

How do I maximize my print budget?

Magazine advertising can work more cost effectively than TV, and using magazines in the media mix can lead to a media-multiplier effect.

There is a strong correlation between the readers' interest in the product field and print advertising impact. If you work in a low-interest category, you must use creativity to draw the reader into your ad.

Exposure to magazine advertising builds gradually. The pattern of readership builds differently for different types of publications. This needs to be acknowledged in media planning and monitoring.

Print advertising wears out — the ability of a single execution to deliver branded advertising memories decays with further exposure to the same execution. Campaigns that use multiple executions will minimize the impact of creative wear out.

Context - The Media Landscape

There are two key aspects which contribute to how the different media channels work:

- Control — the extent to which the audience can choose to pay more, or less, attention to the advertising.
- Mood — the mindset in which the media is approached — is it active and goal seeking (what we might term “leaning forward”), or is it more passive (what we might term “leaning back”).

In considering print copy, we need to bear in mind that print is a medium which is actively consumed — the reader has

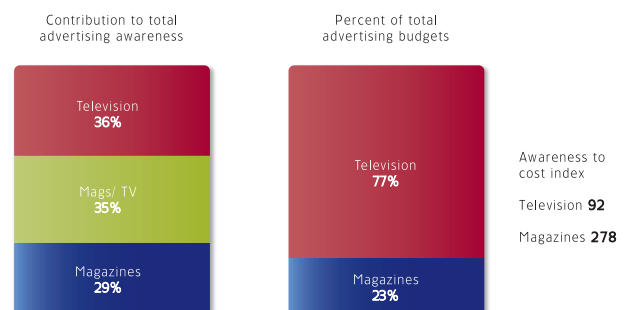
control over what they are looking at and is able to either stop and read an ad, or simply turn the page.

Magazines: A Cost Effective Media

On average, magazine executions work as efficiently as TV in generating visibility. The average Awareness Index (our measure of the branded memorability of an ad) for TV and for print is about the same. However, print exposures cost considerably less than TV, indicating that on an exposure for exposure basis, magazine advertising can work much more cost effectively than TV.

Research we conducted for the Magazine Publishers of America (MPA) across 113 brands confirmed this.

Share of advertising and spending across 113 brand

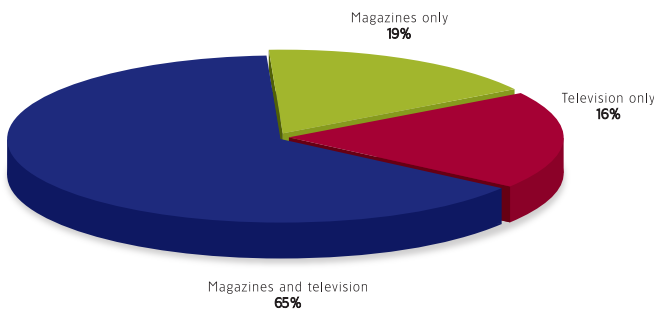


Based on this analysis, on a dollar for dollar basis, magazines deliver higher advertising awareness than television. The second part of the analysis looked at sales over a three

year time frame, and correlated purchase intent with media awareness. The analysis tracked awareness and intent on a weekly basis. The proportion of brands showing a statistically significant relationship between a change in advertising awareness and a corresponding change in purchase intent was 61 percent.

Among those cases where we found a significant relationship, we identified the source of awareness that was driving the change. We discovered that a combination of media — television and magazines working together — was most strongly related to positive changes in purchase intent, clear evidence of the media-multiplier effect.

Significant relationships between changes in advertising awareness and changes in purchase intent



What Makes A Good Print Ad?

There are three aspects to the effectiveness of magazine ads in creating awareness:

1. The role of category interest
2. The role of the creative hook
3. The ad must be linked to the brand

In print advertising there is a product category effect which we don't see in TV. It is easier to get people to engage with an ad for a high interest category (such as luxury cars) than it is in low interest categories (such as feminine hygiene).

This highlights the power of self-selection. If you have a relevant message in a high-interest category, excessive creativ-

ity can be counter-productive. A very direct image or statement may be sufficient to draw in the interested reader.

However, it is still possible to have a successful print ad in a low-interest category — ads can find a way around the “interest filter”. Critically it is important to get the reader’s attention, and to ensure that they do stop and read the rest of the ad.

As a start point, an ad needs to pull readers into the ad. It therefore must be eye-catching (to stop them moving on) and/or intriguing (to make them want to find out more). We have seen three successful ways to do this:

- A strong creative hook (this can be aided by color and news, while a lot of text — over 40 words — can hinder impact, as can small ads)
- Synergy with TV ad — using a key frame/line from the TV ad as a hook
- “Borrowed” interest, i.e. borrowing interest from something else, such as using a recipe which features the product

While there is opportunity within the print medium to read an ad in detail, it can still fail to be linked to the brand and to deliver its message. A consumer may not scan the ad as we intend and so key messages can be missed if they are not creatively highlighted. Within the ad their attention will be drawn to what is most interesting. The “creative hook” needs to lead the reader into the message and the brand. The use of established branding devices can aid this process.

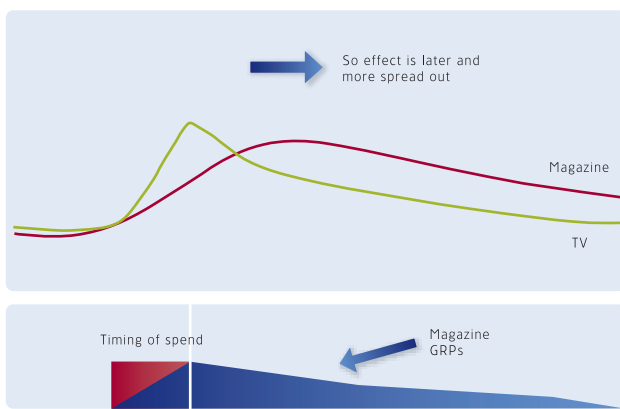
Consumers spend an average of two seconds looking at a print ad. This leaves little time for readers to notice the ad, and get involved in it sufficiently to take in the brand and the message. No wonder our database shows that only 25 percent of ads succeed in crossing these hurdles.

Patterns of Readership

Readership of magazines is lagged over time, and thus builds very differently to TV, where most exposures occur when the ad is transmitted or soon after. Exposure to magazine advertising is often very lagged indeed.

The pattern of readership build is different across different types of magazines; for example, for women's quality monthlies the build up is very slow.

TV and Print exposures build differently



This lag happens for two reasons. Firstly, because purchasers are not likely to read all of an issue immediately, and will often return to it later. But also, magazines frequently get passed on — both to friends and colleagues, but also to public forums — such as doctor's waiting rooms, etc. This has clear implications for media planning and assessment, because we need to take account of the fact that the full reach of the campaign may not be achieved until several months after placement.

Avoiding Execution Wear-out

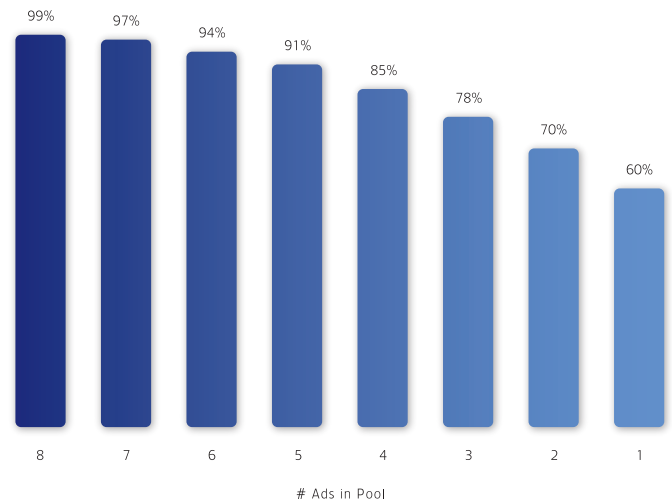
Evidence from tracking television advertising shows that for every exposure to an execution, that execution will generate advertising awareness at the same rate — TV executions do not generally wear out in terms of branded impact with increased exposure. However, the ability for a single print execution to deliver branded advertising memories does decay with further exposure to the same execution. Wear-out happens after three OTS.

Readers are in an active mode when reading magazines and they will stop when something interests them. Once they stop, the information is processed and hopefully absorbed. This process will typically only happen once. In a similar way, if the reader does not stop at a particular execution, they are not likely to stop with repeated exposures (unless their circumstances change, making an old message relevant).

This finding has implications in relation to frequency and copy rotation, as the issue of wear out is vital when planning a longer running print campaign. Campaigns need to include a number of different executions in order to re-ignite interest with the consumer. Research in the U.S. has shown that a campaign with eight executions in the mix will only lose 1 percent advertising awareness week over week; whereas a campaign with three executions in the pool will lose 22 percent advertising awareness week over week. In just two weeks the campaign has already lost 50 percent of the initial impact.

Creative effects decay less with more ads in the pool

Week-over-week decay in advertising effectiveness



Knowledge Points are drawn from the Millward Brown Knowledge Bank, consisting of our databases of 50,000 brand reports and 40,000 ads, as well as 1,000 case studies, 700 conference papers and magazine articles, and 250 Learnings documents.

www.millwardbrown.com

