



Part 5

The media

Chapters 24–27

This part of the book is new to this edition and is used to bring together different aspects and forms of the media. It should be regarded as complementary to the previous part on the tools of the marketing communications mix, and advertising in particular.

Chapter 24 considers the characteristics and key developments associated with traditional media. It examines print, broadcast, outdoor, in-store and other types such as cinema and ambient media.

Chapters 25 and 26 use similar materials to consider digital media. The first part of Chapter 25 examines the functionality and opportunities digital media provide. The second part of this chapter explores what these features and benefits mean. For example, interactivity, mobility and the personalisation associated with marketing communications.

Chapter 26, which should be read after Chapter 25, examines interactive marketing communications. This is a new chapter and considers how digital technology has been used in marketing communications. Here consideration is given to online applications of the tools of the mix but, in addition, explores search engine marketing, communities and social networks, digital aspects of word-of-mouth communications (viral, podcasting and blogging) and other aspects of social media.

The final chapter in this part is given to the principles and concepts associated with media planning. Although the tradition and development of the subject is rooted in offline media planning, consideration is also given to online media planning issues.

Video Insight Part 5

Part 5 of the book focuses on the use and variety of the media as an integral aspect of marketing communications. The Video Insight features three brands. Firstly, we begin by looking at the way Land Rover work with the motoring press and the relationships they form with motoring journalists such as Jeremy Clarkson. Perhaps you can see the link to the role of opinion formers examined in Chapter 2 on communication theory?

Royal Enfield provide an insight into the way a motorcycle manufacturer targets particular motorcycle magazines to reach fairly discerning audiences. Reference is made to press and magazines in addition to the increasing importance of web sites.

Ikea describe their use of television and print media, essentially as a means to provide awareness and information. However, they are also increasing their dot.com business and this inevitably involves improving and developing the web site. One of their goals is to enable people to experiment with their brand and to use the web site as a means of getting closer to the brand.

Go to www.pearsoned.co.uk/fill to watch the Video Insight, and then answer the following questions:

1. How do Land Rover use the motoring media to develop their brand?
2. What are the primary media used by Royal Enfield and how do they use magazines to promote their brand?
3. To what extent will the development of the web site to enable people to play with the Ikea brand make offline advertising redundant?





Chapter 24

Traditional media

The use of particular media is required in order that client messages are delivered to specific target audiences. The array of available media is continually growing but each has strengths and weaknesses that impact on the quality, effectiveness and the meaning attributed to the message by the audience. This chapter focuses on the nature and characteristics of traditional, offline media.

Aims and learning objectives

The aim of this chapter is to establish the principal characteristics of each type of offline media. This will assist understanding of the management processes by which media are selected and scheduled to deliver advertiser's messages. Digital media are explored in the following chapter and media planning and scheduling processes are looked at in Chapter 27.

The learning objectives of this chapter are to:

1. determine the variety and types of traditional media;
2. explain the main criteria used to evaluate media and their use;
3. establish the primary characteristics of each type of medium;
4. examine the strengths and weaknesses of each type of medium;
5. provide a brief summary of the main UK trends in advertising expenditure on each type of medium;
6. consider the dynamics associated with direct response media;
7. explore ways in which media can be integrated.

For an applied interpretation see Nicola Robinsonova's MiniCase entitled *For different types of wood: the Pila Pasak (Shepherd's Sawmill) campaign* at the end of this chapter.

Introduction

Organisations use the services of a variety of media in order that they can deliver their planned messages to target audiences. Of the many available media, six main *classes* can be identified. These are broadcast, print, outdoor, digital, in-store and other media classes. Within each of these classes there are particular *types* of media. For example, within the broadcast class there are television and radio, and within the print class there are newspapers and magazines.

Six main classes can be identified: broadcast, print, outdoor, digital, in-store and other media.

Within each type of medium there are a huge number of different media *vehicles* that can be selected to carry an advertiser's message. For example, within UK television there are the terrestrial networks (Independent Television Network, Channel 4 and Channel 5) and the satellite (BSkyB) and cable (e.g. Virgin Media) networks. In print, there are consumer and business-oriented magazines and the number of specialist magazines is expanding rapidly. These specialist magazines are targeted at particular activity and interest groups, such as *Amateur Photographer*, *Golf World* and the infamous *Sponge Divers Gazette!* This provides opportunities for advertisers to send messages to well-defined homogeneous groups, which improves effectiveness and reduces wastage in communication spend. Table 24.1 sets out the three forms of media – classes, types and vehicles – with a few examples.

Table 24.1 Summary chart of the main forms of media

Class	Type	Vehicles
Broadcast	Television	<i>Coronation Street, X Factor</i>
	Radio	Virgin Radio, Classic FM
Print	Newspapers	<i>The Sunday Times, The Mirror, The Daily Telegraph</i>
	Magazines: Consumer Business	<i>Cosmopolitan, Woman, The Grocer, Plumbing News</i>
Outdoor	Billboards	96-, 48- and 6-sheet
	Street furniture	Adshel
	Transit	London Underground, airport buildings, taxis, hot-air balloons
Digital media	Internet	Web sites, email, intranets
	Digital television	Teletext, SkyText,
	CD-ROM	Various including music, educational, entertainment
In-store	Point-of-purchase	Bins, signs and displays
	Packaging	The Coca-Cola contour bottle
Other	Cinema	Pearl & Dean
	Exhibitions	Ideal Home, The Motor Show
	Product placement	Films, TV, books
	Ambient	Litter bins, golf tees, petrol pumps
	Guerrilla	Flyposting

Evaluative criteria

One of the key marketing tasks is to decide which combination of vehicles should be selected to carry the message to the target audience. The means by which this decision is reached is the subject of Chapter 27. First, however, it is necessary to consider the main characteristics of each type of media in order that media planning decisions can be based on some logic and

rationale. The fundamental characteristics concern the costs, the richness of the communication, the interactive properties and audience profile associated with a communication event.

Costs

One of the important characteristics that needs to be considered is the costs that are incurred using each type of medium. There are two types of cost: absolute and relative. Absolute costs are the costs of the time or space bought in a particular media vehicle. These costs have to be paid for and directly impact upon an organisation's cash flow. Relative costs are the costs of contacting each member of the target audience. Television, as will be seen later, has a high absolute cost but, because messages are delivered to a mass audience, when the absolute cost is divided by the total number of people receiving the message the relative cost is very low.

Communication richness

The use of sight, sound and movement can generate great impact with a message.

The way in which a message is delivered and understood by a target audience varies across types of media. Certain media, such as television, are able to use many communication dimensions, and through the use of sight, sound and movement can generate great impact with a message.

Other types of media have only one dimension, such as the audio capacity of radio or the written word on a page of text. The number of communication dimensions that a media type has will influence the choice of media mix. This is because certain products, at particular points in their development, require the use of different media in order that the right message be conveyed and understood. A new product, for example, may require demonstration in order that the audience understands the product concept. The use of television may be a good way of achieving this. Once understood, the audience does not need to be educated in this way again and future messages need to convey different types of information that may not require demonstration, so radio or magazine advertising may suffice (see Chapter 27, where media richness theory is explored).

Interactive properties

Following on from the previous element is the important issue of interactive communications. The development of digital media has enabled interaction, which we know can lead to dialogue, and this in turn enables relationship development (Ballantyne, 2004). However, there are some circumstances in which interaction is not required due to the nature of the market, the product or the objectives of the campaign. In these circumstances the mix will need to consist of media that primarily deliver messages through a one-way, or monologic, communication format.

Those that deliver a call-to-action will need to use media that enable interaction.

Marketing communications that seek to engage audiences through interaction, in particular those that deliver a call-to-action, will need to use media that enable interaction and to be used where support facilities are in place to facilitate interactive communications.

Audience profile

The profile of the target audience (male, female, young or old) and the number of people within each audience that a media type can reach are also significant factors in media decisions. For example, 30 per cent of adults in the socioeconomic grade A read the *Sunday Times*. Only

4 per cent of the C2 group also read this paper. Messages appropriate to the A group would be best placed in the *Sunday Times* and those for the C2 group transmitted through the *News of the World*, which 34 per cent of the C2 group read. It is important that advertisers use media vehicles that convey their messages to their target markets with as little waste as possible. Newspapers enable geographically dispersed audiences to be reached. The tone of their content can be controlled, but the cost per target reached is high. Each issue has a short lifespan, so for positive learning to occur in the target audience a number of insertions may be required.

A large number of magazines contain specialised material that appeals to particular target groups. These special-interest magazines (SIMs) enable certain sponsors to reach interested targets with reduced wastage. General-interest magazines (GIMs) appeal to a much wider cross-section of society, to larger generalised target groups. The life of these media vehicles is generally long and their 'pass along' readership high. It should not be forgotten, however, that noise levels can also be high owing to the intermittent manner in which magazines are often read and the number of competing messages from rival organisations.

Television reaches the greatest number of people, but although advertisers can reach general groups, such as men aged 16–24 or housewives, it is not capable of reaching specific interest groups and it incurs high levels of wastage. This blanket coverage offers opportunities for cable and satellite operators to offer more precise targeting, but for now television is a tool for those who wish to talk to mass audiences. Television is expensive from a cash-flow perspective but not in terms of the costs per target reached.

Radio offers a more reasonable costing structure than television and can be utilised to reach particular geographic audiences. For a long time, however, this was seen as its only real strength, particularly when its poor attention span and non-visual dimensions are considered. Although radio will never overtake television in terms of usage and overall popularity, radio has been shown to be capable of generating a much closer personal relationship with listeners, witnessed partly by the success of Classic FM and local radio stations, than is possible through posters, television or print.

The interesting point about outdoor and transit advertising is that exposure is only made by the interception of passing traffic. Govoni *et al.* (1986) make the point that such interception represents opportunistic coverage. Consequently the costs are low, at both investment and per contact levels.

The use of direct marketing has grown in recent years, as technology has developed and awareness has increased. The precise targeting potential of direct mail and its ability to communicate personally with target audiences is impressive. In addition, the control over the total process, including the costs, remains firmly with the sponsor.

The size of the industry should not be underestimated as UK advertising expenditure reached £19.1 billion in 2006 (see Table 3.1 in Chapter 3).

Print media

Of the total amount spent on advertising, across all media, most is spent on the printed word. Newspapers and magazines are the two main types of media in this class. They attract advertisers for a variety of reasons, but the most important is that print media are very effective at delivering a message to a target audience.

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Most people have access to either a newspaper or a magazine. They read in order to keep up to date with news and events or to provide themselves with a source of entertainment. People tend to have consistent reading habits and buy or borrow the same media vehicles regularly. For example, most people read the same type of newspaper(s) each day and their regular choice of magazine reflects either their business or leisure interests, which are normally quite stable. This means that advertisers, through marketing research, are able to build a

database of the main characteristics (a profile) of their readers. This in turn allows advertisers to buy space in those media vehicles that will be read by the sort of people they think will benefit from their product or service.

The printed word provides advertisers with the opportunity to explain their message in a way that most other media cannot. Such explanations can be in the form of either a picture or a photograph, perhaps demonstrating how a product is to be used. Alternatively, the written word can be used to argue why a product should be used and detail the advantages and benefits that consumption will provide the user. In reality, advertisers use a combination of these two forms of communication.

The print media are most suitable for messages designed when high involvement is present in the target market.

The print media are most suitable for messages designed when high involvement is present in the target market. These readers not only control the pace at which they read a magazine or newspaper, but also expend effort to read advertisements because they care about particular issues. Where elaboration is high and the central processing route is preferred, messages that provide a large amount of information are best presented in the printed form.

Magazines are able to reach quite specialised audiences and tend to be selective in terms of the messages they carry. In contrast, newspapers reach a high percentage of the population and can be referred to as a mass medium. The messages that newspapers carry are usually for products and services that have a general appeal.

Print media is often regarded as a secondary medium to television. There are several reasons for this, but one of them is linked to the perceived 'emotional power' of television. However, Heath and McDonald (2007) report research by OTX using the CEP®Test, which demonstrates that emotive power of print and television ads are basically the same. Their research suggests strongly that press is just as effective as television in building brands and is, in fact, superior with regard to attention-getting and communicating information. What this means is that advertisers can seriously reduce their media costs simply by switching some of their budget out of television and into print and still achieve the same impact.

Newspapers

In general, newspaper readership is in decline and has been falling since the mid 1980s. This is most starkly visible among the young as they gather their news from other sources, most notably the television and now the Internet. The biggest shift has been away from the popular press with some movement towards the quality press. As a result advertising expenditure has not grown in this medium. In 2006, expenditure on national newspaper advertising reached £1.9 billion, down from the £2.3 billion in 2003 (Advertising Association, 2007).

Newspapers are repositioning themselves as multi-platform publishing entities.

Faced with a declining market newspapers are repositioning themselves as multi-platform publishing entities. In addition to the change from broadsheet to compact formats and the provision of online papers, innovation in the newspaper sector is critical. This is reflected in the growth of free papers, the growing interest in local news and a cross-media orientation (WARC, 2007). This requires major structural change and some risk in anticipating consumer needs.

Strengths

Readers are in control when reading a newspaper and as a result newspaper advertisements are seen positively. This means that readers choose which advertisements are read, how long they consider them (dwell time) and how often they are read. This facilitates 'comparison shopping' and is useful when readers experience high involvement. Newspapers provide wide exposure for advertisements, and market coverage in local, regional or national papers can be extensive. These media vehicles are extremely flexible as they present opportunities for the use of colour and allow advertisements of variable sizes, insertions and coupons.

Weaknesses

The combination of a high number of advertisements and the small amount of genuine reading time that many readers give to newspapers, means that most newspaper advertisements receive little exposure. Statistics show that newspaper circulation has fallen behind population growth; furthermore, teenagers and young adults generally do not read newspapers.

Advertising costs have risen very quickly and the competition to provide news, not just from other newspapers, but also from other sources such as cable, satellite and terrestrial television, means that newspapers are no longer one of the main providers of news. Printing technologies advanced considerably during the 1980s and 1990s, but the relatively poor quality of reproduction means that the impact of advertisements can often be lost.

Magazines

For some time the circulation of monthly magazines was larger than weekly magazines. This has changed as weeklies now have the dominant share of the circulation. Magazine advertising revenue has been fairly static at around £812 million in 2006 (Advertising Association, 2008), whereas advertising in business magazines fell by 7 per cent in 2006. However, business magazines attract substantially more advertising revenue than the consumer sector, despite being highly fragmented and complex.

Strengths

The visual quality of magazines is normally very high, a result of using top-class materials and technologies. This provides advertisers with great flexibility with the visual dimension of their messages. The visual element of magazines is a real strength as it can be used to create impact and demand the attention of readers.

The large number and wide range of specialised titles means that narrow, specific target audiences can be reached much more successfully than with other media vehicles. For example, messages concerning ski equipment, clothing and resorts will be best presented in specialist ski magazines on the basis that they will be read by those who have an interest in skiing, rather than, for example, knitting, snooker or fishing. Magazines can provide a prestigious and high-quality environment, with the editorial providing authority, reassurance and credibility to the advertising that they contain.

Magazines are portable, can be read nearly anywhere and some have the potential to bestow status on the reader. Magazines are often passed along to others to read once the original user has finished reading it. This longevity issue highlights the difference between circulation (the number of people who buy or subscribe to a magazine) and readership (the number of people who actually read the vehicle, perhaps as a friend or partner at home, in a doctor's waiting room or at the instigation of a department head or workplace superior).

Magazines are often passed along to others to read.

Weaknesses

Magazine audience growth rates have fallen behind the growth in advertising rates. Therefore the value of advertising in magazines has declined relative to some other types of media. The long period of time necessary to book space in advance of publication dates and to provide suitable artwork means that management has little flexibility once it has agreed to use magazines as part of the media schedule. Apart from specialist magazines, a single magazine rarely reaches the majority of a market segment. Several magazines must be used to reach potential users. Having reached the target, impact often builds slowly, as some readers do not read their magazine until some days after they have received it. The absolute and relative costs associated with magazines are fairly high, particularly costs associated with general-interest magazines. Special-interest magazines, however, allow advertisers to reach their target audiences with little waste and hence high levels of efficiency.

ViewPoint 24.1 Land Rover's adventurous publications

The psychological issues associated with owning a 4 × 4 are probably quite complex. At one level the rationale for ownership is that they are practical, roomy and safe. At another more emotional level, owners gain a spirit of adventure and perhaps feel that this type of car enables them to project a slightly different dimension of their personality.

Loyalty towards the Land Rover brand is strong, with many customers purchasing these vehicles for many years. At the heart of Land Rover's loyalty programme are two publications. **Onelife** is a customer-focused publication, mailed to existing Land Rover owners. It provides an introduction to Land Rover's world of adventure and features expeditions and more local outdoor activities closer to home. This is a biannual magazine that generates a 6.8 per cent response rate.

The other publication is sent to dealers. This is a communication pack that contains sets of letters, post-cards and mailing materials all designed to help Land Rover dealers manage their particular customers through each of the stages of their vehicle ownership. Both publications are supported by the Land Rover web site, which develops the adventures theme with the G4 Challenge and Go Beyond. The latter pages enable people to upload their own adventures, which do not necessarily feature Land Rover.

Land Rover's customer loyalty programme provides an unrivalled ownership experience. All of Land Rover's marketing communications develop their customers' thirst for adventure and knowledge about their vehicles. They also encourage them to become life-long advocates of the brand. Not surprising then that Land Rover has one of the highest repurchase rates of any vehicle manufacturer.

Question

Why do you think print media are so effective in this context?

Task

Get a copy of any customer magazine sent direct to a household, and compare the content with a consumer magazine bought off the shelf of a retail store.

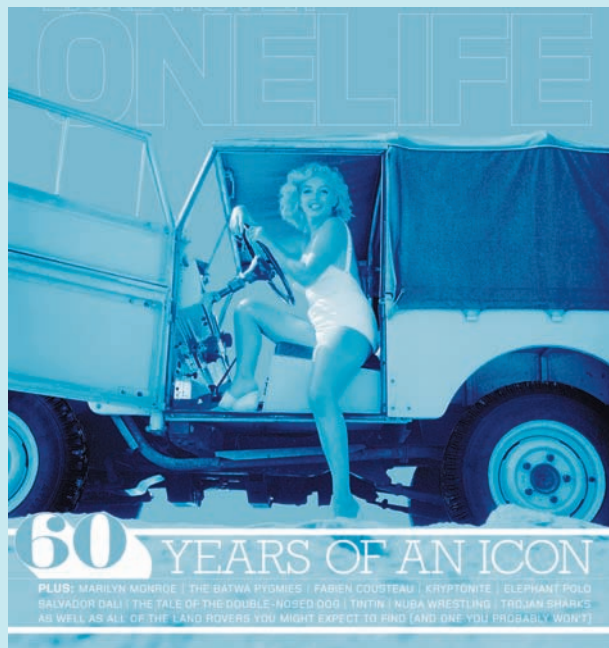


Exhibit 24.1

OneLife is Land Rover's customer magazine that is sent twice a year, to encourage engagement with the brand and eventual repurchase
Courtesy of Land Rover.

Customer magazines differ from consumer magazines because they are sent to customers direct, often without charge, and contain highly targeted and significant brand-related material. These have made a big impact in recent years and, partly because of high production values, have become a significant aspect of many direct marketing activities.

The number of customer magazines has grown in recent years across a variety of sectors. *M&S Magazine*, Waitrose's *Food Illustrated*, Honda's *Dream* and Boots' *Health and Beauty* are just some of the more prevalent titles. In Spring 2005, the NSPCC, in a co-branding alliance with Woolworths, launched *Your Family*. This is a quarterly magazine and is part of the charity's positive parenting campaign. Distributed free through Woolworths' stores, the magazine is funded through advertising and competes against paid-for consumer magazine titles such as *Practical Parenting* and *BBC Parenting*.

One final form of print media yet to be discussed concerns directories. Advertising expenditure on directories has continued to increase. One of the largest consumer directories is Yellow Pages, or Yell as they are now called, as they have diversified across new media (e.g. Yell.com).

Broadcast media

Fundamentally, there are two main forms of broadcast media, television and radio. Advertisers use this class of media because this class of media can reach mass audiences with their messages at a relatively low cost per target reached.

Advertisers can reach mass audiences with their messages at a relatively low cost per target reached.

Approximately 99 per cent of the population in the United Kingdom has access to a television set and a similar number have a radio. The majority of viewers use television passively, as a form of entertainment; however, new technological applications, such as digitalisation, indicate that television will be used proactively for a range of services, such as banking and shopping. Radio demands active participation, but can reach people who are out of the home environment.

Broadcast media allow advertisers to add visual and/or sound dimensions to their messages. The opportunity to demonstrate or to show the benefits or results that a particular product can bring gives life and energy to an advertiser's message. Television uses sight, sound and movement, whereas radio can only use its audio capacity to convey meaning, but it does stimulate a listener's imagination and thus can involve audiences in a message. Both media have the potential to tell stories and to appeal to people's emotions. These are dimensions that print media find difficulty in achieving effectively within the time allocations that advertisers can afford.

Advertising messages transmitted through the broadcast media use a small period of time, normally 60, 30 or 20 seconds, that are bought from the owners of the medium. The cost of the different time slots varies throughout a single transmission day and with the popularity of individual programmes. The more listeners or viewers that a programme attracts, the greater the price charged for a slice of time to transmit an advertising message. This impacts on the costs associated with such advertising. The time-based costs for television can be extremely large. For example, as at April 2008, the rate card cost of a nationwide 30-second spot in the middle of *Coronation Street* was £95,042 (www.itvsales.com). However, this large cost needs to be put in perspective. The actual cost of reaching individual members of the target audience is quite low, simply because all the costs associated with the production of the message and the purchase of time to transmit the message can be spread across a mass of individuals, as discussed earlier.

The costs associated with radio transmissions are relatively low when compared with television. This reflects the lack of prestige that radio has and the pervasiveness of television. People are normally unable, and

The costs associated with radio transmissions are relatively low when compared with television.

usually unwilling, to become actively involved with broadcast advertising messages. They cannot control the pace at which they consume such advertising and as time is expensive and short, so advertisers do not have the opportunity to present detailed information. The result is that this medium is most suitable for low-involvement messages. Where the need for elaboration is low and the peripheral processing route is preferred, messages transmitted through electronic media should seek to draw attention, create awareness and improve levels of interest.

As the television and radio industries become increasingly fragmented, so the ability to reach particular market segments has become more difficult, as the target audience is often dispersed across other media. This means that the potential effectiveness of advertising through these media decreases. These media are used a great deal in consumer markets, mainly because of their ability to reach large audiences, but there is often considerable wastage and inefficiency. The result is that advertisers are moving their advertising spend to other media, most notably, online.

Television

For a number of years there was above inflation growth in television advertising expenditure, but annual growth since 2003 has been moderate. When the dot-com bubble burst, revenue growth stopped abruptly and station average prices have been falling by anything up to 30 per cent, causing major difficulties for the various station owners. The value of television advertising in 2006 was £4,594 million and showing little growth. This has prompted a review of the capacity of television advertising. The current regulations allow for a maximum of 12 minutes advertising an hour. However, the overall average must be seven minutes an hour, with a specific average of eight minutes an hour between 6p.m. and 11p.m. Ofcom are about to change this, although at the time of writing it is not clear whether the average will be increased by one or two minutes. The change is designed to bring the public service broadcasters (ITV1, Channel 4, Five, GMTV and S4C) into line with EU rules, which govern multi-channel television stations. Such a change will reduce prices and provide better opportunities for smaller business to use the medium.

The number of households connected to cable networks represented 13.0 per cent of all homes by December 2006. This is now a static figure even though cable television is now more established, stable and attractive to advertisers, who are able to target their audiences easily and communicate with less wastage. More importantly, the percentage of homes with a satellite dish is now 32 per cent.

Strengths

From a creative point of view, this medium is very flexible and the impact generated by the combination of sight and sound should not be underestimated. Consumer involvement and likeability of an advertisement is dependent upon the skill of the creative team. The prestige and status associated with television advertising is higher than that of other media: in some cases, the credibility and status of a product or organisation can be enhanced significantly just by being seen to be advertising on television.

The prestige and status associated with television advertising is higher than that of other media. The costs of reaching members of large target segments are relatively low, so the medium is capable of a high level of cost efficiency.

Weaknesses

Because the length of any single exposure is short, messages have to be repeated on television.

Because the length of any single exposure is short, messages have to be repeated on television in order to enhance learning and memory. This increases the absolute costs of producing and transmitting television commercials, which can be large, making this medium the most expensive form of advertising.

Television audiences are increasingly fragmented as the number of entertainment and leisure opportunities expands. For example, terrestrial television networks are suffering from the competition from cable and satellite broadcasters plus video recorders and other sources of entertainment. This proliferation of suppliers has led to television clutter. In order to keep viewers, programmes are now promoted vigorously by television companies and a variety of techniques are being used to prevent viewers from channel grazing (switching).

The trend towards shorter messages has led to increased clutter. Management flexibility over the message is frustrated, as last-minute changes to schedules are expensive and difficult to implement. The only choices open to decision-makers are either to proceed with an advertisement or to 'pull' it, should circumstances change in such a way that it would be inappropriate to proceed.

Technological developments, most notably the development of interactive television (iTV), have been slow to be adopted. However, this is changing as iTV is increasingly recognised as the way forward (see Chapter 25 for more on iTV). However, as technology advances to create better, more commercially viable interactive opportunities so it also develops disruptive potential to benefit viewers who dislike advert interruptions. First, there was TiVo, a device to blank out ads when recording programmes, which was slow to catch on but is now gathering momentum. Now there are personal video recorders (PVRs) that enable viewers to pause live programmes, 'time-shift' programming to suit their own lifestyles and convenience and to fast forward through commercial breaks in six seconds (Sherwin, 2004). He reports that advertisers are developing 'intelligent' ads that impart information, so that they are recognised when the fast forward button is activated.

ViewPoint 24.2

Eating Weetabix with the help of television

Weetabix is a premier brand among breakfast cereals. Many people have experienced the brand as a child, often as a baby, as the biscuit reduces to a mush when soaked with milk and becomes an ideal food for weaning. Weetabix is well established and market penetration rates of 40 per cent mean there is little room for growth and development. In addition, the breakfast market was experiencing change in the 2003–05 and the plainer products such as Cornflakes and Shredded Wheat were losing share.

Weetabix commissioned qualitative research and asked a group of lapsed users to eat the brand for a week and keep a diary. Two of the more startling results were that many of the group soon reported health benefits (no snacking before lunch. In addition, others had started to add 'things' to the cereal to overcome the monotony of its blandness. Here lay the foundation for the advertising campaign, to reveal the variety, interest and added value by using different toppings. A 'Weetabix Week' advertising campaign was devised, which provided the basis for an event designed to stimulate and motivate people to use the brand. First, to encourage them to experiment with different toppings by showing them ways others approached their Weetabix. Second, to provide motivation for people to try the brand for long enough (3/4 days) so that they started to feel the health benefits.

Television was the critical media because it allowed the audience to see the different toppings the participants used to decorate their Weetabix. The second benefit was that television enabled the audience to see 'real people' trying the Weetabix Week. These testimonials provided source credibility and opportunities to link consumption into lifestyle (e.g. children at breakfast, students late at night).

Source: Okin and Robothan-Jones (2007).

Question

What might have been the impact had celebrities been used rather than normal consumers?

Task

Which tools and media would you have used to support the Weetabix Week?

Radio

There has been a rapid increase in the number of commercial radio services offered in the United Kingdom since 1973. Advertising expenditure on radio reached £582 million in 2003, a growth of 6.8 per cent on the previous year, but has since fallen back to £534 million in 2006. This renewed interest in radio is possibly due to a trend away from television and a recognition of the versatility of what is often regarded as a secondary medium.

Strengths

Radio permits specialised programming, which in turn attracts selective audiences.

Radio permits specialised programming, which in turn attracts selective audiences. Radio is a mobile medium (that is, one that can travel with audiences), so that messages can be relayed to them, for example, even when shoppers are parking their cars near a shopping precinct. The production costs are low and radio has great flexibility, which management can use to meet changing environmental and customer needs. If it is raining in the morning, an advertiser can implement a promotional campaign for umbrellas in the afternoon.

From a creative point of view the medium needs the active imagination of the listener. Radio has a high level of passive acceptance and the messages that are received are more likely to be retained than if they were delivered via a different medium. This combination of features makes radio an excellent support medium.

Weaknesses

Because there is an absence of visual stimuli, the medium lacks impact and the ability to hold and enthuse an audience. Levels of inattentiveness can be high, which means that a high number of messages are invariably ignored or missed. When this is combined with low average audiences, high levels of frequency are required to achieve acceptable levels of reach.

Outdoor media

The range of outdoor media encompasses a large number of different media, each characterised by two elements. First, they can be observed at locations away from home. For this reason some refer to this medium as 'out-of-home'. Second, they are normally used to support messages that are transmitted through primary media: broadcast and print. Outdoor media can therefore, be seen to be a secondary but important support media for a complementary and effective communications mix.

One of the common strands that bind these diverse media together is that they are all used to reach consumers who are themselves in transit, moving from one place to another, even if this is a shopping trip, going to/from work or taking a holiday. Fitch (2007) comments that this class of media is not associated with any particular content. Advertising in television, radio, magazines, newspapers, cinema and the Internet media involves interrupting or accompanying editorial, informational or entertainment material. This is not the case with outdoor media.

There is a balance to be achieved between reaching people and enriching their landscape and annoying those who do not like to see commercial messages on every available space. In Fitch's view, the use of outdoor media must take into account the following variables: 'the length of the ad exposure (viewer "dwell time" in relation to the ad), the ad's intrusiveness on the surrounding environment, and the likely mood and mindset of the consumers who will encounter the ad'. It is the interaction of these variables that shape each individual's experience of outdoor media and hence the effectiveness of each communication.

Media spend on outdoor advertising declined in the earlier 1990s after steady growth in the 1980s. Growth returned once again to the sector as the UK economy moved out of recession

ViewPoint 24.3

A laddering brand

The use of large or intriguing outdoor media simply to attract the attention of passers-by is a technique that has been employed by advertisers over the years. One of the more noticeable advertisers in recent years has been hosiery manufacturer Pretty Polly. In 2007, the brand wanted to stir a little bit of controversy and at the same time re-establish its credentials as a fashion brand for women.

Using an internationally recognised fashion photographer (Georges Antoni) they developed an eye-catching image of a model's long legs on a ladder. Referred to as 'Stairway to Heaven', the image was used in a variety of places: the web site, buses, billboards, in-store, through direct marketing and to support retailers.

In order to attract real media attention the image was placed on a temporary 64 ft high tower that was placed on the Chiswick Tower roundabout, a very busy traffic route to the west of London. The stunt achieved placement in several London newspapers, three national women's magazines, one national newspaper and several fashion web sites.

Source: Cowlett (2007).

Question

Is the use of this type of outdoor media likely to cause accidents rather than promote brand recall?

Task

Choose a brand and think of interesting ways in which outdoor media might be used to attract attention.



Exhibit 24.2

'Stairway to Heaven' for the Pretty Polly brand and Britain's largest billboard
Courtesy of Pretty Polly.

and has since grown consistently. In 2007, steady growth helped advertising revenues to £1,084 million (Advertising Association, 2008).

Outdoor media consist of three main formats.

Outdoor media consist of three main formats: street furniture (such as bus shelters); billboards (consisting primarily of 96-, 48- and 6-sheet poster sites); and Transit (which covers the Underground, buses and taxis). Outdoor media accounted for approximately 5.7 per cent of total advertising expenditure in 2006, and has been taking an increasing percentage of organisations' media spend. Recent growth has been due to a 34 per cent increase in the growth of 6-sheet posters (Advertising Association, 2007).

Other reasons for the growth in outdoor expenditure are that it can reinforce messages transmitted through primary media, act as a substitute media when primary media are unavailable (e.g. tobacco organisations deprived of access to television and radio) and provide novelty and interest (electronic, inflatable and three-dimensional billboards), which can help avoid the clutter caused by the volume of advertising activity.

Billboards and street furniture

These are static displays and, as with outdoor media generally, are unable to convey a great deal of information in the short period of time available in which people can attend to the messages. However, advances in technology permit precise targeting of poster campaigns on a national, regional or individual audience basis, or by their proximity to specific outlets, such as banks, CTNs (confectioner, tobacconist and newsagent) and off-licences. There are two key developments in the industry that concern the replacement of the traditional bucket-and-paste production process. The first is the use of biodegradable one-sheet posters. The second concerns the use of high definition (HD) billboards, which are glue-less vinyl posters that can be clipped in and out of a frame, reused and eventually recycled (Gray, 2008). Evaluation using the POSTAR system allows for measurement of not only the size and type of audience but also the traffic flows, travel patterns and even how people read posters.

Strengths

One of the main advantages of this medium springs from its ability to reach a large audience. This means that most members of a target audience are likely to have an opportunity to see the message, so the cost per contact is very low. It is generally recognised that outdoor media can provide tremendous support to other tools in the media mix, particularly at product launch, as back-up and when attempting to build brand name recognition.

The medium is characterised by its strong placement flexibility. Messages can be placed geographically, demographically or by activity, such as on the main routes to work or shopping. The potential impact is high, as good sites can draw the eye and make an impression. Gross rating points (GRPs; see Chapter 27) can be developed quickly by reaching a large percentage of the target audience many times in a short period.

Weaknesses

Messages transmitted by this medium do not allow for the provision of detailed information. Posters are passed very quickly and the potential attention span is therefore brief. This means that the message must be short, have a high visual impact and be capable of selling an idea or concept very quickly. Printing and production lead times are long; therefore, while control over message content is high, the flexibility in delivery once showings are agreed can be a limiting factor. The final disadvantage of outdoor media to be mentioned is that the effectiveness of message delivery is very difficult to measure, and in an age when accountability is becoming an increasingly important factor, this drawback does not help to promote the usage of this medium.

Transit

The names, signs and symbols that are painted on the sides of lorries and taxis can best represent transit or transport advertising. These moving posters, which travel around the country,

serve to communicate names of organisations and products to all those who are in the vicinity of the vehicle. Indeed, transport advertising includes all those vehicles that are used for commercial purposes. In addition to lorries and taxis, transit media include buses, the Underground (trains, escalators and walkways), airplanes, blimps and balloons, ferries and trains, plus the terminals and buildings associated with the means of transport, such as airports and railway stations. For example, at Milan airport, the walls of terminal 1 are dominated by huge advertisements for the Giorgio Armani brand. The difference between outdoor and transport media is arbitrary, although the former are media static and the latter are media mobile.

The difference between outdoor and transport media is arbitrary.

Transit, and in particular taxi advertising, has been found to have very good reach and that its main role should be as a support medium (Veloutsou and O'Donnell, 2005). Messages can be presented as inside cards, where the messages are exposed to those using the vehicle. An example of this would be the small advertising messages displayed on the curvature of the roof of London Underground trains. Outside cards are those that are displayed on the exterior of taxis, buses and other commercial vehicles.

Strengths

The exposure time given to messages delivered via transport media can be high, but is dependent upon the journey time of the reader. The high readership scores that are recorded are due, possibly, to the boredom levels of travellers. The cost is relatively low, mainly because no extra equipment is necessary to transmit the message. Local advertisers tend to benefit most from transport advertising, as it can remind buyers of particular restaurants, theatres and shops.

Weaknesses

The medium fails to cover all market segments, as only particular groups use transportation systems. In comparison with other media it lacks status, is difficult to read (particularly in the rush hour) and suffers from the high level of clutter associated with inside cards.

In-store media

As an increasing number of brand choice decisions are made during the shopping experience, advertisers have become aware of the need to provide suitable in-store communications. The primary objective of using in-store media is to direct the attention of shoppers and to stimulate them to make purchases. The content of messages can be easily controlled by either the retailer or the manufacturer. In addition, the timing and the exact placement of in-store messages can be equally well controlled.

As mentioned previously, both retailers and manufacturers make use of instore media although, of the two main forms (point-of-purchase displays and packaging), retailers control the point-of-purchase displays and manufacturers the packaging. Increasingly, there is recognition of the huge potential of retail stores becoming an integrated media centre, with retailers selling and managing media space and time. Attention is given here to in-store media and the retail media format, while a consideration of packaging issues can be found in Chapter 23.

Point-of-purchase (POP)

There are a number of POP techniques, but the most used are window displays, floor and wall racks to display merchandise, posters and information cards, plus counter and checkout displays. The most obvious display a manufacturer has at the point of purchase is the packaging used to wrap and protect the product until it is ready for consumption. This particular element is discussed in Chapter 23.

Supermarket trolleys with a video screen attached have been trialled by a number of stores. As soon as the trolley passes a particular infrared beam a short video is activated, promoting

Indirect messages can play a role in in-store communications.

brands available in the immediate vicinity of the shopper. Other advances include electronic overhead signs, in-store videos at selected sites around the store and coupons for certain competitive products dispensed at the checkout once the purchased items have been scanned.

Indirect messages can also play a role in in-store communications: for example, fresh bread smells can be circulated from the supermarket bakery at the furthest side of the store to the entrance area, enticing customers further into the supermarket. Some aroma systems allow for the smell to be restricted to just 45 cm (18 inches) of the display.

End-of-row bins and cards displaying special offers are POP media that aim to stimulate impulse buying. With over 75 per cent of supermarket buying decisions made in store, a greater percentage of communication budgets will be allocated to POP items.

ViewPoint 24.4 Thorntons keep it in-store

Valentine's Day is an important day for chocolate manufacturers and retailers. For Thorntons, who have 600 retail outlets, Valentine's Day in 2008 was approached without any advertising work. Apart from product-oriented PR work, all the communications were kept in store with a heavy emphasis on merchandising.

Thorntons use email to deliver catalogues to b2b customers, while their web site is used to support the flowers, champagne and hampers ranges that complement their gift portfolio.

Source: Jacob (2008).

Question

Why do you think Thorntons have pulled out of any above-the-line work for Valentine's Day?

Task

Think of another gift-oriented brand, and find out what communications are used to support it.



Exhibit 24.3

A Thorntons store
Courtesy of Thorntons.

Strengths

Point-of-purchase media are good at attracting attention and providing information. Their ability to persuade is potentially strong, as these displays can highlight particular product attributes at a time when shoppers have devoted their attention to the purchase decision process. Any prior awareness a shopper might have can be reinforced.

From management's point of view, the absolute and relative costs of POP advertisements are low. Furthermore, management can easily fine tune a POP ad to reflect changing conditions. For example, should stock levels be high and a promotion necessary to move stock out, POP displays can be introduced quickly.

The absolute and relative costs of POP advertisements are low.

Weaknesses

These messages are usually directed at customers who are already committed, at least partly, to purchasing the product or one from their evoked set. POP messages certainly fail to reach those not actively engaged in the shopping activity.

There can be difficulties maintaining message continuity across a large number of outlets. Signs and displays can also be damaged by customers, which can impact upon the status of a product. Shoppers can therefore be negatively influenced by the temporary inconvenience of damaged and confusing displays. Unless rigorously controlled by store management, the large amount of POP materials can lead to clutter and a deterioration in the perception shoppers have of a retail outlet.

Retail media centres

Traditionally retailers allow their stores to be used in a variety of ways by a variety of organisations to communicate messages to their audiences. These audiences are jointly owned, not necessarily in equal proportion, by the branded food manufacturers that use stores for distribution purposes, and the retailers that try to build footfall or store traffic through retail branding approaches. As a result, the management of the media opportunities and the messages that are communicated are uncoordinated, inconsistent and the media potential, to a large extent, ignored. In the past, retailers will have argued that their core business rests with retailing, not selling and managing media. However, the media world has developed considerably in recent years, often in tandem with developments in technology. For a long time, retailers have built databases using customer information and developed sales promotion-based loyalty programmes as a result.

Street furniture has been used in the immediate vicinity of supermarkets and shopping centres and malls to drive local traffic. In-store radio has been used, first as background and now, in many cases, as a radio station based on entertainment. In-store posters, promotions, merchandising and various ambient media opportunities have been used haphazardly or, at best, in an uncoordinated way. All of these have been managed by a variety of specialists, typical of the way in which the marketing communications industry has developed (see Chapter 3). However, as Reid (2004) pointed out, Tesco and Asda-Walmart installed various in-store plasma television screens. The intention was to sell television time according to product category, some of which equates directly with particular aisles and store space. In addition, Asda has created its own media (or sales) centre through which media activities are coordinated. Tesco understands the media potential of each of its stores and the opportunities that advertisers value by reaching the 27 per cent of all UK shoppers who visit Tesco each week. Indeed, some of the time sold on the Tesco television channels has been sold to advertisers that are not stocked in store (e.g. finance, travel and cars). It was hoped that this retail channel would grow in volume, value and media presence. However, the experiments are reported not to have been entirely successful and in some cases the screens have been removed.

Cinema

There has been a revival in the level of expenditure on cinema advertising, reflecting the trends in audience sizes.

There has been a revival in the level of expenditure on cinema advertising, reflecting the trends in audience sizes. In 2007 cinema advertising was worth £203 million (Esposito, 2008) or approximately 1 per cent of total advertising spend. Advertisers used to be reluctant to use this medium, but as the number of people visiting cinemas in the United Kingdom grew considerably since 1998 reaching 167 million in

2003. However, attendances have fallen back since then and although they were 156 million in 2007 (CAA/EDI), this was partly because of the wet summer which served to boost cinema attendance. The growth in attendances was linked to the increase in multiplex cinemas (multiple screens at each site) and as Esposito reports, the appalling summer weather in 2007 that drove many people into the cinema for their entertainment. Advertisers have followed the crowds but have also listened to the research that shows that cinema audiences remember more detail than television audiences and as a captive audience there are no distractions.

With customer satisfaction levels improving, advertisers have consistently increased the adspend in this medium. Advertising messages transmitted in a cinema have all the advantages of television-based messages. Audio and visual dimensions combine to provide high impact. However, the audience is more attentive because the main film has yet to be shown and there are fewer distractions or noise in the communication system. The implication is that cinema advertising has greater power than television advertisements. This power can be used to heighten levels of attention and, as the screen images are larger than life and because they appear in a darkened room that is largely unfamiliar to the audience, the potential to communicate effectively with the target audience is strong.

Strengths

The mood of the audience is generally positive, particularly at the start of a show.

The mood of the audience is generally positive, particularly at the start of a show. This mood can be carried over into the commercials. Furthermore, the production quality of cinema messages is usually very high and transmission is often assisted by high-quality audio (digital surround-sound systems) that is being installed in the new multiplex arenas.

The production and transmission costs are quite low, which makes this an attractive media vehicle. The attention-getting ability and the power of this medium contribute to the high recall scores that this medium constantly records, often four times higher than the average recall scores for television commercials.

Weaknesses

The costs associated with reaching local audiences are low; however, if an advertiser wishes to reach a national audience, the costs can be much higher than those for television. The audience profile for UK cinema admissions indicates that approximately 80 per cent of visitors are aged 15 to 34. With an increasing proportion of the population aged over 55 (the grey market), cinema advertising is limited by the audience profile and the type of products and services that can be realistically promoted.

The third and final weakness is, to some, the most important. The irritation factor associated with viewing advertising messages when customers have paid to see a film has been found to be very high. Some respondents, to a number of studies, have expressed such an intensity

Advertisers are advised to be careful about the films they select to run their commercials against.

of feeling that they actively considered boycotting the featured products. So despite the acclaim and positive reasons for using cinema advertising, advertisers are advised to be careful about the films they select to run their commercials against (audience profile will also be affected) and whether they should use this medium.

ViewPoint 24.5 Orange cinemas?

Orange are the only mobile operator to work with cinema (at the time of writing). In addition to their considerable £13.5m spend on cinema advertising in 2007 they also sponsored the Bafta film awards. The reason for this activity is that the main cinema audience is the 16- to 34-year-old demographic and that matches Orange's target market. Interestingly they do not use cinema for product-based communications, but use the medium to develop a strong link between Orange and the cinema. Research indicates that Orange are perceived to be the number-one brand associated with film in the United Kingdom.

Mobile brand Orange have used a cinema campaign called 'The Film Board'. For several years 'The Film Board' has occupied the 'gold spot' – the last ad spot before the main feature film begins. The Board is a fictional panel, obsessed with product placement, who listen to famous people and celebrities pitch their ideas for movies. For example, John Cleese pitched his idea for a dramatic war film, but he is not taken seriously by the Board, who even get one of their executives to watch the pitch on their Orange 3G Mobile phone.

Sources: Esposito (2008); www.visit4info.com/details.cfm?adid=24648.

Question

Although Orange have developed strong associations with cinema could it be said that they 'own the media' as they do not use the medium to promote products?

Task

Next time you visit the cinema make a note of the Film Board spot and consider how prominent Orange is.



Exhibit 24.4

Vue Entertainment has 63 state-of-the-art multiplex cinemas with over 615 screens and 136,000 seats. Vue alone attracts over 32 million customers every year
Freud Communications.

Ambient media

Ambient media are a fairly recent innovation and represent a non-traditional alternative to outdoor media. Ambient media are regarded as out-of-home media that fail to fit any of the established outdoor categories. Ambient media can be classified according to a variety of factors (see Table 24.2). Of these, standard posters account for the vast majority of ambient activity (59 per cent) with distribution accounting for 24 per cent and the four remaining categories just 17 per cent.

Guerrilla tactics

Guerrilla media tactics are an attempt to gain short-term visibility and impact in markets where the conventional media are cluttered and the life of the offering is very short.

Traditionally, flyposting was the main method, practised most often by the music business. Now the term refers to a range of activities that derive their power and visibility from being outside the jurisdiction of the paid-for media. Sabotage is a stronger interpretation, as the tactics require the hijacking of conventional media events. Lanigan (1996) reports on the use of spray paint to sabotage other advertisers' posters, while the launch of the *Blah Blah Blah* music magazine involved sticking speech bubbles over posters carrying messages for other advertisers.

Sabotage is a stronger interpretation of guerrilla tactics.

Table 24.2 Ambient media categories

Ambient category	Explanation
Standard posters	Washrooms, shopping trolleys, phone boxes
Distribution	Tickets, receipts, carrier bags
Digital	Video screens, projections, LED screens
Sponsorships	Playgrounds, golf holes, petrol pump nozzles
Mobile posters	Lorries, barges, sandwich boards
Aerials	Balloons, blimps, towed banners

Source: Advertising Association (2003) *Advertising Statistics Yearbook*. Used by permission of WARC.

Direct response media

This chapter on the media would not be complete without reference to direct response media. The principal use of the media is to convey one of two types of message: one is oriented towards the development of brands and attitudes; the other is aimed at provoking a physical (and mental) response. It follows that attitude and response-based communications require different media.

Conventional media (television, print or radio) once used just to develop brands and attitudes are now used as a mechanism or device to provoke a response, through which consumers/buyers can follow up a message, enter into an immediate dialogue and either request further information or purchase goods. The main difference with new media is the time delay or response pause between receiving a message and acting on it. Through direct response mechanisms, the response may be delayed for as long as it takes to make a telephone call, press a button or fill out a reply coupon. However, the response pause and the use of a separate form of communication highlight the essential differences.

Estimates vary, but somewhere between 30 per cent and 40 per cent of all television advertisements now carry a telephone number or web address. Direct response television (DRTV) is attractive to those promoting service-based offerings and increasingly travel brands and some FMCG brands are using it. Reid (1996) argues that DRTV can be likened to a video game. Level 1 is viewing the commercial, while level 2 requires the respondent to phone in and receive more information and derive greater entertainment value. Only at level 3 will there be an attempt to sell directly to the respondent. The main purpose for advertisers using this route is to extract personal information for the database and subsequent sales promotion and mailing purposes.

One aspect that is crucial to the success of a direct response campaign is not the number of responses but the conversion of leads into sales. This means that the infrastructure to support these promotional activities must be thought through and put in place, otherwise the work and resources put into the visible level will be wasted if customers are unable to get the information they require – the provision of the infrastructure alone is not sufficient – the totality of the campaign should support the brand. Indeed, this is an opportunity to extend brand opportunities and provide increased brand experiences.

Integrated media

This chapter has considered the merits of different media and has considered them as single media as if they operate in environments unaffected by each other, or indeed aloof from any other influence. Obviously, this is far from reality, and in a world of integrated marketing communications, media neutral planning and open planning approaches each medium needs to be considered in the light of its effectiveness when deployed with other media.

There is a growing body of evidence that shows that the effectiveness of the media increase considerably when media are used in combination. Just as it was shown in Chapter 20 that the impact of sponsorship improves when advertising is used before, during and after the sponsored event, so the impact of particular media can improve when they are used collectively within a campaign. Of course, the possible number of media combinations is huge and too numerous for each to be considered here.

The effectiveness of the media increase considerably when media are used in combination.

ViewPoint 24.6

Golfing media

Sports events often represent prime promotional opportunities, if only because of the television coverage. For example, major golf tournaments attract huge global television audiences and as a result attract advertisers. The placement of billboards and posters around a golf course are restricted but the tees, where golfers drive off for each hole, are prime points for advertisers. Sometimes these are restricted to the sole use of the tournament's sponsors but it is possible to see a wide array of brands as the camera focuses on the golfers preparing to play. In some cases flowers on the surrounding grassy banks can be used to remind audiences of the location, and the perimeter boards reinforce brand messages or the main sponsors of the event. Very often a clock is used to remind viewers just who is sponsoring the event, while the caddies' bibs carry advertising messages and even the waste bins receive financial support.

All of these are different types of media and they are used to deliver a variety of messages.

Question

To what extent are this cluster of messages likely to cut through or are there just too many?

Task

Choose a sporting event of your choice and note the various promotional opportunities.

It is now commonly accepted that online advertising in general works best with offline media. The main reason for this is that it is necessary to drive people to a particular web site. To date, there is no firm evidence to show that any one type of offline media is best suited to this task and a great deal depends on the nature of the product or service, as well as the audience's involvement in the category.

Snoddy (2007) reports on research referred to as 'brain fingerprinting' (see Chapter 12 for more details). This technical study claims to have scientifically proven that when newspaper advertising is used with television ads, the brand impact scores rise by 72 per cent. As a result, the Newspaper Marketing Agency claims that newspapers provide a complement impact for, and improve, the impact and response to television ads.

Catalogues, once a popular way of buying clothes and household items, is no longer a fashionable marketing channel and has faded with the development of the Internet and online shopping. While the huge bulky catalogues have all but disappeared, they have been replaced with newer, slimmer and highly targeted catalogues. The product scope is narrow and the aim is to drive people to the brand's web site. The new slim-line catalogues contain a fraction of the products available, but provide a preview and an incentive to visit the web site. Referred to as 'flick-to-click' this approach reflects changing consumer behaviour. Research reported by Murphy (2007) found that 66 per cent of consumers prefer the combination of catalogue to view and online to buy. The most popular categories were clothing, travel, cosmetics and gardening. It is suggested that this behaviour is a function of time-poor customers who prefer to read something offline, at a time convenient to them, perhaps late at night when relaxing (not in front of a computer screen).

The new slim-line catalogues contain a fraction of the products available, but provide a preview and an incentive to visit the web site.

Outdoor has long been seen as an important support for television and print media, often used to reinforce brand messages or to create attention. What is key of course is to understand how, when and which media people use. Before the arrival of digital media individuals used a limited media mix. This was often based around a few television channels, a Sunday and a weekday paper, maybe a couple of magazines and perhaps cinema. This mix has been transformed so that today research indicates that adults consume a portfolio of media that embraces 10–15 television channels, 10–15 web sites and a similar number of magazines. This does not account for a wealth of other media such as radio and cinema. In addition, people are consuming media through time and place shifting and using their portfolio of media in an integrated format (WARC, 2007).

Outdoor has long been seen as an important support for television and print media, often used to reinforce brand messages or to create attention. What is key of course is to understand how, when and which media people use. Before the arrival of digital media individuals used a limited media mix. This was often based around a few television channels, a Sunday and a weekday paper, maybe a couple of magazines and perhaps cinema. This mix has been transformed so that today research indicates that adults consume a portfolio of media that embraces 10–15 television channels, 10–15 web sites and a similar number of magazines. This does not account for a wealth of other media such as radio and cinema. In addition, people are consuming media through time and place shifting and using their portfolio of media in an integrated format (WARC, 2007).

Summary

In order to help consolidate your understanding of traditional media, here are the key points summarised against each of the learning objectives:

1. Determine the variety and types of traditional media.

Of the many available media, six main classes can be identified. These are broadcast, print, outdoor, new, in-store and other media classes. Within each of these classes there are particular types of media. For example, within the broadcast class there are television and radio, and within the print class there are newspapers and magazines.

Within each type of medium there are a huge number of different individual media vehicles that can be selected to carry an advertiser's message.

2. Explain the main criteria used to evaluate media and their use.

Understanding of the key characteristics of each type of media assists media selection and planning. The fundamental characteristics concern the costs, the richness of the communication, the interactive properties and audience profile associated with a communication event.

3. Establish the primary characteristics of each type of medium.

The rich array of characteristics that each type of media possesses serve to engage audiences in different ways.

4. Examine the strengths and weaknesses of each type of medium.

These were detailed in the chapter and represent opportunities for organisations to make sure they use the right media to deliver against different goals.

5. Provide a brief summary of the main UK trends in advertising expenditure on each type of medium.

The overall trend in media spend is that organisations are increasingly moving funds from offline to online media. Digital media spend is increasing and is increasing at a rate far faster than any other type or class of media. Although digital spend is greater than print, most of the large grocery firms allocate less than 1 per cent of their total budget to online resources.

6. Consider the dynamics associated with direct response media.

The principal use of the media is to convey one of two types of message: one is oriented towards the development of brands and attitudes; the other is aimed at provoking a physical (and mental) response. It follows that attitude- and response-based communications require different media. One aspect that is crucial to the success of a direct response campaign is not the number of responses but the conversion of leads into sales.

7. Explore ways in which media can be integrated.

There is a growing body of evidence that shows that the effectiveness of the media increases considerably when media are used in combination. The possible number of media combinations is huge and too numerous for each to be considered here. It is important to understand how, when and which media people use. Before the arrival of digital media, individuals used a limited media mix. This was often based around a few television channels, a Sunday and a weekday paper, maybe a couple of magazines and perhaps cinema. This mix has been transformed so that today research indicates that adults consume a portfolio of media that embraces 10–15 television channels, 10–15 web sites and a similar number of magazines. This does not account for a wealth of other media such as radio and cinema. In addition, people are consuming media through time and place shifting and using their portfolio of media in an integrated format.

Review questions

1. Explain the differences between media classes, types and vehicles. Give two examples of each to support your answer.
2. Describe the main characteristics of the print media. Find examples to illustrate your points.
3. Compare and contrast newspapers and magazines as advertising media.

4. What do you think will be the impact on broadcast television of the growth in penetration by cable television? How will this affect advertisers?
5. If radio is unobtrusive, why should advertisers use it?
6. What are the strengths and weaknesses of outdoor advertising media? Why is it sometimes referred to as the last true broadcast medium?
7. Why are the relative costs of each medium different?
8. Under what conditions might cinema be used as the primary medium?
9. List the main types of ambient media.
10. Explain the role of primary and secondary media. Is this a valid demarcation in a period of media-neutral planning?

MiniCase

For different types of wood: The Pila Pasak (Shepherd's Sawmill) campaign

Nicola Robinsonova: Freelance Marketing Consultant

The Sawmill

Pila Pasak is a small, but growing sawmill based in the Czech Republic. The company was established in the 1940s and was nationalised during the communist era, before being restituted to a descendant of the founder in 1994. When Pasak first started renting the sawmill, the only advertising consisted of hand-painted signs. There are competitors to Pila Pasak located in the same geographical area. Potential customers need to know about Pila Pasak and actively choose to purchase from the sawmill in preference to a competitor.

Lubos Pasak bought the sawmill in 2003. It now has a staff of 43 (unusually for the industry type, more than 50 per cent of the workforce is female). The sawmill is located in South Bohemia, a landscape of forests and lakes, close to the E55 (European motorway) linking Prague with Linz in Austria. Wood arrives at the plant as tree trunks, and leaves in a variety of forms. There is no waste, tree bark is sold to garden centres, the wood-chip is bought by a wood pellet manufacturer. Any other waste is sold as fuel for wood-burning stoves.

The product itself is essentially a commodity and not capable of differentiation. Pila Pasak would claim to have a higher quality of product than its competitors, but this would be hard to justify. There is not a lot of difference between one sawmill and another. The tree trunks are bought from the same central supplier. The Czech forestry is state owned and state operated, and sets the price and quantity of wood for each year. Wood prices can vary in response to supply and demand – for example the price fell in 2007 partly

because of strong storms that blew down many trees.

Pila Pasak's customers are mainly from the building trade, with a limited number of private purchasers. A notable recent customer was the producer of the movie *Oliver Twist*. Antique timber from Pila Pasak featured in the film, which was filmed partly in the Czech Republic.

About Czech media

Since communism ended in 1989, there has been a rapid transformation of the Czech media industry. Previously, no advertising was allowed, whereas now there is a range of newspapers and magazines (*Tyden* 150k daily readership and *Respekt* 70k) and an active trade press. Broadcast media includes four national television stations and a range of local and national radio stations. There is less regulation of outdoor media, so many prominent adverts, including huge (aesthetically challenging) 3-D sculptures appear beside the major roads of the country. The Czech parliament is now debating the safety issues of such advertising structures.

Ice hockey is the national sport and so billboard ads surround ice hockey pitches in the same way as can be observed at football matches in the United Kingdom. Transport advertising is well established, one notable example being the Zappa cement factory, which uses a highly original livery for their vehicles, as well as a quite extraordinary level of decoration on the plant itself.

The infrastructure supporting Internet use in the Czech Republic is very developed, and so the Internet (and Internet marketing) is a normal part of life. Instore

media, such as point-of-purchase and packaging is perhaps somewhat less prominent than in more consumerist societies (or countries with a longer consumerist history), and most Czechs prefer to spend weekends in their country cottages rather than shopping. Other media such as cinema, exhibition and ambient advertising can all be found in the Czech Republic, though product placement is not quite so common in the film industry.

One option used by retail advertisers in the Czech Republic is a weekly broadsheet delivered to the door of every customer, seemingly from every supermarket and chain store.

These free-sheets contain only limited amounts of product- and price-based information. However, people in the Czech Republic do not complain about it, not because they are unsophisticated about advertising, or naive about the purpose of free-sheets, but because many homes in this region are still heated by log-burning stoves, and stoves need fire-lighters, and what better way to acquire them than to have them delivered by a free 'just-in-time' mechanism.

Marketing communications and Pila Pasak

Pila Pasak has a web site (www.pasak.cz), which is visited by around 1,200 people a month. It is a brochure site, with no online shop or additional functionality. Pasak estimates that only 10 per cent of his customers have Internet access and he feels that so far the site has not been of great interest to his customers.

The current marketing communications strategy of Pila Pasak aims to differentiate and remind customers. The marketing budget is 0.7 per cent of turnover, reflecting the growth of the company since a more

standard 2–3 per cent budget was set in 2003. Regional advertising agencies are used, but only to print and position the billboard adverts, which are produced in-house.

The campaign was launched in November 2007. The main strap line of the advertising campaign translates as 'For different types of wood' and features three women, each of different size, shape and skin tone, and there is a great deal of exposed flesh (see Exhibit 24.5). Pasak selected four billboard locations within 10 kilometres of the premises to display Eurotype 5.4 × 2.8 m print ads (see Exhibit 24.5).

Media choices

For reasons of cost and practicality, there are no press or radio adverts, and the web site has not been made a part of the campaign. The monthly cost of the billboard equals that of a one-eighth of a page ad in a regional daily, with an estimated readership of 20,000 people. The only point of sale is the sawmill itself, and there is no packaging. Newspaper ads are comparatively expensive when considered alongside billboards.

The sawmill is passed by 30,000 vehicles daily and is on the main road between Prague and Austria. For Pila Pasak, the one clear advantage of this position is that advertising can be created over time by trial and error. The ads can be changed regularly and the effects measured. For example, 'normal'-looking women are used in this campaign because more glamorous models were not so effective. Pasak explains that the more glamorous models did not attract as many new customers because they were not seen as a potentially realistic part of the life of the average Pila Pasak customer.



Exhibit 24.5

Outdoor advertising used by Pila Pasak

Promotional materials

The campaign was not carried over to the corporate gifts distributed over the Christmas period by Pila Pasak. The calendar, which was sent out to key business contacts, featured a collection of historic photos of moustaches. The 'different kinds of wood' calendar cards were given to customers at the payment counter. A more special corporate gift was a bottle of Borovicka, a locally produced spirit flavoured with Juniper berries. The text on the labels had been amended to read 'Pasakova Borovicka'.

Some measures of campaign success include awareness levels among potential customers. For example, people from outside the geographical area of South Bohemia recall the campaign when the name Pila Pasak is mentioned to them. The campaign also received coverage in the national press. For example,

a full-page article in *Respekt* with a half-page image of the Pila Pasak advert. When customers visit the premises of Pila Pasak, they can see images from previous adverts over the last 15 years, perhaps a form of strategic brand reinforcement.

MiniCase questions

1. If the Shepherd's Sawmill was based in the United Kingdom, how would you redesign this marketing campaign?
2. What reaction would you imagine if you were to run the campaign as it stands in the United Kingdom?
3. Find out what 'Pasak' means (both literally and in Czech slang), how does this impact on perceptions of the campaign?

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