advocacy or favorable earned media is quite a different thing, but it's essential" (A6, [http://adage.com/digitalnext/post?article\\_id=135965](http://adage.com/digitalnext/post?article_id=135965)).

## Paid Media Still Dominate

Paid media is still by far the most prominent category of promotion with billions of dollars going to traditional and digital media, though digital advertising dollars are still a tiny fraction of the total. For instance, a buying period known as the upfront marketplace happens each May when advertisers try to negotiate the best prices for national television advertising. The networks, including cable, try to squeeze the maximum fees out of advertisers especially for popular programs or new programs that seem to have a lot of promise. In 2010, advertisers committed almost \$9 billion to the five broadcast networks as outlined in the article "Broadcast Upfront Finishes Between \$8.1B and \$8.7B" (A7, [http://adage.com/upfront2010/article?article\\_id=144374](http://adage.com/upfront2010/article?article_id=144374)).

Clearly, paid media are expensive but they still provide broad reach to mass marketers. In addition, media such as television, billboards and other out-of-home media, magazines, and newspapers can kick-start and support WOM and viral strategies as we saw with the Old Spice and Replay campaigns.

Paid media also include digital space and time such as paid search marketing, banners, and online display ads. Besides great reach, these media offer the advertiser control over the message and the context in which it's presented.

Figure 14-1 graphically shows the complexity of the media market as compared with the past. The mashed-up slide on "Home Media Capacity—Today" is purposely messy to depict the messiness of media planning in today's environment.

## Why Do People Choose Different Media?

The best media planners learn everything they can about their target audience and its use of various media.

One way to look at why people choose different media at different times is through the *Media Choice Model* developed by Thorson and Duffy (see Figure 14-2). This model suggests that people have communication needs that vary from time to time and from person to person, and fulfilling these needs drives behaviors.

As you can see in Figure 14-2, people have four basic communication needs. *Connectivity* is the need to relate and communicate with others face-to-face or through media. We need friends, family, love, and relationships. When we're texting, posting on Facebook, or just hanging out with our buddies, that's connectivity. Of course, we're now able to make connections in new ways thanks to technology.

The *Information* need has to do with knowledge that helps us accomplish our goals, protect ourselves from harm, or find opportunities. It can be as important as about learning



## ferences

Who we affects our choices, too, including age and education. A twenty-something and a thirty-something are different not only because of their ages, but also because of their life stage. At twenty-five, a person may be working at his first job, looking for a place to live, and spending his money and time in ways consistent with that life stage. At thirty, he may have other priorities, such as kids and a mortgage.

Media planners can't assume what people's media behaviors are likely to be based only on age or even life stage. For instance, many people assume that older consumers are technophobes and will be resistant to adopting new media formats and behaviors. Instead, our research has revealed that Baby Boomers are embracing Internet technologies at almost the same pace as the next youngest generation, as described in "Drop the Oatmeal and Forget What You 'Know' About Boomers" (A8; [http://adage.com/article?article\\_id=145006](http://adage.com/article?article_id=145006)).

## he Perfect Opening

Aperture is an opening or opportunity to deliver a message to a consumer at the very best time to get a sale or other action. It's based on the concept that for each customer there is an ideal moment when she can be reached with an advertising appeal.

Marketers try to take advantage of apertures for time of day, day of the week, and even seasons. If it's 11:45 A.M., you may be especially open to a message from Taco Bell. If it's November in Minnesota, you may respond to a reminder that snow tires are on sale. There are generation-specific apertures such as the responsiveness to messages about goods and services relevant to marriage, to child care, or to retirement.

You can see in the model that another aspect of media choice is what we call "voice." This refers to source of the communication we're receiving. The authoritative voice in news, for instance, would be the anchor and reporters on network or cable television and in advertising might be the traditional broadcast or print advertisement created by an agency and distributed in various media. The created voice is user-generated content, sometimes solicited by advertisers to get advertising ideas from ordinary people. Examples include PepsiCo's Doritos snack and Pepsi Max 2011 Super Bowl ads that were consumer-generated with the company offering \$5 million in prize money. One humorous consumer-generated Doritos ad shows an office worker finishing up his snack while a coworker watches greedily. The ad closes with the coworker going after the crumbs and seasoning on the first characters fingers. Viewers found it memorable if somewhat disturbing.

The referred voice seeks to harness the desire of consumers to recommend products and services to others and to use recommendations in their own selection decisions. Social media, comments, blogs, videos that go viral, product ratings and services like Yelp are all vehicles for consumer opinion sharing. As mentioned above, many people place more credence in recommendations from others over traditional ads even if they don't know the recommenders.

## ires

What's so appealing to so many about the iPhone and other smartphones? Consider what they can do. Their features include the ability to store and play thousands of songs, share photos, watch videos, play games, and download audiobooks and podcasts. The iPhone

gives consumers the ability to time shift when they listen to radio programs at times convenient for them; it offers rich media with video and sound; it's portable and customizable. Its stylish design also makes it pleasurable to use, and for many it makes a powerful cultural statement about the owner's aesthetics and coolness.

Different media have features that make them more or less appealing to different audiences based on the activities they want to accomplish. For example, traditional newspaper features include portability and the reading experience. Many people like to read it on the train during their commute; others like the feel and ritual of the morning read. On the other hand, Internet news offers features such as immediacy and customization, and television offers a rich media experience with powerful visual elements.

Different media offer different features. Traditional print media offer such features as scanability, portability, and the opportunity for serendipitous exposure to unexpected content. Traditional broadcast media offer sound, moving images, and a dynamic presentation of news and entertainment programming. New media offer most of these but add important additional features:

**Immediacy:** the ability to access information on demand

**Mobility:** the consumer not only can transport the product/service but also has the ability to get updated content wherever he is

**Rich media:** (video and audio) delivered online

**Participation:** the ability to create and publish (personal authorship)

**Search:** the ability to quickly and easily find accurate information on topics of interest

**Customization:** the ability to tailor the types and frequency of messages to personal interests

**Time shifting:** The ability to download digital content and replay it at the consumer's convenience

Table 14-1 shows how different media have different features.

**Table 14-1** Usability Features of Each News Medium

Media Features	Media			
	Newspapers	Radio	TV	Internet
Participation easy				X
Customizability				X
Time shifting	X			X
Time flexibility (24/7)			X	X
Mobility	X			X
Interactivity				X
Search capacity				X
Immediacy		X	X	X
Images			X	X
Sound		X	X	X
Doesn't require high attention		X	X	X
Doesn't require reading skills		X	X	X

Knowing these media features and how they align with an audience's capabilities and preferences can help the media planner find the most effective combination of media to accomplish the marketing goals.

This is a fluid and changing process as new media options and technologies emerge. After consumers choose and use a medium, they evaluate how satisfied they are with the experience. Of course, when the number of choices is as large and growing as is presently the case, it's more likely that next medium choice will be different. Media planning sits at the nexus of data and inspiration, analytics and creativity.

*Advertising Age* offers a useful insight into this with "Why Your Agency Should Embrace Connection Planning" (A9: [http://adage.com/agencynews/article?article\\_id=138519](http://adage.com/agencynews/article?article_id=138519)). The article stresses that bringing together all the players including media experts, strategic planners, researchers, and creatives can "connect at those moments of influence that will have the most impact on consumers."

Bill Price, cofounder of Empower Media Marketing in Cincinnati, put it this way: "Media importance has flip-flopped with creative. In the heydays of the '60s, '70s, '80s, marketers and their agencies had a priority to first develop potent copy. They then chose the best media (television was usually the number-one choice) for mass message delivery. Today's marketers dig much deeper to understand their consumers then find the most effective media channels (e.g., word of mouth, Facebook) that create one-on-one dialogues WITH their customers. Media selection is the new creative challenge—the top priority." (4)

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# 15

## CHAPTER

## Media Planning for Traditional Advertising Media

Even for the most avid of sports fans, it seemed as if the LeBron James story was exhaustively and exhaustingly reported. When NBA superstar James finally said that he was going to "take my talents to South Beach," the two-time MVP player not only disappointed his home town Cleveland Cavalier fans, but also presumably thrilled the Miami Heat fans. He also was part of a prime time ESPN program "The Decision" that broke most of the rules of sports journalism and sports programming advertising.

In the days and hours that led up to the announcement of James's decision, sports commentators speculated, Cleveland fans agonized, and ESPN looked at the options for capitalizing on an announcement. Old-fashioned scoops by print or broadcast are increasingly rare as digital reporting and leaks take the surprise out of most surprises. However, usually when a sports star is wooed by other teams, reporters from multiple media outlets cover the story.

Nevertheless, sports network ESPN collaborated with James and his agents to pull off an exclusive media coup with the potential for huge audiences. By most measures, ESPN is a highly innovative media organization, and its planners correctly surmised that what was either going to be a joyous reunion or nasty breakup could make great television.

The network broadcast a new kind of television program with a new advertising model. ESPN allowed James and his staff to choose who would interview him and specify the terms of the interview. The network also agreed to give up ad revenue and have sponsors, including the University of Phoenix, VitaminWater, Nike, and Coca-Cola, instead make contributions to a James charity, Boys & Girls Club of America (A1: [http://adage.com/mediaworks/article?article\\_id=144827](http://adage.com/mediaworks/article?article_id=144827)).

Critics hammered James and ESPN: James for being self-absorbed and ESPN for violating journalistic independence and principles (A2: [http://adage.com/article?article\\_id=144832](http://adage.com/article?article_id=144832)). Despite the critics, the results were impressive for this new kind of program: in the top fifty-six telecast markets ratings were phenomenal as was branded traffic to ESPN.com. More than \$6 million of ad revenue went to the charity.

Regardless of your views on the appropriateness of “The Decision,” the program may be a game changer for the business.

Although “The Decision” marked a departure from sports journalism and advertising, it still fulfilled the primary interest of sports fans—sharing in the drama of a big star’s choices. It tweaked conventions of sports broadcast news, morphed into a reality program, offered an online interactive presence, and invented a new advertising model. It represents just one of the ongoing media mashups that are rolling the ad world.

In Chapter 15, we’ll look at “old” media and explode some of the myths about their presumed unpopularity among consumers and their ineffectiveness for advertisers. First, we’ll look at each medium and look at the facts behind how people are using them and how their ad models work. Second, we’ll consider the relationship of old and new media, how lines are blurring among different media, and how there are few pure traditional media plays in today’s advertising world.

All media innovations in technology or structure evoke predictions of doom for existing media. Sometimes those predictions are partly right—films with sound eradicated silent movies, CDs displaced audiotapes, and CDs are slipping away, replaced with satellite radio and ever more sophisticated MP3 players. But recall from Chapter 14 that people still have basic motivations for using media based on their needs and the media features they prefer. Even though films and music delivery changed, people still went to movies and still listened to music—similar to what they do today.

Although the technology and the forms media adopt are changing, traditional media by far carry the most clout in money and impact. The primary takeaway here is to be wary of what “everybody knows.” For example, everybody knows that young people don’t use any print media, that newspapers are dead, and that nobody’s watching television—at least on the big screen. As we’ll see, none of these contentions is accurate and for many audiences and promotional goals, old media may be the best media.

## —The 300-Pound Gorilla in the Living Room

In the past, broadcast advertising supported a “free” television model. The delivery of audiences to advertisers supported the enormous costs of producing entertainment and news programming. Cable television networks also rake in ad revenue as well as customer subscription fees. Today, media buyers and media consumers have far more choices than in the past. Nevertheless, the most advertising dollars continue to go to television, for two main reasons.

First, television can reach vastly bigger audiences than any other medium. Second, the magic of video can capture attention and dramatize a product’s capabilities much more effectively than any other medium. Of course, people can and do watch videos on all kinds of devices and this contributes to media fragmentation and splintering of audiences.

But *Advertising Age’s* Media Guy, Simon Dumenco, points out that despite all the buzz about social media, television itself remains a social medium. Dumenco writes, “TV remains not only a passive medium, but one that people want to consume socially. Simply put, people want to watch TV *together*—not only with their friends and families in their homes, but with the culture at large.” Of all television viewing, only 2 percent takes place online (A3; [http://adage.com/mediaworks/article?article\\_id=143875](http://adage.com/mediaworks/article?article_id=143875)).

## In Praise of the Original Social Media: Good Ol’ Television

While monitoring and updating his Twitter account, Simon Dumenco noticed that most of the conversation focused around what was happening on television in entertainment, news and politics. Although people may be atwitter about social media and other innovations, he writes, “television still rules our lives.” What’s on TV right now provides the greatest fodder for social media as people share their thoughts about the funniest lines on SNL, the most exciting final moments in the NCAA finals, or the most outrageous outfit at the MTV awards. Although we now have the ability to shift the times when we consume programming, we still want to watch television together. People want to share experiences with their friends and family and with the larger culture and television still fills that powerful communication need.

Certainly broadcast audiences skew older than they used to and all audiences are more fragmented. But a recent Nielsen study pointed out that the number of hours per month people spent watching TV in the home went *up* in the first quarter of 2010 to over 158 hours a month representing a consistent trend: “In fact, TV viewing has increased more than an hour a day in the last decade, far outpacing any other major media option.” (1)

We may be collectively enchanted with the potential of social and other digital media, but our enchantment shouldn’t blind us to the utility of old media. In fact, a good deal of social media is about news and entertainment found in traditional channels. They’re the stuff of Facebook posts, texts, and tweets.

A study that further suggests live television is robust and healthy found that there’s an enormous difference between how people watch television and how they *think* they watch television. A study analyzed almost one hundred thousand hours of videotape of people in the UK watching television. Researchers found that 85 percent of programs were watched live, including those households with Sky+ boxes, the British version of DVRs. The study points out that most people underestimate how much live television they watch and significantly overestimate how much they watch videos in other forms and on other devices. (2) This is not to say that online promotions aren’t important, but they may not be the best choice for a particular promotion. In addition, online and digital tactics are often more effective when linked with traditional tactics. In a study of the effectiveness of direct-to-consumer drug advertising, Nielsen found that the combination of television ads plus online promotion was highly successful. (1)

Of course, life stage and age will make a difference in media choice. Older audiences watch more broadcast news or entertainment “live” as opposed to younger viewers, as *Advertising Age* reports in “Broadcast’s Youth Market Starts at 44” (A4; [http://adage.com/updates/2010/07/whicharticle\\_id=144040](http://adage.com/updates/2010/07/whicharticle_id=144040)). However, even among the 18 to 44 demographic, viewers watch three-and-a-half hours of live TV every day out of about eight-and-a-half hours of total media time.

Many people also assume that nobody’s watching television commercials because devices enable bypassing or deleting them. But observational research revealed that users were exposed to about seventy-two minutes of TV advertisements daily. (3) Again, viewers are not zapping ads or finding ways to avoid them in great numbers.

Will technology-enabled televisions be larger versions of PCs bringing in customized content from many sources? Will viewer behaviors become more like computer behavior? Some people think so. Microsoft’s Steve Ballmer suggests that monitors, slate devices, and pads will be driven by computer software. “My TV is powered by a PC,” he commented, arguing that new media software will allow people to record and send television programming to their computers (A5; [http://adage.com/digital/article?article\\_id=141350](http://adage.com/digital/article?article_id=141350)). For now, it appears that we are consuming television in pretty traditional ways and that people are using television to fulfill social needs as well as needs for entertainment, information, and shopping. Stay tuned.

## —A Dying Medium?

There's no question that legacy news companies are under severe stress, largely because of the proliferation of free content and the ubiquity of search. The current state of newspaper revenue and profits looks even worse when viewed historically since newspapers were once near monopolies and immensely profitable. Many newspapers took on too much debt when times were good. When circulation, advertising, and profits began to fall, they slashed reporting staffs and other expenses, often at the expense of a higher quality news product.

Despite the stressors, newspaper companies continue to offer significant opportunities for advertisers, especially in local and hyperlocal markets. Because the ads come bundled with information about people's communities and the world, readers are receptive to news and information in the form of sales, local store offerings, and special events. As a local advertising medium, it's still hard to beat the power of local newspapers. (4)

In a precursor to behavioral targeting online, newspapers have long provided zoned print editions so advertisers could reach the most attractive customers defined demographically and geographically. Newspapers also have sections that appeal to different types of readers so advertisers can match readers and product interests.

Contrary to what many assume, newspapers were quick to adopt digital technologies. However, they were also quick to give away their online content, content that can be aggregated by search companies such as Google, blogs such as *The Huffington Post* or *The Drudge Report*, or content farms such as Demand Media and Yahoo. Although some companies such as *The Wall Street Journal* and *The (Little Rock) Arkansas Democrat* have had success erecting pay walls for their online content, most have feared pay walls would result in drops in traffic to their sites thus making their sites less attractive to digital advertisers.

It's certainly a commentary about the state of the business when slower losses are a positive news story like this one: "Newspapers' Paid Circulation Losses Shrink" (A6; [http://adage.com/mediaworks/article?article\\_id=1435669](http://adage.com/mediaworks/article?article_id=1435669)). Despite the bad news, however, research shows that some one hundred million adults read a print newspaper and many more access newspaper websites. Newspaper websites attract more than a third of all web users, but competition for readers and advertisers continues to be fierce. Still, newspapers can and do charge more for ads on their sites and are doing more to enhance usability and news partnerships. Two articles highlight the challenges news companies face online and from search: "Mounting Web Woes Pummel Newspapers" (A7; [http://adage.com/mediaworks/article?article\\_id=1446634](http://adage.com/mediaworks/article?article_id=1446634)) and "Google Exec: We're Here to Help Newspapers" (A8; [http://adage.com/digital/article?article\\_id=1417668](http://adage.com/digital/article?article_id=1417668)). The stories identify the problem not only of shrinking print revenues, but also of lower shares of online ad revenues. The so-called content farms run by AOL, Demand Media, and others generate thousands of stories using armies of freelance writers who charge little for the content they provide. This cheap content may not have the authoritative sourcing and writing provided by professional journalists, but it may be perceived as good enough by some audiences.

Search creates additional problems for newspapers in that advertising for cars, classifieds, and travel have been scooped up by category specific sites such as Edmunds.com, Craigslist.com, and Travelocity.com.

## —A Publication for Everyone

Advertisers like magazines because they offer valuable audiences in terms of income and education and high-quality images and printing. In addition, magazines are not nearly as ephemeral as a TV spot or a newspaper—people tend to keep them around longer, linger

over them, and pass them on to others. Some studies suggest that four different readers may see a monthly magazine. (5)

The sheer numbers and varieties of magazines are also surprising. Do you like boats? In just this category, you can choose *Sailing World*, *Motorboat*, *Cruising World*, *Yachting Power*, *MotorYacht*, or *Salt Water Sportsmen*. They're just a few of the titles listed on *Advertising Age's* top two hundred magazines (A9; [http://adage.com/databcenter/article?article\\_id=1449779](http://adage.com/databcenter/article?article_id=1449779)). As you can see, magazines can offer consumers publications targeted at very narrow interests and advertisers can match appeals to reader interests with some precision. SRDS offers data on over ten thousand business and consumer magazines, and you can access information at <http://www.srds.com>.

Like newspapers, magazines depend on multiple revenue streams—subscriptions, newsstand sales, and advertising. Magazines charge advertisers based on the size of the publication's readership whether it's paid circulation, newsstand purchases, or, increasingly, pass-along readers. Much of this is difficult to measure. Although magazine sales have slipped, the biggest hit they've taken is based on advertisers reducing their ad budgets and allocating remaining dollars elsewhere.

However, as *Advertising Age* reports, consumers' appetite for magazines is strong: Mediarnark Research & Intelligence reported that over 189 million adults have read a magazine within the past thirty days (A10; <http://adage.com/article/mediaworks/magazines-ad-pages-fully-return/150131>). Research also shows that readers trust magazine ads more than those in other media and don't find them intrusive. (4)

Nevertheless, it appears that publishers must restructure the magazine business model significantly. In a surprising way, magazines suffer from the same problem that some websites have faced: even though they build robust audiences, advertising or subscription dollars don't necessarily follow in amounts large enough to support and grow the publication.

Some have suggested that devices such as the iPad can offer magazine-like aesthetic and tactile experiences. Many publications, including *Sports Illustrated*, *Popular Science*, and *O, The Oprah Magazine*, offer iPad apps (A11; [http://adage.com/mediaworks/article?article\\_id=1449277](http://adage.com/mediaworks/article?article_id=1449277)). All charge consumers for apps and for individual issues and seek advertising.

*Oprah* is an example of magazines' digital expansion beyond their core business into other capabilities. Because Oprah Winfrey is known for her television program's book club and recommendations, the app allows readers to access and read books within the *Oprah* app. With greater readership along with targeted behavioral advertising, Hearst, O's publisher, is demanding and getting higher and higher digital ad rates.

## Radio

Again, many people have predicted the end of radio, but radio advertising offers some distinct advantages. Most importantly, it offers a huge range of programming options including talk, country, top 40, alternative, classical, oldies, and so on. Media planners can connect the buying characteristics and locations of their target customers with their preferred formats.

Aperture, the optimal time to reach a particular audience, plays an important role here as well since radio is ideal for reaching commuters at "dayparts," such as the morning and evening commutes. Radio media planners price commercial time based on the desirability of the audience for advertisers. The commuting dayparts are usually the most expensive media buys, offering the most ears for commercials.

Radio offers flexibility in that the buyer can change messages relatively easily for special offers and sales. Though it doesn't have the richness of sight and movement that video offers, radio can be extremely creative and effective in triggering listeners'



imagination and mind's eye through music, drama, humor, and story. "How to Make Better Radio Ads" points out that radio audiences continue to grow and that smart creative strategies can offer effective brand building (A12; [http://adage.com/mediaworks/article?article\\_id=136781](http://adage.com/mediaworks/article?article_id=136781)).

Radio advertising is relatively inexpensive, and recent research indicates that listeners find personal relevance and enjoyment in radio and tend to have good recall of ads. (5) Like other media, new formats, Internet radio station access, and programmable digital stations such as Pandora are altering the business model.

## edia

Because of the creative revolution in what counts as media, ambient media can include an astonishing variety of vehicles. *Ambient* is defined as something that surrounds and encircles and that exists in your environment. You might simply observe an ambient message such as a poster, or use an item for another purpose. For example, the bottoms of the security trays at Denver International Airport (and others) feature large printed messages from Zappos, the online shoe retailer. As all air travelers know, the security line is clearly a captive audience. Most of us have also seen ads on napkins, on public restroom doors, and even on drinking straws. We're seeing them pop up on eggs (a CBS programming promotion), on pizza boxes, manholes, and even on flower petals (A13; [http://adage.com/article?article\\_id=144829](http://adage.com/article?article_id=144829)).

In the past, ambient media usually meant outdoor—that is, billboards. It still most often includes familiar signs with giant messages lining interstate highways and city streets. Of course, advertisers like to place their messages in high traffic areas where lots of prospects are likely to see them. Even though drivers and walkers are likely to glimpse the message for only a moment, advertisers hope that the constant reminder (frequency, in media lingo) will stick with them. Similar to other media trends, advertisers are seeking better metrics as to how many people saw an ad. The Traffic Audit Bureau uses actual traffic counts, surveys, and other measures to provide solid reports and data that could indicate effectiveness.

Another advantage is that drivers and walkers can't zap a message as they can with a DVR, nor can they change the station or channel. However, the brief moments of exposure require that the messages, especially those targeted at drivers, be very simple and eye catching.

But today's outdoor and ambient efforts aren't your father's billboards. Advertising creative expert Pete Barry points out that ambient marketing has evolved into almost any promotional execution that's unexpected. (6) Sometimes this is known as guerilla marketing that often includes stunts, product giveaways, and interactive tactics that involve and surprise audiences who may spread news of the promotion to others. For example, Volkswagen got behind an effort to encourage people to take the stairs by transforming subway steps into working piano keys in Stockholm, Sweden (A14; <http://creativity-online.com/www/volkswagen-hus-beery-piano-stairs.asp/17522>).

"Inside Outdoor Advertising's Digital Makeover" shows how new digital ambient media can include an array of tactics such as bus shelters that interact with your mobile phone or 3-D installations such as a Mini Cooper with real working headlights embedded in an Albuquerque board (A15; [http://adage.com/mediaworks/article?article\\_id=144347](http://adage.com/mediaworks/article?article_id=144347)). A unique promotion touting a bank's friendliness to small business posted billboards featuring the services of very small businesses such as babysitters and dog walkers.

## Inside Outdoor Advertising's Digital Makeover

*Old Billboard Medium Embraces Technology, Creativity*

This isn't your grandpa's billboard. Out of home or ambient advertising offers some of the most innovative ideas in advertising. This article points out that the "old as the ages" medium has become interactive and can point you to URLs, alert you to sales on your mobile phone, and spark word-of-mouth and social media buzz. It can be hyper local, right down to the city block it occupies. Technology-enabled displays offer extraordinary creativity and are deployed on the sides of buildings, in bus shelters, on stair steps, on sidewalks and plazas. For media buyers and sellers, technology is enabling significant changes in how out-of-home media are measured and valued. In the past, advertisers had to rely on estimates of how many people had the chance to see a display. Today, they can measure how many really saw the ad.

As you can see, it's critical for media planners to operate from facts and research, not from common knowledge or the latest fads. Traditional media are often good solutions to marketing problems—it's all based on analysis of your target audience, your product, and your strategy. Those traditional media are often morphing into less traditional forms and ideally are part of a media strategy wherein each element is carefully constructed to support other elements.

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