Media Planning and Buying

TYBMM
SEM V

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MODULE I

1. AN OVERVIEW OF MEDIA PLANNING:

Media planning: is an important component of the promotional strategy formulation. Selection of appropriate media is important not only to reach the desired target audience but also to ensure best utilization of promotional expenditure.

The Media Plan—the goal of the **media plan** is to find a combination of media that will enable the marketer to communicate the message in the most effective manner possible at minimum cost

Media planning entails finding the most appropriate media platform to advertise the company or client's brand/product. Media planners determine when, where and how often a message should be placed. Their goal is to **reach the right audience at the right time with the right message** to generate the desired response and then stay within the designated budget. .

Definition one: the process of deciding how to most effectively get your marketing communications seen by your target audience.

Definition Two:
A process for determining the most cost-effective mix of media for achieving a set of media objectives.
•Goal: maximize impact while minimizing cost
•Media is often the largest MC budget item

Definition: Three:
The design of a strategy that shows how investments in advertising time and space will contribute to achievement of marketing objectives.

Definition four:
Media planning is about determining the best Media Mix (i.e., the best combination of one-way and two-way media) to reach a particular target for a particular brand situation.

Media Planner- The person at the advertising agency who develops and executes your media plan.

2. Basic Terms and Concepts: Given at the end of the notes

3. Various functions of Media Planning in Advertising?

1. Proper media planning enables the **selection of the right media**: selection of the right media is crucial in the entire planning process. How best can I **reach my target audience?** Is the question kept in mind?

2. It helps to allocate the **advertising funds to the right products in the right media**: for example, ads for chocolates will be placed in a slot where there is maximum children viewer ship. And channels like Nickelodeon, Cartoon Network or between 5-7 pm when most children watch cartoons.

3. It indicates the **period or the season in which the advertiser need to concentrate** advertising efforts: for example all the paint advertisements concentrate on the festive seasons. A few months before the festival like Diwali the ads are released.

4. It helps achieve the advertising objectives.

5. It minimizes wastages of advertising funds: when money is used in the right direction there are minimum wastages. A media plan helps the ad agency to obtain approval form the client. Proper media planning will help the advertiser to reach the right target audience. It helps to finalize the frequency of advertisements: how many repetitions of the advertisement should be done and are required also specified in a media plan.

Media Buyer responsibilities:

Media Buyer is responsible for purchasing media space or time, as well as developing the campaign and researching how it will be most effective for the client. Their mission is to find a combination of media that will enable the marketer to communicate the message in the most effective manner possible at the minimum cost.

1. Providing inside info

Media buyers are important information sources for media planners. Close enough to day-to-day changes in media popularity and pricing to be a constant source of inside information

2. Selecting Media Vehicles

Choose the best vehicles that fit the target audience's aperture. The media planner lays out the direction; the buyer is responsible for choosing specific vehicles

3. Negotiation

Media buyers pursue special advantages for clients. Locate the desired vehicles and negotiate and maintain satisfactory schedule and rates

4. Preferred Positions
Locations in print media that offer readership advantages. Preferred positions often carry a premium surcharge

5. Billing and Payment
It is the responsibility of the advertiser to make payments to various media
The agency is contractually obligated to pay the invoice on behalf of the client

6. Monitoring the Buy
The media buyer tracks the performance of the media plan as it is implemented, as well as afterward. Poorly performing vehicles must be replaced or costs must be modified

7. Make-Goods
A policy of compensating for missed positions or errors in handling the message presentation. Ensure that the advertiser is compensated appropriately when they occur

8. Post-campaign Evaluation
Once a campaign is completed, the planner compares the plan's expectations and forecasts with what actually happened. Provides guidance for future media plans

Role of Media Planner:

Media planners perform the following basic functions:

1. Conduct media research
2. Determine media objectives and strategies
3. Determine the media mix
4. Do the actual media buy
5. Media planners work within advertising agencies or media planning and buying agencies. They enable their clients to maximise the impact of their advertising budgets through the use of a range of media.
6. Media planners combine creative thinking with factual analysis to develop appropriate strategies to ensure that campaigns reach their target audiences as effectively as possible.
7. They apply knowledge of media and communication platforms to identify the most appropriate medium for building awareness of a clients brand. Some agencies may combine the role of planner with the role of media buyer. Media planners usually work on several projects at the same time, often for a number of different clients.
8. Working with the client and the account team to understand the clients business objectives and advertising strategy. Liaising with the creative agency team, clients and consumers to develop media strategies and campaigns. Making decisions on the best form of media for specific clients and campaigns. Undertaking research and analyzing data. Identifying target audiences and analysing their characteristics, behaviour and media habits.
9. Presenting proposals, including cost schedules to clients.
10. Recommending the most appropriate types of media to use, as well as the most effective time spans and locations.
11. Working with colleagues, other departments and media buyers either in-house or in a specialist agency.
12. Making and maintaining good contacts with media owners, such as newspapers, magazines and websites.
13. Managing client relationships to build respect and trust in your judgment.
14. Proofreading advertisement content before release.
15. Maintaining detailed records and evaluating the effectiveness of campaigns in order to inform future campaigns.

Challenges in Media Planning:

1. The media landscape continues to evolve at breakneck speed. This is hardly headline news; agencies are all too aware of the huge impact that digital technologies and shifting consumer behaviours have had on their marketing campaigns over the last ten to 15 years.
2. For decades, TV reigned supreme in the advertising world. Media agencies' main tasks were isolated to planning or buying campaigns across a narrow selection of channels. Only ten years ago, the first smartphone was yet to be released, Facebook was unavailable to public users and Twitter was three months away from launching. Now we have Apple Pay, wearables and a range of other technologies disrupting the status quo, with consumers now more likely to see ads on a vertical screen than a horizontal one.
3. Clearly, media agencies must adapt quickly if they want to stay relevant in such a rapidly changing environment**.** Organisations not only need people with a wider set of skills than ever before but also innovative tools that empower employees to perform an increasingly challenging job.
4. In a world of big data, marketing automation and programmatic advertising, agencies need people who possess talents across much wider areas. Strategists, data analysts, content producers, developers, econometricians and search technicians are just some of the varied skill sets on show at high-performing agencies.
5. However, finding the right talent is just part of the process and no one is strong in all these specialisations. Media agencies must therefore take a more strategic approach across the entire organisation - a task that is often easier said than done.
6. Unfortunately, the media strategy decision has not become a standardized task. A number of problems contribute to the difficulty of establishing the plan and reduce its effectiveness.
7. These problems include insufficient information, inconsistent terminologies, time pressures, and difficulty measuring effectiveness.
8. **Insufficient Information:** While a great deal of information about markets and the media exist, media planners often require more than is available. Some data are just not measured, either because they cannot be or because measuring them would be too expensive. For example, continuous measures of radio listenership exist, but only periodic listenership studies are reported due to sample size and cost constraints. There are problems with some measures of audience size in TV and print.
9. **The timing of measurements** is also a problem; some audience measures are taken only at specific times of the year. This information is then generalized to succeeding months, so future planning decisions must be made on past data that may not reflect current behaviors. There are no data on the audiences of new shows, and audience information taken on existing programs during the summer may not indicate how these programs will do in the winter because summer viewership is generally much lower. While the advertisers can review these programs before they air, they do not have actual audience figures.
10. **The lack of information** is even more of a problem for small advertisers, who may not be able to afford to purchase the information they require. As a result, their decisions are based on limited or out-of-date data that were provided by the media themselves or no data at all.
11. **Inconsistent Terminologies:** Problems arise because the cost bases used by different media often vary and the standards of measurement used to establish

these costs are not always consistent. For example, print media may present cost data in terms of the cost to reach a thousand people (cost per thousand, or CPM), broadcast media use the cost per ratings point (CPRP), and outdoor media use the number of showings. Audience information that is used as a basis for these costs has also been collected by different methods. Finally, terms that actually mean something different (such as reach and coverage) may be used synonymously, adding to the confusion.

12. **Time Pressures:** It seems that advertisers are always in a hurry—sometimes because they need to be; other times because they think they need to be. Actions by a competitor—for example, the cutting of airfares by one carrier—require immediate response. But sometimes a false sense of urgency dictates time pressures. In either situation, media selection decisions may be made without proper planning and analyses of the markets and/or media.

Media Brief:

The media brief is an invaluable resource that answers all of the preliminary questions that we need in order to research, plan, and present the best possible media program to achieve our clients' objectives.

The media brief can be referred to as a checklist for the media planners to help them prepare a media plan for a client organization.

A good media brief should ideally include the following.

1. **Marketing information checklist:** This should reflect the marketing objectives and proposed strategies, product characteristics, distribution channels, brand category, expenditure level and ad expenditure of close competitors, ad expenditure on the brand for the current, previous years and proposed appropriation.
2. **The objectives:** The media brief must indicate the objective or objectives the proposed advertising is trying to accomplish. This must clearly indicate whether the objective is to introduce a new product, increase awareness about the existing brand, reinforce the current position, reposition the current brand, relaunch a declining brand, elicit direct response, improve or enhance the companies reputation or change the peoples attitudes towards the company, brand or product category. It would also indicate the source of business i.e. the target audience profile of the current users, proposed users etc.
3. **Product category information**: It is pertinent for the media planner to have thorough knowledge of the product category and the positioning of the brand being handled. This helps in assessing the strengths and weaknesses of the brand and also helps in setting achievable targets. The information deals with the following broad areas—category definition, competitive brands, market share of various brands, sales volumes of each brand etc—to determine the scheduling pattern.
4. **Geography/Location:** The media brief helps the planner in knowing his media markets. In other words; if the product is available in only the metros, then the planner will restrict his media options to those vehicles which reach the target audience in the metros. In case, however, the product is being launched on an all country basis, the media planner although keeping in view

the holistic approach will also keep in mind the consumption pattern in various geographical locations for giving relative weightage to work areas, where the product usage is more. Besides this he will also keep in view the brand development index, sales volume and local market problems and opportunities.

5. **Seasonality/Timing:** Information regarding seasonality of the product is an important consideration for the media planner. In the Indian context where there are extreme climates in different parts of the country at the same time, some products are season specific. The sale of woolen products is always there in the hilly regions especially, Himachal Pradesh and higher reaches of Utter Pradesh, while in southern India, except probably in some parts of Karnataka, woolen products are generally not available. The North experiences severe cold for some months, hence one sees a spurt in advertising Besides, the planner should keep track of the sales patterns, influence factors such as festivals, holidays and the weather, spending considerations, specific sales promotions drive and cl0.ient mandated spending constraint, etc.
6. **Target Audience:** A profile of those who buy the existing product category as also those who buy competitive brands is a very important consideration for the media planner. Buying habits must also include information about buying cycles, purchase points, frequency of purchase, etc. this helps the planner to know the consumer characteristics by category, brand and competitor; demographics—age, income, education, occupation and motivation; special market segmentations like doctors, architects, children, etc. As also media usage data for heavy users, light users of various media vehicles.

Media Audit

Media auditing is the practice of checking that the media that a client has bought is in the right places, at competitive prices. Being in the ‘right places’ is critical here: firstly, the audit has to establish that the media was transmitted, and if that is so, then that its placements are appropriate for the target audiences, environments and tasks that the advertising client needed for his brands. To take an extreme example, there is little point in advertising denture fixative in a kids’ TV programme, *however cheaply the airtime in that programme has been bought.*

Why media audit?
Media is typically the single largest line-item in the marketing budget (the making of the ad itself is typically about a sixth of the size of the media spend). For some organizations, media space or time (ie airtime on the TV or radio) is actually the single biggest purchase they make – ahead of any single raw materials cost. Because the sums involved are large, and because they can be cost-controlled via a media audit, it is simply good business practice.

Who uses media auditing?
In some markets, it is easier to answer who doesn’t! Most major advertisers use media auditors in markets where developed solutions are possible. Most of the Ad-Age Global

At the basic level, media audits help marketers to check media rates they’re paying vis a vis the competition. At a tactical level, media audits can report on the efficacy of media plans for a given time period. This includes suggesting alternate media options available to replace / supplement the existing mix.

And finally at a process level, media audits can track processes deployed at the marketer’s end and map them vis a vis “best practices” in the industry, minimizing.
Thus, a media audit can be seen as a periodic review of the constantly evolving media scene from the advertiser's viewpoint.

Scope of Media Audit
An independent media audit team acts as independent consultant to brand marketers.
To assess whether the marketer’s media agency & their offering are aligned to the business needs of the client. In order to that a media audit team provides the following services:
· *Process Audit*
· *Planning Audit with New Media Options*
· *Buying Audit*
Thus Media Audit scrutinizes processes of media buying, scheduling, planning, rates across media and compares it with a benchmark. Media Audit essentially examines whether client got what it ordered, and if you they are paying for what they intended.

There is various aspect of Media audit.
a. Financial Audit: This audit essentially examines whether client got what it ordered, and if they are paying for what was intended.

Another aspect of financial audit is the payment. Client pays Media Buying Agency (MBA), who in turn pays the media supplier. Did client money reach them, and did it reach on the due date? That involves reconciliation between what client paid for and where it went. Apart from this, there is also a need to check if the authority is being exercised correctly.

b. 'Return of rebates and discounts': The second type of audit is what is called 'return of rebates and discounts', which some media owners give the MBA directly for space or airtime bookings in excess of a certain volume.

So MBAs push advertisers to spend on a given medium or channel to gain volumes, and thus rebates. It is called agency volume discount. Advertisers would want that discount passed back to them, in proportion to their spends.

c. critique: The third aspect media audit is a critique on the way media planning has been done by the agency.

Media audit examine if where client advertised was correctly optimized, both in terms of cost and in terms of thinking. A critique can, therefore, go into the kind of media chosen and then make qualitative assessments and comments. The media auditor audits the media plan to examine if the plan was fair and optimum.

NCCS Grid

***New Consumer Classification System (NCCS)** is the new tool for classifying consumers in India. The methodology is used by the Broadcast Audience Research Council in TV audience measurement system.*

It was almost three decades ago that socio-economic classification (SEC) was introduced in the country to classify consumers into different groups. Over time, flaws were noticed in the system. That's when the industry decided to revise the consumer classification system and introduce the New Consumer Classification System (NCCS), which, in many ways, is better than the SEC.

What is NCCS? NCCS is used to classify households in India. It was co-developed by Market Research Society of India (MRSI) and Media Research Users Council (MRUC) and classifies households on two variables:

- **i.** education of the chief wage earner and
- **ii.** The 11 consumer durables owned by the household from a predefined list.

EDUCATION OF CWE							
No. of Durables Owned	Illiterate	Literate but no formal school/ School upto 4 yrs	School- 5 to 9 years	SSC/ HSC	Some College (incl Diploma) but not Grad	Grad/ PG: General	Grad/ PG: Professional
	1	2	3	4	5	6	7
None	E3	E2	E2	E2	E2	E1	D2
1	E2	E1	E1	E1	D2	D2	D2
2	E1	E1	D2	D2	D1	D1	D1
3	D2	D2	D1	D1	C2	C2	C2
4	D1	C2	C2	C1	C1	B2	B2
5	C2	C1	C1	B2	B1	B1	B1
6	C1	B2	B2	B1	A3	A3	A3
7	C1	B1	B1	A3	A3	A2	A2
8	B1	A3	A3	A3	A2	A2	A2
9	B1	A3	A3	A2	A2	A1	A1

What are the 11 consumer durables listed in NCCS? Why only these 11?
The 11 durables (as on date) are Electricity Connection, Ceiling Fan, Gas Stove, Refrigerator, Two Wheeler, Washing Machine, Colour TV, Computer, Four-wheeler, Air Conditioner and Agricultural land (in rural areas). Research showed that it is an adequate classification. This list will be relooked after a certain period of time.

The 11 shortlisted durables were identified as the best discriminators of the 'purchasing power' of a household after evaluating the series of variables,

MODULE II

Sources of Media Research

1. **Neilson Clear decision (NCD for Print)**: NCD enables advertising agencies, media companies and marketers to quickly and easily access data to pinpoint markets, channels and target groups. Clear Decisions goal is to help clients more accurately identify and profile key audiences in order to make better media decisions and generate better return-on-investment results. Clear Decisions offers a simple, flexible interface design that provides the quickest path to the most frequently used analyses, requiring far fewer steps to extract insights. Clear Decisions also provides flexible report formats, custom templates, and hundreds of presentation ready charts. Along with the data analysis tool used by advertising agencies, publishers, broadcasters, marketers, and other media companies.
2. **Broadcast Audience Research Council (BARC)**: BARC (Broadcast Audience Research Council) India is an industry body, to design, commission, supervise and own an accurate, reliable and timely television audience measurement system for India. Guided by the recommendations of the TRAI (Telecom Regulatory Authority of India) and MIB (Ministry of Information and Broadcasting) notifications of January 2014, BARC India brings together the three key stakeholders in television audience measurement - broadcasters, advertisers, and advertising and media agencies, via their apex bodies. BARC India seeks to establish a robust, transparent and accountable governance framework for providing the data points required to plan media spends more effectively.

   BARC measures viewership habits of India's 153.5 million TV households. Of these, 77.5 mn are in urban India, and 76 mn are in rural India.Currently, 22,000 homes are seeded with BAR-O-Meters. BARC reports viewership of 658 million individuals as compared to TAM's 277 million individuals.

   BARC India's system reports the following also:

   a. *Time shifted viewing*: Metrics of programs that are recorded and viewed later. It observe VOSDAL+7, i.e. Viewed on Same Day as Live + 7 days after.
   b. *Simulcast viewing:* Details of programs broadcast simultaneously on more than one channels – viewership of every individual channel can be reliably tracked.
   c. *Viewing as per the New SEC (NCCS):* Details as per the new classification based on the education of Chief Wage Earner of the family and the number of durables owned by the home from a predefined list of 11 durables.

   BAR-O-meters: The BAR-O-meters BARC place in their metered homes are compact and use the latest technology. They have a 3rd-generation OLED display (being more easily visible, this facilitates interaction between the viewer and the bar-o-meter) and an embedded SIM to automatically upload viewing data (tie-ups with leading GSM operators ensure wide coverage). As they are indigenously manufactured, they cost almost one-sixth the price of imported meters, which lets us deploy a lot more of them to measure viewership.

3. **Audit Bureau of Circulations (ABC):** Dictionary of Marketing Terms for: Audit Bureau of Circulations (ABC), independent nonprofit auditing organization formed in 1914 whose membership is composed of advertisers, advertising agencies, and publishers of newspapers, magazines, and web sites that sell advertising space. Its purpose is to audit and validate print media circulation claims and Internet traffic figures for the benefit of its members. Relied upon as a principal information source by media planners, the bureau publishes annual Audit Reports that detail the findings of its auditors as well as semiannual Publisher's Statements.

   The Bureau issues ABC certificates every six months to those publisher members whose circulation figures confirm to the rules and regulations as set out by it. Circulation figures that are checked and certified by an independent body are an important tool and critical to the advertising business community.

4. **The Indian Readership Survey (IRS)** is the largest continuous readership research study in the world with an annual sample size exceeding 2.56 lakh (256,000) respondents. IRS collects a comprehensive range of demographic information and provides extensive coverage of consumer and product categories, including cars, household appliances, household durables, household care and personal care products, food and beverages, finance and holidays.[1] IRS is not restricted to survey of readership alone but is synonymous with both readership & consumption across various FMCG (Fast-Moving Consumer Goods) products throughout India. IRS covers information on over 100 product categories. IRS is conducted by MRUC (Media Research Users Council) and RSCI (Readership Studies Council of India). IRS is the single source survey for media and product ownership/usage. The prime objective of the study is to collect readership information from a cross-section of individuals, in great detail, so as to present a true and unbiased picture of their readership habits. On the media front, it also captures information on television and cinema viewing habits, radio listening habits and Internet usage. In addition to this, IRS captures information on various FMCG (Fast Moving Consumer Goods) products, usage and consumption and durable ownership amongst households. Since media and product ownership/ consumption information is captured from the same household, it enables linkages between the media and product data. IRS equips you with information that is truly reflective of the Indian population for making informed decisions

5. **Research and analysis of Media (RAM):** RAM is an international media research company working with online surveys and analysis of advertising and editorial content for media companies, media consultants and advertisers worldwide. With hundreds of media clients and about 1000 publications in 18 countries, RAM provides the industry with cutting edge metrics of how ads, articles and other media communication are consumed and understood – and what kind of impact it has. RAM's vision is to provide easy to use advanced IT solutions and be the world's leading supplier of knowledge-based and cost efficient analysis services for media companies. With probably the largest reference database in the world for media, RAM compare measured results against standard values in order to evaluate the results achieved. In a period of over 10 years, RAM has carried out over 50 million interviews of ads and editorial content in order to measure the effectiveness of the communication and the database is continuously growing. RAM was founded in 2001 with its

headquarters in Stockholm, Sweden. In 2007, RAM started a subsidiary company in the United States, Research and Analysis of Media of Americas Inc. and subsidiaries also in Norway and Finland in 2008. RAM opened 2008 an office in London for the UK & Ireland and most recently in Germany in 2012.

6. **ComScore Digital: ComScore** is a global media measurement and analytics company providing marketing data and analytics to many of the world's largest enterprises, media and advertising agencies, and publishers. With the introduction of Unified Digital Measurement (UDM) in May 2009, comScore implemented a solution to digital audience measurement that organically blended both panel and census-based measurement approaches into a single unified methodology. comScore has developed this proprietary methodology to calculate audience reach in a manner not affected by variables such as cookie deletion and cookie blocking/rejection to help reconcile longstanding differences between the two measurement approaches.
   ComScore Digital is a competitive intelligence tool that allows agencies, advertisers & publishers to quantify and evaluate the overall display advertising landscape.

What advertising insights does Ad Metrix offer?

- Sophisticated advertising metrics for over 10,000 sites and 60,000 advertisers/products
- 2 years of advertising data in monthly, quarterly, annual or custom time ranges
- Millions of advertising creative with advanced analysis and downloading capabilities

How does Ad Metrix present its advertising insights?

- 11 Quick Reports, including sales prospects, new advertisers, ad clutter, etc.
- Advanced reports, such as advertising by ad type/format, publisher demographics, etc.
- Comprehensive advertiser/product dictionary and comScore Media Metrix integration

MODULE III

Media planning process:

These steps are essentially the same as those presented in the decision sequence model presented in Chapter 1, except now they are involved directly with media decisions. These steps include: market analysis, establishment of media objectives, media strategy development and implementation, and evaluation and follow-up.

Media planning is the process of designing a course of action that shows how advertising space and time will be used to contribute to the achievement of the marketing and advertising objectives.

The media plan is created by the media planner from information about the market and prospective customers. Media decisions are primarily based on the creative strategy established for the campaign and the characteristics of the target market. Through market research, facts about the target market are accumulated and generalized into a consumer profile. This along with the basic copy strategy and copy requirements is analysed by the media planner, taking into account the size of the advertising budget.

This analysis is followed by matching the audience characteristics of various media with the consumer profile and by evaluating the adaptability of the physical format of the media to copy requirements. Finally, through the exercise of judgment concerning dimensions of coverage, reach, frequency, continuity, ad size... the media plan emerges.
With all the advertising decision making the ultimate responsibility for choosing media rests with the advertising/ brand manager.

The Media Planning Steps:

The process of developing the media plan involves a series of steps. These steps includes five steps as under:

There are 6 steps in the Media planning process:

Steps in Development of Media Plan

1. Market analysis
2. Media objectives
3. Media strategies
4. Selecting Media Mix
5. Budget and Media Buying
6. Evaluation and follow up

1. Market Analysis:

Every media plan begins with the market analysis or environmental analysis.Complete review of internal and external factors is required to be done. At this stage media planner try to identify answers of the following questions:

- Who is the target audience?
- What internal and external factors may influence the media plan?
- Where and when to focus the advertising efforts?

The target audience can be classified in terms of age, sex, income, occupation, and other variables. The classification of target audience helps media planner to understand the media consumption habit, and accordingly choose the most appropriate media or media mix.

2. Establishing Media Objective

Media objectives describes what you want the media plan to accomplish. There are five key media objectives that a advertiser or media planner has to consider - reach, frequency, continuity, cost, and weight.

a. **Reach** - Reach refers to the number of people that will be exposed to to a media vehicle at least once during a given period of time.

b. **Frequency** - Frequency refers to the average number of times an individual within target audience is exposed to a media vehicle during a given period of time.
c. **Continuity** - It refers to the pattern of advertisements in a media schedule. Continuity alternatives are as follows:
   - **Continuous**: Strategy of running campaign evenly over a period of time.
   - **Pulsing**: Strategy of running campaign steadily over a period of time with intermittent increase in advertising at certain intervals, as during festivals or special occasions like Olympics or World-Cup.
   - **Discontinuous**: Strategy of advertising heavily only at certain intervals, and no advertising in the interim period, as in case of seasonal products.

Cost - It refers to the cost of different media

Weight - Weight refers to total advertising required during a particular period.

3. Determining Media Strategies

Media strategy is determined considering the following:

a. **Media Mix** - From the wide variety of media vehicles, the advertiser can employ one vehicle or a mix suitable vehicles.
b. **Target Market**
c. **Scheduling** - It shows the number of advertisements, size of advertisements, and time on which advertisements to appear.
   i. Seasonal Pulse: Seasonal products like cold creams follows this scheduling.
   ii. Steady Pulse: According to this scheduling one ad is shown over a period of time, say one ad per week or one ad per month.
   iii. Periodic Pulse: A regular pattern is followed in such scheduling, as in case of consumer durable, and non durable.
   iv. Erratic Pulse: No regular pattern is followed in such scheduling.
   v. Start-up Pulse: Such scheduling is followed during a new campaign or a launch of a new product.
   vi. Promotional Pulse: It is for short time, only for a promotional period.

Reach and frequency

Creative Aspects - Creativity in ad campaigns decides the success of the product, but to implement this creativity firm must employ a media that supports such a strategy.

Flexibility - An effective media strategy requires a degree of flexibility.

Budget Considerations - In determining media strategy cost must be estimated and budget must be considered.

Media Selection - It covers two broad decisions - selection of media class, and selection of media vehicle within media class.

4. Selecting Media Mix:

Media mix means the advertising strategy encompasses the use of more than one type of advertising media to get its message across the target audience. A combination of media types is known as the media mix. No advertiser can rely only on one medium to reach his audience.

Even a small advertiser having a small media budget has thousands of media from which to choose. A typical media mix for consumer products, such as a soft drink, will include television, outdoor, POP and even the print media. this combination plays a crucial role in reaching the maximum number of consumers at the minimum cost.

Once a media plan is ready, the decision is to be made about the media mix. Selecting the media mix involves several considerations.

5. Budget and Media Buying:

Budget Allocations: *classifies spending my medium, region, and time of year*

Media Buying

a. Occurs once plan is approved
b. Buyers work with media representatives to negotiate final prices for the various activities

Competitive Strategies and Budget Considerations: Advertisers always consider what competitors are doing, particularly those that have larger advertising budgets. This will affect the media, mechanics, and methodology elements of the media mix. It sometimes makes sense to use media similar to the competition's if the target audiences are the same or if competitors are not using their media effectively. Media planner should analyze the company's "share of voice" in the market place.

6. Evaluation and Follow-up

Evaluation is essential to assess the performance of any activity. Two factors are important in evaluation of media plan:

- How successful were the strategies in achieving media objectives?
- Was the media plan successful in accomplishing advertising objective?

Step 1: Market analysis and Target market analysis:

The goal of a market analysis is to determine the attractiveness of a market and to understand its evolving opportunities and threats as they relate to the strengths and weaknesses of the firm. Detailed situation analysis is done find out the following information:

David A. Aaker outlined the following dimensions of a market analysis:

- 1. Market size (current and future)
  2. Market growth rate
  3. Market profitability
  4. Industry cost structure
  5. Distribution channels
  6. Market trends
  7. Key success factors
  8. Market Size

Step 2: Setting media objectives:

Media Objective:

Media objective Outline what the media plan is expected to accomplish. Because the media objectives tell what is to be accomplished, they do not mention specific media selection yet. Media selection is at the strategy level; objectives deal only with what is to be done. E.g. Use media that will provide broad national coverage to support national sales and distribution.

Basic Goals for Media Objectives

1. **Connection:** the right media with the intended target audience (challenge is there is a lack of reliable research on the new media and sometimes there isn't a perfect vehicle to reach the target audience).
2. **Reach and Geography:** which areas do you want to cover, national, regional, local or a combination?
3. **Timing:** tries to answer the question, "When is the best time to place a message before the target audience?" Timing decisions relate to factors such as seasonality, holidays, days of the week, and time of day.
4. **Frequency and Duration:** How long to advertise? The length depends on a number of factors: the advertising budget; target audience use cycles (the time between purchase and repurchase); and competitors advertising campaigns. The object is to find media where the advertiser's voice is not drowned out by competitor's voices - share of voice.
5. **Size, length or position of ad:** what has greater stopping power gets the message across the best and is affordable for the duration we need?

There are broadly five elements in media objective statements:

a. Target Audience
b. Reach
c. Frequency
d. Message Weight
e. Message Distribution

a. Target Audience: who to reach

Which is the audience for our product? This happens to be the most important consideration in the media decisions. The media planner first examines their market plans and advertising plans. These provide them details about the audience in terms of age, religion, sex, education – these are demographic characteristics.

It can be describe in terms of their income and occupation. Audience can also be described in psychographics terms – activities, interest, and opinions forming a life style, personality traits, and brand preferences. After having a complete picture of our target audience, media planner undertakes the study of the media's readership in terms of demographic, economic and psychographics terms.

Agencies conduct their own media research. Even media itself provides a demographic profile of their readers. There are readership surveys to guide us. Media Planner has to select those media vehicles whose demographic profile matches the target audience of product. First they target product to a segment of the market. Then they have to select that media vehicle which reaches this segment.

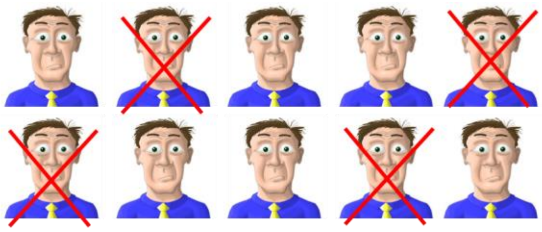
b. Reach

Reach indicates a percentage of target audience who is exposed at least once in a given period to a particular media vehicle. It does not matter how many times they actually see or hear the ad message.
Thus Reach is the percentage of an audience that has had the opportunity to be exposed to a media vehicle within a specified period.

Def: The net unduplicated number of people that the plan covers at least once in the defined period

Reach

1. **The % of target audience who saw a particular content on TV (ad, channel, day-part, programme) atleast once during a specified campaign period**
2. **Reach is always unduplicated**
3. **Reach is usually measured over the activity period (one week, 4 weeks, 6 weeks, etc)**



X Doesn't Watch TV

- **Total number of people available - 10**
- **People that watch TV for at least a min - 6**
- **Hence, Reach = 6/10 = 60%**

Thus Reach can be defined as the total number of *different* people (or households) exposed to the advertising schedule during a specified time
Reach can be expressed as either a percentage or as a raw number.

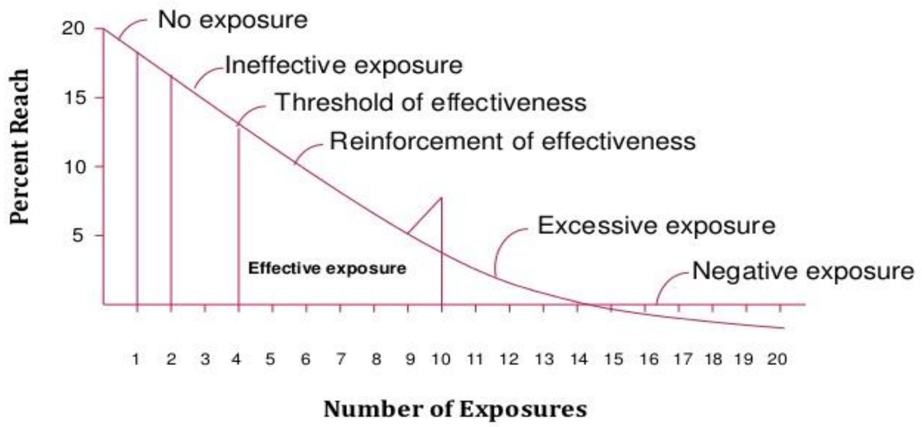
e.g. reach at least 70% of target audiences during time that computer buying is at its highest.

Effective reach is an extension of target marketing and is defined as the percentage of an audience that is exposed to a certain number of messages or has achieved a specific level of awareness. The Effective reach describes the quality of the exposure, measuring the number or percent-age of the audience who receive enough exposures to truly receive the message. Some researchers maintain three OTSs over a four-week period.

Determinants of Effective Reach

1. More prospective customers are reached by a media schedule using *multiple media* rather than a single medium.
    a. To determine effective reach, the media planner must think about the core audience, second tier prospects, third tier prospects, etc.
    b. Another influencing factor is the *number and diversity of media vehicles used*
    c. Reach can be increased by *diversifying the day parts* used to advertise.

Effective Reach



Effective Reach Graph

c. Frequency

Frequency refers to the number of times the receiver is exposed to the media vehicle. Also Frequency refers to the number of exposures to the same message that each household supposedly receives. Frequency is important because repetition is the key to memory.

Average frequency: gives the average number of times people or households in our target audience are exposed to a media vehicle.

Average frequency means that the average household is exposed to the message (x.) times. Since frequency may differ for different set of households the average frequency is

$$\textbf{Average frequency} = \frac{\text{total exposure for all households}}{\text{Reach}}$$

EFFECTIVE FREQUENCY: Is defined as the minimum number of times a communication must be exposed to a viewer/potential consumer to positively impact on that consumer's buyer / purchasing behaviour. Thus Effective Frequency is the average number of times a person must see or hear a message before it becomes effective (between a minimum level that achieves awareness and a maximum level that becomes overexposure that leads to "wear out" and irritates customers).

When the concept was developed by Michael Naples of Lever, it was interpreted as meaning that the effective frequency for any product communication was 3 times.

i. 1st time: Startle or provide the message that this communication has something to say
ii. 2nd time: Recognise communication
iii. 3rd time: Comfort, familiarity & acceptance

$$\textbf{Average Frequency} = \frac{\textbf{Total Number of Exposures}}{\textbf{Total Audience Reach}}$$

If 1500 people in the target audience tune in an FM radio programme 3 times during a four week period, and 1500 people tune in 6 times, the calculation would be Total Number of exposures = (1500 x 3) + (1500 x 6)
= 13,500

Total audience reach = 1500 + 1500
= 3000

$$\text{Average frequency} = \frac{13500}{3000} = 4.5$$

In our example, we reach 3000 people 4 ½ times on an average. It does not necessarily mean that everyone has 4.5 exposures. It is just an average. Generally, a single exposure may not work either in creating an awareness or provoking someone to buy.

Continuity: refers to the duration of an advertising message or campaign over a given period of time. While frequency is important to "create" memory, continuity is important to "sustain" it.

High frequency is required:

1. When the message is not easy to remember
2. When the direct order from people is desired as a result of a given advertisement
3. When competitor is using higher frequency to reach the same segment of the market .
4. When product or brand differentiation is low from that of competitor
5. When a reaction is desired within a limited time period

Conventional wisdom considers effective frequency to be three or more opportunities-to-see (OTS) over a four-week period, but no magic number works for every commercial and every product. The concepts of effective reach and frequency are controversial, but virtually all agencies use them. Most studies of the advertising response curve indicate that incremental response to advertising actually diminishes — rather than builds — with repeated exposures. The optimal frequency concept moves the focus of media planning from exposure effectiveness to effective exposures per dollar.

d. Message Weight:

Message weight: media planners often define media objective by the schedule's message weight, the total size of the audience for a set of ads or an entire campaign. Message weight can be expressed as:

1. **Advertising impression or OTS**: possible exposure of the advertising message to one audience member, sometimes called an opportunity to see (OTS). OTS is measuring the strength of the medium/its efficiency at reaching and conveying a message to consumers.
   The number of times a specific advertisement is delivered to a potential customer.
   The term, "Opportunities to see", is used to clarify that all reported audiences are not the same. In magazines, a reader has recognized the magazine and some editorial to prove that they read the magazine. In local TV, viewers watched five minutes out of the quarter-hour in which the ad ran -- these are not necessarily comparable measures of audience. Media planners/analysts will often then adjust the OTC by some noticing adjustment: what percentage of each vehicle is actually likely to notice the ad. OTS clarifies that no further adjustment has been made to the gross audience estimates, that it is the number of people who have read the magazine not the number who read a particular ad.

   An OTC is generated every time someone picks up a copy, and that can be more than 10 times the circulation.
2. **Gross Impressions:** the total number of potential exposures (audience size by the number of times the ad message is used during a period). As gross impressions are often expressed in millions and are awkward to handle, media planners prefer to use percentages — or a rating, for example, a rating of TV households is the percentage of homes exposed to an ad medium. A rating of 20=20% of the households with TV sets; television households, or (TVHH).
   Each exposure is counted as one impression.

   E.g. suppose an advertiser puts advertisements on a programme of a TV channel viewed five times by 6000 people in the target audience and seven times by 6000 people in a four week period. Also suppose during the same four week period, the ad is put another programme of a second TV channel viewed 3 times by 3000 people in the target audience, the gross impressions would be:
   Gross impression = (6000 x 5) + (6000 x 7) + (3000 x 3) = 81000

3. **Gross Rating Points (GRPs) and Gross Viewership per thousand (GVT):**
   In advertising, a **gross rating point** (GRP) or **Gross Viewership in thousand (GVT)** is a measure of the size of an advertising campaign by a specific medium or schedule. It does not measure the size of the audience reached.
   The total weight of a specific media schedule, computed by multiplying the reach, expressed as a percentage of the population, by the average frequency. GRP or GVT if the sum of all rating points delivered by the media vehicles carrying an advertisement or campaign.

   Thus Gross Rating Points (GRPs) equal Reach times Frequency, expressed as a percentage.
   Whereas **Gross Viewership in thousand (GVT)** equal Reach times Frequency, expressed as per thousand.

   GRPs or GVTs measure the total of all Rating Points during an advertising campaign. A Rating Point is one percent of the potential audience. For example, if 25 percent of all targeted televisions are tuned to a show that contains your commercial, you have 25 Rating Points. Media planners calculate total Reach, average Frequency, and GRPs as part of the planning of a campaign. The goal is to obtain the highest possible GRPs at the lowest possible cost, while remaining focused on the target market. After the campaign, you can calculate actual Reach x Frequency = GRPs to produce a permanent record.

The Simple Formula to Calculate GRPs

Gross Rating Points (GRPs) = Reach % x Frequency

Print example
50 reach X 5 insertions = 250 GRPs

Broadcast example
6 (rating) X 5 (frequency) = 30 GRPs

The Simple Formula to Calculate GVT
GVT = Reach (000s) x Frequency

5. Message Distribution:

Message-distribution objectives define where, when, and how often advertising should appear. To answer these questions, a media planner must understand the following:

i. Audience size – simply the number of people in the medium's audience. In print media, for example, Audit Bureau of Circulation actually counts and verifies the number of subscribers (circulation) and multiplies by the number of readers per copy (RPC) to determine total audience.
ii. **Recency planning** is based on the belief that most advertising works by influencing the brand choice of consumers who are actually ready to buy. This would suggest that continuity is the most important objective.

    Recency theory refers to the belief that advertisements and promotions are most effective when they air immediately prior to the time of decision, and that the influence of ad exposure diminishes with time. Exposure to fast food ads, for example, is optimal when it occurs just before dinnertime, and exposure to movie ads is best just prior to the movie release.

Step 3: Media Strategy

The media strategy describes how the advertiser will achieve the stated media objectives: which media will be used, where, how often, and when. Advertisers develop media strategies by blending the elements of the media mix. When formulated correctly, it enables an advertiser to rise above the clutter of ads, and stand out in the competition.

Media strategy expects media planners to be creative in using the media. The use of the media should complement and supplement each other. The ad should be consistent with the editorial environment of the media. The placement should be strategic. The media's creative potential is fully used.

The ad should provoke readers to look at it more than once. It should be engaging enough, say incorporation of a crossword puzzle in the copy of the ad. We can use non-traditional media like a Tamasha show or a magic-show. Media can be used to build credibility.

Factors Influencing Media Strategy

a) Target Market Profile
b) Nature of the Message
c) Geographic Market Priorities
d) Timing of Advertising
e) Reach/Frequency/Continuity

Media strategy has to cover decisions taken in the areas of:

a. **Geographic selectivity**
b. **Cost efficiency of the selected media.**
c. **Media selection**
d. **Scheduling of the ads**

a. Geographic Selectivity:

Media strategy is based upon market coverage. If the product is marketed nationally, then media planner will select all-India newspapers and magazines.
However, if the market is limited to a particular region, then media planner selects vernacular media popular in that region. In this way, we do not waste our resources by advertising our product in the regions in which it is not available.
Media planners have to ensure how strong a product is in a particular geographical region and advertise more in high potential areas.

Marketers may measure the sales strength in particular market by making use of two ratios – the brand development index and the category development index.

Brand Development Index: indicates the sales potential of a particular brand in a specific market area. Its A numerical indicator of a particular brand's sales within a market relative to all other markets in which the brand is sold.
To determine BDI, a market's brand sales percentage is divided by the total population percentage of that market multiplied by 100.

The *brand development index* (BDI) measures the sales strength of a brand in a particular area.

$$\textbf{BDI} = \frac{\textbf{Percentage of brand's total all – India sales in the market}}{\textbf{Percentage of total Indian population in the market}} \times \textbf{100}$$

This index enables a media planner to allocate the media budget by setting his priorities.

Category Development Index: indicates the sales potential of an entire product category. It's a numerical indicator of the relative consumption rate in a particular market for a particular product category.

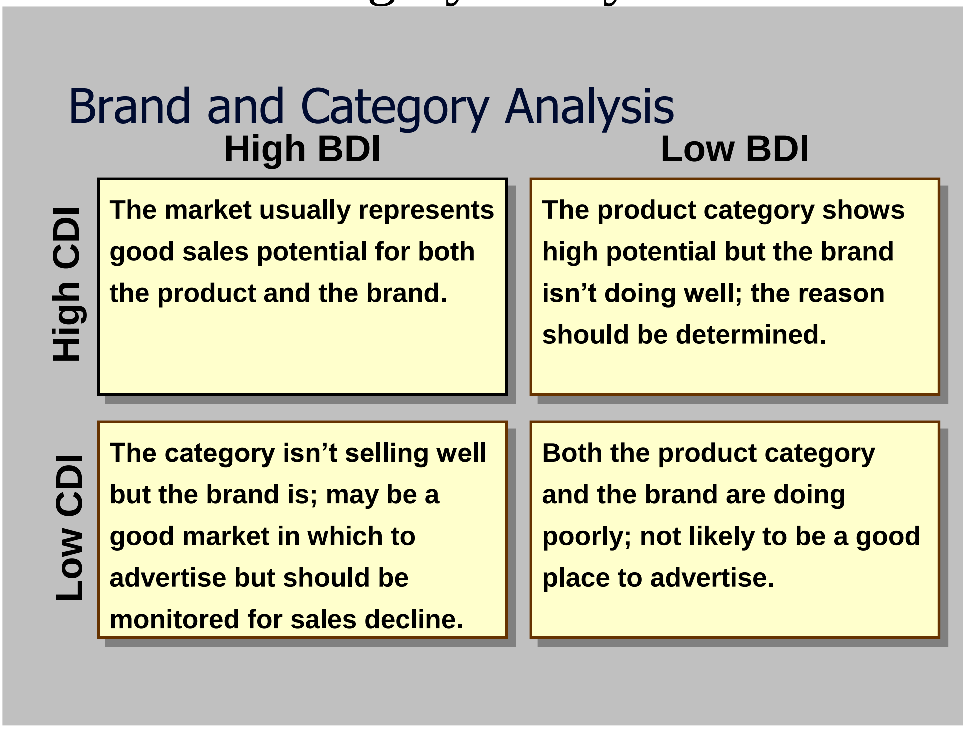
To determine CDI, a market's category sales percentage is divided by the total population percentage of that market and multiplied by 100.

It measures the sales potential of product category. Thus it takes into account the potential of all competitors selling the same category.

$$\textbf{CDI} = \frac{\textbf{Percentage of product category's total all India sales}}{\textbf{Percentage of total Indian Population in the market}} \times 100$$

These numbers over 100 are considered good but comparing the BDI to the CDI provides the most insight.

Brand and Category Analysis



b. Cost Efficiency of Media Vehicles:

Finally, media planners analyze the cost efficiency of each medium. A common term used in media planning and buying is:

i. Cost per thousand (CPM), which is based on the medium's total audience (ad cost divided by the number of thousands of people in the audience). However, media planners are more interested in cost efficiency, which relates to the cost of exposing the message to the target audience rather than to the total circulation (percentage of total audience held by the target market times the subscriber base = the cost per thousand to reach the targeted market). The media planner must evaluate each medium's advantages and disadvantages, using all the criteria to determine:

- How much of each medium's audience matches the target audience.
- How each medium satisfies the campaign's objectives and strategy.
- How well each medium offers attention, exposure, and motivation.

d. The media planner may want to calculate the cost per rating point (CPRP) or cost per point (CCP) of different broadcast programs. This is done the same way as cost per thousand, except you divide the cost by the rating points instead of the gross impressions.

Media Scheduling

Media scheduling decisions are the decisions about the timing, continuity and size of the ads. We have to see when to advertise, for how long, and for what time period. We have to see the size and placement of our ad.

***Timing*:** Advertising message can be timed in four ways depending upon our objectives

I. To time the message in such a way that the customers are most interested in buying that type of a product, e.g., fridges in summer, soft drinks in summer, woolens in winter, gift items during Deepavali.
II. To time the message in such a way that it stimulates demand in the lean period, e.g., ice creams in winter, holiday resorts in monsoons.
III. To time in such a way that it by-pass competitive campaigns, e.g., Pepsi commercials are to be aired when there are no Coke commercials.
IV. To time in such a way that the message is carried by the media when the audience is receptive to it, e.g., household products in the afternoon slot of TV when housewives watch TV.

The importance of time element must be understood in the purchase behavior of the customer by doing suitable research.

Most Organizations Use One of These Three Scheduling Strategies

Three Scheduling Methods

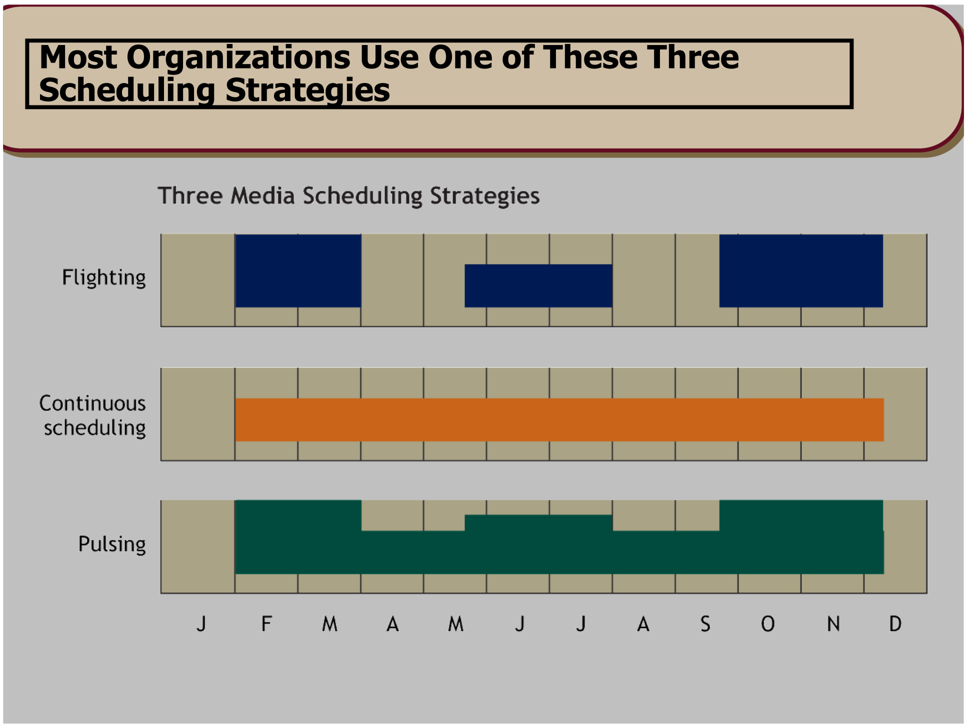
1. Continuity: Placing media throughout the year with equal weight in each month. When an ad is run in the media for a long period without any gap, we are using *continuity scheduling*. It is used for those products, which are in demand round the years. The ads are in the form of reminder.

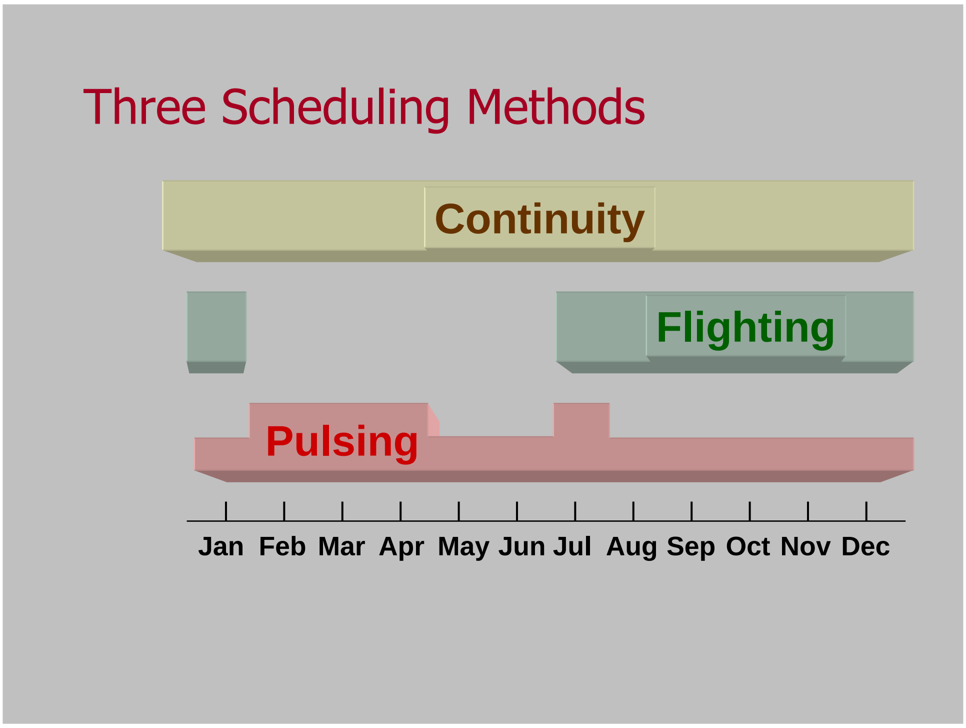
2. Alternative to continuity is *fighting:*

Where advertising runs for some period and then there is a gap, and again it runs for Some period. Thus its a scheduling strategy in which planned messages run in intermittent periods. The interval between two advertising runs comes after a *flight.* The message can be schedule to correspond to peak purchasing periods or at a time When the audience is most receptive. When we have a media mix alternative flights are adjusted in such a way in different media that overall continuity is achieved.

3. *Pulsing* is another option.

A combination of flighting and continuous scheduling that provides a "floor" of media support throughout the year with periodic increases. It represents a consistent low-level advertising activity, and addition of *pulse* to make a high-level of advertising during certain periods. A pulse is a period of intense advertising activity. The pulses can occur at the start while launching a new product. There can a promotional pulse of one shot, e.g., financial advertising of a company’s issue. Bursting is a technique for scheduling TV ads. Here the commercial is repeated on the same channel time and again to reinforce the message for a short period.





Write short note on timing and duration as Media strategies:

Timing and Duration as Media strategies

Timing:

- a. Steady schedule or continuous
- b. Flight
- c. Pulse

Duration:

- a. Reach
- b. Frequency
- c. GRP
- d. CPRP
- e. CPT
- f. BDI
- g. CDI

c. Selecting the Media

An advertiser can choose a single medium or a mix of media to take its message to the target audience. Media mix – a combination of several media is used when it is not possible to reach the target audience by one single medium adequately and with a good impact.

Marketers segment a market, and a suitable media can be chosen to match a specific segment. Creative execution becomes varied when a media mix is used. In a media mix, one medium can be used to promote a product and the other as reminder, thus reinforcing each other. A combination must be synergistic, where the sum total of effects is greater than the sum of individual medium's effect.

Each media has a particular readership or viewer ship. We have to understand the size and the characteristics of the readership or viewer ship.
We have to match the target audience of our product to the demographic characteristics of the readers/viewers of the media as far as possible. Media research helps us in this matching the product and the media.

Each medium has different *alternation value*. But attention given to a medium also depends upon the message and its execution. Each medium has a *motivation value* whereby it stimulates readers to respond. Each medium has its own *editorial environment* provided by its contents which surround the ad

This environment should be compatible with the product and its benefits. The environment should also be consistent with the mood of the desired audience. A commercial of an air-line is not consistent with the news of an air-crash.
The audience mood is not conducive to the reception of the message. Several media provide an environment of respectability. We have to consider the placement of the ad and the editorial material and keep on changing the same if necessary.

Our competitors also via with us for the attention of the same target audience. We must understand their media strategy, budgets and mixes. It helps us in setting our strategy correctly. We can confront them head on. We can change the media mix. We can bypass a media selected by them. We can change our geographic allocation.

A Share of Voice is a brand's or group of brands' advertising weight expressed as a percentage of a defined total market or market segment in a given time period. The weight is usually defined in terms of expenditure, ratings, pages, poster sites etc.

A competitor's *share of voice* can be studied. It is given by:

$$\textbf{Share of voice} = \frac{\textbf{Brand Expenditure}}{\textbf{Product Category expenditure}}$$

We have to decide whether we can match a competitor's share of voice or exceed it. We can use another medium in which there is a large share of voice for us.

We should not forget that we never buy media. We only buy audiences. The client pays the agency to buy the audience attention to his brand.

Share of Mind: degree to which a particular brand is associated with the general product category. Often a consumer will ask for a product by the specific brand name rather than the general name- for example, a person wanting facial tissues may ask for Kleenex. When this happens, the consumer is making a brand association.

Size and Placement

The decisions about the size of the ad and its placement are also important in scheduling. There are several size options in print media right from a small portion of the page to a full page to several pages.

In electronic media, we have options to select commercials for various lengths of time, 10-seconds, 30-seconds or 60-seconds. The size decision is based upon our objectives, the creative execution necessary, the budget and the reach and frequency decisions.

A full-page ad does not cost twice the half-page ads. It is less than that. By sacrificing the size of the ad, we can save costs but we miss on attention. But we can buy more ads of lesser space if we sacrifice size, and thus a higher frequency objective may be satisfied by reducing the size. The small ads can be made more effective by having suitable layouts and copy.

Placement of the ads in the medium also affects the impact of the ad. Covers are the preferred medium for their impact in magazines.
The placement near important editorial matter is also preferred. Media charge slightly higher if we specify a particular position and so we must do a proper cost-benefit analysis.

d. Cost Efficiency of selected Media:

The cost of advertising in various media must be analysed properly. We have to compare the cost of different media. It helps us select the best media to optimize our objectives.
Cost per thousand (CPM) is one yard-stick to compare the costs of different media. It is the cost of reaching a thousand persons.

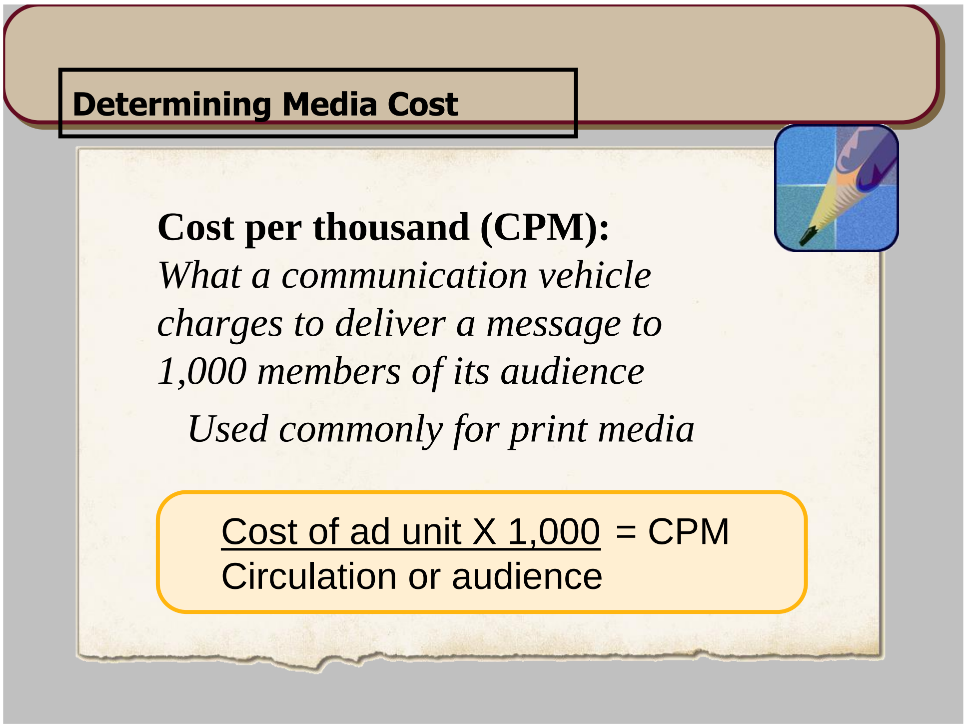
The formula for CPM is:

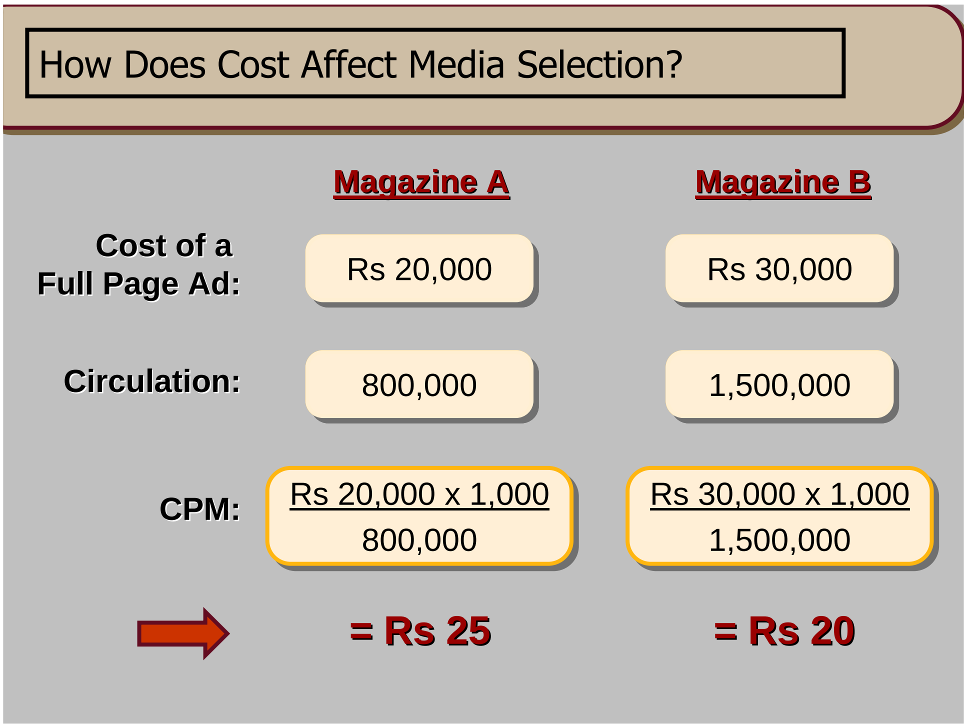
$$\text{Cost per Thousand} = \frac{\text{Cost of media unit}}{\text{Gross Impression}} \times 1000$$

To illustrate, if we take a full page ad at a price of Rs. 50000 in a magazine to reach one lac people, our CPM would be

$$\text{Cost per Thousand} = \frac{50000}{100000} \times 1000$$

$$= \text{Rs. } 500$$





CPRP: Cost per rating point

The cost of reaching one percent of the target population. CPP is calculated by dividing the cost of the schedule by the gross rating points. National and regional advertising buyers frequently use this cost efficiency measure, since it can be applied across all media.

The cost per rating point is used to estimate the cost for TV advertising on several shows.

Cost per rating point = <u>Commercial time cost</u>

Percentage of audience.

Step 4: Selecting Media Mix

Media plan evaluation is a crucial final step to check whether the planned media. programme conforms to the objectives as set for it. .

Selecting broad media classes
Purpose: To determine which broad class of media best fulfils the criteria. Involves comparison and selection of broad media classes such as newspapers, magazines, radio, television, and others. The analysis is called intermediate comparisons. Audience size is one of the major factors used in comparing the various media classes.

Selecting media within classes:
Purpose: To compare and select the best media within broad classes, again using predetermined criteria. Involves making decisions about the following:
1. If magazines were recommended, then which magazines?
2. If television was recommended, then
    i. Broadcast or cable television?
    ii. Network or spot television?

3. If radio or newspapers were recommended, then
- a. Which markets shall be used?
- b. If network, which program (s)
- c. If spot, which markets?
- d. What criteria shall buyers use in making purchases of local media?

What criteria shall buyers use in making purchases of local media?

- a. Media use decisions- Broadcast:
- b. What kind of sponsorship (sole, shared, participating, or other)?
- c. What levels of reach and frequency will be required?
- d. Scheduling: On which days and months are commercials to appear?
- e. Placement of spots: In programs or between programs?

Media use decisions-Print:
- a. Number of ads to appear and on which days and months.
- b. Placements of ads: Any preferred position within media?
- c. Special treatment: Gatefolds, bleeds, color, etc.
- d. Desired reach or frequency levels/

Media use decisions-Other media
1. Billboards
    i. Location of markets and plan of distribution
    ii. Kinds of outdoor boards to be used.
2. Direct mail or other media: Decisions peculiar to those media.

The Media Mix

Media mix means the advertising strategy encompasses the use of more than one type of advertising media to get its message across the target audience. A combination of media types is known as the media mix. No advertiser can rely only on one medium to reach his audience.

Even a small advertiser having a small media budget has thousands of media from which to choose. A typical media mix for consumer products, such as a soft drink, will include television, outdoor, POP and even the print media. this combination plays a crucial role in reaching the maximum number of consumers at the minimum cost.

Once a media plan is ready, the decision is to be made about the media mix. Selecting the media mix involves several considerations.

Factors considered while selecting a media mix

The media plan which is derived from the marketing and advertising plan has set a broad framework for media decisions. The execution of this plan depends upon the following considerations:

a. **Budget:** A choice of media will depend to a large extent upon the size of the advertising budget. Certain media types may be too expensive for the funds available. For example: the cost of national transmission over Doordarshan may be too high for an advertiser. The cost of maintaining a neon sign cannot be afforded by small budget advertisers.

b. **Competitor's Strategy:** Media decisions of one advertiser are influenced by the competitor's strategy. Some years ago only large advertisers used television in India. But with the runaway success of Nirma detergent, manufacturers large or small used television to gain maximum exposure, with the hope of creating another success story. An advertiser tries to reach the same audience as its competitors. He may also attempt to find specific target groups not reached by his competitors. In both these cases he considers his competitor's strategy before deciding his media mix.

c. **Frequency v/s Reach.** As explained in the earlier section, frequency and reach are important considerations in the media plan. Frequency refers to the number of times the advertiser reaches the same person, while reach refers to the total number of people covered. The greater the frequency with which you reach the same person through media selection, smaller the reach will be and vice –versa (assuming a limitation in the size of the budget). An advertiser will need to know the quantitative data about media audience in order to make more accurate frequency and reach decisions.

d. For example: If an advertiser uses radio, he may be able to afford to broadcast the advertising jingle every 30 minutes, and this increases the frequency of the radio listeners exposure to the advertised message. But the reach of this message is limited and will not cover those who are not listening to the radio. With the same budget, the advertiser can buy less radio time, place a few insertions in the print media and buy some television time. This combination will reduce the frequency at which an individual consumer is exposed to the advertised message but will increase its reach. Thus, there is always a trade-off between these two considerations.

e. **Increasing distributors' support:** Although consumer media are selected primarily to affect the consumer, the impact of media upon distribution channels, that is the middlemen, is also important. Effective use of advertising media lends support to the middlemen's selling efforts. Middlemen are more likely to support a brand that has greater exposure in the local media. Retailer sometimes runs their own tie-in advertising along with the producer's advertisement, in the same media.

f. **Continuity:** A decision must be made about how long an advertisement campaign should be run on one media. There is a cumulative advantage from continuity, as a greater audience will be reached in Terms of both frequency and coverage by advertisements continually placed in one medium. The same medium will have some new audience. For products such as toothpaste, soaps, that are frequently re-purchased, continuity is a more important consideration. But products that are purchased infrequently may find it more suitable to use a variety of media in order to reach varied audience. For example: the ads of Sintex water tanks.

g. **Flexibility:** The ability of the media to adapt to changing and specific needs of advertisers is flexibility. Certain media allows such flexibility with respect to the advertised message, the geographical coverage and the ad budget For example: the times of India group of publication may offer advertisers the flexibility of placing ads in different editions of the paper. So if, for instance, Parle's find that competitive activity has increased in Delhi, it may use the Delhi edition of Times of India to combat competitor's activity.

h. **Franchise Position:** Advertisers using a particular medium over a period of time may enjoy special franchise positions. Special page positions in magazines and newspapers may be reserved for them. For example: The back page of Business India may be booked by Bajaj Auto while the inside back cover of India Today may be booked on a long term basis by Wills Filter Cigarettes.

i. **Standard of Acceptance and Codes of Ethics**: Most media vehicles have codes of ethics that set the standards of acceptance.

j. **Cost per Thousand:** This is the most important consideration while making media decisions. Although the cost is considered while fixing the budget, the concept of cost per thousand is the accepted norm for measuring the media effectiveness. The formula for computing cost per thousand is equal to Price of the medium to the advertiser/Delivered audience (in thousands).
k. This formula has certain limitations. The delivered audience may not be the same as the prospective customers. Adjustments to arrive at the prospective customers are possible but this is not always easy to compute. Secondly, there is no data available to find out whether the delivered audience has actually seen or heard the advertised message.

l. **Creative considerations:** Creative considerations such as the quality of reproduction, the colour effect, special effects, have to be considered. The medium must be appropriate for the ad message. For example: The ads for ice cream would be reproduced better in colour and therefore black and white newsprint is not appropriate. Media decisions have to be made in consultation with the creative team that has actually produced the ad. Within the medium selected, decisions related to unit buying, is also influenced by the creative team. There is a constant tug-of-war between the creative team and the media team . the creative team wants larger space, more TV and radio time and superior quality of POP material, while the media team along with the finance department of the client looks for economy and maximizing the effect of every rupee spent on the media.

m. **The medium and Target Consumer Match:** The media mix has to reach the target consumer. It the advertiser wants to reach men between 25 and 55 who are professional, the Economic Times will be obviously a more appropriate choice than Femina. But sometimes matching consumer profiles with media characteristics becomes a lot more difficult. For example: Media planners will find it difficult to decide which kind of households can be reached by the Hindi feature film TV slot v/s the 9 O'clock serial slot. A thorough analysis of the target market will help in making this match and will reduce wastage of media expenditure.

n. **Language:** In India this is an important consideration and depending upon which a particular ethic group has to be reached a particular language newspaper, or television and radio programme must be used.

o. **Prestige of media:** It is said that the prestige of the advertising medium is transferred to the advertised product. When an ad appears in times of India, the image of the newspaper is transferred to the product and this helps in building the brand image. Sponsorship of prestigious programme such as the Oscar awards, Grammy awards, World Cup matches, are also considered prestigious advertising opportunities.

p. **The Editorial Environmental:** Since the broadcast media , that is the radio and TV media, are government controlled, they are not perceived to have independent editorial policies. But the print media enjoys the freedom of press and each publication has its individual editorial philosophy. The editorial environment in turn influences reader profile. Advertisers would like to place their ads in publication having an appropriate editorial environment. For instance, the ads of political parties have appeared in various newspapers while the ads promoting brand name of liquor tend to use men's magazines as their vehicles.

q. **Nature of the product or services and nature of the market to be covered:** Some products have niche markets and a special direct advertising medium will be suitable for them. For example: Detergents for washing machines can be used only by people having washing machines, but daily consumer products have a wider market and hence may use mass media.The geographical extent of the market has also to be considered. Is the market local, national or international for example: The ads of Air India will appear both in national media as well as international magazines and other media. But the ads of Indian Airlines will probably use only national media.

r. **Availability of Media Time and Space:** Media time and space have to be booked in advance. When an announcement is to be made immediately, the advertiser has little choice but use the available media time and space. Most popular media slots have to be booked months in advance. Media buying has become an important component of media planning due to the cost constraints and increase in competitive activity.

Step 5: Budget and Media Buying

Budget Allocations: *classifies spending my medium, region, and time of year*

Media Buying

c. Occurs once plan is approved
d. Buyers work with media representatives to negotiate final prices for the various activities

Competitive Strategies and Budget Considerations: Advertisers always consider what competitors are doing, particularly those that have larger advertising budgets. This will affect the media, mechanics, and methodology elements of the media mix. It sometimes makes sense to use media similar to the competition's if the target audiences are the same or if competitors are not using their media effectively. Media planner should analyze the company's "share of voice" in the market place.

Share of voice (SOV): is the total volume of advertising a brand own in a market. SOV is defined as an individual brand's percent of the total spending for the category for a specific time period. Percentage of advertising for one brand in a particular product category as compared to other brands in the same category. If five different brand names advertise in one product category and the percentage of advertising for one of them is 60% of the total volume of advertising in that product category, that brand will have the greatest share of voice (in that product category).

Share of Market: SOM is the same brand's percent of total sales for the new category for the same time period.

Share of Voice vs. Share of Market:

Most mature markets are in a state of equilibrium where SOV and SOM do not generally change in a major way. An individual brand is in a relative state of equilibrium when its SOV approximates its SOM. Equilibrium exists with the competition when the primary market share leaders stay within ten percentage points of each other's SOV.

The market leader's SOV can be less than its SOM. However, when SOV falls disproportionately low, the marketer is vulnerable to challenges. Decreases in SOM among established brands (those with at least 13% SOM) start to occur when a brand's SOV consistently drops below its SOM by 4% or more. Smart marketers investment spend (SOV slightly exceeds SOM) to some degree to deter attack. To show major gains in SOM, you must create or exploit disequilibrium …using advertising spending as an offensive weapon, based upon an analysis of the competitive situation.

To show increases in SOM, SOV must be double that of the leader for approximately 18 months and should equal approximately 25% of the total spending for the category. To gain SOM, it is best to target markets or products where competition is under spending (not protecting their SOM.) Marketers must resist the lure of cutting ad spending to generate short-term profits. Cutting spending too much means you lose the competitive war.

Role of Media Buyer

1. Provide inside information to the media planner
2. Selecting the media vehicle
3. Negotiating the price
4. Monitoring the Media vehicle
5. Post campaign evaluation

Media buyers work in advertising and media agencies negotiating, purchasing and monitoring media space on behalf of their clients. They aim to reach the highest number of people in the target audience at the lowest possible cost.

Chosen media may include newspapers, magazines, posters, internet, television and cinema. Media buyers work across a range of media or specialise in one particular area. They often work on more than one client account at a time.

In some full service agencies, offering both creative and media, the role of media buyer is often combined with media planner.

Typical work activities

Media buyers work closely with media planners. Media buying and planning activities may be combined in one role, particularly at the early stages of a career.

Typical work activities of Media buyers include:

- working on a range of client accounts at the same time, often juggling various projects and deadlines;
- identifying the target audience for a particular media campaign and deciding how best to communicate to that audience;
- keeping up to date with industry research figures, including distribution figures (newspapers and magazines) and audience figures (TV and radio);
- monitoring buying strategies;
- liaising and building relationships with clients and media sales companies;
- negotiating with media sales companies to obtain the best rates and most appropriate media spaces in online, broadcast and print advertising;
- liaising with media sales people to adjust media schedules in response to audience figures;
- booking individual media spots, pages, posters, internet banners, broadcast adverts, etc.;
- ensuring that the adverts run accurately so the desired media message is seen and heard by consumers;
- client reporting and budget management, including preparing costings for clients and producing spending updates throughout the campaign;
- collecting and analysing sales and consumer data;
- undertaking research using a wide range of specialist media resources;
- monitoring the effectiveness of the campaign - this data may also be used to monitor future campaigns;
- supporting the media manager and other colleagues.

Step 6: Evaluation

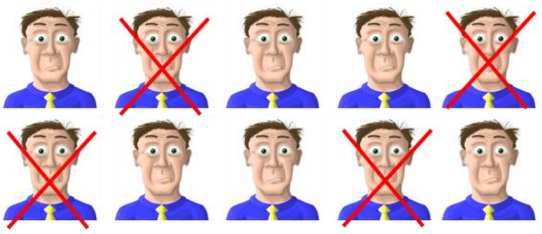
Media plan evaluation is a crucial final step to check whether the planned media. Programme conforms to the objectives as set for it. .

Module IV
Criterion for selecting Media vehicles

1. **Reach:** The net unduplicated number of people that the plan covers at least once in the defined period.

Reach

1. The % of target audience who saw a particular content on TV (ad, channel, day-part, programme) atleast once during a specified campaign period
2. <u>Reach is always unduplicated</u>
3. Reach is usually measured over the activity period (one week, 4 weeks, 6 weeks, etc)



X - Doesn't Watch TV

- Total number of people available - 10
- People that watch TV for at least a min - 6
- Hence, Reach = 6/10 = 60%

Reach of media (Maximum Possible)

Of the total audience the maximum number of people that the medium covers

Television
The number of people who watch television at least once a week.

Print
AIR – Average Issue readership

Radio
The number of people who listen to radio at least once a week

Cinema
The number of people who visit cinema at least once a month

Media Penetration

It is the percentage of homes in a specified area and TA that own at least one TV or radio set or have a TV with a C&S connection.

Different from **Reach**

2. **Frequency:** Frequency refers to the number of times the receiver is exposed to the media vehicle. Also Frequency refers to the number of exposures to the same message that each household supposedly receives. Frequency is important because repetition is the key to memory.

3. **Gross Rating Points (GRPs) or Gross Viewership per thousand (GVT):** A combined measure of reach and frequency indicating the weight of a media plan. the total weight of a specific media schedule, computed by multiplying the reach, expressed as a percentage of the population, by the average frequency. GRP / GVT if the sum of all rating points delivered by the media vehicles carrying an advertisement or campaign.GRP / GVT unit costs decrease the more GRPs/ GVT are bought.
   Thus Gross Rating Points (GRPs) equal Reach times Frequency, expressed as a percentage.
   GRPs = Reach % x Frequency

   Gross Viewership per thousand (GVT) equal Reach times Frequency, expressed in thousand.

   GVT = Reach (000's) x Frequency

   GRPs / GVT measure the total of all Rating Points during an advertising campaign.
4. **TVT Ratings or Impressions (000):** Number of individuals in 000s of a target audience who viewed an "Event", averaged across minutes. Also known as TVT. The word TRP (Television Rating Point) has now been reworded as TVT (Television Viewership In Thousands). TV show ratings have now started coming in thousands instead of percentages. Earlier, ratings for shows ranged from 0.4 to 4.5, now they range from 750 to 7,000 and more — basically indicating viewership in actual numbers.

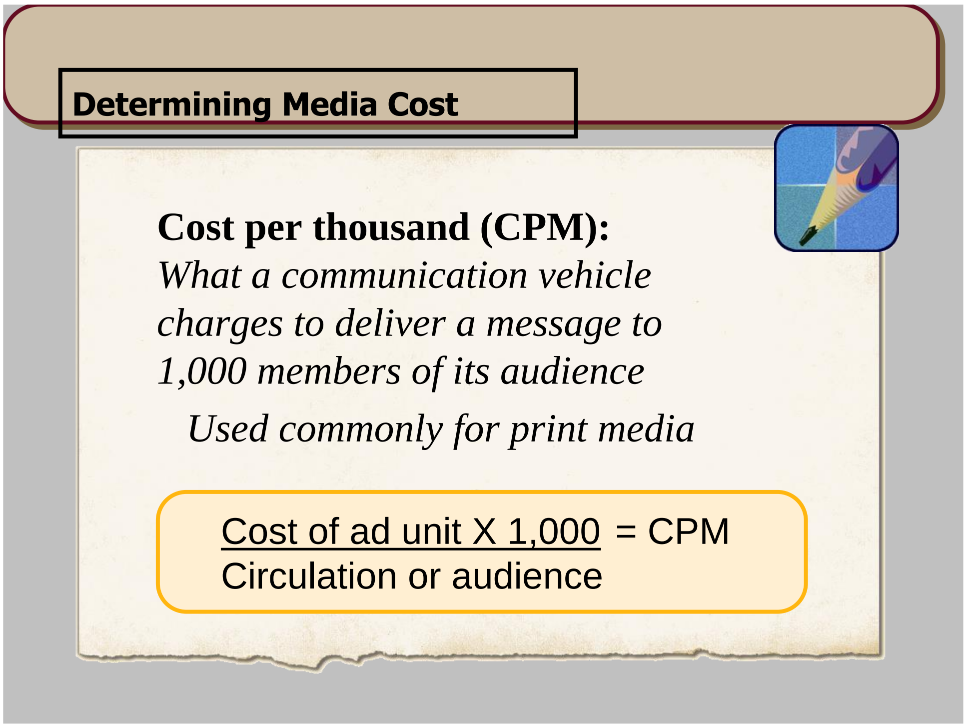
5. **Cost per thousand: *Cost per thousand* (CPM) is one yard-stick to compare the** costs of different media. It is the cost of reaching a thousand persons.

The formula for CPM is:

$$\text{Cost per Thousand} = \frac{\text{Cost of media unit}}{\text{Gross Impression}} \times 1000$$

To illustrate, if we take a full page ad at a price of Rs. 50000 in a magazine to reach one lac people, our CPM would be

$$\text{Cost per Thousand} = \frac{50000}{100000} \times 1000 = \text{Rs. } 500$$



6. **CPRP:** *The cost of reaching one percent of the target population. CPP is calculated by dividing the cost of the schedule by the gross rating points. National and regional advertising buyers frequently use this cost efficiency measure, since it can be applied across all media.*
   The cost per rating point is used to estimate the cost for TV advertising on several shows.
   $$\text{Cost per rating point} = \frac{\text{Commercial time cost}}{\text{Percentage of audience.}}$$

7. **Waste:** When an ad reaches the consumers whom the advertiser does not want to reach. Reaching people who are neither customers nor prospects.

8. **Circulation:** A **newspaper**'s **circulation** is the number of copies it distributes on an average day. **Circulation** is one of the principal factors used to set advertising rates. **Circulation** is not always the same as copies sold, often called paid **circulation**, since some **newspapers** are distributed without cost to the reader.
9. **Pass-along rate (Print):** A newspaper's readership, on the other hand, is almost always a higher number, since it's the newspaper's total circulation multiplied by the average number of people who read each copy. For example, various members of a household may eventually read the same copy of a newspaper or a publication might be passed around from person to person in an office. This **"pass-along"** rate is generally thought to be about 2.5 readers.

   For example, if your newspaper's circulation is 50,000 total readership would be 50,000 x 2.5 or 125,000.

   The fact that readership does not equal circulation is confusing to many prospective advertisers and you may find competitive publications taking advantage of that misunderstanding to look bigger than they really are.

MODULE V: Selecting suitable Media options and Media Buying

Media Buying and Media vehicle selection

Media Buying in Detail

Types of Newspapers Advertising

1. ***Display advertising*****:** To distinguish advertising from editorial matter, *display advertising* is designed comprising the copy, the layout, and the visuals. These ads come in all sizes. They are placed all over in a newspaper, depending upon the policy of that paper. Display advertising is national or local.

2. ***Co-operative advertising*****:** Local ads can be inserted on cost sharing basis between the manufacturer and retailers – *co-operative advertising*. Local display advertising is charged a lower tariff than the general display advertising.

3. Classified ads*:* are small ads charged in terms of number of words, and putting the message in several categories or classes such as employment, real estate, matrimonial, automobiles and so on.
Classified ads can be *classified display ads*, where bold letters, illustrations, borders and other visual elements are used.
Newspaper also put a pre-printed ad *insert* in the paper. The paper with the insert is delivered to the reader. It is just a method of distribution for advertisers. It can be geographically selective and cost-effective.

Placing the Ad in the Newspapers
We have to fill an *insertion order* while placing the ad. This order gives specific date(s) on which the ad is to be published, the rate at which it is to be published, and production details preparatory to the publishing of the ad. Agencies provide newspapers the ad material in finished form.

If a small advertiser expects the newspapers to compose the ad, the newspapers first create a *proof* which is to be checked by the advertiser for correctness. Once the ad is run, a *tear-sheet* which is an actual page torn from the newspaper in which the ad was run is sent to the advertiser. It is a proof of publishing as per requirements. If there is an error, the advertiser or its agency can ask for rate adjustment or free insertion.

Print Media Buying

a. Newspaper buying:

Characteristics of Newspapers

1. Immediacy. Newspapers offer the greatest advantage of conveying the message quickly. They are flexible and so the advertising copy can be written very close to the time it goes to press. This characteristic is especially useful while launching new products or making public announcements. The advertisements can thus have a powerful new emphasis. For example. When the manufacturer of Good Knight launched “HIT” mosquito repellent, half page ads were inserted in the Times of India to announce this launch.

2: Selectivity. This is one of the greatest advantages in the Indian context. The advertiser can select the geographical area over which the message is to be communicated as also the language. Newspapers offer split-run facilities using which advertisers can test different campaigns in different geographical areas.

3. Newspapers Mechanical Requirements. Newspapers come in standard and tabloid sizes. Advertising space in newspapers is sold on the basis of columns and inches.

Most newspapers are largely printed on newsprint (a coarse paper stock) by high speed presses. Therefore there are limitations on the kinds of illustrative materials that can be effectively reproduced. Newspapers have recently begun offering colour supplements. For example, the Saturday Times of the Times of India , ET Esquire of The Economic Times and the Sunday supplements of most of the newspapers.

In addition to innovative colour techniques, newspapers are adding other features to attract advertisers. Flexform advertising offers the advertiser the opportunity in any conceivable shape. Those parts of the newspaper page not containing the advertisement are filled with editorial matter. For example, the ads of Cinthol Lime, lime Lite and Liril have used the technque. Such unconventional layouts, surrounded by editorial matter are hard for the reader to ignore.

4. Variety: Most newspapers present a suitable variety of material to provide an interesting mix for a wide range of readers. A typical newspaper has sports, financial pages, society news, city news, shopping columns, comic strips and other features. Some pages are widely read by women, other by men interested in business news, and so on. An advertiser can select a target market by placing his advertisements in certain sections or pages of the paper.

5. Penetration: Morning newspapers are read by almost all the literate people. The readership is much more than the circulation. For example, the Times of India circulation is 7, 00,126 while its readership is 39, 36,000. Children are also keen readers of certain section

6. Types of newspaper: There are a wide variety of newspapers to choose from. Advertisers who wish to make announcements would use morning newspapers. For example, public issue of shares and debentures. The copy in the morning newspapers has to be short and attractively illustrated. The evening newspaper can be used to advertise family products such as refrigerators, television sets and cupboard, which require detailed explanation and long copy including special offers and hire-purchase schemes. Specialty newspapers such as The Economic Times can be used for business-to-business communication such as advertisements of SKF ball-bearing, HCL computers, and so on.

Advantages of Newspapers as an Advertising Medium

1. Prestige. The prestige and respectability of the newspaper is transferred to the advertised product/service.

2. Segmentation. Editorial content of the newspaper influences the type of its readers and thus offers segmentation of the market. For example, “the Independent” claims that its readers are young decision-makers, highly educated and professional, while the Times of India has greater appeal among the middle and older age groups. The characteristics of selectivity and variety explained above increase the newspaper’s advantage in market segmentation.

3. Flexibility. The newspapers offer tremendous flexibility to advertisers. When it is raining in Bombay, it may be hot in Delhi. While the Bombay newspapers can be used to advertise raincoats and umbrellas, the Delhi edition of the same newspaper can be used to advertise air coolers. The most important is the time flexibility that is the contents of the advertisement can be changed upto a few hours before the paper goes to press. MRF Tyres use the press medium just before the monsoons in Bombay by predicting the date of the first rainfall and thereby communicating to the consumers the urgency of changing to MRF Tyers before the monsoons.

4. Split Run Facilities. Technique used to test the effectiveness of advertising copy. Two different versions of the same advertisement are printed in the same press run of an issue of a particular publication, so that some of the copies contain one version of the ad and the others contain the other version. The publication is distributed normally, but the distribution of the advertisements is split according to the request of the advertiser. Some advertisers split their run in alternate bundles; others prefer to split by geographic location or by subscription versus newsstand sales. The purpose of the split run is to compare the effectiveness of the two alternate ad copies. Advertisers will take advantage of this option when they desire to learn which of two elements used in the advertising will achieve the desired objectives. Elements that are often tested are prices, copy appeal, layout, type of illustration, coupon offered or no coupon offered, or premium or rebate offered or not. The results of split-run testing are revealed by the number of responses to each advertisement. The split-run option is offered as a convenience to advertisers. However, not all publications offer this option.

5. Keying the advertisement. It is possible to key the advertisement and attach a mail order coupon in order to measure its effectiveness.

6. Measuring Reach. The Audit Bureau of circulation (ABC) gives the readership and circulation figures and therefore it is possible to measure the reach of different newspapers.

7. Mobility. Newspaper can be carried and read anywhere, while travelling, at the place of work, in library, inn doctor's waiting room and so on.

Limitation of Newspapers as an Advertising Medium

Despite the above advantages newspapers have the following limitations:

1. Limited coverage. In India with the literacy, level being low newspapers cannot be used to penetrate the lower income segments of the market.

2. Short Life. It is often said "as stale as yesterday's newspaper." A newspaper has a very limited life and therefore advertising will have little impact beyond the day of publication.

3. Hasty reading. Studies indicate that people spend about 30 minutes on the paper. This means that the ad must make its impression quickly or it will fade.

4. Cost. It is an expensive medium that is unsuitable for small advertisers especially the morning English newspapers such as the Times of India.

5. Poor Reproduction. Most of the pages are in black and white and the colour advertisements are not as well reproduced as those in magazines. Therefore we rarely find food and fashion ads in newspapers.

6. Demonstration and Display. It is not possible to demonstrate product usage as in television commercials.

Factors affecting the choice of newspapers are as follows

1. Circulation and Readership

It is important to know who will notice our ad. Reach of a newspaper is given by circulation, which is the number of copies distributed each day for a daily or each week for a weekly. Paid circulation means the subscribed copies sold on stalls. Controlled circulation means free copies distributed. The circulation is certified by a body Audit Bureau of Circulation (ABC).

***2. Contract rate* or *earned rate* is based on agreement.** It gives a scheme of the number of ads or the amount space to be bought for earning a discount. If this condition is not satisfied an additional charge is levied called the *short rate.*

Basically, ad rates are ROP – run of press, and ads can be placed anywhere on any page. But for special position, we have to pay more. If the same publication house publishes more than one newspaper, it can offer a *combination rate* which is lesser than the rate of buying in each individual media.

3. Split Run Facilities.

Many newspapers offer split run facilities. The split run test is a service used for testing print advertisements in which the media cooperate with an advertiser in allowing the same space for two or more copy variations to appear in systematic rotation through the entire circulation. This permits simultaneous circulation of two or more advertisements in identical editorial surroundings with comparable audiences.

4 Advertising Rates. Most advertisers are constrained by their budgets and thus a newspaper that offers a competitive rate is most attractive. Publishing groups such as the Times of India offer special rates for booking space in several newspapers from the same group. (for example, an advertiser would get a competitive rate if he placed ads in the Times of India, Navbharat Times, The Economic Times and the Illustrated Weekly.

5. Space Available. When the advertisement is to be published urgently, space availability may be the only determinant. The positions available in the newspaper are also of a prime consideration. The front page is the most attractive commands the highest rate. Certain other positions close to a popular section are also sought after by advertisers.

6. Language. This consideration is closely related to the profile of the readers. For products that have local markets, regional language newspapers are attractive. When an advertiser wants to appeal to a specified ethnic group he may use regional language newspapers. For example, a music group catering for Dandia Raas enthusiasts would find Gujarati newspapers the most suitable medium.

7. Colour. Many newspapers offer colour supplements which are more attractive than the black and white section. Advertisers are willing to pay higher rates to enjoy the colour advantage.

8. Time of Issue. Morning newspapers attract advertisers of new products who make announcements that require immediate attention. The copy is short and it has less technical information. Afternoon newspapers attract advertisers of household products and entertainment, while Sunday newspapers attract a great deal of advertisers catering for women (colour ads of Garden saris), children (ice-creams), men (industrial products).

9. Editorial Policy. This factor plays a crucial role in today's changing political scenario. Newspapers that are pro-government may find it easier to attract advertisers. Advertising in anti-establishment newspapers would imply that the advertiser is against the government and this may create problems such as delay in granting license and so on. Some newspapers are owned by political groups such as "Samna" by the Shiv Sena in Maharashtra. This also influences the reader profile.

b. Magazine buying:

Magazine are of three types – *general interest magazines* like *India Today* and *Outlook* or business magazines like *Business India, Business World* or *Business Today* or s*pecial magazines* for niche markets like Eastern Pharmacist for pharmacists. *Professional journals* are also specialized magazines like the journal for chartered accountants, company secretaries and costs and works accountants. The advertisements at the top left and top right hand of a newspaper are called *ears.*

Advantage of Magazine Advertising

The newspapers and magazines have different advantages though both belong to the print media.

The peculiar advantages of magazines are:

***1. Demographic selectivity*:** Every magazine has a different audience whose demographic and psychographic characteristics are different. Thus *Femina* is a magazine for young women, whereas *Savvy* is a magazines for mature women. *Manohar Kahaniyan* has a typical audience of north Indian middle class. Each magazine thus helps us to target at a particular age group, gender group and income group. Special interest magazines provide a specific audience.

2. Geographic Selectivity: Some magazines have all-India circulation like *India Today*. Some magazines are confined to a region like *Malayalam Manorama*. So magazines help us target a geographic market we require without considerable waste.

***3. Creative Flexibility*:** High fidelity reproduction is a speciality of magazines on account of their superior quality of paper and printing. They also provide opportunities for innovative adds like *pop-up ads*, sample-bearing ads, scented ads, outside inserts as booklets.

16. ***Durability of Message*:** Magazines are kept for a longer time, and are read again and again. More time is devoted to reading a magazine. It means that the chances of the ad message being seen are more in magazines. As the magazines is preserved for a longer time, the message has a durability of longer duration.

Disadvantages of Magazines Advertising

In spite of several advantages, magazines have many drawbacks as advertising media.

***1. Lead Time Longer*:** The ad material will have to be submitted much in advance because a magazine requires elaborate production plan. The lead time is sometimes 90 days before the release of an issue. It is difficult to change the message on account of changed circumstances and contingencies. These days magazines are trying to shorten the lead time as much as they can.

2. Limited Reach and Frequency: Magazines have limited reach as far as the total number of households are concerned. To reach a larger audience, it is necessary to buy a lot of magazine space. As their periodicity is either a month or a fortnight or a week, it is difficult to have higher frequency. To overcome this drawback, a media planner uses several magazines or adds other media to supplement magazine ads.

3. No Sound and Motion**:** Magazines rely upon the printed copy and visuals to convey the message, and lack the sound of radio or motion of TV which makes these audio-visual ads greatly effective.

Magazine buying:
Factors affecting the choice of Magazine are as follows

While planning magazine ads, we have to consider factors like circulation and readership, ad rates, placement of ads, special facilities given by the magazines.

1. Circulation and Readership**:** Circulation figures indicate the number of people who will get to see the ad. But circulation for magazines keeps on fluctuating. The ad rates are based on guaranteed circulation. It is the figure of those least number of copies which will be delivered. *Primary readership* of a magazine is the readership of actual buyers or subscribers. *Secondary readership* get to read the magazine as it is passed on by the primary readers. *Secondary readership* is a matter of research. It always exceeds the circulation. (ABC) Audit Bureau of Circulation certifies a magazines circulation.

2. Magazines Ad Rates**:** The rate card shows the rate to be paid and production specifications. It also spells out agency's commission policy and provides other relevant information. There are separate rates for Black and White and colour ads. The rates increase depending upon the number of colour used. Bleed ad has its background colour spread all over the page till its edges. It carries an extra charge. Magazines offer a variety of sizes – full-page, half-page, quarter-page ads. Fractions of a page in several combination can be offered. *Gatefold* ad opens like a safe, when its two folds are opened. It occupies an extra-wide page.

Run-of-press ads are placed anywhere. The basic rates quoted by a newspaper entitle the ad to a run-of-paper (abbreviated ROP) position anywhere in the paper that the publisher chooses to place it, although the paper will be mindful of the advertiser's request and interest in getting a good position. An advertiser may buy a choice position by paying a higher, preferred-position rate, which is similar to paying for a box seat in a stadium instead of general admission. A cigar advertiser, for example, may elect to pay a preferred-position rate to ensure getting on the sports page. A cosmetic advertiser may buy a preferred position on the women's page. There are also preferred positions on individual pages. An advertiser can pay for the top of a column or the top of a column next to news reading matter (called full position).

Each newspaper specifies its preferred-position rates; there is no consistency in this practice. Preferred-position rates are not as common as they once were. Now many papers simply attempt to accommodate advertisers that request a position, such as "above fold urgently requested."

a. Preferred-position Rates: each newspaper specifies its preferred-position rates.
b. Combination Rates: A number of combinations are available to advertisers. What they all have in common is the advantage of greatly reduced rates for purchasing several papers as a group.
c. Multiple Rate card: Many Newspapers offer a number of rate cards for different categories of advertisers.

3. Audience Selectivity: As we noted earlier, the audience niche reached by a publication is normally the starting point for evaluating a magazine. Successful magazines tend to appeal to relatively audience segments, especially compared to the general magazines of the 1950s such as *Life*, *Look*, and *The Saturday Evening Post.* However, today even the largest – circulation publications have an identifiable editorial focus. *Sports Illustrated, TV Guide,* and *Modern Maturity* all reach millions of readers but concentrate on relatively few topics.

The closest publications to the general – circulation magazines of the past are *Reader's Digest* and the newspaper – distributed supplements *USA Weekend* and *Parade.* However, it is apparent that the typical consumer magazine reaches a particular demographic or lifestyle category. The combination of clearly defined demographics and compatible editorial environment make magazines important to many advertisers, either as the primary building block of a media schedule or as a valuable supplement to other media.

4. Exposure to a company's primary target audiences. Magazines can reach narrowly defined audience segments, especially among high – income households. There is no question that magazines represent the most efficient means of reaching a significant segment of affluent prospects. Furthermore, the majority of this audience are not heavy users of other media. Therefore, when the marketing objective is to reach affluent customers, magazines will almost always play a central role in the advertising plan.

For more and more national advertisers, the decision is not one of deciding between magazine and television, but rather how to use hem as complementary media. A study commissioned by the MPA found the following:

The combination of print and television produces greater communication of brand attributes than print alone or television alone.

The selection of a brand versus its competitors increases more when print and television are used in conjunction with each other than when television or magazines are used separately.

It is evident that advertisers must plan their creative strategies and executions to strengthen and enhance the communication objectives for both media. The complementary advantages of combining magazines and television are greatly reinforced when creative strategies are complementary for both media.

5. Long life and creative options. A TV commercial is over in 30 seconds, we whiz by a highway billboard so quickly that only a fleeting glance is possible, and the average newspaper is in the recycling bin before we leave for work. In this disposable media world, magazines stand alone as a tangible vehicle. Magazines are often used as reference sources. Articles are clipped, back issues are filed, and readers may go back to a favourite magazine numerous times before finally discarding it. Advertisers potentially benefit from each of the exposures.

Magazines also offer advertisers a wide range of flexible formats such as double-page spreads, bright colours, even product sampling. Magazines are particularly suited to long copy. Discussions of detailed product attributes for automobiles and appliances as well as advertising for financial services all lend themselves to magazines.

6. Qualitative factors. Advertisers buy magazines based on their ability to deliver a particular audience at a reasonable cost. However, more than any other medium, magazines depend on less easily measured, qualitative criteria that advertisers traditionally look for in magazines are the following:

7. Credibility. Many consumer magazines are considered the leading authority in their field. Car owners look to *Road & Track*, hunters to *Sports Afield,* stockholders to *Fortune,* and gardeners to *Southern Living* as sources of reliable information. As we discussed earlier, it is this position of magazines as authoritative sources that led to so many cross-media spinoffs into other media. Sometimes the relationship between media credibility and advertising is direct. For example, the Good Housekeeping Seal has been used by *Good Housekeeping* magazine for more than 50 years as a method of endorsing products that are advertised in the publication. In other cases, the connection is less obvious but nevertheless an important part of the qualitative selling environment of magazine advertising.

8. Compatible editorial environment. When a person picks up *Golf Digest, Glamour,* or *PC Computing,* there is little doubt about their interests. These same readers also watch prime-time television, listen to the radio on the way home from work, and see numerous billboards each day. However, it is difficult o anticipate what they are thinking about on these moments. On the other hand, specialized magazines can practically guarantee a synergism between reader and editorial content.

9. Reader involvement. The average reading time for a consumer magazine is 52 minutes. More importantly, the more highly educated a reader, the more thoroughly he or she reads a magazine. Studies show that readers with a college degree are exposed to the average magazine page more frequently and also are more likely to see the advertisements. Reader involvement is related to the credibility and editorial relationship that readers develop with their favorite magazines. While not easy to quantify, these factors play a role in determining in which medium advertisers will invest their dollars.

10. Long closing dates. Unlike the spontaneity of radio and newspapers, magazines require a long lead time between when advertising material must be submitted and when the ad will run. For example, a magazine advertisement may run 8 to 10 weeks after an advertiser submits it. This long lead time makes it difficult for advertisers react to current marketing conditions either in scheduling space or developing competitive copy. The long closing dates are one reason why most magazine copy is very general.

11. Ad Banking. While not an inherent disadvantage of all magazines, ad banking is a practice that some advertisers do not like. Ad banking is the practice of publications such as *National Geographic* to cluster (or bank) all the advertisements toward the front and back of the publication. Advertisers fear that banking creates advertising clutter and makes it less likely that their advertising will gain high readership. Some advertisers exclude such publications from their media schedules.

12. Availability of partial runs editions: *advertisers buying not the entire circulation but a part of the circulation.* On a national scale, magazine demographic and geographic editions meet the same demands of large advertisers. It is very rare that a national magazine does not offer some type of regional or demographic breakout of its total circulation. These special editions are called *partial runs* and are very common and important to magazine advertising.

Demographic Editions. Major magazines routinely offer advertisers those pin codes with the specific SEC. Advertisements can limit their ads to subscribers in those areas.

Vocational Editions. A magazine may identify professionals or executives among its readers and allow advertisers to purchase a partial-run directed only at these readers.

Geographic edition: The oldest, and still most available, form of partial-run is the geographic edition. Depending on the publication, a magazine may offer a combination of city, state, or regional editions.

One advantage of geographic editions is that they can be used for both subscriptions and newsstand sales, whereas both demographic and vocational editions are confined to subscribers. It is extremely common for even relatively small circulation magazines to offer some form of partial-run advertising.

Split-Run Editions

It is a special form of the partial-run edition. Split-run editions normally are used by both advertisers and publishers for testing purposes. The simplest form of split-run test is where an advertiser buys a regional edition (a full-run is usually not bought because of the expense) and runs different advertisements in every other issue.
Each advertisement is the same size and runs in the same position in the publication. The only difference is the element being tested. It may be a different headline, illustration, product benefit or even price.

Partial-run and split run editions offer a number of benefits to advertisers.
1. Geographic editions allow advertisers to offer products only in areas where they are sold.
2. Partial-run can localize advertising and support dealers or special offers from one region to another. As advertisers, increasingly adopt local and regional strategies, the partial-run advantages will become even more apparent.
3. split-run advertisement allows advertisers to test various elements of a campaign in a realistic environment before embarking on a national rollout.

4. Regional editions allow national advertisers to develop closer ties with their retailers by listing regional outlets. This strategy also provides helpful information to consumers for products that lack widespread distribution.

Partial-run editions also have disadvantages:
1. CPM levels are usually much more expensive than full-run advertising in the same publication and close dates can be as much as a month earlier than other advertising.
2. In the case of demographic editions, the lack of newsstand distribution for these advertisements can be a major disadvantage if single-copy sales are significant for the publication.
3. Some publications bank their partial-run advertising in a special section set aside for such material.

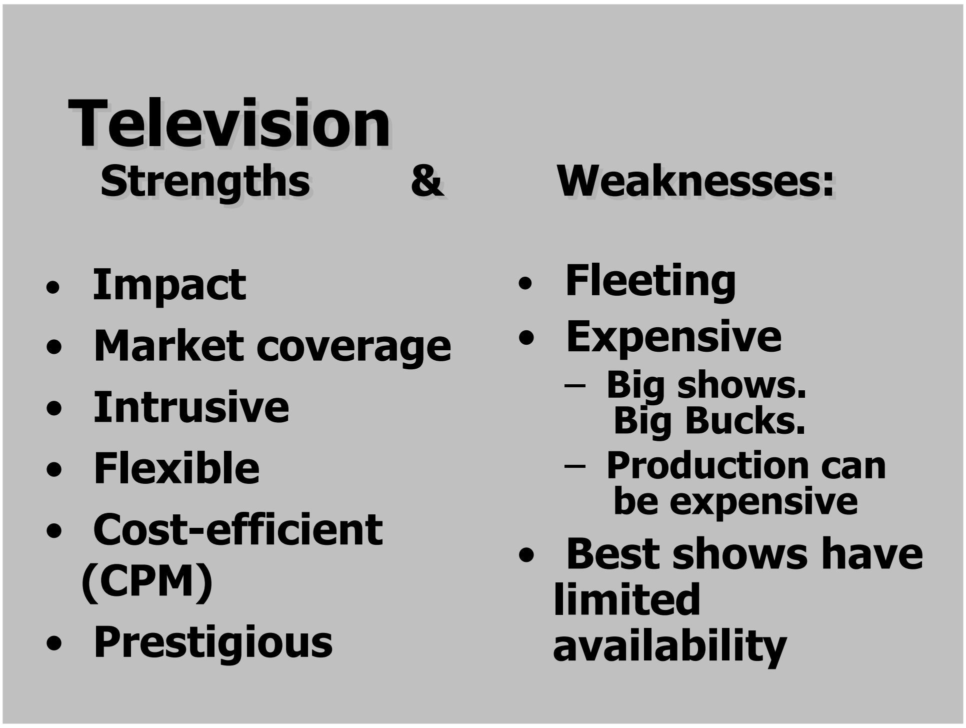
SPOT BUYS:
When national advertisers buy time on local stations the practice is known as spot television or spot buys. The term comes from the fact that advertisers are spotting their advertising in certain markets as contrasted to the blanket coverage offered by network schedules. Spot television demonstrates two primary disadvantages compared to network buys.

1. It requires a great deal more, planning and paperwork than network since each market must be bought on a one-to-one basis.
2. It is normally more costly on a CPM basis.

Various Kinds of rebates, discounts and rates offered in print media buys

1. Scatter buys
2. Upfront buys
3. Make goods
4. Spot buys
5. Bulk discounts
6. Full buy or partial run
7. Scatter buys
8. Upfront
9. Reach

e. Television Buying



Merits and Demerits of TV Advertising

Special Merits of TV:

1. ***TV has immense impact*:**

No other medium can ever complete TV as far as effective presentation is concerned. It attracts attention immediately. Computer graphics has made it still more effective. It arouses interest in the product. In print ads, these two steps require deliberation. Here it comes spontaneously. TV commercials and sponsored programmes are impactive; even when the viewer is temporarily not before the set.

2. ***Excellent Quality of Production*:** TV's sponsored programmes and DD programmes have been improving in terms of quality content wise as well as product wise consistently over a period of time.

The agency exercises overall supervision. We have cadre of TV producers now. Sometimes the movie moghuls themselves produce a TV serial (e.g. Sagar produced Ramayana and B. R. Copra the Mahabharat). So skilled hands this medium.

Some sponsored programmes are lavishly made. They do a lot of outdoor shooting. But most of the programmes are indoor shot programmes.

3. ***Retailers also watch TV*:** Both consumers and distributors are TV viewers. The retailers might miss out the ads in print media. But they are exposed to TV ads. Thus they fell inclined to stock these products. Nand Kishore Khanna & Sons, a local firm making Homacol liquid soap has definitely improved its distribution after TV advertising. The single medium does a double job.

4. *It is a Comprehensive Technique*: In TV, there is a unique blend of sight, colour, movement, sound, timing, repetition and presentation in the home. Put together it has more attributes than any other medium. It, therefore, produces quick results. Only the product should be a nationally marketed consumer product.

5. ***Evocation of Experience*:** it stimulates the experience of using and owning the product.

6. ***Demonstration*:** Product benefits can be shown most effectively by TV. Benefits may accrue over a period of time. But by using the technique of time compression, product benefits can be shown in a 10 second spot.

7. ***Animation*:** It is possible to vest the product/logo with human qualities. Animated characters do not alienate us.

8. ***Image Building*:** TV succeeds in building a powerful image of the company and its products. It can also project an image of the users rendering it excellent for life-style advertising.

9. ***Emotional Content*:** TV triggers off nostalgia, tenderness, generosity kindness and such other emotions. The special effects enhance the impact. 'You have to be extremely genuine on TV.

Special Demerits of TV Ads

1. ***It takes time to produce commercials and sponsored programmes*:** This medium requires planning and deliberation. The consent for sponsorship is hard to come by. It lacks the flexibility of press and radio. If not rightly produced, the ads look very crude. But once produced as per our requirements, these ads can be repeated over a period of time (Nirma ad).

2. ***It is a transient medium*:** Here the commercial flickers for a few seconds and goes off the air. We work over hard with insistent jingles and repeated sales message. Sometimes, the commercial is repeated frequently. TV ads alone may not be sufficient. They need supportive ads in other media. More than one or two spots are necessary to be as noticeable as one insertion in print.

3. ***Time gap to purchasing*:** If TV advertisement sinks into the mind, it is okay. But otherwise, a mind that is well prepared for buying a certain product cannot do so immediately because there is a night to go by and only next morning the action can be taken. By that time, we might not have kept the product in mind. The 'buy now' pressure exerted on the TV viewers is totally wasted because the stimulus is often lost by the following morning. This is one of the reasons why TV needs a very high frequency to sustain the impact.

4. ***An immobile medium*:** Radio can be listened to either in car or while walking. Newspapers are read in locals, in offices and at many other locations. Right now, TV is watched only at home. It requires a captive audience. It penetrates the home. This is an advantage as well as a disadvantage.

5. ***Difficult to gain enquiries***: TV restricts itself to typical purchases. Detailed enquiries cannot come. It is difficult to note either the telephone number or the address. Another major problem is that too much is compressed in a TV commercial lasting for a few seconds. It is a digest, and is easily assimilated and absorbed. At first viewing, there is novelty. But on absorption, this wears off. On repeated viewing, it becomes monotonous. Everything is anticipated. This problem can be overcome if we can serialize a commercial. It is better to produce several less ambitious films than to produce one super production. Slight changes make all the difference in results.

6. ***Time Constraint*:** In a few seconds, we can put forward only one selling proposition.

7. ***Production Costs*:** Cost of producing a commercial is high as compared to costs of the print production. The paying capacity of the client, the prevailing rates in the market, the nature of the product, and the commercial values of the programme that accompanies the commercial determine the final production cost.

8. ***Hardware Capability*:** The T.V. set of the viewer and its technical capability determine the overall impact of the commercial. Cinema can afford the luxury of long shots, but not a T.V commercial. All commercials should be tested in real life situations, mostly on portable B & W sets. The colour reproduction is controlled in the print media, but on colour T.V. set the capability of the set itself determines the colour reproduction.

9. ***Statutory Controls*:** T.V. commercials have to conform to a broadcast code strictly.

10. ***Fragmentation of Audiences*:** All channels have a diversity of programmes to attract viewers. They intend to penetrate the viewers of other channels by a diverse programme mix. This channels penetration at the same time gives programme options. This naturally leads to fragmentation of audiences and lower regularities of viewer ship. I is difficult to convey a message in such a situation. It can prove a blessing in disguise for the print media. The relationship with T.V. is extremely flirtatious.

11. ***Effect of Clutter***: the viewer ship of commercials is less than the viewer ship of the programme which accompanies them. The lengthier the chain of commercials, the less is the viewer ship. Several studies in India have shown that the total audience for commercial for an average T.V. programme is substantially lower than that of the programme, sometimes below over 50 per cent. The figure is further eroded due to large passive audiences of the total commercial audience. The duration of a commercial does not seem to play a significant role in brand name recall. Top rate programmes on any channels have high clutter leading to poor and recall.

Factors affecting the choice of Television are as follows

1. **Television Rating Point:** TV advertisers' evaluate the medium according to the delivery of certain target audiences. In the case of networks and large affiliates, advertisers tend to look for exposure to fairly broad audience segments. The basic measure of television of Television is the rating point. The rating expressed as a percentage of some population (Usually TV households), gives the advertiser a measure of coverage based on the potential of the market.

2. Share of audience:

Percentage of radio or television sets tuned to a particular station or channel during a given period. Formula: Radio (or TV) rating x 100 ÷ Number of Radio (or TV) sets.

The share is defined as the percentage of households using television that are watching a particular show. It is used by advertisers to determine how a show is doing against its direct competition.

3. Up-Front and scatter Buys:

Up-Front Buys: a term indicating that an advertiser has purchased advertising for the coming broadcast year in an early buying season, typically for the benefit of lower rates and CPM guarantees. Purchase of TV time by advertisers during the first offering for the coming season by networks. Media buyers purchasing the slots in advance.
Among the major up-front trends are:
a. Greater demand for time
b. Agency using computer models called optimizers which provides additional data to major prime-time advertisers, which gives them confidence to spread their budget.
c. Globalization
d. Special events

scatter Buys: The up-front season is followed by a second phase known as scatter plan buys. Scatter plans are usually bought on a quarterly basis or on a Ad-hoc or as and when required throughout the year.
They are designed for larger advertisers who want to take advantage of changing marketing conditions or, more often, for smaller advertisers who are shut out of upfront buys. Generally, scatter plans will sell at a higher CPM than up-front spots because there is less time inventory and smaller advertisers do not have the leveraged to negotiate the CPM levels of larger networks.

4. Spot Television or Spot Buys
When national advertisers buy from local or regional stations, the practice is known as spot television or spot buys. I.e. purchase of time from a local or regional station, in contrast to purchasing from a national network.
The term comes from the fact that advertisers are spotting their advertising in certain markets as contrasted to the blanket coverage offered by network schedules.

The primary disadvantages of spot television are that it requires a great deal more planning and paperwork than National Network since each market must be bought on a one-to-one basis and it's more costly on a CPM basis than National Network buys.
Primary purpose for Spot Buys:

1. To allow network advertisers to provide additional GRP's in those markets with the greatest sales potential.
2. To provide businesses with less than national or uneven distribution, a means of avoiding waste circulation incurred by network Television.
3. Spot buys allow network advertisers to control for uneven network ratings on a market-by-market basis.
4. National advertisers can use spot to support retails and provide localization for special marketing circumstances.

5. Negotiation:
Negotiation is the key to the Television buying. Since each advertising package is unique to a particular advertiser, there are no rate cards for network television advertising. In Negotiation process advertisers negotiate for time across a number of Television options.

6. Pre-emption rate:
A considerable portion of spot TV advertising time is sold on a preemptible (lower-rate) basis, whereby the advertiser gives the station the right to sell a time slot to another advertiser that may pay a better rate for it or that has a package deal for which that particular spot is needed

7. Run of Schedule (ROS)
An advertiser can earn a lower rate by permitting a channel to run commercials at its convenience whenever time is available rather than in a special position.

8. Product protection:
Every advertiser wants to keep the advertising of competitive products as far away from its commercials as possible. This brings up the question of what protection against competition an ad will get. Although some station say that they will try to keep competing commercials 5 to 10 minutes apart, and guarantee that they will not run them back to back.

9. Stripping:
A program scheduled at the same time each day, typically Monday-Friday.. Scheduling a syndicated program on a five-day-per-week basis. That is, they will run " Balika Vadu" or "any television content", Monday through Friday in the same time slot. This practice is called stripping since the show is stripped across a time period. It is cost efficient to buy fewer shows for multi-showings and allows a station to build a consistent audience for selling commercials to potential advertisers. Channels do not want huge rating or audience composition swings from one day to another.

Difference between SOA and rating point system

- **SOA:** No of people who have switched on to a TV.
- $$\frac{\text{Total households watching TV} \times 100}{\text{Total TV Household}}$$

- **Rating Point:** No of people who have switched onto a TV Prog

$$\frac{\text{Total household watching a particular prog} \times 100}{\text{Total TV Household}}$$

f. Radio Advertising:

Commercial radio in the Indian context has certain inherent characteristics. Its strengths lie in:

1. Offering local coverage on its medium wave channels

2. Permeating all economic and social strata, thereby reaching the masses

3. Its daily frequency, offering scope for continued messages

4. Broadcasting throughout the day so that message may be repeatedly broadcast
5. Reaching un-educate village folk who do not read print publication

6. When the message is to be carried to a large number of people who speak different languages, radio is a most suitable medium which admirably does the job at the least cost.

7. In a country like India, where literacy rates are low, and so newspapers have limited significance, radio is a popular both with advertisers and audiences.
In radio, the news service is continuous; unlike TV where we receive news in the morning transmission, and again in the network programme in the evening, which is wide spacing. To the advertisers, news breaks on radio are the peak listening points when it pays to advertise.

8. Radio commercial can be produced quickly and is not so costly also. It can be repeated over a period of time. Radio thus is afforded by even small firms.

9. Radio Creativity and Flexibility
Unlike other out-of-home messages, radio commercials are not static but can be changed almost immediately to reflect different market conditions or new competition. The personal nature of radio, combined with its flexibility and creativity, makes it a powerful medium for all types of advertisers and product categories.
One of radio's greatest strengths is its flexibility. Copy changes can be made very quickly. When marketing conditions suddenly change, you can react instantly with radio.
The short lead time in production and copy changes is an enormous benefit to advertisers who may need last-minute adjustments to their sales messages.

10. The ability to anticipate or react to changing conditions cannot be underestimated.

11. The simplicity of radio can be a major advantage in making tactical marketing decisions. Radio's sense of immediately and flexibility, all at a cost within the budget of even the smallest advertiser, has made it an important part of the strategy of many advertisers.

Commercial radio, however, suffers from the following weaknesses;

1. It is an audio medium only; hence it affects certain essential elements of communication

2. Certain operational limitation are imposed; for example, the minimum period of a fortnight reduces the medium's flexibility

3. Limited commercial time available. Only 10 percent of time availability restrict the frequency of message exposure

4. Limited availability of commercial radio. There are only 28 radio stations offering commercial broadcasting against 300 in a country.

5. There are possibilities of distortion in communication. Precision of script- writing is a very challenging task. In TV, vision accompanies the words and so there is no misunderstanding.

6. We know what is ‘Khurram Khurram’ Papad on TV commercial but the concept is transmitted poorly on radio. Word pictures are necessary on radio.

7. There is a overselling in place of precise explanation. It is a real hazard. Much is at stake on the announcer’s presentation who has to do hard-selling job. An insistent voice really irritates. TV does this job effortlessly.

8. Repetitions are monotonous. Radio is also a transient medium with no durability of message. Audience research of radio is really grey area. In India, before advertisers can think of radio as a serious medium, this research data should be easily available.

BUYING RADIO

Before radio salespeople can convince clients to buy the medium, they must put themselves in the place of individual clients to determine how radio will accomplish their marketing and advertising goals. The successful salesperson must approach the sale from the client’s point of view. At one time, radio held a unique role in the media schedule of most advertisers. Generally, radio accomplished one of three functions for an advertiser:

It supplemented other media to add weight to a schedule. It is particularly valuable for special sales or to react to unanticipated marketing conditions.
Radio was valuable as a niche medium. As we have seen, radio often reaches market segments that are not heavy users of other media. For example, for many teenagers radio is the primary medium, while print is very ineffective.
For a few retailers, especially smaller stores or those with narrowly segmented clientele, it was their only medium.

Today, advertisers continue to use radio for each of these marketing and advertising objectives. However, the radio salesperson finds that the medium landscape is full of new competitors, each claiming to accomplish many of the same tasks as radio. The localized strategy adopted by many national advertisers, led media such as television to see the advantages of competing for local dollars as well as selling added local weight to national advertisers.

At one time, radio competed only with newspapers for local dollars. Today, radio finds Yellow Pages, local cable outlets, broadcast stations, outdoor, direct mail, free shoppers and specialty books for real estate, automobiles, etc. – all trying to get a share of the local advertising dollar. All of these competitors have a visual element that radio lacks. It has never been more important for radio to develop creative strategies to overcome this major disadvantage.

The radio salesperson must become a marketing consultant, a partner with a client in showing how radio can solve the problems. A central element in successful radio sales "is an understanding of other media-not merely to identify and take advantage of a competitor's weak spots, but to be able to speak from an informed, objective point of view about the strengths and weakness of all the media, and to work with the client in developing the most productive marketing plan."

It is clear that clients buy radio as a part of overall media strategy. Radio, or for the matter any medium, is rarely purchased on an individual basis. The client and the media salesperson must view the media plan as a synergistic one in which each medium complements with others. Unless radio can create a value to the other media, it is unlikely it will be a part of media schedule. Fortunately, radio offers unique characteristics that will allow it to be considered for at least a secondary role in the advertising plans of virtually all advertisers.

USING RADIO RATINGS

Radio also uses ratings and shares and calculates them in the same way as of the TV ratings. However, the audiences and programming of radio mandate that ratings be used in a way much different from the way ratings are used in television. In this section, we will discuss some uses of ratings that are unique to radio.

Among the primary differences between the use of ratings in television and radio are the following:
Radio advertisers are interested in broad formats rather than programs or more narrowly defined television scatter plans.
Radio ratings tend to measure audience accumulation over relatively long periods of time or several dayparts. Most TV ratings are for individual programs.
The audiences for individual radio stations are much smaller than television, making radio ratings less reliable.
Since most radio stations reach only a small segment of a market at a given time, there is a need for much higher levels of advertising frequency compared to other media.

FM Broadcasting
India ushered in a new era of FM broadcasting on August 15, 1993 with the introduction of private participation in the channel. Let us be acquainted with a few facts about FM : Frequency Modulation.

Radio, as perhaps you are aware, is a way of combining sound waves with an electromagnetic wave. It was introduced by Reginald Aubrey Ferguson, an engineer from Canada.

Who Are the buyers of outdoor media? They are tobacco companies, tyres and soft drink companies, consumer goods companies (80 p.c. business), financial advertisers (20 p.c. business). No where else in the world, financial advertising is done by outdoor media. Cinema hoarding have become a thing of the past.

g. OUTDOOR ADVERTISING

Media that reach prospects outside their homes-like outdoor advertising, bus and taxicab advertising, subway posters, and terminal advertising — are part of the broad category of out-of-home media.

Media that reaches prospects outside of their homes is called **out-of-home media**. There are more than 30 different types of out-of-home media generating $5.2 billion in annual revenues in 2000. The most common out-of-home media are on-premise signs.

It is the one medium that carries a message 24 hours a day, seven days a week, day and night, and without interruption. It's never turned off, zipped, zapped, put aside, or left unopened. In addition, it's big. Some experts now refer to billboards as the last mass medium.

Outdoor Advertising is the best place to reach consumers because it can't be turned off, has an incredible footprint across India and can be extremely targeted. An outdoor billboard is always there, every time the target group step outside.
Outdoor Advertising is so much about the audience and as such, the best companies can deliver key messages in the best locations. The "best" locations are simply a measurement for the type of audience in that area, (purely, customer segmentation). By being able to drill down to this level of granularity, advertisers can benefit even more by providing creative advertising to a very specific demographic.

Outdoor advertising includes various types of promotional displays, from highway billboards to transit posters and arena placement, all geared towards communicating a message to the public.

Out-of home media include outdoor posters (Billboards, Painted Bulletins and on-and-of premise signs of all descriptions. Whatever may be the slight difference in the interpretation; all outdoor ads have no editorial vehicle to carry the messages.

The viewer has to incur no expenditure, nor has he to make any effort to see an outdoor advertising, where as this is not so with other media. An ad message is not brought to the audience; it is audience who go the message, though they view it in the course of their other activities. Outdoor ads offer repeat opportunities for looking at the ad messages, either at the same place on an identical Billboard at another location.

Forms of outdoor advertising

I. Billboard:

What is a Billboard?

Billboards are advertisements that provide information to passing vehicles and pedestrians. These large formats out of home advertising structures typically found in high traffic areas and are viewed at distances of 50 feet or more. There are a few types of billboards and their sizes usually depend on the speed of traffic and distance from the person viewing it.

Types of billboard:

1. Bulletin: A billboard on a highway or expressway is commonly called a bulletin. Bulletin billboards are usually located in highly visible, heavy traffic areas such as expressways, primary arteries, and major intersections. With extended periods of high visibility, billboard advertisements provide advertisers with significant impact on commuters. This is the largest standard out of home advertising format, usually measuring at 11x48 in overall size.

2. Poster: A billboard on a secondary roadway where traffic is 30 mph - 50 mph is commonly called a poster. A poster is usually about half of the width of a bulletin. Target local audiences with these billboards, which are highly visible to vehicular traffic and are ideal for the introduction of new products/services. Marketers use posters to achieve advertising objectives and increase brand awareness by placing multiple units in strategic locations while lowering the cost per thousand impressions. This is a standardized poster format, typically measuring 12'3" x 24'6"; formally known as a 30-Sheet Poster. Posters have a "local" presence and can target demographic or geographic target very effectively. Posters are closer to street and traffic. Posters were originally called 30 sheet posters because they were once 30 pages of paper posted with glue on the billboard. Poster billboards are usually campaigns that last 4 to 8 weeks. These posters advertising campaigns are much more locally focused and can target demographic or geographic areas. Posters are often called the “workhorse” out of home advertising because they provide wide distribution and continuity of a message. Excellent for providing instant consumers awareness for seasonal promotions, special events and new product launches.
Due to their inexpensive price, they can be used for long term advertising campaigns and can easily fit in most ad budgets. Campaigns can be easily targeted based on geographic and demographic criteria.
They provide deep market penetration to reach both pedestrian and vehicle traffic at or near point of purchase locations. Posters are extremely cost efficient and lower the CPM (cost per thousand impressions) when added to an existing advertising campaign. Posters are digitally/screen printed on recyclable vinyl.

3. **Premier Panels**, **& Premier Squares:** Premier Panels offer greater copy area by converting a standard 30-Sheet Poster panel into a 300 sq.ft. vinyl surface, affording copy area of 12’3” H x 24’6” W. Premier Square is a stacked Poster, wrapped with vinyl, to create a unique “square” format that is designed to draw attention to the advertiser’s message.

4. **Digital Billboards** (14' high x 48'wide, 10.5' high x 36' wide, or similar sizes). Digital billboards are a broadcast type of media for outdoor allowing advertisers to target their audience and flexibility. Digital Billboards offer tremendous creative flexibility allowing up-to-the-moment message opportunities. Unlike static displays, creative displays can be changed monthly, weekly, daily or hourly from a computer terminal. Digital Displays offer high-impact, crisp full-color definition and image quality. With the ability to immediately customize the advertising messages time-sensitive messages such as one-day promotions, special events, Amber and news alerts can be instantly promoted.

5. **Wallscapes** - (over 700 sq feet) very large format outdoor advertising that is usually in metropolitan area or a landmark location for extended viewing. Wallscapes are generally the signature piece in an outdoor campaign and create a lasting impression. Wallscapes are the largest of all the outdoor advertising

products and can be several stories tall and wrap an entire side of a building. Wallscapes create maximum impact of the advertising message and are often the crown jewel of an advertising campaign. The message becomes a dramatic landmark and reaches both pedestrian and vehicle traffic with massive impact, sometimes from great distances.
These mammoth advertising displays create instant top of mind awareness and dramatic impact. Because building designs come in such a wide variety, wallscapes can have unusual shapes and sizes which help draw the attention to them. Sides of buildings in urban and downtown areas, major highways and heavily traveled primary roads. Typically produced on vinyl or vinyl mesh. Programs are usually long term.

6. Spectaculars: As the name implies, outdoor spectaculars are large, usually unique, displays designed for maximum attention in high traffic areas. They consist of special lighting or other types of ingenious material and innovations. In some cases, they utilize a building as the canvas for the message. The cost of spectaculars is very expensive and both production and space rentals are normally negotiated on a one-time basis. The minimum contract period for most spectaculars, however, is usually a year.

Other types of out of home

II. Kiosks

Advertisers are extensively using pole kiosks, electric pole kiosks to reach their audience while they are out of home, whether on the roads, exhibitions or trade fairs. It is an outdoor medium that supports consecutive message display with affordability. Advertisements of this sort are constantly before the eyes of observers on the streets, be it vehicular or pedestrian. Kiosks are placed in a sequence of poles that allow for repetitive advertising and hence result in higher registration.

The kiosks are automatically lit by the lighting on the pole above them but you can also use specially designed back-lit box type kiosks for greater visibility .

Pole kiosks can be effectively used to advertise a local shop or store in the vicinity of the pole. They can be even used to give out store directions using arrows to lead the prospect to your store.

They enjoy a quick turnaround time, that is, they can be changed in a short span of time. They offer flexibility with respect to creative applications and ad content. They even support complete flow of communication of a particular campaign, being a string of information, right from introduction to benefits to contact information that can be placed sequentially on successive pole kiosks.

Compared to the billboards these kiosks are very small in size, so the message has to be to the point and legible to fast moving traffic. It should not exceed more than 3-4 words per kiosk and be spread over to 2-3 consecutive boards or kiosks if it is long. Campaigns using 3-5 consecutive boards should have some consistency and must appear and communicate as a single campaign.

III. Street Furniture

From the beginning of each morning to the end of the day's rush hour and into the evening's entertainment, the streets are busy, making them a perfect selling opportunity. Street Furniture enables advertisers to connect with consumers on a face to face level and provide broad-based coverage in many markets or a single neighborhood. Product options are abundant ranging from telephone kiosks, urban panels, news racks, beach kiosks, bus benches, to trash receptacles and more. Street Furniture is visible to pedestrian and vehicular traffic offering a high reach and frequency for brand awareness or point-of-purchase opportunities

The following are the advantages of the outdoor media:

1. The outdoor offers long life.

2. It offers geographic selectivity. Billboards give us the flexibility to vary the ad message to suit a particular segment of the market. An advertiser can use this medium nationally, globally, by region, by market and even by specific location within those markets.

3. The advertiser can incorporate the names and addresses of his local dealers or agents at the bottom of the poster. These dealer imprint strips are called snipes.

4. The outdoor offers impact. Shoppers are exposed to last minute reminders by outdoor advertising when they are driving down to the stores or a shopping centre. Outdoor displays are in large size and in bright colour, and have a provocative message- all of which make a good impact on prospective customers.

5. Outdoor advertising allows for a psychedelic display of the product, trademark and slogan.

6. Life-like Visuals and Lifestyle Advertising: New technology makes it easier to advertise the branch on hoardings. It reinforces the TV and Print advertising.
Outdoor alone among all other media generates for the local governments and civic bodies.

Outdoor advertising has the following limitations:

1. Since the copy of billboard ads must be brief, it places a limitation on getting the message across to the prospect in enough words. This brevity has made outdoor advertising merely supplementary advertising. The print or broadcasting media are mainly relied upon to deliver longer messages.

2. Outdoor advertising is non-selective in the sense that the audience who get the exposure are people of all ages, sexes, educational and socio-economical levels. There is no selectivity of a particular type of audience.

3. Outdoor advertising when employed on a national basis is relatively expensive.

4. Blind spot is the most dangerous thing that advertiser fear when it comes to outdoor advertising. The term is used to refer to a campaign that is sustained for a long -time. The question is how to continuously create novelty in hoardings. Amul has overcome blind spot syndrome.

5. There is a problem of getting the reliable data on the number of people who actually see an advertisement.

6. Price of message decay: Most advertisers find that it takes more and more money every year to advertise. Message decay has emerged as a major problem for all advertisers.

7. The outdoor advertising industry is mainly a local business operation. Several individual firms run by a single businessmen, own posters and painted display location. In cities, town and in road sides, which sell those individual location for outdoor advertising to advertiser.

8. Normally, the sale of a location is for a certain period of days or weeks or months. There are also large firm owning large number of locations. Selvel and Advertiser are some of the names that are popular in outdoor location selling business. There are few chain of firms operating in this business.

9. With a regard to the location of outdoor advertising, let this point be stated clearly that its value is only in its location. In order to be effective the angle of the billboard from the road, and such other accepts has helped in gaining better attention of the motorist, are important.

Transit advertising

What It Is
Transit advertising is advertising placed in or on modes of public transportation or in public transportation areas. Using this method of advertising, ads can be placed anywhere from on the sides of buses, trains and taxis, to inside subway cars, inside bus stations and near train or bus platforms. The main purpose of transit advertising is to reach riders and acquaint them with your brand.
Importance
Transit advertising is important because it can provide high visibility for your product on a daily basis. Also, your audience may not necessarily be able to ignore your ads as they would, for example, by fast-forwarding through a television commercial or radio advertisement, or flipping past a magazine ad. Many times, it may be hard for a person to ignore an ad they are sitting across from on a train or bus, simply because it's in their direct line of view. Also, transit advertising guarantees your small business a varied audience by age and income.

Definition
Advertising that appears inside and outside on public transport vehicles, in waiting areas, and at stations and terminals.

- Transit is targeted at the millions of people who are exposed to commercial transportation facilities, including buses, taxis, commuter trains, elevators, trolleys, airplanes, and subways.

- The increased number of women in the work force, audience segmentation, and the rising cost of TV advertising

Types of transit advertising:
•Transit advertising is typically advertising placed on anything which moves, such as buses, subway advertising, truckside, and taxis, but also includes fixed static and electronic advertising at train and bus stations and platforms.

•Airport advertising, which helps businesses address an audience while traveling, is also included in this category. Municipalities often accept this form of advertising, as it provides revenue to city and port authorities.

•Transit advertising is a great value that gives a high visibility with a consistent daily audience. It's economical and instantly effective without wasted circulation.

Transit provides a number of advantages to advertisers and, although still a small medium by total advertising standards, has grown at a significant rate in the past several years. Estimated revenues for transit are approximately $300 million.

The popularity of transit advertising are due to a number of factors:
Transit prices have low overall cost and CPM levels. Transit prices are even lower than traditional outdoor.

Transit reaches prospects in the market place and is attracting an increasingly upscale audience as public transportation becomes more popular in many cities. In the case of interior signs, advertisers are reaching a captive audience of riders who average almost 20 minutes per trip. The nature of transit audience allows somewhat longer messages than outdoor signs.

The repetitive nature of the transit audience quickly builds high levels of frequency over relatively short periods.

Transit advertising provides a low-cost option for reaching a mobile, urban audience. With likelihood that mass transit will be more popular in the coming years; the growth of transit advertising is assured.

Added to its ability to reach this audience is the fact that municipal governments are seeking new sources of revenue and transit advertising rental space is one that is readily available.

Types of Transit advertising:
1. Shelter advertising
With traditional out of home media facing falling revenues and legal restrictions, shelter advertising is a major growth area. Shelter advertising is normally used as a complementary medium to outdoor posters. It has the advantage of being able to be used in areas where zoning regulation ban outdoor.

In addition, shelter messages reach not only bus riders but vehicular traffic. In fact as much as 90- percent of the total shelter audience is vehicular.

Shelter advertising has three major advantages:
a. It is an extremely inexpensive medium. CPM levels are among the lowest of any advertising medium. It is also similar to other out-of –home media in that it generates high reach and frequency in a short time.
b. Advertisers can use shelter advertising to target specific markets. For example, a packaged good may use shelters in front of supermarkets or jeans wear on the college campus.
c. Shelter advertising is illuminated for 24- hour reach and provides maximum exposure and awareness. With 4x6 signs, shelter advertising provides stopping power

for both pedestrian and vehicular traffic. Unlike other media, it rarely suffers from clutter from other competing messages.

It is obvious that shelter advertising, although accounting for a small portion of all advertising revenues, will continue to grow at a faster rate than overall advertising expenditures.

As new product categories come into the medium, we may even see larger increases in the shelter sector. Finally rather than facing the regulatory problems of outdoor, the revenues generated by shelter posters are often shared with municipal transit companies, making the medium a revenue producer to many cities facing tight budget

2. Interior cards or car cards

Buses and subways usually have overhead and wall mountings for advertising. Local trains also have advertising space on their walls. These are especially useful when catering for specific target group such as women. The ads can be placed inside the women's compartments of the local trains.

Unlike the posters which cannot be read at length commuters in train have ample time to reach the ad. And therefore a longer copy can be used. Situational-specific advertising can also be used, for instance Godrej has used car cards very effectively. Car may be spoilt and disfigured by mischievous youngsters. The train route is drawn and below that the product is advertised. This ensures that commuters referring to the map will notice the product for its marvel soap.

Godrej used the ad line "After the hot sticky journey you need the creamy freshness of Marvel." The main disadvantage of this medium is that the ads environment is not pleasing for most commuters and is not a very pleasurable experience. This may put them in hostile frame of mind.

3. Exterior Posters. Buses also have display ads on the outside space.
BEST buses rent out the entire bus that can be attractively painted with the ad message. Dipy's Jams was the first product that used the BEST as an advertising medium. Since then several products have used this medium effectively.

This medium is not useful during the rainy season as maintenance cost increases. It has also not succeeded in rural areas and semi-urban areas where the state transport buses ply. This is because the roads are so dusty that the buses get very dirty and the advertised message loses its appeal.

4. Station and Bus shelter and Bus and Railway Ticket

Point-of-purchase advertising

About Point-Of-Sale (POS) Advertising and Great Design Examples

Definition: Marketing materials or advertising placed next to the merchandise it is promoting. These items are generally located at the checkout area or other location where the purchase decision is made.

Point-of-sale or also known as **POP (Point-of-Purchase)** advertising is category in Marketing communication specialized for sales promotion to attract shoppers. This kind of advertising serves as a promoter-reminder for the loyal customers and also can be used for promotion of special events. The goal is to create short-term impact preserving the long-term brand name and short increase of selling products. The POS communication attempts to influence customer buying decisions, and also presenting the products to new customers to convey primary brand benefits. In today's Advertising industry using the latest technology, creativity overcomes the standards.

Using this kind of promotion requires careful coordination with the marketer's sales statistics. This research is must-do for every Advertising agency in order to deliver effective Point-of-sales brand promotion.

Most common noted results in POS promotion is to draw consumers attention to the brand that is presented. To remind and maintain purchase activity among loyal customers and attracting new ones. Also, to stimulate trial use for the promoting brand in target audience that uses competitive brands. The most important thing is to maintain the brand image that is developed already by advertising. The time frame for using POS advertising usually is predefined by the campaign and the story behind it.

Also is good to know that Point-of-sale or Point-of-purchase strategy belongs to the category Direct Marketing.

Thus POP is Advertising that is built around impulse purchasing and that utilizes display designed to catch a shopper's eye particularly at the place where payment is made, such as a checkout counter. There are various types of point-of-purchase displays, including window displays, counter displays, floor stands display bins, banners of any kind, and all types of open and closed display cases. Generally, these displays are created and prepared by the manufacturer for distribution to wholesalers or retailers who sell the manufacturer's merchandise. Often, a manufacturer will discount the cost of merchandise or in some other way compensate the retailer for using a point-of-purchase display.

MAJOR TYPES OF POP

1. **Signs** differ from displays in that the messages on them are more general. They may serve notice that a given brand is being promoted or simply direct shoppers to an area of the store where a product is on sale. Signs attached to a display may include price or other information about the product.

Shelf media, such as shelf-talkers and shelf strips, may be attached to existing fixtures, and they don't take up precious floor, wall, or counter space.

2. Windows Displays.

These are very popular methods used by chemists' department stores showrooms. In fact the term "Window Shopping" has been used to describe "the pull"these attractive window-displays exert on every passes-by.

Window display contents are used by manufactures to promote retailers to display their products attractively. At present Wipro's BabyCare product have grabbed window displays at chemists outlets.

3. Displays Cards.
These are elaborate cut-out models that are placed outside the retail outlet or placed near the cash-counters.
Frooti, a tetra bricks pack soft drink used this medium effectively.
Huge cut-outs of the model drinking Frooti were placed besides boxes filled with hay and foorti packs.
This gave an impression that Foorti was as fresh as mangoes.

4. Wall Displays.
Here the folders may be stringed placed across the wall

5. Merchandising of Racks and Cases.
The manufactures may supply the display racks for their products. The round jar of Cadbury's Eclairs placed besides the cash counters the racks to display Maggi Soups and the huge hamper with Maggi Noodles swinging at the doorway of the retail outlets are striking examples.

6. In store Commercials.
This is the latest form of P.O.P advertising. The commercials are viewed by consumers within the store and act as sales people trying to effect a sale. Electronically operated display panels near cash counters or small screens near shelf-spaces can be used to exhibit the commercials. These are common in supermarkets.

Advantages of P.O.P Advertising
1. It is the last advertising opportunity before the purchase and therefore the manufactures has to hardsell.

2. The P.O.P material is generally similar to the press and TV advertisements and therefore acts as a reminder of mass advertising.

3. It provides information and identification of the brand its image.

4. the most important advantage is that it increases the sales turnover and makes their outlets attractive.

5. Retailers recognize the value of P.O.P as it increases the sales turnover and makes their outlets attractive.

6. Sales promotion contents can be successful by P.O.P material, for example: A retailer may display the latest Pepsi promotional campaign.

7. At times it can be economical and convenient for the retailer to use P.O.P material, for Example: A manufacturer may be willing to supply one with advertising for his brand, at a cost lower than a retailer would pay for one without advertising. In short P.O.P advertising acts as a dealer aid as well as stimulant for consumers.

8. Manufacturers need not depend upon retailers to push their brands as the P.O.P acts as a pull technique.

9. As organized retail such as Big Bazar increases, self service will become the order of the day. This increases the importance of P.O.P advertising

Limitations of P.O.P Advertising

1. With growing competition manufactures are fighting for limited retail spaces. This increases the clout of retailers.

2. P.O.P material is useful only when it is placed at a high level or in an attractive manner. This may not be always possible.

3. A clutter of too many P.O.P materials may confuse the consumer.

4. Retailers are not too bothered about installing the display and when one salesman installs the P.O.P materials, the next salesman from the next sales firm replaces the display with his own. This limits the life of the P.O.P materials.

5. Wall displays and signs may get damaged or may deteriorate.

6. Display racks may misused by stocking it with competitive merchandise

7. Retailers usually do not pay for P.O.P material and therefore may not use it correctly and effectively.

7. Large manufactures having a long term relationship with the retailers and financial clout may enjoy premium places for their displays to the disadvantage of smaller manufactures

f. Cinema Advertising

Now, over a century old, the Indian film industry is worth Rs. 13,000 crore. Nearly 30 films across 10 different languages are released every week. Experts point out that an estimated 3.5 billion tickets are sold annually and an average Indian visits the theatre thrice every year. It has also built up a great eco-system for brands to interact with audiences.

In-cinema advertising refers to on-screen and off-screen branding that consumers see in theatres. Many mainstream brands today are using in-cinema advertising and have upped spends after realising the impact. In the on-screen space, a brand can run the traditional 30-, 45- or 60 second promos or 10-second static slides giving information.

The interactive use of on-screen space has clicked too. Nokia designed a short film for the Lumia. In it, the protagonist, who is trapped in a maze, calls a person from the audience to help him out. The activation-cum-on-screen film ends with the protagonist coming out in person and gifting the viewer a Nokia Lumia.

In the off-screen space, there is a mind-boggling variety of options ranging from seats, audi name(or door), lobby, wall, floor, box office, security check point, popcorn counter, lift, kiosk, product display, staircase, washroom, ticket jackets, interactive zones or kiosks, poster box and sampling.

Piramal Healthcare partnered with Big Cinemas across 100 screens and placed the I-Sure (an ovulation test kit) communication in women's washrooms. The dialogue between the brand and the consumer happened very well.

Cinema delivers unparalleled impact as brands play with the senses of the consumer." A brand manager is upset if the consumer switches channels, closes a browser or chooses the YouTube ad skip button but he is happy at a theatre because it does not allow the consumer this luxury.

Brands get a captive audience glued to the screens. Brands, however, get to know who they are interacting with and that the chances of spillover are less. Cinema gives you a unique audience in every show and we can advertise in select geographies with different propositions. In 2012-13, for instance, 9XM ran campaigns in 100 Cinemax screens (now PVR) in the Hindi-speaking markets to promote its Bade Chhote characters. Since it played Bollywood music, theatres were the perfect destination."

The medium allows even the small retailer to advertise and play longer ads that could be prohibitively expensive on TV. The effect, however, may not be the same. "It is not a frequency building medium. The cinema screen acts as an ancillary to any large TVC. Theatres are great for sampling. Samsung, for instance, placed small fridges in the aisle next to the seats in PVR's Gold Class filled with eatables and encouraged viewers to consume the products and judge the efficacy of the fridge.

There are many reason why in-cinema advertising was not explored much in the past. Single screen theatres used print rolls that were prone to damage, expensive to produce and had to be distributed individually to each theatre.

These theatres were not designed for off-screen branding and mostly reported incorrect footfall numbers. Piracy also lead to several single screens shutting down. All that has changed. The emergence of multiplexes and their rapid expansion to tier I and II cities is a big reason why this change has begun. In 2013, growth came from tier II and III cities. PVR added 60 screens, Inox 21 and Satyam Cineplex (now Inox) 12 that year.

In 2013, Interactive Television also launched Cinema Auditing and Monitoring (CAM) Report, a proprietary tool to ensure transparency in the audit of Cinema advertising. It is the only third party monitoring system available in the country for Cinema advertising. The monitoring is carried out in top 8 cities covering 200 screens which contribute approximately 60 per cent of the cinema ADEX in a given week.

Multiplexes have better ambience and good picture quality and drew SEC A, AB, A+ audiences back to the theatres. A KPMG report points out that the occupancy levels for major multiplexes rose from 23-27 per cent in 2011 to 30 per cent in 2013. PVR claims to get more than 72 million viewers annually, while Big Cinemas gets 40 million.
Other developments have changed the movie-going experience. Digitisation has improved film quality. Digital prints cost less than analogue and are easy to distribute. Today, viewers in big and small cities get to see the show on the day of release. Kick, for example, was released simultaneously in 4,000 screens. Producers push films on as many screens on Day One but their shelf life is low.
Multiplexes monitor footfalls and provide brands with a log of the ad (when, where and how many times it played) thereby bringing transparency. Most multiplexes have a capacity of 200-500, giving them the flexibility to run small ticket films, giving more options to the advertisers.
When it comes to in-cinema advertising, are there watertight compartments? Do regional brands advertise
The fact that a movie is regional, Bollywood or English does affect advertisers' decisions. Most brands tend to go for larger Hindi releases with assured eyeballs. Advertising depends on the resources available, not whether the movie is regional, Bollywood or Hollywood. If the brand is allocating budgets to its regional offices then advertising with regional and small budget movies is more. But if it is only from the central pool then it is mostly the national campaigns with big ticket films.

g. Digital medium in India

The internet is one of the emerging mediums in India as of today. Like many other media it too has its advantages and disadvantages in the below mentioned areas:

Advantages:
Effective targeting – the internet as a medium poses an advantage in this aspect as the kind of people visiting a site or surfing the web can be determined and defined much better and easier then other mediums. However, one must remember that majority of the people on the net are educated and from urban backgrounds. So it makes sense only for those who are looking at this target audience to advertise on the net.
Eg. It doesn’t make much sense for lifebuoy to advertise on the net.

Flexibility of execution - theoretically, internet as a medium provides one with a good amount of flexibility of execution. One can communicate its message in the form of print or one can create a whole audio-visual experience or even set up a virtual tour experience of the product.

Eg. Many tour operators have a virtual tour site of different countries. Products like mobile phones can be seen from all angles because of 3-D animation.

one-to-one with consumers: The primary attraction of the Internet is its ability to deal one-to-one with consumers. In theory, business and consumers can buy products, exchange product information, and acquire valuable research with the touch of a computer key. In practice, the Internet remains an experimental medium with vast underutilized potential

Growth: However in future one expects the medium to grow across sections of society. The Internet is the ultimate research tool, with its ability to measure exactly how many people used the medium and or purchased a product The Internet is among the most flexible media, with an ability to immediately change copy in reaction to market and competitive conditions.

Reach: one of the main advantages of the medium is that it exposes you to the world. The knowledge you can obtain from the internet is close to infinite. Anyone in the world can see your website; see your ad [even if it is a little banner on a small site]. It is also a medium where you can communicate to a specific target audience.

Cheaper medium to advertise: It is a relatively cheaper medium to advertise.

Disadvantages:
To this point, the Internet is mostly promise rather than performance. It is difficult to determine the effectiveness of the service because it is largely experimental in a commercial sense.

Connectivity with respect to India – this is one of the main disadvantages of advertising on this medium. Its presence in the rural areas is nonexistent and in the urban areas a lot is left to be desired

Despite the growing popularity of the Internet as a means of informal communication, many consumers are still reluctant to use the service for purchasing products and services. In particular, consumers seem reluctant to give their credit card numbers over the Internet, even though secure sites are available.

The sheer number of commercial and non-commercial web sites makes it difficult for consumers to know what is available or, once know, have much time to spend with any single site.

The limitations are that it is not widespread in the country. It is almost redundant for rural advertising. The fact that you cannot do more than animations of a website is a disadvantage.

There are several other disadvantages but over a period of time this medium is bound to emerge as a strong force in media planning.

MODULE VI: COMMUNICATION MIX

Communications Mix are the means by which firms attempt to inform, persuade, and remind consumers, directly or indirectly, about the products and brands they sell. What is Communication Mix: “Communication Mix” is aimed at not only creating awareness about the product/service but also at persuading the customer to use and experience it.

Communication Mix is also called as “Promotion Mix”. The Communications Mix is the specific mix of advertising, personal selling, sales promotion, public relations, and direct marketing a company uses to pursue its advertising and marketing objectives. Promotion involves disseminating information about a product, product line, brand, or company. It is one of the four key aspects of the marketing mix.

1. Advertising: Any paid form of non-personal presentation and promotion of ideas, goods, or services by an identified sponsor.

2. Personal selling: Personal presentation by the firm’s sales force for the purpose of making sales and building customer relationships. Communication processes in which sales associates help customers satisfy their needs through face-to-face exchanges of information.

3. Public relations: Building good relationships with the company’s various publics by obtaining favorable publicity, building up a good "corporate image", and handling or heading off unfavorable rumors, stories, and events. Public Relations (PR).

4. Direct marketing: Direct communications with carefully targeted individual consumers to obtain an immediate response and cultivate lasting customer relationships.Direct marketing is the use of consumer-direct channels to reach and deliver goods and services to customers without using market middlemen.

5. Sales promotion: Short-term benefits or incentives to encourage the purchase or sale of a product or service.

6. Events: A promotional activity such as festival, sporting event, concert or other activity that draws the right people and gets your message across in the best way possible.

7. Sponsorship: Sponsorship is about providing money to an event, in turn the product or company is acknowledged for doing so. Sponsorship helps the company improve its image and public relations within the market.

8. Viral Marketing: Viral marketing occurs when consumers pass on or recommend product/company/website to others. This could be via email, or bulletin boards or word of mouth.

Viral marketing may take the form of video clips, interactive Flash games, advergames, ebooks, brandable software, images, text messages, email messages, or web pages. The most commonly utilized transmission vehicles for viral messages include: pass-along based, incentive based, trendy based, and undercover based. However, the creative nature of viral marketing enables an "endless amount of potential forms and vehicles the messages can utilize for transmission", including mobile devices.

The ultimate goal of marketers interested in creating successful viral marketing programs is to create viral messages that appeal to individuals with high social networking potential (SNP) and that have a high probability of being presented and spread by these individuals and their competitors in their communications with others in a short period of time.

9. Merchandising: Merchandising refers to the methods, practices and operations conducted to promote and sustain certain categories of commercial activity. The term is understood to have different specific meanings depending on the context.

Merchandise is sale goods at a store

.

10. Word-of-Mouth Marketing: Word of mouth, or viva voce, is the passing of information from person to person by oral communication, which could be as simple as telling someone the time of day. Storytelling is a common form of word-of-mouth communication where one person tells others a story about a real event or something made up. Oral tradition is cultural material and traditions transmitted by word of mouth through successive generations. Storytelling and oral tradition are forms of word of mouth that play important roles in folklore and mythology. Another example of oral communication is oral history—the recording, preservation and interpretation of historical information, based on the personal experiences and opinions of the speaker.
Oral history preservation is the field that deals with the care and upkeep of oral history materials collected by word of mouth, whatever format they may be in.

In marketing, word-of-mouth communication (WOM) involves the passing of information between a non-commercial communicator (i.e. someone who is not rewarded) and a receiver concerning a brand, a product, or a service.

When WOM is mediated through electronic means, the resulting electronic word of mouth (eWoM) refers to any statement consumers share via the Internet (e.g., web sites, social networks, instant messages, news feeds) about a product, service, brand, or company.

If the sender of word-of-mouth communication is rewarded than this process is referred to as word-of-mouth marketing, which relies on the added credibility of person-to-person communication, a personal recommendation. Using WOM as an opposing force to commercially motivated word-of-mouth marketing has been coined Proconsumer WOM.

11. Interactive marketing: Interactive Marketing refers to the evolving trend in marketing whereby marketing has moved from a transaction-based effort to a conversation. Interactive marketing features the ability to address an individual and the ability to gather and remember the response of that individual” leading to “the ability to address the individual once more in a way that takes into account his or her unique response.

Interactive marketing is not synonymous with online marketing, although interactive marketing processes are facilitated by internet technology. The ability to remember what the customer has said is made easier when we can collect customer information online and we can communicate with our customer more easily using the speed of the internet. Amazon.com is an excellent example of the use of interactive marketing, as customers record their preferences and are shown book selections that match not only their preferences but recent purchases.

12. Mobile Marketing: Mobile marketing is marketing through wireless handheld devices, such as cellular telephones, and m-commerce or mobile commerce involves completing a transaction via the cell phone.

13. Telemarketing: Telemarketing is a method of direct marketing in which a salesperson solicits prospective customers to buy products or services, either over the phone or through a subsequent face to face or Web conferencing appointment scheduled during the call. Telemarketing can also include recorded sales pitches programmed to be played over the phone via automatic dialing.

14. Brand identity: How a business wants a brand's name, communication style, logo and other visual elements to be perceived by consumers. The components of the brand are created by the business itself, making brand identity the way in which a business wants consumers to perceive its brands, not necessarily how it is actually perceived. Brand identity is different than brand image, which is what consumers actually think. It is constructed by the business itself. A negative gap between brand identity and brand image means a company is out of touch with market sentiment, which will make selling its products more difficult. The brand image held by consumers can reach a point at which a business or product has to rebrand itself or risk not bringing in sales.

15. Corporate identity: A corporate identity is the overall image of a corporation or firm or business in the minds of diverse publics, such as customers and investors and employees. It is a primary task of the corporate communications department to maintain and build this identity to accord with and facilitate the attainment of business objectives. It is usually visibly manifested by way of branding and the use of trademarks.

Corporate identity comes into being when there is a common ownership of an organizational philosophy that is manifest in a distinct corporate culture. At its most profound, the public feel that they have ownership of the philosophy. Corporate identity helps organizations to answer questions like “who are we?” and “where are we going?” Corporate identity also allows consumers to denote their sense of belonging with particular human aggregates or groups. In general, this amounts to a corporate title, logo (logotype and/or logogram) and supporting devices commonly assembled within a set of guidelines. These guidelines govern how the identity is applied and confirm approved colour palettes, typefaces, page layouts and other such.

16. Point-of-purchase advertising: Displays, signs, structures, and devices that are promotional, and are used to identify, advertise, or merchandise an outlet, service, or product and serve as an aid to retail selling. The key word here is promotional. Merely stocking a shelf with soap or cereal doesn't make for POP. Nor does a sign that says "Meat Department."

MAJOR TYPES OF POP

1. Signs
2. Shelf media, such as shelf-talkers and shelf strips, may be attached to existing fixtures, and they don't take up precious floor, wall, or counter space.
3. Windows Displays.
4. Instore Commercials.
5. Standees

17. In film advertising: In-film advertising, in its most effective form, is about a brand being a part of the cinema's content. Many global brands are now turning to this medium for the sheer impact that a movie can make on its audiences. A brand using the medium of cinema to promote its message. A number of marketers are now using movies to project the core values of their brands.

18. Transit advertising: Advertising that appears inside and outside on public transport vehicles, in waiting areas, and at stations and terminals. Transit is targeted at the millions of people who are exposed to commercial transportation facilities, including buses, taxis, commuter trains, elevators, trolleys, airplanes, and subways. The increased number of women in the work force, audience segmentation, and the rising cost of TV advertising.

19. Ambient Advertising: Ambient Advertising definition is: The placement of advertising in unusual and unexpected places (location) often with unconventional methods (execution) and being first or only ad execution to do so (temporal). Newness, creativity, novelty and timing are key themes in ambient advertising. This definition is deliberately narrow and attempts to exclude ‘mainstream’ advertising Implicit in this definition are that Ambient is a moveable and somewhat subjective term and will shift according to the advertising norms of the day.

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One of the fundamental premises of Ambient is that the world is an advertising stage. Everything is a potential advertising medium—sides of cows, rockets, golf-hole cups etc.

Ambient was first used in relation to advertising in 1996 by Concord Advertising, a UK agency specializing in outdoor campaigns.

It evolved from a need to apply a single term to what was an increasing request from clients for ‘something a bit different’ in their advertising. Clients, concerned with issues of cut-through, competition, decreased effectiveness and disinterested audiences wanted (and still want) advertising ‘with bite’ from their agencies.

This push by clients for something different saw agencies placing ads in unusual places, such on as floors, petrol pump handles and backs of toilet doors - previously not considered as locations for advertising.

Such campaigns did not fit neatly into existing categories like out-door, print, radio or television and hence anew term was coined. Unusual locations are considered a defining characteristic for Ambient advertising.

However, ‘unusual locations’ lose their point of difference with repetition and time, and so cease to be something different.

This suggests two things.
Unusual location is not the only point of difference for Ambient. The method of execution is often unusual as well.

Holographic projections, role-plays and graffiti are a few examples of this and certainly fit within the ‘something different’ imperative

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- Messages on the backs of car park receipts
- Hanging straps in railway carriages and on the handles of supermarket trolleys
- Projecting huge images on the sides of buildings
- Slogans on the gas bags of hot air balloons
- Ambient media in the field of advertising are often mixed with ambient media developed based on ambient intelligent technology

Aperture' Marketing

Aperture: The best place and time to reach a person in the target market group.

An aperture is the ideal moment for exposing consumers to an advertising message. It is the moment for exposure effective advertisement when interest and attention are high. Media planner is responsible from locating the aperture opportunity

Definition: Aperture is the ideal moment for exposing consumers to an advertising message. When the consumer is in the purchasing mode, when the consumer is in the information mode (the search corridor).

In either case, advertising works best when interest and attention are high. Interest and attention are high.

Even the most brilliant message will fall on deaf ears if the target is not ready to listen and in a position to act. For example, a person vaguely aware of depression might pay little attention to a TV ad prompting one to your doctor" about an anti-depression drug.

There are simply too many steps the consumer must take--from deciding to actually do something about the problem, to making the doctor's appointment, to actually visiting the doctor and asking for the prescription. Thus, the doctor's office would seem to be a better location to deliver the message.

But even a well-crafted anti-depression product ad in the doctor's waiting room may not motivate the patient to broach the subject if those patients are engaged in activities such as filling out paperwork or reading tired magazines. Ironic as it may seem, in the waiting room their minds are not focused on their health condition.

But take that message to a location only 50 feet away--to the physician's exam room--and then you've found the right moment to prompt this very personal discussion, right in the location where doctor and patient interact.

Bringing three dimensions of targeting together--the right consumer at the right time in the right place--is the discipline we like to call aperture marketing.
Aperture is a term borrowed from photography to describe the opening of a lens. In marketing, the aperture is the opening of the consumer's mind to grasp your message and take action based on that message, in the perfect moment of time captured by a well-crafted program. This is the aperture moment.

Aperture moments can vary widely according to the product, category, brand and consumer. If you identify and leverage these moments, you can assure yourself an audience that engages in and acts on the message you provide. Moreover, you've honed your medium not only to the best consumer, but the best moment, so you can afford to bring optimal resources to bear at that precise moment.

Effective aperture marketing requires, before anything else, thorough consumer research that allows the marketer to glean insights into the dimensions of time and place that make up an aperture and consumer involvement with a decision.

Without such understanding, consumer targeting becomes decidedly one dimensional, resulting in flat approaches that may not break through to the consumer, and often don't deliver results for the marketer.

Armed with an understanding of aperture marketing, savvy marketers can directly influence targeted customers at the precise time and place that involvement and intensity with the brand are at a peak.

MODULE VII:

Six Successful Strategies for Negotiation

When doing business we don't have a choice as to whether or not we negotiate. The only choice we have is how well we negotiate. We all go through some sort of negotiation each day. We promote products, services, thoughts: supervisors use negotiating skills to motivate employees, set budgets and timelines, employees negotiate for promotions and raises, parents negotiate with their children to clean up and spouses negotiate each time they decide how to manage their time or finances.

Here are six important strategies that may be used for negotiations in business but pertain especially to the negotiating process:

1. The negotiating process is continual, not an individual event. Good negotiating outcomes are a result of good relationships and relationships must be developed over time. Because of that, good negotiators are constantly looking for opportunities to enhance the relationship and strengthen their position. In some cases, the result of the negotiation is determined even before the individuals meet for discussion.

2. Think positive. Many negotiators underestimate themselves because they don't perceive the power they have inside of themselves accurately. In most negotiating situations, you have more power than you think. You must believe that the other party needs what you bring to the table as much as you want the negotiation to be a success. Also, be sure that that positivity is visible during the negotiation. Be aware of the tone of your voice and non-verbal body language while interacting with the other party.

3. Prepare. Information is crucial for negotiation. Research the history, past problems or any sensitive points of the other party. The more knowledge you have about the situation of the other party, the better position you'll be in to negotiate. The most important part of preparation is Practice! The study of negotiation is like golf or karate. You have to practice to execute well.

4. Think about the best & worst outcome before the negotiations begin. Don't be upset if things don't go your way. In these instances, it's a good time to reevaluate all positions and return to the table. In most cases, as long as you know the highest and lowest expectations of each party a middle ground can usually be reached in the overlapping areas.

5. Be articulate & build value. This is key, and it's what separates the good negotiators from the masters. When you have a strong belief in what you're negotiating for, you will shine. Become a master at presenting your thoughts and ideas so that others see the value.

A tip on how to do that well:

- Be direct when presenting a situation. Be clear about what is expected. Discuss ways to apply how it can happen.
- Don't simply talk about what needs to happen. Discuss the consequences – how your solution will be beneficial to the other party.

6. Give & Take. When a person gives something up or concedes on part of a negotiation, always make sure to get something in return. Otherwise, you're conditioning the other party to ask for more while reducing your position and value. Maintaining a balance will establish that both parties are equal.

Central to the art and science of persuasion understands three goals for which everyone is aiming. The art and science of persuasion is often discussed as though changing people's minds is about using the right arguments, the right tone of voice or the right negotiation tactic.
But effective influence and persuasion isn't just about patter, body language or other techniques, it's also about understanding people's motivations.
In the scrabble to explain technique, it's easy to forget that there are certain universal goals of which, at least some of the time, we are barely aware. Influence and persuasion attempts must tap into these to really gain traction.

Six Principles of Influence

Principle #1: Reciprocation
Reciprocation recognizes that people feel indebted to those who do something for them or give them a gift. For marketers, the implication is you have to go first. Give something: give information, give free samples, give a positive experience to people and they will want to give
you something in return. The reciprocation principle explains why free samples can be so effective. People who receive a free, unexpected gift are more likely to listen to a product's features, donate to a cause, or tip a waitress more money. The gifts do not have to be expensive or even material; information and favors can work.
Principle #2: Social Proof
When people are uncertain about a course of action, they tend to look to those around them to guide their decisions and actions. They especially want to know what everyone else is doing –especially their peers.
"Laugh tracks on comedy shows exist for this very reason," Testimonials from satisfied customers show your target audience that people who are similar to them have enjoyed your product or service. They'll be more likely to become customers themselves.
A similar principle applies to television commercials that say: "If our lines are busy, please call again." Instead of saying "Operators are standing by." The first response implies that other people like your offer so much that the phone lines are busy, which may persuade others to act similarly.
Principle #3: Commitment and Consistency
People do not like to back out of deals. We're more likely to do something after we've agreed to it verbally or in writing. People strive for consistency in their commitments. They also prefer to follow pre-existing attitudes, values and actions. People want to be both consistent and true to their word. Getting customers or co-workers to publicly commit to something makes them more likely to follow through with an action or a purchase.
Ask your team members if they'll support your next initiative and say why. Getting people to answer 'yes' makes them more powerfully committed to an action. For instance, don't tell people: "Please call if you have to cancel." Asking "Will you please call if you have to cancel?" gets customers to say yes, and measurably increases their response rates.
Age matters: The older we get, the more we value consistency. And that makes it harder for older people to make a change. Researcher Stephanie Brown co-authored a 2005 study titled "Evidence of a positive relationship between age and preference for consistency," published in the Journal of Research in Personality. The study confirmed the belief that older people become "set in their ways." The solution? Praise them for making good past decisions, based on the information they had at the time. Then find ways to stress the consistent values connecting old actions and purchases with values underlying any new actions or purchases.
Principle #4: Liking

“People prefer to say ‘yes’ to those they know and like,”. People are also more likely to favor those who are physically attractive, similar to themselves, or who give them compliments. Even something as ‘random’ as having the same name as your prospects can increase your chances of making a sale.

“One of the things that marketers can do is honestly report on the extent to which the product or service – or the people who are providing the product or service – are similar to the audience and know the audience’s challenges, preferences and so on. So, for instance, sales people could improve their chances of making a sale by becoming more knowledgeable about their prospects’ existing preferences.

Principle #5: Authority

People respect authority. They want to follow the lead of real experts. Business titles, impressive clothing, and even driving an expensive, high-performing automobile are proven factors in lending credibility to any individual. Giving the appearance of authority actually increases the likelihood that others will comply with requests – even if their authority is illegitimate.

When people are uncertain, they look outside themselves for information to guide their decisions. Given the incredible influence of authority figures, it would be wise to incorporate testimonials from legitimate, recognized authorities to help persuade prospects to respond or make purchases.

Principle #6: Scarcity

In fundamental economic theory, scarcity relates to supply and demand. Basically, the less there is of something, the more valuable it is. The more rare and uncommon a thing, the more people want it. Familiar examples are frenzies over the latest holiday toy or urban campers waiting overnight to pounce on the latest iPhone.

“The tendency to be more sensitive to possible losses than to possible gains is one of the best-supported findings in social science.” Therefore, it may be worthwhile to switch your advertising campaign’s message from your product’s benefits to emphasizing the potential for a wasted opportunity:

- “Don’t miss this chance…”
- “Here’s what you’ll miss out on…”

In any case, if your product or service is genuinely unique, be sure to emphasize its unique qualities to increase the perception of its scarcity.

MODULE VIII

DIGITAL MEDIA PLANNING:

1. Various Digital channels

a. **Search engine optimization** is a methodology of strategies, techniques and tactics used to increase the amount of visitors to a website by obtaining a high-ranking placement in the search engine results page of a search engine (SERP) -- including Google, Bing, Yahoo and other search engines. Search engines have two major functions: crawling and building an index, and providing search users with a ranked list of the websites they've determined are the most relevant.

i. *Crawling and Indexing:* Crawling and indexing the billions of documents, pages, files, news, videos, and media on the World Wide Web. Links allow the search engines' automated robots, called "crawlers" or "spiders," to reach the many billions of interconnected documents on the web. Once the engines find these pages, they decipher the code from them and store selected pieces in massive databases, to be recalled later when needed for a search query. To accomplish the monumental task of holding billions of pages that can be accessed in a fraction of a second, the search engine companies have constructed datacenters all over the world. These monstrous storage facilities hold thousands of machines processing large quantities of information very quickly. When a person performs a search at any of the major engines, they demand results instantaneously; even a one- or two-second delay can cause dissatisfaction, so the engines work hard to provide answers as fast as possible.

ii. *Providing Answers:* Providing answers to user queries, most frequently through lists of relevant pages that they've retrieved and ranked for relevancy. Search engines are **answer machines**. When a person performs an online search, the search engine scours its corpus of billions of documents and does two things: first, it returns only those results that are relevant or useful to the searcher's query; second, it ranks those results according to the popularity of the websites serving the information. It is both **relevance** and **popularity** that the process of SEO is meant to influence.

How do search engines determine relevance and popularity?

To a search engine, relevance means more than finding a page with the right words. In the early days of the web, search engines didn't go much further than this simplistic step, and search results were of limited value. Over the years, smart engineers have devised better ways to match results to searchers' queries. Today, hundreds of factors influence relevance. Search engines typically assume that the more popular a site, page, or document, the more valuable the information it contains must be. This assumption has proven fairly successful in terms of user satisfaction with search results.

Popularity and relevance aren't determined manually. Instead, the engines employ mathematical equations (algorithms) to sort the wheat from the chaff (relevance), and then to rank the wheat in order of quality (popularity).These algorithms often comprise hundreds of variables. In the search marketing field, we refer to them as "ranking factors.

b. **Search engine marketing** (SEM) is a form of Internet **marketing** that involves the promotion of websites by increasing their visibility in **search engine** results pages (SERPs) primarily through paid advertising. Search engine marketing is the practice of marketing a business using paid advertisements that appear on search engine results pages (or SERPs). Advertisers bid on keywords that users of services such as Google and Bing might enter when looking for certain products or services, which gives the advertiser the opportunity for their ads to appear alongside results for those search queries.

These ads, often known by the term pay-per-click ads, come in a variety of formats. Some are small, text-based ads, whereas others, such as product listing ads (PLAs, also known as Shopping ads) are more visual, product-based advertisements that allow consumers to see important information at-a-glance, such as price and reviews.

Search engine marketing's greatest strength is that it offers advertisers the opportunity to put their ads in front of motivated customers who are ready to buy at the precise moment they're ready to make a purchase. No other advertising medium can do this, which is why search engine marketing is so effective and such an amazingly powerful way to grow your business.

The concept behind Search Engine Marketing is quite simple: when a consumer or business person searches the Web through either a text box or by clicking through a directory hierarchy, he or she is in "hunt mode." This psychological state is unique because it signals to the search engine (and to marketers) that the person is looking for information, often of a direct or indirect commercial nature.

Marketers understand that this "hunt mode" means that the searcher may very well be at the beginning, middle, or end stages of the buying cycle. When someone is researching a product or service to satisfy an immediate or future need they are in an unusual state: they desire relevant information and are open to digesting and acting on the information at their fingertips, all made possible by a search engine. This makes search engine results some of the best sources of targeted traffic, whether this traffic originates from "organic" unpaid search listings or paid advertising listings.

Many marketers think of search engines as delivering the search results or SERP (Search Engine Results Page) in the form of purely textual results. The truth is that search results can be any mix of text, images, video, audio, or other file formats. In the United States, search engines don't simply include Google, Yahoo and Bing; they also include commerce sites such as eBay and Amazon, as well as specialty search engines such as YouTube and Hulu for video, restaurant search engines, "people" search engines such as LinkedIn, or online business directories for local results, including IYPs (Internet Yellow Pages) and sites such as Yelp, Angie's List, and others.

All search engines use algorithms to attempt to provide the most relevant results to each searcher, taking onto account not only the search keywords used but also the searcher's location, device, operating system, previous search behavior, and even identity. The better any specific search algorithm for paid or organic (unpaid) results is, the happier the searcher is with the results. Because search engines compete for the attention, eyeballs, and ears of searchers, there is great incentive for constant improvement and innovation.To leverage the power contained within this targeted traffic source, marketers must understand how to effectively use both paid and organic SEM and have realistic expectations about what they can expect each methodology to achieve.

c. Email marketing: "Email marketing is way to target customers through email. As we send direct mail through the postal service, in email marketing messages are sent via email."

Standard Definition: "E-mail is the most effective way to promote any product or service online. It is a direct & simple way to communicate with customers, prospects and subscribers. Email marketing is one of the most trusted & popular online marketing channel available for marketers. It is best medium to show your interest into customers which indicates that you care about them & want to work with them."

Types of Email: There are two major types of email.

i. Transactional: Transactional emails are expected messages that are received after a specific action has taken place. When a customer makes purchase on your website, you send an email to confirm order & give them further details. If you fill out a form to register for an event, then you receive a thank you email which includes further information. Other examples of transactional emails are: welcome message, account information, order or purchase status, payment confirmation, invoices etc. These emails are highly personalized and the whole content is dedicated to user action. That's why transactional emails have high click through rate (CTR). There is no unsubscription link.

ii. Promotional: Promotional emails are sent to promote product & service. These emails contain offer, coupons & sales to acquire customers. They could be informational like newsletters or announcements of new product for increasing sale and brand awareness. Personalization of these emails is very low. Promotional emails are template based. You must create offer clear & add special graphics because customers don't have time to read your email. It contains sense of urgency & clear call to action (CTA) like, "Shop Now" or "Buy Now" etc. There is an Unsubscription link.

Email List: To build a email marketing list, it's very important to know what is the difference between, opt-in, double opt-in and Not opt-in.

Opt-in: When a user sign up on your website through the sign up form. The information (Name and email id) is added to email list. There is no need of confirmation. It's the fastest way to build list because users don't need to remember to click a confirmation link. If you buy a product from a store and provide your email address, you are considered a single opt-in and eligible to receive email messages about the store.

Double opt-in: After the sign up process an email is generated to user. This email requires the user to click a link in the email in order to confirm that he/she is the owner of the email address and does want to receive emails from you. The email address will be added to your list only after the link is clicked. A double opt-in process help to build a strong and quality list.

Not opt-in: This is purchase list from third party/affiliate or a list which generated from web search. The subscribers or contacts on this list will not have specifically requested to receive emails from you, so your emails will be considered as unsolicited email or SPAM.

Email Marketing Terminology

i. Unsubscribe: When a subscriber unsubscribes, this indicates that the individual no longer wishes to receive emails from your business. People can easily unsubscribe by clicking the "Unsubscribe" link.

ii. **Cost per email open (CPO):** In the Cost per Open (CPO) email campaigns, email marketing service providers charge clients on the basis of number of opens achieved. Email campaign open rate is defined as the percentage of unique opens achieved post the campaign. This parameter gives the number of emails that are actually viewed by the respondents. Email open rates are a crucial factor to consider, when the goal of brand is to do more than just brand awareness. To make the Cost per Open model a success, brands need to communicate their message very effectively to the target audiences.

iii. **Cost per email sent (CPS):** Negotiation for 1000 eamil send based on the hiring of email marketing service provider triggering for qualified and targeted bases.

iv. **Cost per Visit:** Cost Per Visit is online advertising ad model based on where advertisers pay for the delivery of a targeted visitor to the advertiser's website. Meaning the publisher is only paid when a user goes to a website (or blog or form, etc).

v. **Cost per click:** Pay-**per-click** (PPC), also called **cost per click** (**CPC**), is an internet advertising model used to direct traffic to websites, in which an advertiser pays a publisher (typically a website owner or a network of websites) when the ad is clicked. Cost-per click is important because it is the number that is going to determine the financial success of the paid search campaigns. Advertisers return on investment, whether its over- or underpaying for each action, will be determined by how much the advertiser is paying for clicks, and by what kind of quality advertiser is getting for that investment. Since the overall ROI of the campaigns is determined by how much advertiser is paying for clicks and the quality of traffic they're bringing in, it is important to think about cost per click in terms of both cost and value. The basic objective is to identify and target clicks that are both inexpensive *and* valuable.

vi. **Cost per transaction:** In this pricing model advertiser pay only after a valid transaction is registered from the website. This is ideally suited for websites dealing with costly products or services. There might be genuine leads but actual customers are few and therefore, Cost per transaction is suitable for the high involvement category products.

vii. **Cost per form fill or cost per lead (CPL): Cost per lead**, often abbreviated as CPL, is an online advertising pricing model, where the advertiser pays for an explicit sign-up from a consumer interested in the advertiser's offer. It is also commonly called online **lead** generation. A lead is an individual that has expressed interest in your product or service by completing a goal.

d. Retargeting/Remarketing:

Definition: Retargeting is the general term that refers to online search and display ads that target users based on cookies. Advertisers cookie users based on a visit or action and then serve ads to them as they browse the internet via display placements or search via paid search ads.

Retargeting is most often used to describe online ad placements and display ads, served based on a user's activity on website. A user comes to the website, a cookie's set and advertisers can now target ads to them on other sites they visit, hence the term retargeting. What makes retargeting so appealing is that it's done through third party networks like AdBrite and the Google display network, giving advertiser the opportunity to reach users wherever they are, on millions of sites. Within the realm of retargeting, marketers can choose from a variety of different channels/targeting strategies as well.

H*ere's how it works:* A consumer comes to website and his or her browser gets tagged —- which just means that the small text files known as cookies, specific to each particular computer, get added to advertising list. As the individual continues surfing the web, clicking on various sites, ads get displayed on their particular browser. These ads are only shown to these consumers who have visited the concerned site, which means you're only advertising to people who already have some interest in the company, and the user is seeing ads for products and companies relevant to their interests. So essentially, remarketing targets relevant consumers and reinforces their exposure to your site.

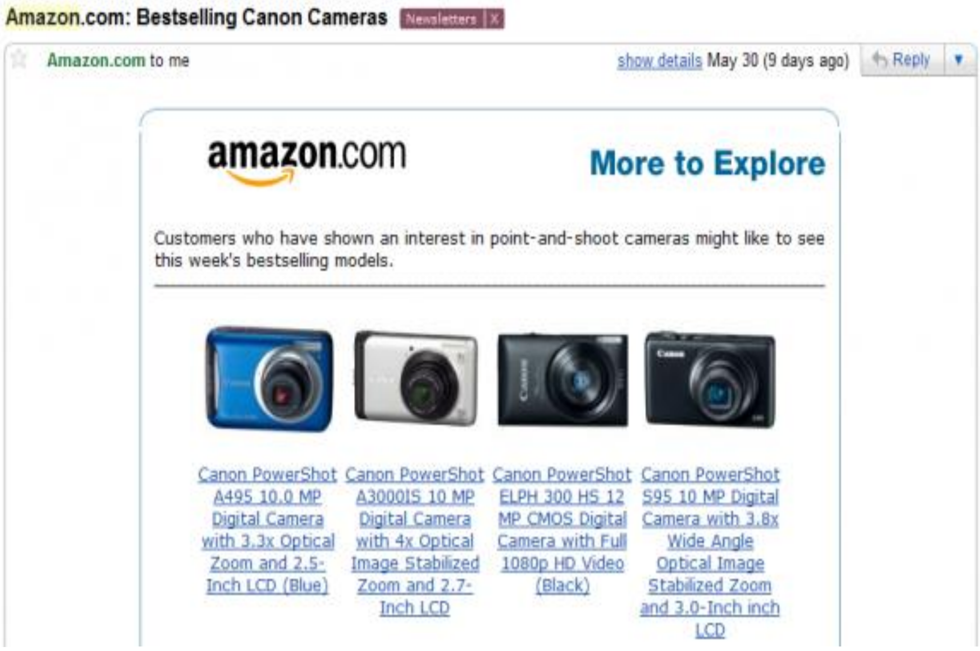
What is Remarketing?

Definition: Remarketing has historically been a general term that refers to collecting user information and using it to market or remarket to them later. This has most often been done using direct mail or email. Google has borrowed this term for their version of retargeting campaigns that are run directly inside the AdWords platform

Simply put, remarketing is Internet advertising to people who have visited website but haven't converted. "Remarketing" is typically the term used to describe re-engaging customers with email. In our world, remarketing is used to describe shopping cart abandonment email campaigns, upsells/cross sell emails (think those very personalized Amazon emails you get after you've bought a product) and lifecycle marketing emails.

Here's an example of an Amazon upsell remarketing email based on your browsing history:

The biggest **difference between retargeting** and **remarketing** is the strategy that's used to reach potential customers who have left your website without making a purchase. While **retargeting** typically relies on cookies dropping ads, as described in the explanation above, **remarketing** usually uses email.



OK, so we've established that "retargeting" uses display advertisements as the primary medium and that "remarketing" uses email. That is, unless you're Google. Larry & Sergey, FTW.
It's not just Amazon who thinks email remarketing is a sound strategy. 25% of the Internet Retailer 1000 (the top 1000 retailers in the world by revenue) send shopping cart abandonment email to their customers.
Remarketing is becoming popular for many reasons. For example:

- Reduced cost per impression
- Better conversion rates
- Improved ROI
- Precise targeting
- Cost effective branding

e. Mobile advertising (WAP & APP)

Mobile advertising is a form of advertising via mobile (wireless) phones or other mobile devices. It is a subset of mobile marketing.
According to Business Insider *report* it is estimated that mobile app install ads accounted for 30% of all mobile advertising revenue in 2014, and topped $4.6bn in 2015, and over $6.8bn by the end of 2019. Other ways mobile advertising can be purchased include working with a Mobile Demand Side Platform, in which ad impressions are bought in real-time on an Ad exchange.

The Mobile Internet is quite simply a name given to the Internet when you access it from a mobile device, like a smart phone or a tablet. It's essentially the same Internet you would access from a desktop computer. However, because a smart phone is clearly much different from a desktop computer in both its size and its features many websites have created unique versions that are designed to display better on a mobile device than the traditional website would.
WAP: Mobile websites are often referred to as WAP sites. WAP stands for Wireless Application Protocol, which is a standard that is used to guide how the mobile version of a website is designed, created, and displayed. Some mobile websites, including m.WXOW.com, have unique device detection capabilities. This means that the mobile website is able to identify not only

that you are using a mobile device, but what kind of device you are using. The mobile website is then modified so that it displays in the best format possible for your specific device. One advantage of this is that the mobile website is accessible from a wide variety of mobile devices; there are a LOT of different types of cell phones out there! Another advantage is that the user does not have to download a program to their mobile device in order to view the website. All they need is a data connection and a mobile browser, which is a standard feature that is pre-installed on many phones sold today.

"App" is a short name for application. For the most part an application is about the same thing as a program and is downloaded and installed on your phone. Because each application is designed especially for the device on which it is installed, an app is usually able to offer unique features that take advantage of what that device has to offer. However, this uniqueness also means that an app designed for one type of device or operating system (for example, iPhone's iOS) will not work on another (for example, an Android phone) and a separate app needs to be developed. Apps often have many features that will work based on the information stored on the device, however some parts may require a connection to the Internet in order to provide updates. This is especially true for most apps from news organizations as their primary content is constantly being updated.

2. Various types of digital

a. Display Advertising ads and its various Ad formats

What is a display ad?

Display advertising is a type of **advertising** that is located on websites. It can be seen in a wide range of different formats and contains items such as texts, images, flash, video and audio. The main purpose is to deliver general **advertisements** and brand messages.

They can be along the top of web pages such as the traditional banner ad, or the larger text billboard, they can also be videos. These types of ads appear on distinct sections of the site that are specifically reserved for paid advertising and are aimed at generating a quick conversion.

The wider banner ads generally perform better than their tall, narrow counterparts. According to Google, the most effective display ads are 336×280 or 300×250 pixel rectangles, 300×600 pixel half-page ads, and 728×90 or 320×110 pixel banners.

Display has come to include the many newer, more interesting and engaging digital ad formats you can find on the web pages you visit.

These include:

- lines of text, similar to search ads, that appear next to articles you're reading
- images displayed above, below or to the side of the content you're viewing
- ads that engage the user with animation or interactivity, either within the ad space or by expanding to take over part or all of the page you're on.
- shown before, during or after a video clip

Why use display Advertising:

- Various studies study indicate that Indian internet users spend 48% of their web time on content sites . So when ads are placed on a content site, its increases odds that consumers will take notice and absorb the message.

- In the last year alone, total website page views have gone up 12%, and total page visits per user are up 6%.
- Display ads can be shown on sites where and when users are thinking about what to buy.
- Display ads allow advertisers to offer coupons and other incentives crucial for driving sales. Furthermore, most display companies offer a suite of solutions to help find the consumers who are most likely to convert in the first place.
- Display ads can be tracked and evaluated in more ways than any other media.
- From signup forms to user tracking and beyond, display offers many ways to build your database of potential customers – and drive them to take action.
- Data and reporting available makes it easy for marketers to fine-tune their display message with every click, conversion or interaction.
- While a search ad may help a customer in search of a particular item, what if someone isn't aware of the product or service, even though may have a need for it? Display ads helps connect with reach people further up the purchase funnel.
- Display can help search efforts by getting in front of consumers during their normal web activities, then triggering them to search for product or service.
- Display ads sit within the content a user is looking for; search ads are designed to drive users away from the page on which they're displayed.
- Unlike simple text ads, display ads give message the power of sight, sound, motion and interactivity.
- Because they're visual in nature, display ads can maintain the look and feel that users have come to associate with the brand.

b. Video Advertising and its various Ad formats

The term video advertising encompasses online display advertisements such as Mid-Page Units (MPUs) that have video within them, but it is generally accepted that it refers to advertising that occurs on Internet television. It is served before, during and/or after a video stream on the internet.
The advertising units used in this instance are pre-roll, mid-roll, and post-roll and all of these ad units are like the traditional spot advertising you see on television, although often they are "cut-down" to be a shorter version than their TV counterparts if they are run online.

Broadcast websites such as Sky.com and itv.com have such advertising on their sites, as do newspaper websites such as The Telegraph, and The Guardian. In 2010, video ads accounted for 12.8% of all videos viewed and 1.2% of all minutes spent viewing video online.

In July 2014 Facebook paid an estimated $400 million to acquire LiveRail, a video advertising distributor which uses Real-time bidding to place more than 7 billion video ads a month.

Video ad formats:
According to Interactive Advertising Bureau (IAB) guidelines, there are five types of video ad formats:
Linear video ads - More commonly known as pre, mid and post-roll ads, linear ads take over the full video player space. The ads are presented before, in the middle of, or after the video content is consumed by the user, in very much the same way a TV commercial can play before, during or after the chosen program. They're linear because they run in line sequentially with the content, for example a pre-roll will appear as (ad-video); a mid-roll will be (video-ad-video) and a post-roll will appear as (video-ad). Linear ads can be 15 or 30-seconds long and do not allow for fast forwarding through the ad.

Non-linear video ads - the ads run concurrently with the video content so the users see the ad while viewing the content.

Interactive Video Ads: These ads completely take over the screen and pause the video content while they play. They allow a variety of interactions, like clicking for more information, signing up for a newsletter etc., and are usually a mix of video, animation or static images as well as interactive elements. They can show up before, during or after the content plays and are generally 15-30 seconds in duration.

Overlay Video Ads: The Overlay Ad is a graphical ad in the bottom third of the video display that displays while the video plays.
These ads run simultaneously with the video content, usually in the form of an interactive banner ad in an overlay. Clicking on these ads pauses the content and the ad opens in a full screen player. Generally, a non-linear video ad will run for 5-15 seconds before rotating to another ad or reducing in size.

Companion ads Companion ads, by definition, play alongside the video. A companion ad is a traditional graphic or Flash ad which is paired with an in-stream video ad (pre-roll, mid-roll,..) or a video overlay from the same advertiser.
They are displayed in the web page around the video player and often take the form of display banner ads. They offer a persistent visual for a brand or product while the video is being watched, without taking up video player space. They can include text,

static images or rich media. commonly text, or skins that wrap around the video experience.

c. Types of social media (Text + Visual, FB, Twitter, Instagram, Snap Chat etc)

THE 9 TYPES OF SOCIAL MEDIA
Before you start getting heavily involved in any type of social media marketing, it is important to understand all the different types of social media that are available and the pros and cons of each.
1. Social Networks or Relationship Network – Services that allow you to connect with other people of similar interests and background. Usually they consist of a profile, various ways to interact with other users, ability to setup groups, etc. The most popular are Facebook and LinkedIn.
While personal relationship networks aren't the oldest type of social media, they can be called the most defining of them all. These channels were one of the first ones to offer public mini-sites, which later became known as profiles, with extensive information about the user, and most often require them to register with their real name. Relationship networks allowed us to keep all our communications in one place, on our Walls, Timelines or private messages, and share updates with our entire networks in one click. They vary from professional relationship networks that help you find work, connect with other professionals in the field, and share recommendations, to romantic relationship networks that help you find single users in your area.
2. Bookmarking Sites – Services that allow you to save, organize and manage links to various websites and resources around the internet. Most allow you to "tag" your links to make them easy to search and share. The most popular are Delicious and StumbleUpon.
In the early days of the Internet (think "Hosting your own site on Geocities" era), content discovery online was a difficult task. Nowadays, there is a plethora of interesting, useful and enlightening content online, and sifting through all of it on your own is simply impossible. Of course, search engines like Google come in very handy when you know what to look for, but when you only have a vague idea of content you'd like to read or watch, there's bookmarking sites. These are web services like StumbleUpon, Pinterest, and Flipboard, where users collect content from elsewhere on the Internet, and save it to their account on the platform. This content can be private or public, and shared with other users. Often, these bookmarking sites will then suggest content similar to the links or images you have already saved on the network.

3. Social News or discussion forum – Services that allow people to post various news items or links to outside articles and then allows it's users to"vote" on the items. The voting is the core social aspect as the items that get the most votes are displayed the most prominently. The community decides which news items get seen by more people. The most popular are Digg and Reddit.
Discussion forums are one of the oldest types of social media. Before we connected to our first university friends on The Facebook, we discussed pop culture, current affairs, and asked for help on forums. Perhaps it's that unquenchable desire to get a share of collective knowledge that accounts for the wide reach and numerous users on forums such as reddit. "The front page of the Internet," as well as other forums like Quora and Digg, seldomly require the person's real name to register and post, allowing for complete anonymity, if desired.

4. Media Sharing – Services that allow you to upload and share various media such as pictures and video. Most services have additional social features such as profiles, commenting, etc. The most popular are YouTube and Flickr.

This type of social network is defined by the primary type of media shared among users. Facebook and Twitter have amazing video and image-sharing capabilities; however, the majority of posts shared on these channels contain text. For channels such as Flickr or Instagram, however, images are the main focus—users have to choose, upload and edit image files before proceeding with anything else, such as captions or mentions of other users. Similarly, with sites such as YouTube and Vimeo, or apps like Vine and Snapchat, video is the primary mode of communication.

5. Microblogging – Services that focus on short updates that are pushed out to anyone subscribed to receive the updates. The most popular is Twitter.

6. Blog Comments and Forums – Online forums allow members to hold conversations by posting messages. Blog comments are similar except they are attached to blogs and usually the discussion centers around the topic of the blog post. There are MANY popular blogs and forums

Keep in mind that, while these are the 6 different types of social media, there can be overlap among the various services. For instance, Facebook has microblogging features with their “status update”. Also, Flickr and YouTube have comment systems similar to that of blogs.

7. Interest-based networks

One of the most wonderful opportunities presented by social media is the ability to find people with common interests, no matter how niche these hobbies may first appear to be. In addition to Facebook and LinkedIn Groups and Google+ communities, there are whole networks dedicated to exploration of interest—such as Last.fm for musicians and music lovers, and Goodreads for authors and avid readers.

8. **Online reviews**

Location-based review services such as Yelp and Urbanspoon are getting more traction as personal social networks adopt geolocation, and more users choose to consult the Internet along with their friends for recommendations of best dining spots. There are sites to review anything from hotels, restaurant or your latest employer—and user reviews have more weight than ever before. Sites like Airbnb and Uber, the biggest service providers in the emerging sharing economy, rely largely on host and driver reviews, respectively, to determine who benefits from the service.

9. E-commerce

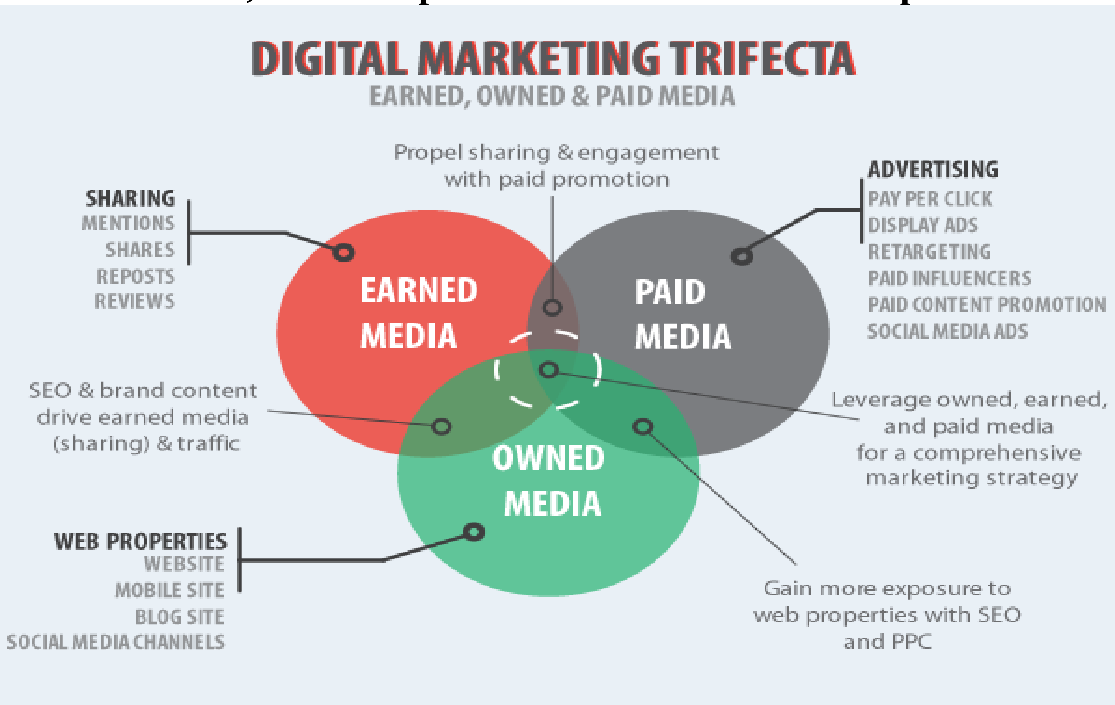
Last but not least, a big trend emerging across all types of social media is the ability to view and purchase desired goods with a click of a button. Sites such as Polyvore aggregate products from different retailers in a single online marketplace, and services like Etsy allow small businesses and individual crafters to sell their products without an existing brick-and-mortar location. Over the past year, e-commerce elements have been adopted by many networks whose primary functionalities place them in different categories, such as Pinterest, Twitter, and Facebook.

MODULE IX

Digital Media Buying

1. Buying Digital Advertising: An Overview Paid media, Owned media and Earned media)

What is earned, owned & paid media? The difference explained.



Think of earned, owned and paid media like a tripod. Each element is an important part of the whole and all contribute to a complete digital marketing strategy. The illustration above outlines each element's role and how they work together to form a cohesive marketing mix.

Earned, Owned and Paid Media Defined:

Earned media: If owned media sites are the destination then earned media is the vehicle that helps people get there. What good is a website or social media site if no one is seeing or interacting with it? That's where earned media comes in. Earned media is essentially online word of mouth, usually seen in the form of 'viral' tendencies, mentions, shares, reposts, reviews, recommendations, or content picked up by 3rd party sites. One of the most effective driving forces of earned media is usually a combined result of strong organic rankings on the Search Engines, and content distributed by the brand. First page rankings and good content are typically the biggest drivers. Rankings on the first page of the search engines place your owned media sites and content links in a position to receive higher engagement and shares, which is why a good SEO strategy is crucial. When it comes to brand content, interesting, informative content can come in all shapes and sizes. Whether it be a blog, infographic, video, press release, webinar or e-book, the bottom line is that the content has to be worthwhile in order to receive the valuable earned media; which is why a great content strategy is also important.

Owned media: Owned media is any web property that you can control and is unique to your brand. One of the most common examples is a website, although blog sites and social media channels are other examples of owned media properties too. Channels like social media and blogs are extensions of your website, and all three are extensions of your brand as a whole. The more owned media you have, the more chances you have to extend your brand presence in the digital sphere.

Paid media: Paid media is a good way to promote content in order to drive earned media, as well as direct traffic to owned media properties. Paying to promote content can help get the ball rolling and create more exposure. Social Media sites like Facebook, Twitter and LinkedIn offer advertising that could potentially help boost your content as well as your website. Another way to gain more exposure for your content is to pay influencers to tweet or share your links, impacting the reach and recognition your pieces receive. Using retargeting, Pay Per Click and display ads is an effective and more direct way to drive searchers to your owned media sites like your website, to help increase traffic and/or conversions.

Key Takeaways

- All three elements, owned, earned and paid are important to a digital strategy. It's up to you to evaluate these three themes and decide where to allocate your resources to make the most sense for your brand.
- Owned media sites are an extension of your brand and create additional avenues for people to interact with your brand. When it comes to owned media, as long as you can keep up with the maintenance, the more the merrier.
- Earned media is the equivalent of online word of mouth and is the vehicle that drives traffic, engagement and sentiment around a brand. While there are different ways a brand can garner earned media, good SEO and content strategies are the most controlled and effective.
- Paid media is a great way to promote content in order to generate more earned media and can also be used to drive traffic directly to your owned media properties.

While each element has its own role, using all three together will make your digital media strategy that much more effective. Need help with your digital strategy? Contact us!

2. Direct buys from the websites:

DIRECT CAMPAIGNS

Direct campaigns are predetermined ad deals. A direct campaign is a fixed transaction between one brand and one website with defined orders: a set time frame, a fixed campaign budget/spend and a guaranteed impression amount. The main characteristic is that direct campaigns are one-time, guaranteed deals from the brand to the publisher. The brand pays the publisher to serve ads on its website.

Oftentimes direct campaigns are negotiated between the publisher and the individual brand (or the brand's representing ad agency or trading desk). Usually the brand asks for a proposal request from the publisher, which outlines the types of ad units the site can run, ad inventory in the desired campaign flight (or time period), and rate or campaign spend. If the brand decides to move forward with the campaign, a formal Insertion Order (IO) will be sent to the publisher, outlining final campaign specifications

Key Benefits to a Direct Digital Ad Buy:

- **Placement of your ad around specific content** :A direct buy allows you to go directly to the website and place content where you want it. So if you know your audience likes sports, you can place your ads directly on sports. Or, if you are trying to align your brand with a sports tea m, you can place your ads specifically around the content for the team. Programmatic finds your audience. A direct buy gets the specific content you want.
- **Premium placements:** A direct buy will allow you to place your ads in premium spots throughout the website. Premium spots could be the first content block on the page, a takeover, transitional, etc. A premium placement on the site typically interrupt the user's path and forces them to see your advertisement. Typically these type of placements are not run through programmatic offerings, and thus make a direct buy necessary to place.
- **Premium or non-standard IAB ad sizes:** Almost all sites will have a 300x250, 728x90 and 160x600. However, publishers will often have larger ad sizes, even non-standard IAB ad sizes, to help advertisers stand out on the website. The *Interactive Advertising Bureau* (*IAB*) is an *advertising* business organization that develops industry *standards*.
- **Creative:** A publisher may be able to handle larger ad load size then what a DSP or ad network will allow. What does this mean for you? Bigger, better, more engaging creative. The creative could capture emails, have multiple hot spots to click on, play a video, load a map, have animation, and so forth. In other words, if you can think it up, the creative can be accomplished. The more capabilities an ad has, the larger the file size, the larger the load size. Thus making it too large for most programmatic ad systems. Direct buy is best place way to place it.
- **Results:** Direct buys – utilizing the right ad size, creative and placement – will typically outperform programmatic buys. In our own research we have seen CTR's from a direct buy two to three times better than a programmatic buy.
- **Relationship:** When you place a direct buy, instead of working with an algorithm, you are most likely working with a person. A person who knows what creative is performing well, what size is the most compelling, and what placement gets the best results. The person on the other end of the direct buy will work for you to help you succeed.

NON-GUARANTEED

The word non-guaranteed has slowly replaced the dreaded term "remnant" in digital ad speak. Many professionals prefer using "remnant" because non-guaranteed campaigns represent any available ad impressions that are not transacted in the traditional direct campaign manner. Others refer to this type of campaign as programmatic, or decision-based buying.

Unlike the fixed characteristics of direct campaigns, non-guaranteed ad buys are indirect transactions between brands and publishers. In direct campaigns, the publisher is transacting directly with the brand (or its representing media agency/trading desk) for a one time chunk of a website's inventory. For non-guaranteed, the publisher works with intermediary ad companies to reach these brands. The intermediary ad companies act as the middlemen between publishers and brand dollars to facilitate the buying and selling of ads. These intermediaries are also known as ad exchanges, ad networks and SSPs (which we define in our digital advertising terms glossary).

These non-guaranteed demand sources buy on behalf of the brand. Rather than a fixed, one-time deal, these sources serve open-endedly and as long as the publisher enables them to do so at negotiated rates. We blend our ad setup through direct campaigns and non-guaranteed sources, which we organize through managed demand stacks.

3. Programmetic Buying: [DSP (Demand side platform) or RTB (Real time bidding)]

What is Real-time bidding?

Real-time bidding refers to the buying and selling of online ad impressions through real-time auctions that occur in the time it takes a webpage to load. Those auctions are often facilitated by ad exchanges or supply-side platforms.

How does it work?

As an ad impression loads in a user's Web browser, information about the page it is on and the user viewing it is passed to an ad exchange, which auctions it off to the advertiser willing to pay the highest price for it. The winning bidder's ad is then loaded into the webpage nearly instantly; the whole process takes just milliseconds to complete. Advertisers typically use demand-side platforms to help them decide which ad impressions to purchase and how much to bid on them based on a variety of factors, such as the sites they appear on and the previous behavior of the users loading them. Adidas might recognize that a user has previously been on its site looking at a specific pair of shoes, for example, and therefore may be prepared to pay more than Amazon or Best Buy to serve ads to him. The price of impressions is determined in real time based on what buyers are willing to pay, hence the name "real-time bidding."

Why does it matter?

Historically, advertisers used websites as a proxy for their ads. If they wanted to reach sports fans, they would buy ads on a sports-related site, for example. The advent of RTB has enabled them to target their ads to specific users instead, as per the Adidas example above.

RTB is the same as programmatic advertising, right?. RTB is a type of programmatic advertising, but not all programmatic advertising uses RTB. Some "programmatic" or technology-driven ad platforms let publishers sell their inventory in advance for a fixed price, as opposed to auctioning it off. This is sometimes referred to as programmatic direct or programmatic guaranteed.

3. a. Compensation methods

Compensation methods (Remuneration), Pricing models and business models used for the different types of internet marketing, including affiliate marketing, contextual advertising, search engine marketing (including vertical comparison shopping search engines and local search engines) and display advertising.

Predominant compensation methods in affiliate marketing

The following models are also referred to as performance based pricing/compensation model, because they only pay if a visitor performs an action that is desired by the advertisers or completes a purchase. Advertisers and publishers share the risk of a visitor that does not convert.

a. **Cost Per Action Advertising:** Cost per action (CPA), also known as pay per action (PPA) and cost per conversion, is an online advertising pricing model where the advertiser pays for each specified action - for example, an impression, click, form submit (e.g., contact request, newsletter sign up, registration etc.), double opt-in or sale. Cost per action advertising generally involves less risk for advertisers than other advertising techniques. Since you only pay when you get a lead or a sale, you are protecting yourself from potential eyeballs that won't convert, as well as click fraud. Those possibilities can put a dent in your pocketbook fast. At the same time, you are ensuring that you only pay when you have money coming in, or when the prospect for money coming in is relatively great.
b. ***Pay-per-sale (PPS) - (revenue share): Cost-per-sale (CPS).*** Advertiser pays the publisher a percentage of the order amount (sale) that was created by a customer who was referred by the publisher. Revenue sharing. Compensation methods (Remuneration), Pricing models and business models used for the different types of internet marketing, including affiliate marketing, contextual advertising, search engine marketing (including vertical comparison shopping search engines and local search engines) and display advertising.
c. **Pay-per-lead (PPL)/pay-per-action (PPA):** Cost-per-action or cost-per-acquisition (CPA), cost per lead (CPL). Advertiser pays publisher a commission for every visitor referred by the publisher to the advertiser (web site) and performs a desired action, such as filling out a form, creating an account or signing up for a newsletter. This compensation model is very popular with online services from internet service providers, cell phone providers, banks (loans, mortgages, credit cards) and subscription services.

d. **Pay-per-call:** Similar to pay per click, pay per call is a business model for ad listings in search engines and directories that allows publishers to charge local advertisers on a per-call basis for each lead (call) they generate (CPA). Advertiser pays publisher a commission for phone calls received from potential prospects as response to a specific publisher ad. The term "pay per call" is sometimes confused with click-to-call, the technology that enables the "pay-per-call" business model. Call-tracking technology allows to create a bridge between online and offline advertising. Click-to-call is a service which lets users click a button or link and immediately speak with a customer service representative. The call can either be carried over VoIP, or the customer may request an immediate call back by entering their phone number. One significant benefit to click-to-call providers is that it allows companies to monitor when online visitors change from the website to a phone sales channel. Pay-per-call is not just restricted to local advertisers. Many of the pay-per-call search engines allows advertisers with a national presence to create ads with local telephone numbers. Pay-per-call advertising is still new and in its infancy, but according to the Kelsey Group, the pay-per-phone-call market is expected to reach US$3.7 billion by 2010.

e. **Pay-per-install (PPI):** Advertiser pays publisher a commission for every install by a user of usually free applications bundled with adware applications. Users are prompted first if they really want to download and install this software. Pay per install is included in the definition for pay per action (like cost-per-acquisition), but its relationship to how adware is distributed made the use of this term versus pay per action more popular to distinguish it from other CPA offers that pay for software downloads. The term pay per install is being used beyond the download of adware.

f. **Pay-per-click (PPC) or Cost-per-click (CPC):** Advertiser pays publisher a commission every time a visitor clicks on the advertiser's ad. It is irrelevant (for the compensation) how often an ad is displayed. commission is only due when the ad is clicked. See also click fraud.

5. Advertising via Premium Publishers:

Definition: *"A "premium publisher" is defined by the brand equity that a particular publisher offers.*

"For the audience, "premium" means a media experience that the audience pulls toward them — a premium publisher is one readers or viewers actively seek out, or are in a relationship with in some meaningful way. This is not purchased traffic or link bait; this is a deep and ongoing connection. "It's mainly about what is most important to someone — the popularity of content, the value or utility an experience provides, the uniqueness of a particular perspective or voice. What is "premium" to one brand or publisher may very well not be valued the same way by others, and you need to have a focus to define it appropriately.

Today, advertisers and publishers no longer have to discuss and negotiate every single ad campaign, the ad networks and a plethora of other adtech services automated the majority of the human labour of direct selling. This is called programmatic advertising. However, many of the premium publishers - a fuzzy definition but essentially meaning publishers of high quality and high value content - were long unconvinced of the advantages of automating their ad inventory sales process because of fears of low CPMs, especially on mobile where a universal tracking cookie is not available.

The inevitability of programmatic

But today it seems no one can avoid programmatic anymore, which is a good thing. The fact is that selling ad inventory directly is hopelessly cumbersome and fails to take advantage of numerous advantages in terms of targeting and optimization. What we see now is that more and more premium (mobile) publishers start to adopt programmatic through so called private marketplaces (PMP).

In PMPs premium publishers and advertisers can come together to mutually benefit from the advantages of programmatic advertising. Publishers can set floor prices, blacklist/whitelist brands, regulate supply, and offer better targeting and transparency capabilities through unique first party data. Advertisers can be sure their ads are shown on high quality outlets (ensuring brand safety), buy inventory enriched with data on the per impression level, and can do so without having to pick up the phone once, saving tremendous amounts of work hours.

6. Advertising via Networks and Exchanges:

The current online display ad marketplace is significantly more fragmented and complex compared to the advertising marketplaces of the past. When ads are available on a global scale in a marketplace as big as the internet, mechanisms must come into place to help simplify it for buyers and sellers. Thus, the invention of ad networks and ad exchanges came to be. So what are ad networks and ad exchanges anyway?

Ad Networks Collect and Sell

Ad networks were created to help marketers who were trying to collect inventory from a seemingly infinite number of websites and publishers. Marketers didn't have the time or resources to cherry pick ad impressions from each website, so ad networks were created to present a large collection of inventory so marketers could buy impressions quicker, easier, and cheaper. Ad networks are not created equal. Some choose to focus on reach and quantity while others boast the quality of the spots they sell. Either way, ad networks can be a bit skewed – networks aggregate inventory from many publishers and then mark it up and sell it to profit.

Ad Exchanges Makes Variety Available

The ad exchange could potentially be compared to a stock exchange. While it's not exactly similar, it does serve as a platform to increase the efficiency of the online ad market by making ad impressions readily available so marketers can search for and choose the ads they want at the price that's right for them. Like demand-side platforms, ad exchanges seek to add stabilization and transparency to the ad network systems, which caught criticism in the past for being monetized to serve interests of sellers. At the moment, it isn't able to function like an exact exchange because there is not a natural balance of supply and demand in the online ad marketplace.

Ad Exchange vs. Ad Network

If an ad network is like a closed group of privately traded ads, an ad exchange could be compared to an open network where buyers can see all the options available. However, ad networks often come to ad exchanges to buy bulk ad impressions to re-sell, which does create a level of inequality in the ad exchange market. Overall, an ad exchange can be seen as offering variety, while ad networks offer specialized groups of ads that cater to a marketer's needs. Ad networks may take the trouble out of searching, but they also display inaccurate costs to include profit for the network providers.

The key to making the online ad marketplace run smoothly is transparency and reliable Marketing Intelligence. Once buyers and sellers are able to see where profit is being made and make decisions based on where an ad impression will appear, the quality of the publisher, and the profit margin, transactions can go smoothly, just as they do in any other exchange. At AdClarity we strive to achieve this very goal by bringing honest data so agencies, publishers, and advertisers can use it to get the best deal possible.

7. Affiliate Network (Clickbank, Commission junction, adfuncky, 7search.com)
Deninition: An **affiliate network** is an intermediary between **affiliates** (publishers) and merchants (or business purpose websites) in the context of an **affiliate** marketing **program**.
An affiliate network acts as an intermediary between publishers (affiliates) and merchant affiliate programs. It allows website publishers to more easily find and participate in affiliate programs which are suitable for their website (and thus generate income from those programs), and allows websites offering affiliate programs (typically online merchants) to reach a larger audience by promoting their affiliate programs to all of the publishers participating in the affiliate network.

Traditional affiliate networks enable merchants to offer publishers a share of any revenue that is generated by the merchant from visitors to the publisher's site, or a fee for each visitor on the publisher's site that completes a specific action (making a purchase, registering for a newsletter, etc.). The majority of merchant programs have a revenue share model, as opposed to a fee-per-action model.
a. **clickbank** is an affiliate program network...this means that they are the middle station between affiates and the real product sellers. ClickBank is a privately held online marketplace for digital information products. It aims to serve as a connection between digital content creators and affiliate marketers, who then promote them to consumers.

b.**CJ Affiliate by Conversant (formerly Commission Junction)** is an online advertising company owned by Conversant, Inc. operating in the affiliate marketing industry, which operates worldwide.

c.**Adfunky** is a fast growing ad network and digital media company founded in 2008 by Internet veterans to boost the results of advertisers, agencies and publishers with a powerful cocktail of technology, boutique-like service and expertise.

d.7search.com: 7Search is a Pay-Per-Click network connecting advertisers who want to reach targeted online audiences with publishers who want high-quality advertisers to occupy their open ad positions.

8. The Local Publishing Market:
Digital advertising spends are increasing due to the increasing budgets to engage customers through the digital medium. This is also backed by Continued allocation of spend from e-commerce companies and a significant rise in consumption of video on-line, a category that tends to attract much higher CPMs. Video has moved up the charts, driven by new launches such as Hotstar, much better monetization across platforms and high CPMs on premium content. This category should continue to see significant growth till 2020 as more and more premium content is monitised on OTT platforms. We have already seen almost every TV player is out with an Over the Top Video service.
With the growing smartphone penetration, content consumption behavior is now being driven by smartphones. This has led to increase in mobile advertisement spends which has reflected a significant growth. In 2015, mobile advertising spends were estimated to be at INR 9 billion, is now expected to grow at a CAGR of 62.5 percent to reach INR 102.1 billion by 2020.

Definitions:

1) Average frequency: The number of average opportunities to see (OTS). It is calculated by dividing gross reach by net reach. **Average issue readership:** An estimated number of people who

2) Below-the-line: Advertising that uses controlled delivering techniques like telemarketing, point-of-sale in shops, direct mail, public relations etc. This falls below an arbitrary demarcation line between the ad media that pay commission to ad agencies and those who do not.

3) Bleed: When the printed area of an ad extends to the border of the page rather than being set in a box or limited by white margins. Printing to the edge of the page, with no margin or border. Block. Consecutive broadcast time periods.

4) Break bumper: A TV commercial in the form of the sponsor's logo, restricted to a maximum of 10 seconds at the start and end of a commercial break.

5) Burst strategy: An ardent phase of advertising within a concentrated period of time.

6) Clutter: A term describing a high intensity of competing ad messages that consumers happen to come across in a given time period.

6) Cooperative advertising: When the expenditure of an ad, placed by a retailer who is promoting the manufacturer's brand, is shared by both of them.

7) Cost per thousand (CPT): The cost borne by the advertiser to reach 1,000 people in the target audience.

8) Cover date: Cover date refers to the date displayed on the covers of magazines. However, this is not necessarily the true date of publication.

In India the standard practice is to display on magazine covers a date which is some weeks or months in the future from the actual publishing/release date. The reason for this apparent discrepancy is to inform newsstands when an unsold magazine can be removed from the stands and returned to the publisher or be destroyed. Weeklies (such as Time and Newsweek) are generally dated a week ahead. Monthlies (such as National Geographic Magazine) are generally dated a month ahead, and quarterlies are generally dated three months ahead.

9) Exposure: Exposure of a target audience to an ad expressed as an opportunity to see (OTS) or opportunities to hear (OTH).

10) Full Run: Buying the entire circulation of the magazine
Gross Rating Point (GRP): A unit of audience measurement, commonly used in the audio-visual media, based on reach or coverage of an ad. A single GRP, usually, represents 1 per cent of the total audience in a given region.

11) Off-the-page advertising: Advertising products/services in the print media that invite consumers to purchase by filling in a coupon (cut out from the ad), by ringing up a number or by accessing a website given in the ad.

12) Frequency. The number of times that an average audience member sees or hears an advertisement; the number of times that an individual or household is exposed to an advertisement or campaign (frequency of exposure); the number of times that an advertisement is run (frequency of insertion).

13) Pulse: A pulse is a period of intense advertising activity. The pulses can occur at the start while launching a new product. There can a promotional pulse of one shot, e.g., financial advertising of a company's issue.

14) Reach: Percentage or number of target audience that has had an exposure to an ad or a campaign at least once within a designated period.

15) Cumulative reach. The number of different households that are exposed to a medium or campaign during a specific time.

16) Share of voice: Each advertiser's GRP expressed as a percentage of the total GRPs of all the advertisers belonging to a specific product /service category.

17) Split run: A facility offered by a publication that allows advertisers to run different copies in different parts of the publication's circulation area.

18) Spot Buys: When national advertisers buy time on local stations the practice is known as spot television or spot buys. The term comes from the fact that advertisers are spotting their advertising in certain markets as contrasted to the blanket coverage offered by network schedules. Spot television demonstrates two primary disadvantages compared to network buys.

It requires a great deal more, planning and paperwork than network since each market must be bought on a one-to-one basis.

It is normally more costly on a CPM basis.

19) TRP (Target Rating Point): A unit of TV audience measurement based on coverage. A single TRP represents 1 per cent of the targeted viewers in any particular region.

20) Wastage: When an ad reaches the consumers whom the advertiser does not want to reach. Reaching people who are neither customers nor prospects.

21) Wearout: The level at which an ad campaign loses its effectiveness after repeated exposures.

22) Short rate: Charges resulting from the recalculation of an advertiser's rate after failing to fulfill contract stipulations.

23) Agency of Record: An advertising agency, appointed by an advertiser, with full authority to negotiate, contract and provide insertion instructions to the media on the advertiser's behalf.

24) Audience Duplication: A measurement of the overlap of audience between different media (external) between successive issues, or broadcasts of the same medium (internal).

25) Gatefold: Double or triple-size pages, generally in magazines, that fold out into a large advertisement.

26) Gross audience: The audiences of all vehicles or media in a campaign, combined. Some or much of the gross audience may actually represent duplicated audience.

27) Gutter: The inside page margins where a publication is bound. The inside margins of two pages that face each other in a print publication.

28) Milline rate: Used to determine the cost effectiveness of advertising in a newspaper; reached by multiplying the cost per agate line by one million, then dividing by the circulation. Also referred to as Milline.

29) Opportunities To See (OTS): OTS is, the number of times the publications/spots in the schedule are (potentially) seen by the target audience. Thus Opportunity to See (OTS) is a single opportunity to view an ad—used interchangeably with exposure and impression.

30) Run-of-schedule: A station's option to place a commercial in any time slot that they choose.

31) a. Share of voice: A competitive analysis of a product's advertising exposure within a specific category or market. Analyses commonly are based on the number of printed pages or the total amount spent.

31) b : Share of Mind:
Marketers try to maximize the popularity of their product, so that the brand co-exists with deeper, more empirical categories of objects. Kleenex, for example, can distinguish itself as a type of tissue. But, because it has gained popularity amongst consumers, it is frequently used as a term to identify any tissue, even if it is from a competing brand

One of the most successful firms to have achieved pervasive mind share is Hoover, whose name has been synonymous with vacuum cleaner for several decades. Similarly, the term "googling", describing the act of online searching, was derived from the Internet search engine Google. Popularity can be established to a greater or lesser degree depending on product and market.

For example, it is common to hear people refer to any soft drink as a "coke", regardless of whether it is actually produced by Coca-Cola or not. The term "cola" would be a more accurate term.

32) Split run: Testing two or more print advertisements by running each only to a portion of the audience, usually in a single issue.

33) Up-front Buys: The purchasing of broadcast or print advertising early in the buyings

34) Run-of-press or Run-of-paper (ROP): A newspaper publisher's option to place an ad anywhere in the publication that they choose, as opposed to preferred position.

35) Infomercial: A commercial that is similar in appearance to a talk show, news program, or other non-advertising program content. Infomercials are the broadcast equivalent to an advertorial.

36) Insertion Order: An agency or advertiser's authorization for a publisher to run a specific ad in a specific print publication on a certain date at a specified price.

37) Pass-along Readers: A reader that becomes familiar with a publication without purchasing that publication. These readers are taken into account when calculating the publication's readership, or total number of readers.

38) Preferred Position: A position in a printed publication that is thought to attract most reader attention and is sold at a higher rate. (E.g. The back cover of a magazine.)

39) Run-of-press *or* Run-of-paper (ROP): A newspaper publisher's option to place an ad anywhere in the publication that they choose, as opposed to preferred position.

40) Spread: (1) A pair of facing pages in a periodical; or (2) an advertisement printed across two such pages.

41) Tear Sheets: A page cut from a magazine or newspaper that is sent to the advertiser as proof of the ad insertion. Also used to check color reproduction of advertisements.

42) Make Goods - Adjustments made by a publisher to an advertiser to make up for a shortfall in contracted ad impressions or errors.

43) Ride-Along: Ride-Alongs (RALs), similar to Package Insert Programs, ride in tandem with outgoing mail packages; however, they are not necessarily with purchased goods. Advertisers still receive the benefit of a name list mailing and high opening rate, while delivering their message to targeted consumers. RALs are essentially various communications sent by a company with which the recipient has a pre-existing relationship. These mailings have special offers from the sponsoring company. By advertising in RALs, marketers can reach consumers based on similar demographics or common interests.

44) Indian readership survey: It is the largest media survey database source for demographics, media habits and product/ brand usage. IRS was created in 1995 by media Research Users Council (MRUC) AND ORG Marg. MRUC is a non-profit body of advertising media and

45) Split run. Testing two or more print advertisements by running each only to a portion of the audience, usually in a single issue.

46) Share of audience. The percentage of sets-in-use (and thus of HUT or of HUR) that are tuned to a particular station, network, or program.

47) Share of voice (SOV). The proportion of advertising expenditures that are made for a brand versus competitive brands. It’s a competitive analysis of a product's advertising exposure within a specific category or market.

Analyses commonly are based on the number of printed pages or the total amount spent.

48) Run of paper (ROP). Advertising that is positioned anywhere in a publication, with no choice of a specific place for the advertisement to appear.

49) Run of schedule (ROS). Broadcast commercial announcements that can be scheduled at the station's discretion anytime; in some cases, the advertiser can specify or request certain time periods; for example, ROS 10:00 a.m. - 4:00 p.m. Monday - Friday.

50) Open rate: The maximum rate charged by a magazine.

51) Road block: Method of scheduling broadcast commercials to obtain maximum reach by simultaneously showing the identical advertisement on several different channels.

52) On sale date: The date when Magazine hits the stand which is different from cover date.

53) Duplication: The estimated number of people who read two or more given publications. A duplication table measures the crossover of readership

54) Opportunities To See (OTS): OTS is, total number of times the publications / spots in the schedule are (potentially) seen by the target audience. OTS = Readership x insertions

55) Short rate: Charges resulting from the recalculation of an advertiser's rate after failing to fulfill contract stipulations.

56) Gutter: The inside page margins where a publication is bound. The inside margins of two pages that face each other in a print publication.

57) Stripping: A TV scheduling format where programmes are broadcast on the same regular time slot throughout the week.

58) Pulse: pulse is a period of intense advertising activity. The pulses can occur at the start while launching a new product. There can a promotional pulse of one shot, e.g., financial advertising of a company's issue

59) **Circulation and Readership: Circulation** is a count of how many copies of a particular publication are distributed. Circulation audits are provided by the **Audit Bureau of Circulations (ABC)**.

Readership is an estimate of how many readers a publication has. As most publications have more than one reader per copy, the NRS readership estimate is very different from the circulation count.

Readership estimates also show:

- The demographic profile of readers.
- What else they read and do.

The relationship between readership and circulation is known as **readers-per-copy**, i.e. readership divided by circulation. The number of readers-per-copy varies considerably by publication, as the following examples show