seventh edition

ADVERTISING MEDIA PLANNING

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PREFACE

Throughout history, the form of mass media has been determined and limited by the technology of the age. In 1439, Gutenberg's printing press first delivered words to the masses on paper. Until the 1950s, short personal messages were printed on strips of paper that were pasted to forms and handed to recipients by Western Union delivery boys. The radio first delivered audio through a large piece of furniture in the living room, only to be eventually replaced by Sony's Walkman delivering audio directly into the ear. Sight, sound, and motion used to be delivered primarily at the local movie theater or on a small black-and-white television screen in the living room.

The technology limited each of these forms to a single type of content: printed words, sound, still pictures, and moving pictures, at first in unnatural black and white. Each was limited to one-way communication from the few who produced the content to the masses who received it.

It could be argued that the digital revolution and the Internet changed all that—words, pictures, moving pictures, and interactivity are all just different kinds of digital media that have converged on the three screens of video: the television set, the personal computer, and the nearly ubiquitous mobile cell phone. The nature of the content has changed also. In addition to professionally produced material, user-generated content populates YouTube, social networks, blogs, Wikipedia, Twitter, . . . and new media forms are emerging every day. The Internet gives users the ability to search for and retrieve in seconds information about virtually any subject on earth, creating the opportunity to deliver advertising to people with a demonstrated interest in the product or service.

But the digital world is constantly changing. Media that were new in 2003, such as MySpace, are already beginning to show their age, challenged by newer options like Facebook, LinkedIn, and Twitter. Search engines like Google and Bing, now key drivers of online marketing, are vulnerable to start-ups that offer still further improvements. The list could go on and on. Furthermore, the research tools available to evaluate online media are evolving, with enhancements coming out seemingly every month.

Given this constant state of change, the reader might reasonably ask, "How can the seventh edition of a 30-year-old text remain relevant to today's media professional?" The answer lies in the characteristics of the traditional media that continue to meet the fundamental marketing needs of advertisers. They must deliver a message to a large percent of the population in a single day, give a piece of paper or a product sample to the residents of a community, quickly create awareness of a new product nationally or in one market, reach people in their car on the way to the store, deliver a detailed message to the people most likely to use a product, place the message within a compatible editorial environment, or quickly reach a large percentage of a niche marketing target, to name just a few of the nearly infinite marketing needs.

Digital media cannot replace the ability of traditional media to meet all these needs. They will supplement traditional media's capabilities, and in a few cases may even replace them, but only for those products and services where it makes marketing sense. Quick-serve restaurants, automobiles, and hotels have different marketing needs that the planner must match to the capabilities of the different media, regardless of whether they are traditional or digital.

As planners evaluate alternatives, they will rely on the same fundamental measures that Jack Sissors wrote about 30 years ago: coverage (the percent of the advertiser's target in the medium's audience), composition (the percent of the medium's audience in the advertiser's target), selectivity (composition of the medium compared to the population universe), campaign reach/frequency, effectiveness (however that is defined), and cost-efficiency. Planners must understand these basic characteristics of all media, including the new online venues, to ensure the most effective use of the advertising budget.

Accordingly, this seventh edition will continue to focus on the fundamentals of media planning, with an emphasis on traditional media that continue to receive the great bulk of advertising dollars. It will cover the basics of planning and buying online display advertising (banners and rich media), and it will give an overview of planning and buying search advertising on sites such as Google and Bing. But a detailed discussion of the many new forms, from mobile to Twitter to social media to blogs is simply not possible, both because of the space required and because anything said today in the spring of 2010 is sure to be obsolete over the 10-year life of this book. We will, however, show examples of how the new media can be creatively used to enhance the effectiveness of advertising delivered by traditional media.

So it is in this spirit that I begin the seventh edition of *Advertising Media Planning.* I am indebted to the many people across the industry who have helped me with this project—especially to my wife, Margi, who put up with me disappearing into the den for hours at a time, and to the people in the media department at DRAFTFCB Chicago, who continue to inspire me with their intelligence, creativity, and devotion to the media planning art.

Roger B. Baron