

HOW MAGAZINE ADVERTISING WORKS

Third edition

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INTRODUCTION to the third edition

The first edition of this report was written in 1995 to set out a description of how magazine advertising works and to support every step of the account by citing research evidence.

Instructive new research results are being published every year, to the extent that a second edition of this report was required in 1997 and now a third edition in 1999 to incorporate the new findings. The conclusions about the effectiveness of magazine advertising remain the same but they are strengthened by the new evidence.

The sheer number of studies available has forced me to be very selective in the choice of surveys to review and present. Moreover I have summarised most of them within four paragraphs or less. This hardly does justice to them as individual surveys but in all cases a reference is given so that readers can examine the research in more detail if desired, and a list of the basic features is given in an appendix.

The focus of this report is on the UK, but in a number of places I have referred to surveys from abroad where they contribute evidence of a kind that is not available in the UK.

I would be pleased to receive suggestions of new material for inclusion in a future edition, or any comments about this one.

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SUMMARY

This report is a synthesis of the large body of existing research which demonstrates how readers use magazines, how the advertising within them works, and that magazine advertising sells products.

The reader relationship

1. The magazine medium's essential strength lies in the active way in which readers choose and use their magazines. Magazines are an active medium, with the reader in control.
2. People vary enormously in their interests and in their information needs. The great variety of magazines available means that everyone can find a magazine that serves almost any interest that they have.
3. Since different categories of magazine fulfil different needs they work in different ways, which are well adapted to their readers' requirements. Similarly, within categories there are vital distinctions of character between individual titles, giving each title its own unique positioning.
4. As a result a strong relationship, a bond of trust, grows up between the reader and his or her chosen magazines. Reading a favourite magazine is like talking with a friend.
5. A reader's identification with an engaging magazine can go well beyond the simple provision of information and ideas. When a magazine strikes a chord it can reinforce the reader's own self-image. This creates a particularly powerful and trusting relationship.
6. This relationship is close and mutually demanding. The reader expects and receives stimulation, information, and an appropriate kind of journalism. The magazine for its part asks for time and commitment from the reader.

7. Readers are seen to give this commitment. The time spent reading is substantial, and the copies are read thoroughly. They also tend to be read repeatedly, often picked up more than once during a day and on more than one day. The average page in a paid-for magazine is looked at 2.4 times by each reader.
8. Readers can have their own repertoire of magazines to meet different needs and moods. Matching the mood and the magazine reinforces the values of the personal relationship and ensures that reading takes place in a highly receptive frame of mind.

The advertiser relationship

9. The intimacy between reader and magazine benefits advertisers. The magazine environment delivers a reader in the right frame of mind to be receptive to the advertising. In the sympathetic context of the right magazine, the strong positive brand values of the magazine can transfer onto the advertisements.
10. The stronger the reader's affiliation with the magazine as a brand, the higher the level of endorsement that the advertising receives from the magazine's personality.
11. Advertising is seen as an integral part of magazines. Relevant advertising is valued by readers, and is consumed with interest.
12. Readers take action as a result of seeing advertising in magazines.
13. Targeting with precision and without wastage is a key strength of magazines.
14. The communication can be enhanced by using different creative executions in different types of magazine - targeting through the creative work as well as through selecting the appropriate audience.
15. The 'presenter effect' means that the interpretation of a given advertisement can be influenced by the specific publication in which it appears.
16. Readers screen advertisements in much the same way as they screen the editorial - looking for items that interest, intrigue, catch the eye, entertain, inform.
17. It is wise to pre-test the creative executions in order to ensure that they take maximum advantage of this active involvement in advertisements, and that they communicate the intended messages.
18. Advertisement features ('advertorials'), in being a halfway house between editorial pages and advertisements, present special opportunities. They are understood by

readers as being under the joint control of the editor and the advertiser, and consequently there is a strong implied endorsement by the magazine.

19. Customer magazines, which are quite distinct from paid-for titles and have a different role, can successfully enhance the relationship between the reader and the client organisation.

Evidence that magazines sell products

20. The Ad Track 94 survey proved that magazine advertising can generate marked increases in advertising awareness.
21. Ad Track also proved that magazines can generate movement in willingness to consider buying the advertised brands. Millward Brown, Ad Track's research contractor, concluded "The movements in purchase consideration (two thirds of brands showing an increase) and the relative magnitude of the awareness response (on average on a par with TV but at a lower cost) should provide confidence to clients and planners that magazines are a genuinely powerful medium."
22. PPA analyses of consumer panel data show that across a range of brands magazine advertising has a significant effect on short term sales. Among heavier-reading magazine readers, magazine advertising increased average brand share by 11%, a considerable achievement.
23. There are many case histories in which magazine campaigns are shown to sell products effectively and sometimes dramatically. PPA, IPA, IPC and FIPP have all published collections of individual case histories.

Magazines combined with TV advertising

24. Magazines and television are complementary to one another. TV advertising is intrusive, powerful but fleeting. Magazine advertising is under the control of the readers, carries the reader-relationship values, and can reach light viewers. There is growing evidence that a TV-only campaign is likely to be less effective than a TV-plus-magazines strategy.
25. Most TV-only campaigns give seemingly inadequate weight to important sectors of the market - lighter viewers of commercial television, who tend to be younger, upmarket and better educated.

26. A combination of television and magazines can achieve a very considerable improvement in the way exposures are distributed across the audience. In other words, better targeting.
27. Magazines tend to be read with less distractions from other activities compared with television viewing.
28. Consumers say they are more likely to take action as a result of reading magazines than as a result of watching television. Magazines also compare well with television in terms of being a source of information and ideas, including information needed to decide what to buy, and for first finding out about new products.
29. Because of the different ways in which the two media work, the communication from a TV campaign can be enhanced by adding magazines. Magazines can both convey new information that is not in the TV commercial, and lead people to perceive the TV commercial in new ways. The result is a richer, more complete communication. Magazines make television work harder. The page and the screen nourish each other.
30. The Ad Track survey found that magazine campaigns create awareness at a very similar level to television. Across a range of campaigns, the average awareness achieved by 100 gross rating points in TV was 13%, and in magazines the average was exactly the same, 13%. But the magazine exposures are generated at roughly half the cost of TV.
31. A study by Magazine Publishers of America/Millward Brown reached the same conclusion: dollar for dollar, magazines deliver significantly higher advertising awareness levels than television.
32. Ad Track discovered that at its first exposure, a magazine ad typically performs about 40% better than a TV commercial's first exposure in terms of creating awareness of the advertising.
33. A major magazine campaign should be conceived in the form of several complementary creative executions.
34. Analysis by John Philip Jones of very large numbers of television campaigns and magazine campaigns shows that magazine advertising is equally as effective (per exposure) as television advertising, in increasing brand shares.
35. More and more market tests and case histories are proving that mixed-media TV-plus-magazines campaigns can sell products. In some cases these are controlled

experiments which show the mixed-media strategy out-performing the TV-only strategy.

36. PPA's analysis of consumer panel data (paragraph 22 above) found that magazines produce significant gains in market share when used in combination with television advertising. Among the heavier-reading half of magazine readers, magazine advertising increased average brand share by more than 10%, over and above the effect of the television advertising.
37. The improved performance from a mixed-media campaign is due to a combination of better targeting (especially among the lighter/younger/upmarket segments) and more powerful communication than television alone can deliver.
38. Television advertisers sometimes run bursts that are unnecessarily heavy. Lower exposure levels may be sufficient, before severe diminishing returns sets in. One or two TV exposures per week may often be enough. The 'over-spend' could be more effective if re-allocated - and magazine advertising is one of the strongest options for this investment.
39. Magazines could be added to a TV-only campaign either by re-allocating a minority of the TV budget to magazines, or by leaving the TV budget untouched and making magazines a straight addition at the expense of the promotions or other budget. A mixed-media campaign improves the efficiency of media advertising and justifies larger budgets spent on above-the-line media - if necessary at the expense of below-the-line.
40. Promotions can boost sales in the very short term but usually they are not profitable. Promotions do not benefit sales over the long term (as above-the-line advertising does), but instead they weaken the product's branding.

(A) THE READER RELATIONSHIP

1. People have a variety of interests and needs

People's interests vary

The strength of magazines begins with the fact that people have strong interests and needs, and these interests vary from person to person.

Even among those interested in a particular broad subject area there are distinctions between people in terms of the nature of their interest in the subject. These distinctions are much less obvious than those between broad subject areas. The gardening market furnishes an example. A survey conducted by Marketing Direction for EMAP Apex [1] used cluster analysis to segment the market in terms of attitudes and reasons for interest in gardening. Eight clusters were identified. Ranked in order of size, they were labelled:

- Accomplished flower gardener
- Leisure gardener
- Maintainer
- Developing Enthusiast
- Culinary gardener
- Second career gardener
- Private hobbyist
- Low budget gardener

These different groups have different requirements from gardening magazines. And the magazines serving them have developed varied characteristics, with many of them appealing to different shades of interest. The readers are in fact served by about a dozen mainstream gardening magazines and also a variety of very narrowly focused titles. This specialisation means that each magazine can get very close to the people with the particular attitude and focus which the title offers.

Nine basic media needs

The Henley Centre [2] has identified nine basic media needs, split into two main classes: informational needs and cultural needs. The nine are:

Information needs:

- **Instrumental:** information for daily life such as weather, transport, traffic, sales, opening and closing times, etc.
- **Analysis:** to understand the world, form views, have opinions.
- **Enlightenment:** keeping up with the world, national and local events; being and becoming informed.
- **Self-enhancement:** bettering ourselves, self-enhancement, knowledge for its own sake or for later application; acquisition of skills.

Cultural needs:

- **Ritual:** media use which frames daily routines, such as getting up, going to work, relaxing after work, accompanying domestic chores.
- **Default:** absorbing media because it is there or because others within the social context are using it.
- **Relaxation:** passive absorption of media, unwinding.
- **Entertainment:** keeping ourselves amused, keeping others amused, having fun.
- **Escapism:** frees the user mentally from the immediate constraints and/or dullness of daily life, enabling him/her to enter into new experiences vicariously.

2. The great variety of magazines means that readers’ needs can be met

This wide range of needs, by subject matter and by Henley-style type, creates a demand which magazines can meet because there is such a variety of them. And it is a growing variety. The increasing number of consumer magazines not only declares a very healthy market but is also a visible sign of increasing fragmentation. Each subject area tends to be broken down by magazines focusing on more and more specialist areas within it, and thus striking an increasingly personal link with those readers who are especially interested in a given subsector. Judie Lannon vividly described this process at a PPA seminar as “mass marketing becoming mass customisation” [3].

With so many different types of magazine fulfilling different needs, the Henley Centre made the point that “the fulfilment of these needs is not just a function of the content delivered in the magazine, it can also be a function of the values and associations of the magazine brand and of the physical qualities of the magazine. For example, a glossy woman’s monthly delivers much more than content on style and fashion. It may also represent any of the following: an association with the magazine brand, a self indulgent treat, time to oneself, escapism, and so on” [2].

The Henley Centre devised a chart to represent the degree to which each of a dozen categories of magazine satisfied the nine media needs already described:

Content of magazines	Informational needs				Cultural needs				
	Instru- mental	An- aly- sis	En- light- en- ment	Self- en- hance- ment	Rit- ual	De- fault	Relax- ation	Enter- tain- ment	Escap- ism
Business	**	***	***	**	*				
Motoring	**	*		*			*		**
Current affairs		**	***	**	*			**	
Ent/listings	***				*				
Erotic			*	*			*	*	***
Food, drink	***			**			*	**	
Hobbies	**			***			***	*	*
Lifestyle, home	*		*	**			***		**
Local interest	***	**	***		*		*		
Sport	**			***			***	**	*
Style & fashion	*	*	**	***			***	**	**
Womens	**	*	*	**	*		***	**	**

Note that no magazines fulfil the 'Default' function. No-one reads a magazine because it is already 'on' - magazines are only read when someone makes a deliberate personal choice.

This chart underlines a vital point in a simple way: different kinds of magazine fulfil different needs and therefore work in different ways. The implication is that the readers who choose a given type of magazine find that they develop a relationship with it.

3. Different types of magazine work in different ways

This important point that different kinds of magazine work in different ways has been brought out by many surveys - among them the 1992 "Media Values" survey conducted by RSL-Research Services Ltd and published by IPC Magazines [4].

"Media Values" asked a sample of 1808 adults aged 15-64 whether they agreed or disagreed with a series of statements as applied to each of 26 categories of magazine.

Comparing two of the statements makes the point. One statement was “I read this magazine as a special treat”. The magazine categories whose readers agreed most with this statement were:

Young women’s monthlies	75%	agreed
Fashion beauty & hair monthlies	74%	
House & home monthlies	66%	
Home & family monthlies	65%	
General weeklies	63%	
Romantic magazines	62%	
Football magazines	61%	

A very different ranking emerged for the contrasting statement “I have learned a lot from this magazine”:

Gardening	92%	agreed
General weeklies	91%	
Dieting and slimming	88%	
Nature/animals	88%	
Men’s style magazines	84%	
General women’s monthlies	82%	
Fishing/angling	82%	

The first list comprises magazines whose function includes providing material with which one might curl up for a treat, while the second list gives magazines whose function is substantially different - geared more towards information-provision. Only general weeklies appear in both lists. The full range of attitude statements brings home how very different the various categories of magazine are. They are used in different ways, for different purposes. They are very well adapted to their readers’ particular needs. The implication can be drawn that a special relationship grows up between people and the magazines they choose to read. Readers become involved with their magazines.

4. The personal character of individual titles

There are differences not only between main categories of magazine but also between individual titles within a category. It is the subtle between-title variations of character which make the relationship between the reader and the chosen magazine such a strong personalised bond.

A good illustration of this is the women's weekly magazine sector. To people who do not read any of these magazines they may seem rather similar, but to those who read them there are important distinctions to be made. This was brought out by a qualitative survey called "Editorial Dynamics" conducted by Guidelines Market Research and published by G+J's Best [5]. It interviewed regular readers of several of the leading women's weeklies in order to establish the key differences between them, and the editorial strengths of each.

The predominant aspects of the self-image of the regular readers of each title were summed up in this way:

- Magazine A readers saw themselves as trustworthy and reliable.
- Magazine B: Caring and feminine.
- Magazine C: Modern, sociable.
- Magazine D: Chatty, "happy with my lot".
- Magazine E: Easy-going, family oriented.

The editorial approach of each weekly was characterised by its regular readers as follows:

- Magazine A: Informative, friendly.
- Magazine B: Caring, true to life.
- Magazine C: Easy to read, young.
- Magazine D: Varied, relaxed.
- Magazine E: Entertaining, familiar.

These are substantial variations in the way the self-selected readers of these weeklies see themselves and their chosen titles. The women are different, they perceive the magazines as different, and accordingly they choose the magazines that closely match their own selves.

In the same way, there are vital distinctions between women's fashion and style monthlies, even though they are often grouped together as though they were similar. Evidence comes from a 1995 study carried out by RSGB and published by Vogue titled "Defining the Vogue Reader" [6], in which 677 in-home interviews were carried out among ABC1 women aged 20-54 who were readers of at least one of five magazines. The characters of the monthlies can best be summarised by the images created by words and phrases which readers associated with each title. The following list gives in rank order those words and phrases cited by 35% or more of readers:

- Magazine F: good beauty ideas, good fashion ideas, credible, useful advertising, sex & relationships, intelligent.
- Magazine G: prestigious, glamorous.
- Magazine H: glamorous, the fashion bible, prestigious, good fashion ideas, trend setting, good beauty ideas.

- Magazine I: sex & relationships, good beauty ideas, useful advertising, good fashion ideas, credible, trend setting.
- Magazine J: (This magazine had a less well-defined image with no words or phrases being cited by 35% or more of readers. Those cited by more than 30% were good beauty ideas, good fashion ideas, and trend setting.)

While there is a certain degree of overlapping of image there are also many differences. Each magazine has its own unique positioning in the market.

The same is true in all sectors of consumer magazines, and many more examples could be cited.

The more graduated and subtle distinctions between publications are made not so much in terms of the topics covered but the tone of voice they convey. For example, for women's magazines a division at the broadest level is whether their prime orientation is towards others (e.g. family, home, work) or towards 'self' (an informant in one discussion group commented "I want to feel I'm not just somebody's mother, I'm a woman as well"); and in short what kind of emotional world they create. While some people want to live in a brisk world of independent views, others want publications that are less demanding, less aggressive, and more cosy, motherly, friendly, domesticated and conservative. Or the same person at different times may be in different moods, and thus feels like reading a magazine to match the mood. The range of different psychological worlds offered by different magazines means that readers can select ones which are exactly 'me'.

5. Close relationship between readers and their chosen magazines

The individuality and personality of each magazine means that readers can readily feel a close relationship with the particular magazines they choose to read. It is very similar to feeling close to a friend, and indeed in qualitative research informants often use phrases such as "reading this is like talking to a friend". And just as one enjoys one's own self when in the company of a human friend because that friend reflects and brings out one's own personality, so it is with a favourite magazine. The magazine reinforces the reader's identity; the magazine plays back to the reader the values with which he or she identifies.

Magazines are brands. The brand values of the magazine confirm the reader's perception of herself or himself as a particular kind of person.

A reader can feel that one magazine is spot on while another magazine, superficially similar, is not quite right, is not quite 'me'.

One of many surveys to demonstrate this was a 1994 qualitative study by The Research Business for the National Magazine Company [7]. Readers of eight of the National Magazine Company's titles were interviewed in group discussions and individual depth interviews. Readers' attitudes to their chosen magazine were summed up in this way:

- 1 The reader has his or her own perception of what type of person he or she wishes to be.
- 2 When a magazine closely chimes in with this self-image there is a high level of identification with the chosen magazine. There is a feeling of ownership, that this is 'my magazine', an informed friend.
- 3 There grows a sense that 'My magazine helps me to become the type of person I want to be'. Magazines are thus aspirational, enabling.
- 4 The reader feels 'I therefore have a powerful trusting relationship with my magazine'.

This was expressed by the Media Research Department of advertising agency WCRS who wrote "the most impressive lesson emerging from current research is that readers enjoy a very close relationship with magazines that they chose to read. It is a relationship that is impossible for other media to replicate" [8].

Examples of close relationships

Any in-depth survey of a single magazine or a small group of magazines will reveal the nature of the individuality of each title. Many examples could be cited.

Vanity Fair serves as an illustration. Its publisher Conde Nast felt that it was a difficult magazine for advertisers and agencies to decipher, because unless you actually read the magazine you can't form an accurate idea of what type of person reads it. Vanity Fair was often being pigeonholed as a glossy women's magazine in the same category as Tatler or Harpers & Queen, whereas in reality it is substantially different. The research agency Navigator was commissioned to carry out some qualitative research among subscribers to investigate this [9].

Navigator found that Vanity Fair's marked American flavour is an important part of the magazine's appeal to its subscribers, who have an international outlook and feel part of

that wider community. The magazine is investigative journalism. The intensity of the writing has more in common with *The Economist* than with most women's magazines. It is a magazine for both sexes and emphatically not a women's magazine. There is an unusual emphasis on text and less on visuals than most magazines. The depth of the long articles is appreciated. There is a sense that there's a minimum viable period of time for reading it; a short snatched session is not adequate. The front covers are strong, unpredictable and a talking point. The subscribers believe that no other magazine could adequately be a substitute for *Vanity Fair*.

Thus the positioning is unique, and the relationship between subscriber and magazine is close and mutually demanding. The magazine asks for time and commitment from the reader, and the reader expects a return of stimulation and quality journalism.

A magazine, or a category of magazine, displaying a particularly strong attitude, will not only attract those people who share that attitude but will also tend to shut out people who do not share that attitude. *Vanity Fair*, for example, exhibits a marked international outlook, and anyone without such an outlook is unlikely to find the magazine strongly appealing. The knowledge of this contributes to the feeling among readers of 'ownership', intimacy and belonging, like membership of an exclusive club.

A good example of this applying to a whole group of magazines occurs in the youth market. Most youth magazines are not only to be read by teenagers, but they are also most definitely not to be read by parents!

EMAP's "Youth Facts 4" survey, conducted in 1994 by Millward Brown [10], emphasised that the reading of youth magazines by 11-19 year olds is a highly personal experience. 60% of teenage magazines are read when the teenager is on his or her own, and 46% of magazines are read in the sanctuary of the bedroom. However the company in which a teen magazine is read depends to some extent on its subject matter. Computer and football magazines, and social parts of girls magazines such as horoscopes and gossip pages, are happily shared with friends. But problem pages, and 'real-life stories' which might cause a tear or two, are likely to be savoured in private.

EMAP's "Youth Facts 5" followed in 1997 [11], in which *The Psychology Business* carried out a deeper psychological analysis of the relationship young people in the 11-18 range have with brands and media. Compared with television, radio and cinema, magazines are particularly strong in terms of involvement and relevance. Relevance is directly linked with the individual's identity and that of the group to which he/she belongs, and the choice of magazines available means that a teenager can filter through to those titles which are currently the most relevant, involving and persuasive. In turn, the sequence of chosen magazines can help define the reader's own identity and progress, during this evolving period when a person moves from the group identity which typically dominates as an 11-

12 year old to the fully individual identity which has established itself by the age of 17-18.

To take a very different kind of example, county magazines are a distinctive form of publication which has evolved to serve a very specialised editorial function. Qualitative research by Behavioural Studies Ltd for International Thomson Publishing Ltd [12] showed that choosing to read a county magazine reflects the reader's own self-image and carries deep psychological values. The county magazine picks up on the traditional and enduring, within a geographical boundary that is hallowed and prestigious. Such a magazine gives ordinary sights and regular events greater interest, detail, stability and meaning. Informants said things like "I've been to some function and the rumour that 'the Cheshire Life is here' makes it feel special". Just as one's home life may be enhanced by approximating in some way to an arrangement presented in Good Housekeeping or Homes & Gardens, so one's life in the locality is enhanced by seeing one's heirlooms, buildings, societies, families, ceremonies, celebrations and dignitaries. The county magazine makes living where one does more significant and dignified. Two informants said:

"It reminds me how right we were to come here. It makes one feel rather pleased with oneself for what otherwise might seem a scruffy existence on a small-holding."

"Lancashire Life magazine is about what I want to learn about... people, villages I know. Finding out about your neighbours, hobbies, old crafts, village buildings, projects that groups of people get together and work on themselves. It's like going to the parish church."

The love of magazines begins at an early age. A 1995 survey of magazines for children aged 2-11, by Diagnostics for PPA [13], found that magazines are read and re-read by children to the extent that they are often almost known by heart. This is a personal relationship par excellence. When the children have finished 'devouring' them the magazines are often placed on an ever-growing pile and become part of a prized collection.

A rare thing - a weak reader/magazine relationship:
newspaper colour supplements and sections

One can learn something more about the reader/magazine personal relationship by examining a rare case where it is not a strong factor. In National Magazine Company/G+J's "Women & Magazines: The Medium & The Message" by SRG [14] one of the publication types examined was newspaper colour supplements in magazine format. The relationship between reader and supplement was a weak one. Why? One major reason is that a supplement is a by-product, not an active acquisition. To illustrate:

“You buy the newspaper and the supplement just happens to fall out. You don’t buy the newspaper in order to get that.”

“I think the difference is that the [paid-for] magazine is actually yours by choice, isn’t it? You actually pick what you feel suits you. Whereas a supplement is just something that happens. It’s a benefit that comes with the paper but it’s not yours by choice.”

In addition the supplement is sometimes read by default because it is the only section left, when other family members have grabbed the newspaper sections - and this further distances reader and supplement.

There were other reasons found by the survey. Large sections of the supplements are regarded as irrelevant and uninteresting. There is a greater degree of perceived similarity between supplements, which sometimes leads to the view that they are interchangeable. They lack individuality. They have a negative image of being ‘throw-away gossip’. For women, the advertising is seen as largely irrelevant to women’s concerns.

The weak reader/supplement relationship is reflected in the behaviour towards the supplements, which tend to be read very selectively, flicked through, picked up only once, and disposed of quickly.

The survey’s findings were endorsed by SouthBank Publishing’s study “The Quality Medium, The Quality Message” conducted by Mulholland Research Associates [15]. It confirmed women’s lack of involvement in supplements. Three verbatims from the study were:

“I literally just open them up and flick through them. I don’t treat them in the same way as I would a magazine.”

“Many times it’s not been read at all. It’s something extra, it’s not the reason I buy the Sunday paper.”

“I flick through them, because usually I get halfway through it and my husband says ‘Do you want to swap?’ so I tend to flick through it.”

Further evidence came from a study in 1995 called “A Comparison of Magazines and Newspaper Review Sections”, commissioned jointly by Ogilvy & Mather Media/The Network and National Magazine Company [16]. Robert Quayle conducted eight group discussions among men and women who read both a weekend broadsheet newspaper and a paid-for magazine. He found that newspaper sections are approached, read and perceived differently from magazines. Sections have no individual personality and are not a brand in their own right, while magazines have a clear, distinct, focused personality and

carry strong brand values. Sections are not perceived as aimed specifically ‘for me’; magazines are. There is a low expectation of finding something of personal relevance in a section, but a high expectation in magazines. Sections are skimmed to find something of interest, whereas magazines are skimmed to decide what to read first and what to go back to later. With sections, readers expect general, impersonal information, and the relationship is unemotional, detached and relatively weak. With magazines, readers expect information that is personally relevant and involving, including ideas on what to buy and do, and the relationship is stronger and more emotional. Advertisements are felt to be merely incidental to sections but integral to magazines; readers spontaneously mention advertising as part of the appeal of their magazines. With sections, advertising is not seen as relevant to the editorial content, therefore ads have to work independently of the medium, and there is no perceived editorial endorsement of the ads. With magazines, the ads are expected to be relevant and there is a synergy between the editorial content and the ads; the ads gain from the brand values of the magazine, and they are seen to be endorsed by the magazine.

Through such contrasts we see some of the strengths of the stand-alone paid-for magazines: they are actively and deliberately chosen, they are wanted for their own sake, all the contents are likely to be of interest because they reflect the magazine’s personality (i.e. the reader’s personality), they have individuality, and the advertising is relevant and consumed with interest.

Evolution: keeping the relationship fresh

Magazines are different products from one issue to the next, not only because every article is unique to a single issue but also because an issue often contains new elements, such as a new column, a rearrangement of features, a redesigned masthead/cover/contents page, and so on.

Magazines evolve, but it is not pure Darwin. Darwin’s agent for change was natural selection. In the case of magazines there are two agents of change working in combination. One might be called ‘reader selection’, the other ‘editor selection’.

‘Reader selection’ means the cumulative effect of the innumerable choices made by readers [17]. Readers choose such things as:

- interests about which one wishes to read
- a repertoire of publications to serve each interest
- particular issues of particular publications within that repertoire
- the moment at which to read, when the mood is right for absorbing a specific publication
- particular items to read when looking through or screening the contents

- how long to dwell on each item, a choice made possible because the reader has control over timing

This stream of choices leads over time to movements in sales and readership, to which publishers and editors attempt to respond. The editors' efforts to modify their magazines in order to keep them at the forefront of readers' preferences are what might be called 'editor selection'.

Central to maintaining the close relationship between readers and their chosen magazines is the editors' ability to keep the product fresh, so that the readers and what they are offered remain in step. "Good magazines are edited by their readers" as Pat Roberts Cairns, editor of *House Beautiful*, expressed it [18]. Provided this harmony is sustained, the relationship can deepen through time.

The challenges from new magazines, and from new initiatives by existing magazines, keeps all editors on their toes, and this competitive situation ensures that readers have a supply of the most relevant and stimulating magazines possible.

6. Matching the magazine to the mood

The reader's repertoire of magazines

For each active area of interest, readers have one or more magazines which they choose to buy, or choose to accept as a pass-on reader of someone else's copy. Thus a repertoire of magazines builds up.

One's repertoire is not fixed permanently. It can change, with something new being tried if it looks as though it might appeal, or something being dropped from the repertoire if it ceases to give satisfaction. The cause of a change might be the appearance of a new title, modifications to an existing title, or a change in the reader and the reader's circumstances and requirements. A person's repertoire moves in step with his or her personal, social and psychological development, so that at any one stage comparisons are made over only a narrow band of the whole magazine spectrum. Obviously enough, magazine choice is likely to be modified as one moves through the life stages of childhood, adolescence, early working years, early years of marriage or living together, the years of young children, older children, the empty-nest years after the children have left home, and finally the years of old age. Again, within a much narrower time-span there are other changes that affect one's repertoire of magazines, even if only temporarily, such as moving house, redecorating, or thinking of changing the car.

A study from G+J called "Perspectives of a Woman's Monthly Magazine" conducted by BMRB [19] concluded that "a magazine is immensely versatile. The way it speaks to

readers and the way readers interpret the magazine is unique in every case... Each woman has a repertoire of magazines and she has a different relationship with each title... to meet her different needs and moods.”

This highlights one of the values of the repertoire - there is scope to choose the magazine that matches the mood of the moment.

Selecting from the repertoire to match the mood

Selecting a magazine to suit the mood ensures that the issue is read in an appropriate frame of mind. Both the editorial and the advertisements can be absorbed while the reader is in a relevant receptive mood, and thus they have the maximum opportunity to make an impact.

A number of qualitative research studies have indicated that a basic divide in mood is between difficult/serious/heavy reading matter, representing effort and work, and easy/light/fun reading, representing relaxation or escapism. One instance is a study by Plastow Research for International Thomson Publishing [12] among readers of general interest magazines. Readers distinguished between magazines according to the amount of concentration required to read them. Some, such as The Economist, Time and The Spectator, were seen to call for a fair degree of concentration and were read in a decidedly sterner mood than many other journals. A different group of magazines was seen as a means of escape or relaxation, hence a comment like “I read Country Life sometimes when I feel depressed and need to look at nice houses”. Another project by Behavioural Studies Ltd [12] identified two main types of reading mood:

- ‘Feet up’: Reading on a settee, in the bath or in bed, sometimes literally with one’s feet up. The reader is relaxed, and not conscious of time. What is prized is the experience of being taken out of oneself.
- ‘Practical’: Reading with the intention of learning something from the publication. This is not necessarily deliberate information seeking; it also embraces a general feeling that one may pick up some useful ideas.

A qualitative study by Communication Research Ltd for a women’s monthly [12] also drew this distinction between escapist and practical reading. CRL reported “Once the magazine has been purchased there is additional pleasure to be gained from choosing the right time and place to read it”. Four informants said of the monthly glossies:

“I like to read them in the evening, when there’s no-one else around. They are connected with the sort of total relaxation you can only get during the evening.”

“There’s lots to read so I’ll go to bed early, have a bath and make sure I’ve got time to myself.”

“I enjoy choosing it, picking through the magazines. Then I read it when I’m in bed at night or lying on the settee.”

“I need time to sit and read and enjoy them. I don’t want home and work around me all the time.”

CRL found that when she’s seeing herself in her domestic role it’s the practical magazines that a woman is likely to select to read. Informants often commented about associating these magazines with having a break from work around the house. One of CRL’s informants said

“If you’re feeling ‘housey’ you’d go for one magazine and if you’re feeling ‘dreamy’ you’d go for another.”

SouthBank Publishing’s study “The Quality Medium, The Quality Message” [15] by Mulholland Research Associates, confirmed that women will sometimes try to save reading their favourite monthly magazines until they have no other pressures on them. “This may be in the bath or in bed or at some other time of relaxation, but the important thing is that they absorb themselves with their magazine giving it their undivided attention.” The magazines gain from being part of a private treat. The reader of an upmarket glossy said:

“I’ve got two hours that I absolutely cherish - and that’s my treat, a nice cup of coffee, quietly taking my time, going through it.”

The very experience of becoming immersed in a publication can further mould the mood of a reader. A simple illustration is one woman’s remark in a group discussion [12] that “I come out of reading Cosmopolitan feeling a different person than when I come out of reading Prima”.

The study “Women & Magazines: The Medium & the Message” [14] spoke about this in more detail. Not only does a person’s existing mood affect what magazine is picked up, but also the reader’s relationship with the magazine will affect the mental mode of reading, and the mood engendered by the magazine. This in turn has an impact on the value and salience attached to a magazine’s contents, including the advertisements. The mental mode and the consequent reading behaviour varies by type of magazine; as far as women’s magazines and newspaper colour supplements are concerned, the variations were described in the report as follows:

“Style monthlies are read with intent to absorb the style contained in the visual images. The mental mode is acquisitive, dreamy and unfocused.

“Feature monthlies provide an in-depth read which educates and informs as well as entertains. The mental mode is one of deep concentration and involvement, producing a highly ‘active’ read.

“Domestic monthlies are similar to Feature Monthlies in the intensity of the read. However the different contents results in differing mental modes from emotional to rational and practical.

“Multi-dimensional weeklies are chiefly read for practical support, producing a highly ‘active’ read because of the perceived usefulness of the content.

“Traditional weeklies in contrast provide more domestic and emotional support than practical aid.

“Colour supplements are very different in role and this is reflected in both the physical and mental nature of the read. They are read very selectively and passively with little intention of using the information contained. They are consequently read for a short time and retained for only a short time.”

7. The physical aspects of handling magazines

How copies are obtained

A magazine’s life often extends beyond the original buyer or buying household. Highly complex and organised networks of further readers can exist, often involving the exchange of magazines on a regular basis. The variety of ways in which people obtain their magazines is measured by the "National Readership Survey" [20] and the "Quality of Reading Survey" (QRS) published in 1998 by IPA, ISBA & PPA, and conducted by RSL-Research Services Ltd [21]. Naturally, different kinds of magazine, and in some cases individual titles, tend to be acquired in different ways. There may be a high proportion of copies delivered to the home, or being bought at newsagents, or being passed on from another household, or being read outside the home. As examples, here are profiles for three categories of magazine:

	5 television <u>weeklies</u> %	4 country interests <u>magazines</u> %	3 retirement <u>monthlies</u> %
Bought it myself	56	29	18
Delivered to my home by newsagent	10	2	10
Postal subscription to my home	1	7	43
Someone else in my household bought it	21	4	3
Passed on/lent from another household	4	19	15
Office/work copy	1	9	1
Only saw it outside my home/office	5	27	3
Other	<u>2</u>	<u>2</u>	<u>8</u>
Total	100	100	100

Source: QRS 1998

Television weeklies have a very high proportion of readers whose copy is bought by themselves or another household member or is delivered to the home. By contrast, readers of the country interests magazines have a significant proportion of copies obtained from another household, and about a quarter of copies are read only outside the home or office. The readers of retirement magazines have a large proportion of copies through postal subscription.

How to interpret such profiles is a debatable matter. It would certainly be an oversimplification to say that people who buy a magazine for themselves or a member of their household necessarily read it more intensely than people who see their copy in other ways. The National Magazines/G+J survey “Women & Magazines: The Medium and the Message” [14] had something to say on this. “Purchase is not essential to the formation of a strong reader/magazine relationship. If reader identification with the brand’s values is strong then a close relationship with the magazine will develop. When secondary and tertiary readers receive a magazine on a regular basis, the reader affiliation and commitment to the brand is often as strong as the purchaser’s.”

WCRS commented that pass-on readers “are not of drastically less value” to advertisers than primary readers. Pass-on readership “is real, ‘involved’ readership and largely not the reading of out-of-date copies in hairdressers of media department mythology” [8].

Time spent reading

Magazines are thoroughly read and a lot of time is spent reading them. The 1998 "Quality of Reading Survey" [21] found that for the average paid-for magazine 54 minutes were spent reading a typical issue. For some categories of magazine (particularly specialist publications) the average was appreciably higher - up to 73 minutes - while the lowest reading time for a paid-for magazine category was 35 minutes. The newspaper supplements/sections averaged only 25 minutes of reading time, less than half the average for paid-for titles. A complete listing of time spent reading by category of magazine is given in the table on the next page. As always, the variations by type of magazine are a reminder that different kinds of magazine work in different ways, as is appropriate to the subject matter and method of distribution. Differences between core and non-core target audiences (here, men and women) are also instructive.

Proportion of issue read

Another way of looking at thoroughness of reading is to measure the proportion of the magazine that is normally read by the time the reader has finished with it.

Once again the "Quality of Reading Survey" (QRS) provides the most recent information across a representative range of magazine categories. QRS found that the typical reader of a paid-for magazine had opened 78% of the pages by the time he or she had finished with the issue. The proportion of readers who had opened at least 50% of pages averaged 81%, while 50% of readers had opened every single page in a typical issue.

A breakdown by type of magazine is given in the table on page 28. One of the striking things is the consistency of the high figures, with no paid-for segment (except for the

Average time spent reading (minutes)

	<u>Adults</u>	<u>Men</u>	<u>Women</u>
All paid-for magazines	54	53	55
Science & nature	73	74	72
Gardening	73	72	74
Boating	72	87	26
Photography	71	73	57
Retirement	69	53	76
General interest miscellaneous	69	70	67
Motoring - classic cars	67	76	16
Music - dance	67	72	33
Motorcycling	67	71	41
Golf	66	73	28
Current affairs & finance	60	64	51

Bridal	60	19	73
Homes & decoration	59	48	64
Motoring - performance cars	58	62	28
Parenting	58	24	67
Motoring - other	58	64	36
Women's general monthlies	58	27	63
Men's & style magazines	54	59	32
Women's weeklies	54	30	58
Equestrian	52	40	56
TV weeklies	51	48	54
Angling	51	56	26
Adult humour	51	54	40
Music - rock	49	53	34
Motoring - general	47	51	26
Other leisure interests	47	53	13
Women's lifestyle	47	25	51
Sport - general	46	50	27
Country interests	46	49	37
Buying & selling (classified advertising)	44	52	21
Young women's magazines	44	24	47
Women's health & beauty	41	22	42
Slimming	40	22	42
Film, entertainment and listings	37	42	31
Teenage	36	15	41
Football	35	37	28
Customer magazines:			
TV listings	45	47	44
Women's	28	20	31
Motoring	28	33	20
Other	27	24	29
Lifestyle	18	19	18
Newspaper supplements/sections	25	22	28

Source: QRS 1998

classified advertising titles) scoring less than 70% of pages opened by the average reader.

Even these impressive figures are an under-estimation of the true exposure achieved by the pages of a magazine. In answering a question about the pages they had read or opened, informants are often interpreting this as including only those pages on which a significant proportion of the text was read, word for word; they are likely to be excluding items glanced at and passed over without a detailed read. Thus the real traffic through the pages is very high indeed. This has been confirmed by a number of studies, of which the classic piece of research was the “Reader Categorisation Study” [22] carried out for JICNARS (National Readership Survey) by Research Services Ltd.

This study included a page traffic check in which respondents were shown copies of magazines they had recently completed reading. They were taken through the copies page by page and asked to say for each page whether they “saw and read something on” the page, “saw but just glanced at” it, or “didn’t see at all”.

The result was an average spread traffic score of 93% for general and women’s weeklies and 92% for general and women’s monthlies. The average page traffic score was virtually as high:

	Weeklies	Monthlies
	%	%
Spread traffic	93	92
Page traffic	91	90
Reading traffic	51	44

Definitions:
Page traffic: proportion of pages claimed as either “read something on” or “just glanced at”.
Spread traffic: proportion of spreads where either or both facing pages were claimed as above.
Reading traffic: proportion of pages claimed as “read something” on it.

Thus nine or more pages and spreads out of every ten are looked at.

This is the true measure of the ‘opportunities to see’ the advertising which the magazine medium provides. Once the magazine has delivered the reader’s eyes open in front of the page it is largely up to the creative treatment of the advertisement to convert that opportunity into an examination of the advertisement.

The third type of score in the table above is ‘reading traffic’ - the proportion of pages on which something was actively read (as distinct from just glanced at). Around half of all pages are read in this more demanding sense.

Proportion of issue read	Average proportion of pages opened	% of readers opening at least 50% of pages	% of readers opening 100% of pages
	%	%	%
All paid-for magazines	78	81	50
Retirement	86	88	64
Women's weeklies	84	88	58
Gardening	84	86	59
Adult humour	83	87	61
Music - rock	83	87	57
TV weeklies	83	87	54
Music - dance	83	86	58
Photography	82	87	59
Homes & decoration	82	81	57

Women's general monthlies	81	85	53
Golf	81	84	55
Women's - other	81	79	56
Young women's magazines	80	86	48
Motorcycling	80	86	46
Science & nature	80	85	52
Equestrian	80	81	57
Sport - general	79	86	44
Angling	79	80	57
Men's & style	78	83	49
Motoring - classic cars	78	83	46
Women's lifestyle	77	83	48
Film, entertainment & listings	77	83	45
Motoring - other	77	80	54
Motoring - performance cars	77	80	43
Women's health & beauty	75	80	44
General interest - miscellaneous	74	77	45
Current affairs & finance	73	81	38
Parenting	73	77	47
Country interests	73	75	52
Slimming	73	75	46
Bridal	73	73	47
Boating	72	85	39
Football	72	76	46
Teenage	72	76	40
Motoring - general	72	75	42
Other leisure interests	72	74	41
Buying & selling (classified advertisements)	64	68	31
Customer magazines:			
Women's	79	82	51
Motoring	78	82	50
Other	76	80	50
TV listings	72	76	40
Lifestyle	66	68	39
Newspaper supplements/sections	81	87	52

Source: QRS 1998

Repeat reading

Magazines are not just read once; frequently they are read on several occasions, and many pages (including advertisements) are looked at repeatedly. This reflects one of the many benefits of print media over the broadcast media - the readers' ability to control the timing of their exposure. The desire to re-visit a magazine is an expression of the relationship between reader and magazine.

In picking up a magazine several times, each reading may well cover only part of the total pages (except perhaps the first reading), but by the time the reader has finished with the issue virtually all of the pages will have been seen, some of them a number of times.

The pattern of repeat reading is most easily observed through a diary panel. IPC's 1992 "Media Values" research included a diary panel of 250 adults [23] recruited from the main Media Values survey. Panel members kept a diary of their magazine reading for two weeks. There were numerous instances of separate reading occasions during the course of a single day. Examples are:

Woman aged 34, on a Monday: reading of TV Times

- 11 am 15 minutes, in living room, no other activity.
- 6 pm 10 minutes, in kitchen, no other activity.
- 9 pm 15 minutes, in living room, while watching TV.

She had read TV Times for a total of 40 minutes that day, in three separate sessions. In addition she read Bella for 20 minutes this Monday.

Man aged 32, on a Sunday: reading of Arena

- 10 am 15 minutes, in lounge, no other activity.
- Noon 15 minutes, in lounge, while listening to radio.

Woman aged 16, on a Thursday: reading of Catch

- 7 pm 15 minutes, in living room, while feeding the baby.
- 1 am 50 minutes, in bed, while listening to music.

In addition to reading Catch for 65 minutes, she also read Best for 20 minutes and Sharing for 25 minutes that day.

Man aged 28, on a Thursday: reading of Shoot

- 9 am 30 minutes, in lounge, while listening to radio.
- Noon 10 minutes, in lounge, while eating.
- 4 pm 10 minutes, in lounge, no other activity.
- 8 pm 15 minutes, in lounge, while watching TV.

This enables us to see examples of people reading a magazine on two, three or four separate occasions within a single day, adding up to anything from 30 minutes to more than an hour. In addition these issues may have been read on other days.

In order to look at the incidence of repeat reading of the same issues on different days I turned to an earlier diary panel and examined individual panel members' records through time. This was an experimental panel commissioned in 1984 by JICNARS [24], and run as three separate sub-panels by three different research companies (Communications Research Ltd, Research Bureau Ltd, and AGB Cable & Viewdata). The panel ran for about four weeks during October and November 1984.

There were countless instances of reading an issue of a magazine on more than one day. A few examples will be illuminating. The table opposite shows extracts from the diaries of four panel members.

Mrs F is typical in having a number of instances of reading a magazine over two or more days. The 3rd November issue of Woman's Weekly was someone else's copy; Mrs F began reading it for the first time on 16th November when it was nearly three weeks old. She read it in her own home. Next day she read the same issue again, at home. She also read the 10th November issue of Woman's Weekly on those two days. It looks as though a friend or relative gave both issues to her on the same day, and she was reading them in parallel. On 19th November Mrs F began reading the new issue of Woman, cover-dated 25th November. It was her own copy, she read it at home, and she read it again next day.

Mrs W read the new copy of Family Circle on two consecutive days, 26th and 27th October, then after a gap of two weeks she read it again, and five days later read it on the fourth different day. It was her own copy and she read it at home each time.

Mr G read the household copy of Radio Times every day for seven consecutive days. He did the same with TV Times. Every week there was this same pattern of reading both magazines each day - obviously for planning his daily viewing.

Mr E was an enthusiast of Reader's Digest. He read the October issue on 21st October; it was not the first time he'd read that issue, so he had evidently started reading it before he began keeping his diary that day. He also read that issue on four other days over the next two weeks. It was a household copy of the magazine, and each time it was read at home. He acquired the November issue and read it for the first time on 8th November, at home. He then read it on seven of the next nine days.

And so it goes on. The diaries are filled with instance after instance of magazine issues being read on more than one day, sometimes two or three weeks apart, besides other issues being read on one day only.

Person	Magazine	Date on cover	Date this issue read	First time?	Whose copy	Where read		
Mrs F	Woman's Weekly	3 Nov 84	16 Nov	Y	S	H		
			17 Nov	N	S	H		
	Woman's Weekly	10 Nov 84	16 Nov	Y	S	H		
			17 Nov	N	S	H		
	Woman	25 Nov 84	19 Nov	Y	O	H		
			20 Nov	N	O	H		
Mrs W	Family Circle	31 Oct 84	26 Oct	Y	O	H		
			27 Oct	N	O	H		
			12 Nov	N	O	H		
			17 Nov	N	O	H		
Mr G	Radio Times	17 Nov 84	17 Nov	Y	F	H		
			18 Nov	N	F	H		
			19 Nov	N	F	H		
			20 Nov	N	F	H		
			21 Nov	N	F	H		
			22 Nov	N	F	H		
			23 Nov	N	F	H		
Mr E	Reader's Digest	Oct 84	21 Oct	N	F	H		
			23 Oct	N	F	H		
			29 Oct	N	F	H		
			3 Nov	N	F	H		
			5 Nov	N	F	H		
	Reader's Digest	Nov 84	8 Nov	Y	F	H		
			9 Nov	N	F	H		
			10 Nov	N	F	H		
			11 Nov	N	F	H		
			12 Nov	N	F	H		
			15 Nov	N	F	H		
			16 Nov	N	F	H		
			17 Nov	N	F	H		

Key: First time (i.e. is this the first time of reading this issue?): Y=Yes, N=No.
Whose copy: O=Own, F=Family/household copy, S= Someone else's.
Where read: H=Own home, S=Somewhere else.

The diary did not attempt to measure the number of pick-ups within a single day. However the 1998 "Quality of Reading Survey" [21] measured the average number of pick-ups, which reflect both the pick-ups within a single day and the different days on which an issue was read. The question asked "How many times do you usually pick up an issue of by the time you've finished with it?". The resulting averages are shown below for a small selection of the magazine categories:

	<u>Average number of pick-ups</u>		
	<u>Adults</u>	<u>Men</u>	<u>Women</u>
All paid-for magazines	5.4	5.8	5.1
TV listings weeklies	9.9	9.9	10.0
Men's & style monthlies	5.9	6.3	3.9
Homes & decoration	5.8	5.4	6.0
General motoring magazines	4.7	5.2	2.2
Women's general monthlies	5.1	3.4	5.4
Current affairs & finance	4.1	4.6	3.0
Football magazines	4.0	4.5	2.0

The average copy of a paid-for magazine is picked up 5.4 times by adults. TV listings weeklies understandably have the highest number of pick-ups, but even the lowest-scoring types of magazine achieve three or four pick-ups of a typical copy among their core audience. Among the 37 categories of paid-for magazines, the lowest figure for men (excluding women's magazines) was for football magazines (4.5 pick-ups), while for women the lowest figure (excluding male-oriented magazines) was for current affairs and finance (3.0 pick-ups).

It is clear that repeat reading of magazines is a major benefit for advertisers, yet it is one that is not reflected in the National Readership Survey figures.

Page EXposures (PEX)

The previous section has shown that magazine issues are often read on more than one day, that they may be picked up and read more than once within a day, and that more than one issue may be read on a single day. It is also true that not all of the issue is necessarily read on a day when it is picked up.

These factors were combined into a single score - PEX (Page EXposures) - in the 1998 "Quality of Reading Survey" (QRS) [21]. PEX measures of the number of times the average page in a magazine is read or looked at by the average reader. In effect, this means the average number of times a reader will see a typical advertisement.

PEX was introduced because the National Readership Survey treats all magazines as offering equal advertisement exposure, even though this does not reflect reality, and because magazines offer more impacts than the average issue readership figures allow, as the previous section has indicated. With magazines these extra impacts are free, unlike the broadcast media where every transmission costs extra.

The concept behind PEX is simple. First, establish the average number of different days on which a magazine is read (within its publishing interval), and also the average proportion of pages opened on a typical day when it is read. Then multiply the two together to obtain the total proportion of pages opened - which converts to the number of times an average page is looked at.

For example, suppose that in a typical week a given weekly magazine is read on three different days, as an average across all readers; and that on a day when the magazine is read an average of 60% of the pages are opened. It is easy to see that during the whole week 3 x 60% of the pages are opened, i.e. 180%. This means an average of 1.8 times per page.

In practice the questions which measure PEX ask about the number of reading days in the last week/month/etc, rather than the average week/month/etc; and the proportion of pages opened on the last day rather than the average day. This is because it is easier for respondents to answer in terms of a particular recent occasion than to estimate an average over a longer period. But it can be demonstrated from QRS data that the average derived from a large number of people reporting on the last occasion produces the same result as the average derived from the same people reporting on their individual average behaviour. PEX also uses an additional question to take account of people sometimes reading more than one issue on the same day.

Thus the three questions that make up the PEX score ask:

- The number of different days on which any issues of a named magazine were read or looked at, within the publishing interval (e.g. 7 days for a weekly)
- The number of separate issues read or looked at on the last day on which any issues were read
- The proportion of pages opened on the last day on which an issue was read (the proportion of the last issue read if two or more issues were read that day)

The PEX scores are calculated by multiplying the three answers together.

The average PEX score across all the paid-for magazines covered by QRS was 2.4. In other words, the average magazine page is looked at 2.4 times, a great benefit for advertisers. For national newspaper sections and supplements the average PEX score was

1.2. There were considerable variations by publication categories, as the ranking of the scores on the next page indicates.

Page exposure (PEX) scores

	<u>Adults</u>	<u>Men</u>	<u>Women</u>
All paid-for magazines	2.40	2.58	2.28
Bridal magazines	6.99	6.78	7.05
Motoring - performance cars	5.55	6.09	1.62
Music - dance	4.84	5.16	2.63
Women's health & beauty	4.18	1.54	4.33
Motorcycling	3.59	3.82	2.16
Angling	3.55	3.53	3.67
Motoring - classic cars	3.55	4.03	0.76
Slimming	3.14	0.95	3.41
Other leisure interests	3.09	3.28	2.03
Men's & style magazines	3.03	3.30	1.91
Adult humour	2.99	3.48	1.48
Equestrian	2.87	1.53	3.38
Homes & decoration	2.82	2.43	2.99
Gardening	2.80	2.67	2.89
Parenting	2.74	1.40	3.07
Motoring - other	2.71	3.04	1.60
Young women's magazines	2.61	2.34	2.65
Sport - general	2.55	2.67	1.98
Photography	2.43	2.41	2.52
Retirement	2.43	1.92	2.64
TV listings weeklies	2.35	2.07	2.56
Science & nature	2.34	2.30	2.41
Golf	2.30	2.54	1.03
Football	2.29	2.69	0.69
Women's general monthlies	2.28	1.28	2.47
Motoring - general	2.17	2.45	0.84
Teenage	2.16	0.79	2.45
Women's lifestyle	1.99	1.01	2.18
Country interests	1.91	2.04	1.53
General interest - miscellaneous	1.88	1.91	1.86
Film, entertainment & listings	1.75	1.87	1.60
Music - rock	1.71	1.78	1.40
Boating	1.64	1.65	1.61
Current affairs & finance	1.59	1.66	1.45
Women's weeklies	1.54	1.16	1.61
Buying & selling (classified ads)	1.34	1.55	0.67
Customer magazines:			
TV listings	4.77	4.89	4.62
Other customer magazines	3.02	2.36	3.24
Women	1.68	1.33	1.82
Motoring	1.61	1.84	1.29
Lifestyle	1.33	1.15	1.62
Newspaper supplements/sections	1.19	1.10	1.29

Source: QRS 1998

The adult page exposure scores range from 6.99 for bridal magazines to 1.34 for classified advertisement magazines, and 1.19 for newspaper supplements/sections. The reason for this range is the different ways in which different categories of magazine are used by their readers. There are further variations between titles within each sector. And different kinds of reader are liable to show different scores: the general principle is that core readers have rather higher page exposures than non-core readers.

All categories of magazine deliver a higher exposure to advertisements than NRS average issue readership suggests, for the NRS implies a PEX score of 1.00 for all titles.

To make it more practical for media planners, buyers and sellers to take account of PEX when planning print media schedules, the QRS sponsors have arranged for the QRS database to be fused onto the new NRS database every quarter, and held by the computer bureaux alongside the un-fused official NRS database.

In case it might be thought that the repeat exposures have no value for advertisers, there are three classic studies carried out by Alfred Politz in the USA [25]. For each study, 12 advertisements were tested among three matched samples of subscribers to a magazine. One sample was not exposed to the test advertisements at all, another was exposed to them once, and the third was exposed twice. Four different measures (brand familiarity, claim acceptance, rating of brand quality, and interest in buying) all gave the same answer: compared with the control sample who saw none of the test advertisements, the effect on the people who saw the test advertisements twice was roughly twice as great as the effect on those who saw them once. That is, the additional effect of a second exposure in these magazines was roughly the same as the effect of the first exposure. Repeat exposure matters.

(B) THE ADVERTISER RELATIONSHIP: MAGAZINES' EFFECTIVENESS AS ADVERTISING MEDIA

8. How readers use magazine advertisements

We know from the JICNARS Reader Categorisation Study (already discussed on page 27) that the average reader of the average magazine has his or her eyes open in front of more than 90% of the spreads. Thus nearly all of the advertisements are at least glanced at in the process of screening the magazine's contents.

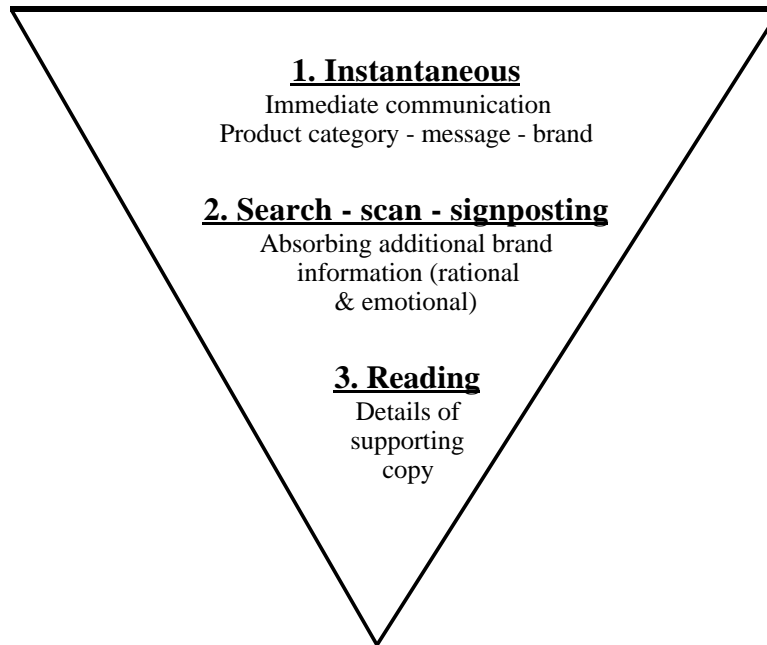
Having opened the relevant spread, how do readers use the advertisements? And why doesn't every ad get a 90% recall score in post-testing?

It has long been established that in general terms selective perception comes into operation. People screen the contents (ads as well as editorial) for things which have meaning to the reader. There are many ways in which an advertisement can hold meaning for the reader:

- she (or he) uses the product type or brand
- she recently gave up using the product type or brand
- she is interested in an activity portrayed in the ad
- she is interested in a famous person shown in the ad
- someone in the ad reminds her of someone she knows - a relative, friend or colleague
- she recognises the place shown in the ad
- the ad contains a dramatic, intriguing or amusing device - visual or in words or both
- the ad has some previous connection for her (e.g. remembering an earlier ad in the campaign, which amused/intrigued/interested her)
- and so on

If an ad conveys meaning, the reader will look at it more closely. If not, the reader's attention is likely to move on to something else on the spread or another spread.

A more detailed account of this process has been given by Wendy Gordon and Neil Swan of The Research Business [26]. Their full account is summarised by an inverted triangle.



They wrote “The diagram illustrates how people consume press advertisements. There is an instant level of absorption in which either the product category, a simple message and/or the brand is communicated immediately. This happens in the time that it takes for a person to flick over the pages of a magazine or to page through a newspaper.

“If something about the advertisement succeeds in holding the reader’s attention, the next stage is one of searching, scanning and following the signposting. By this we mean that the reader absorbs additional brand information whether it be rational or emotional, speed reading through the advertisement by looking at visuals or paragraph headings.

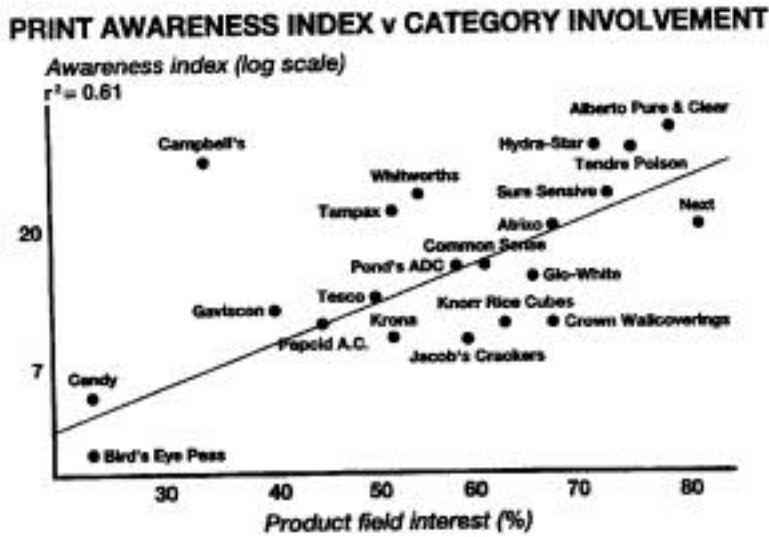
“Lastly, the details of the supporting copy might be read completely or almost completely.”

If an ad can succeed in attracting attention - and every single ad has this possibility open to it - the communication that is delivered can be very effective indeed. This is essentially because the reader is in control of the timing of the exposure, and is thus in control of how the ad is used.

Another account of the way magazine ads are used by readers is given later, in the section dealing with pre-testing advertisements, where research company Millward Brown describe the same process as they see it.

Effect of interest in the product field or brand

It is well known that interest in or usage of a brand or product field is likely to increase the chance of an advertisement being noticed, as many studies have proved. An instance of this comes from IPC Magazines' "Ad Track 94" survey conducted by Millward Brown [27]. This survey is discussed in more detail later on, but for the moment the following graph shows for 21 products the relationship between interest in the product field and awareness of the advertising. Nearly all cases lie on or close to the straight-line diagonal; in other words, awareness of the advertising tends to increase as interest in the product field increases.



But hope is not lost for low-interest product fields. Magazines can overcome this through interesting and relevant creative work. On the chart, Campbell's Condensed Soup is an example. Awareness of the advertising is far higher than one would predict from the modest interest in the soup market. This was achieved through featuring two appetising recipes describing ways of using soup as an ingredient in cooking.

Even when the product field is low-interest, there is always a way of creating an ad that will be high-interest.

And it is wise to check the proposed creative treatments by pre-testing the ads before running them. The topic of pre-testing is discussed later.

9. Advertisement noting

What ad noting measures, and its limitations

Selective perception, or ‘involvement’, which underlies the chart above on product field interest, also explains some of the findings produced by advertisement noting techniques. Information is sometimes sought on the chances of an advertisement being seen if it is on a right-hand page versus a left-hand page; in colour or black and white; in a large size or a small size; at the front of the magazine versus the back of the magazine; and so on. Ad noting scores have long been offered as a way of providing some answers, though the technique has its limitations.

The method is based on showing a sample of readers a copy of the issue they have read, and asking them to go through the issue page by page and stating what they can remember having looked at previously. This can generate a spread traffic score (the percentage of readers who looked at anything on the two-page spread), a page traffic score (the percentage who looked at anything on the page) and an ad noting score (the percentage who looked at the advertisement). Averaging across all advertisements, or all within a given category, produces average ad noting scores.

The level of the ad noting scores is dependent on the form of the question asked. A question which merely asks whether or not the reader looked at the advertisement is likely to produce lower scores than a question which distinguishes between (a) just glancing at it and moving on to something else, and (b) actually reading something in the ad. This is because most respondents can’t believe interviewers count casual screening-out of advertisements as ‘looking at’ the ads, so they don’t claim such glancing unless specifically asked about it. It makes a big difference to the scores. The JICNARS “Reader Categorisation Study” [22] has already been cited, which distinguished between “saw and read something” on the page and “saw but just glanced at” the page; combining both types of exposure yielded average page traffic scores of 90% or more.

As far as advertisements are concerned, one of the few published examples which made this distinction relates to ads which appeared in a 1984 issue of *Big Farm Weekly*, a publication for farmers [28]. In a traffic and noting study conducted by Gallup, informants who failed to claim to have looked at selected advertisements were asked what they thought the reason for not looking was. This established that the great majority of non-noters had in fact looked at the advertisements but had not originally claimed to have noted them because they had not felt interested in them - often because the product was not relevant. These farmers had perceived the ads in order to decide not to study them. The breakdown of the scores for one of the advertisements, for a herbicide for barley fields, was as follows:

Originally claimed to have looked at ad	34%
Not originally claimed, but during follow-up	

question admitted had seen it	46%
Total claimed as seen	80%
Unsure whether seen or not	3%
Not claimed as seen, after follow-up question	17%
Total	100%

Although the ad noting score was only 34%, 80% of informants had actually looked at the ad. Even this was not the whole story because the spread traffic score was 82%, which is a better estimate of the proportion who had had their eyes open in front of the ad.

Our understanding of ad noting scores was assisted by a validation study in 1967 by the Agencies Research Consortium, a group of about 30 advertising agencies [29]. BMRB developed a technique called DEMOS (Direct Eye Movement Observation System) in which respondents waiting in a waiting room read a magazine or newspaper on a lectern, while their eye movements and the page that was opened were secretly filmed by two hidden cameras. By superimposing the film of eye movements onto the film of the opened pages it was possible to analyse exactly where on each page the eyes were directed. Once the filming was completed the respondents were shown into another room and given a traffic and noting interview, using the same issue of the publication they had been observed reading in the waiting room. It was then possible to compare the reading claimed in this interview with the reading observed from the films. There were some dramatic differences, largely in the direction of under-claiming in the personal interview. The page traffic and ad noting data were clearly not measuring exposure but communication of some sort. The scores were reflecting interest and involvement in the subject matter of the article or advertisement, as opposed to exposure to the page or ad (which was typically much higher).

Another reason for page traffic and ad noting scores being under-estimates of exposure concerns the age of the issue at the time the interview was carried out. If the interview is conducted too soon (e.g. a day or two after a magazine is published) the reader may not have finished reading the issue, and thus may correctly not claim to have read a page which would actually be read a little later. If the interview is conducted too late (e.g. two weeks after a weekly magazine is published) the respondent's memory may have faded, and there may be confusion with reading of the subsequent issue. There is no perfect timing.

Indices of ad noting, by size, colour and position

Nevertheless, average noting scores broken down by type of advertisement can give an indication of the relative effect of size, colour and position of advertisements - provided one bears in mind that the indices are not reflecting exposure to the ads, but recall of (and thus involvement with) the ads. If the sample and variety of advertisements is large

enough, the effect of other variables - especially creative execution and product field - are averaged out.

The Magtrack service has provided some UK indices [30]. Magtrack used a postal technique, in which 500 subscribers to a magazine were sent a second copy one week or so after the first; the second copy had stickers attached to each page and advertisement; the sticker for ads asked if the ad had been seen or read. Indices produced by averaging across seven varied consumer magazines, on a total sample of 4,760 respondents up to October 1995, show that there is only a modest difference between left and right hand pages, but a marked difference between colour and black and white:

	Index
Left hand page	100
Right hand page	111
Black & white	100
Colour	155

The Magazine Publishers of America (MPA) have published a wider range of indices, based on Starch Tested Copy data from the Roper Starch research agency, during the period 1981-1990 and involving a range of consumer magazines [31]. The following indices, mostly in pairs, are based on noting scores (the percent of readers who remember having previously seen the ad in the issue).

	Index
Left hand page, black & white	100
Right hand page, black & white	100
Left hand page, colour	100
Right hand page, colour	101
Black & white page	100
Colour page	145
Black & white spread	100
Colour spread	153
Page black & white	100
Spread black & white	117
Page colour	100
Spread colour	124
Non-bleed, page black & white	100
Bleed, page black & white	111
Non-bleed, page colour	100
Bleed, page colour	115
Standard size magazine pages	100
Small pages (Reader's Digest size)	104

First third of magazine	115
Middle third	109
Last third	100
Inside pages (i.e. not covers)	100
Inside front cover (page 2)	129
Inside back cover	106
Outside back cover	122

The Starch indices show no difference between left and right hand pages (not quite the same result as Magtrack) but a big difference of about 50% between colour and black and white (very similar to Magtrack). A spread averages about a fifth better than a page, and bleed advertisements are more than a tenth better than non-bleed. There is no difference in ad noting between small format page size (Reader's Digest size) and standard size magazine pages. There is only a modest difference between the front and back of the book, but the covers are noted more than the inside pages - especially the inside front and outside back covers.

10. Advertisers benefit from the reader-magazine relationship

The affinity between readers and their chosen magazines, established in previous sections, greatly benefits advertisers. The powerful intimacy rubs off onto the advertising, awarding it an authority and trustworthiness. There is a positive effect on the perception and absorption of the advertisements. The editorial content delivers a reader in the right frame of mind to be receptive to the advertisers' messages. An advertiser quoted by Reader's Digest [32] was spot on when he said "The editorial/reader relationship is a one-to-one conversation, and in time it creates a bond of trust, of belief, expectation and empathy. It is through the quality of this relationship that an aperture or opening to the reader's mind and heart is created, through which we advertisers can establish communication."

How it works

This rub-off effect was investigated in the 1989 qualitative survey "Women & Magazines: The Medium & The Message" published by National Magazines and G+J of the UK [14]. It found that the way an advertisement is perceived in a magazine and the level of involvement between the reader and the advertisement is likely to depend on the reader's expectations of advertisements in the publication, the advertisement's degree of compatibility with the magazine as a brand, the strength of the reader's relationship with the magazine, the advertisement's positioning relative to editorial, the mode of reading, the intrinsic qualities of the advertisement, and the reader's historical relationship with the advertised product.

The research report said “The reader approaches the magazine in a frame of mind geared to absorbing that particular magazine’s personality and opinion. The advertising can be absorbed as part of this opinion - provided that it is close in character, style and brand values to the magazine’s personality. The closer the advertisements are to the magazine’s ethos, the more authority they achieve. Compatible advertising will carry the endorsement of the magazine’s personality - a powerful benefit because of the way women identify with the magazine they have chosen. Thus when an advertisement in a magazine resonates with the character of that magazine’s personality, it is capable of achieving a synergy with the remaining content. When this occurs, the advertising and editorial are mutually reinforcing and promote maximum reader identification with both advertisement as brand and magazine as brand. A dual branding is thus achieved... The stronger the reader’s affiliation with the magazine as a brand, the higher the level of endorsement that the advertising receives from the magazine’s personality.”

It is illuminating to see why the research confirmed the notion that it pays to position advertisements close to relevant editorial. The mood induced by reading the editorial on a topic transfers beneficially to an advertisement nearby on the same topic. It helps induce involvement with the ad, and identification of the ad as being ‘for me’. One of the informants said:

“I think what you read heightens your interest in that particular subject. If I was reading this on fashion design and that Miss Selfridge ad was in it, because I’m already attuned to fashion design I would be that much more aware. It’s the same as Sharwoods. If Sharwoods was in the middle of my catering, in my recipe section, I might actually look up the recipe that it’s advertising.”

A related statement was made by an informant in another survey (the AIM study [33]):

"If there's an article on beauty products, the next page might be an advert on a beauty product and it's almost an addition to the article. It's welcome because it's informative."

Advertising: essential and enjoyable

The “Media Values” survey from IPC Magazines [4] showed that advertisements in magazines are seen as essential and well liked.

Among adult readers of magazines of all types, 65% agreed with the statement “The ads are an essential part of this magazine”. There was naturally some variation according to the type of magazine. Among readers of motoring magazines 80% agreed with the statement as it applied to motoring titles. For motorcycling magazines 76% agreed. For

house and home monthlies, and fashion beauty and hair monthlies, 75% agreed. At the other end of the scale, advertisements are just not very relevant for one or two types of magazine. Only 8% of readers of puzzle magazines agreed that the ads are an essential part of the magazine. The next lowest figures were 47%-49% agreeing, for publications such as romantic magazines.

Incidentally, the 65% average for all magazines was a good deal higher than the equivalent figures for any other form of media. For newspapers, colour supplements, commercial television, commercial radio (the runner-up) and cinema the ads were not seen as such an essential part of the medium.

Another "Media Values" statement was "I enjoy the ads in this magazine". Again there was a high average score for all magazines, with 62% agreeing. This was higher than for any of the other media forms; television was the runner-up.

Parenting magazines

The affinity between reader and magazine, and its rub-off onto the advertising, was well demonstrated in a research programme by EMAP Elan on parenting magazines, conducted by BMRB [34]. Twin qualitative and quantitative studies emphasised how, when a baby takes over its mother's life so that nearly everything is focused on baby, and the mother is hungry for information and ideas, magazines are a prime source, and parenting magazines are the essential source.

When asked about parenting magazines in general, 97% of mothers with babies aged 18 months or less thought they were "relevant to me", 90% thought they were trustworthy, and 98% perceived them as full of information.

There is very high interest in articles on a whole range of topics. 98% of mothers with babies said they were very or fairly interested in articles on child development, 98% were interested in articles on children's health, 91% in articles on children's activities and entertainment, 90% in articles on practical baby care, and so on.

Therefore they spend time reading their parenting magazines, thoroughly and repeatedly. 66% of mothers with babies read their parenting magazine for an hour or more. 76% read it on four or more occasions. 70% read all or almost all of it. 75% keep their magazine to refer back to.

And they take action as a result. 89% said they expect to try a new child activity as a result of reading a parenting magazine. 89% expect to follow some of the advice given. 81% expect to buy equipment or toys for the baby as a result of their reading. 78% expect to try a new food product. And so on.

Magazine advertisements are seen as an integral part of this information-gathering process, for the mothers are open to information and are evaluating purchasing decisions. 95% of readers agreed with the statement “The advertising informs me of products and services available”. 80% agreed “The adverts normally attract my attention”. 80% also agreed “I enjoy looking at the adverts”. 78% declared “I trust the advertising” and 75% agreed with the statement “The advertising is usually relevant to me”.

This indicates that the trust placed by mothers in their parenting magazines becomes associated with the advertising, so that the advertising itself becomes trusted and valued. The strong and positive brand values of the magazines transfer onto the advertisers, in this environment.

When the magazine’s brand values are complementary to those of the advertised product, a multiplier effect occurs. The advertising becomes more effective than it would be if seen out of context, or in a less appropriate medium.

Women’s style/feature monthlies

Another example of this was provided by the SouthBank Publishing Group in their 1995 study called “Today’s Fashionable Values” [35]. 1,650 postal questionnaires were received from readers of Options, Marie Claire and Woman’s Journal, asking about their interests, lifestyle, and attitudes towards advertisements in their magazine.

The study showed that readers treat advertisements as an integral part of their magazine, and that the readers’ trust in the magazine is extended to the advertisements in it.

Thus 69% agreed with the statement “I see advertisements in magazines as a source of information”. 69% agreed with the statement “I trust the advertisements in Options/Marie Claire/Woman’s Journal”. 65% thought “Options/Marie Claire/Woman’s Journal only carry advertisements for products they approve of”. Thus an endorsement of the ads by the magazine is perceived to some extent.

The advertisements carried by these magazines were seen as good quality, tasteful, and informative - the same qualities that were delivered by the magazines themselves. 72% of readers said they had bought a product as a direct result of seeing it advertised in their magazine. In fact, 55% agreed with the statement “I often buy beauty products I have seen advertised in magazines”, and 47% agreed “I have bought perfume as a result of testing it from a scent strip”. 81% agreed with the statement “A recommendation in a magazine is more likely to make me try a product”. So the readers are wide open to suggestions, whether from an editorial mention or an advertisement.

Women's domestic monthlies

A 1989 survey by G+J called "The Dynamics of Communication" [36], which interviewed average issue readers of Prima, Essentials, Family Circle, Good Housekeeping and Woman & Home, underlined the value to advertisers of the strong reader/magazine relationship. The survey found that:

- 1 The more closely that a reader identifies with a magazine as a brand, the more positively she responds to the contents of the magazine, including the advertising.
- 2 The more committed and loyal a reader is to her magazine, the more she will value and trust its contents.
- 3 The greater the degree of involvement that a reader has with her magazine, the more attention she pays to it and the more use she makes of it.
- 4 If a magazine succeeds in inspiring its readers it will give them new ideas for things to do and to buy.
- 5 When brand affiliation, commitment, involvement and inspiration are all achieved, the reader's reaction to the magazine's contents is especially powerful.

Women's weeklies

A further piece of research moves us from women's monthlies to women's weeklies. IPC Magazines Weeklies Group commissioned a qualitative study called "The Women's Weekly Magazine Environment", carried out by Robert Quayle [37]. This established that readers of IPC's women's weeklies perceived their favourite magazine as a dependable and trusted friend, someone the reader could relate to. One reader said "It's similar to being with one of your friends, having a good chat." The magazines were frequently read during time deliberately put aside to relax, and were seen as a well deserved indulgence.

Readers' favourite women's weekly magazines are sources of advice, guidance and inspiration across a range of subjects. This trust is based on the assumption that the magazine has no reason to be biased for or against any brand or point of view, and that they would research any given area thoroughly and objectively. There was also a sense of continuity of editorial staff which made the magazines seem reliable. This perception of magazines being totally scrupulous editorially extends into a trust in the products advertised within them.

Advertisements were consumed with interest along with the editorial, provided the ads struck a chord. One reader said “Some of the adverts are interesting reading in themselves”. Another said “Even though you don’t think you read the adverts, more often than not you do. And you remember them.” Readers used the advertisements as sources of new ideas. Women used the magazines as a way of keeping up to date with new products, and for this relied as heavily upon the advertising in the titles as they did upon the editorial.

Sometimes they took it that step further and acted upon the information. Most respondents were able to cite examples of products they had bought as a direct result of advertisements they had seen in magazines. Respondents said things like:

“Quite often adverts can trigger something off, so you can see something in a magazine and think ‘Oh yes, I’ve got to do that’.”

“Without realising it you’re taking it in: ‘next time I go to Sainsbury’s I must make sure I get some plasters’ sort of thing.”

“Often you see things you’ve never seen before, new products that come out like furniture polish that smelt like pot pourri, I saw it in a magazine and went and bought it.”

“It’s a good source of knowing what’s about.”

“It’s important to see new food products because when you go out food shopping you actually have in your mind what you want. But if you know there’s a new food product you might look for it. It keeps you really up to date.”

“Beauty products and creams - you’re not going to notice new ones anywhere but in a magazine.”

“I read that advertisement to see if I could get any ideas for Christmas presents. There were a couple of things I thought would make nice presents.”

“If you think about it, that’s where we get most of our information anyway.”

Money-off coupons and free samples could also lead directly to purchase.

11. The ‘presenter effect’

The way a reader interprets an advertisement can be influenced by the specific publication in which it appears.

This important point has been proven in several controlled experiments in which the same advertisement is shown in or attributed to different publications, and reactions in each context are compared. The differences in the reactions have been dubbed 'the presenter effect'.

The early pioneer of this approach was Alan Smith, then of IPC Magazines, who in 1972 reported on studies covering a number of advertisements [38]. One was for a vinyl floor covering made by Armstrong-Cork. The same advertisement was presented as appearing either in *Ideal Home* or in the *Sunday Times Colour Magazine*, to see whether these two environments influenced the communication delivered by the advertising. Under the pretext of discussing something else, informants were exposed to the advertisement in a way that did not draw special attention to it. Part of the sample saw the advertisement flagged 'As advertised in the *Sunday Times*' and the other part saw it flagged 'As advertised in *Ideal Home*'. Shifts in attitudes before and after seeing the advertisement indicated that association with *Ideal Home* clearly gave the product an added quality image, whereas association with the *Sunday Times Colour Magazine* gave a stronger impression that it was a product that you could lay yourself.

The National Magazines/G+J 1989 survey "Women & Magazines: The Medium & The Message" [14] included a similar experiment. Advertisements for twelve varied products were shown to respondents. Each ad was seen by some people in a weekend colour supplement and by others in a women's weekly or monthly magazine (according to which titles she normally read).

Some general conclusions were drawn from the results. Women's magazines and colour supplements tended to confer differing attributes upon the message of the advertisements they contained. For example, women's magazines were more likely to confer trustworthiness, quality, private information (rather than information for everyone), relevance ('for me'), a connection with the editorial, and relevant authority through endorsement of the magazine's personality - and the latter aids reader identification and involvement with the product. The report stated "The key attribute and asset that advertising in women's magazines can bring is a frame of relevance to the reader - a feeling of 'my sort of brand'. In several cases here the advertised brand's perceived relevance is significantly greater to the reader when seen in a magazine than a supplement. Conversely, if an advertisement is perceived as irrelevant to the publication, it is distanced from the personality and may lose authority."

There is no doubt that the media environment can affect the communication delivered by an advertisement. However the size of the effect will vary according to the circumstances

- such as the strength of the advertised product's personality, the strength of the magazine's own branding, and the characteristics and experience of the reader.

12. Targeting is a key strength of magazines

Magazines can target specific groups of people with precision and without wastage. The targeting can be defined in terms of demographics, interests (e.g. sailing), or a variety of other ways.

Targeting can be achieved in terms of quite subtle variations in attitude, since individual magazines can be chosen which represent specific outlooks on life. The product to be advertised can be matched to the appropriate magazine, and thus the relevant audience. For instance, within a group of magazines as superficially similar as the leading women's weeklies, there are important editorial differences which attract slightly different kinds of women - as illustrated by the "Editorial Dynamics" research [5] cited earlier.

Targeting as applied to the market of 15-24 year olds was explored by the ROAR project [39]. Seven media companies including EMAP Consumer Magazines conducted quantitative and qualitative research from 1995 onwards under the name ROAR (Rights Of Admission Reserved). It showed that there is no such thing as an 'average' 15-24 year old. Instead the sample was clustered into seven distinct groups, based on answers to 42 attitude statements. The clusters were given labels - New Modernists, Corporate Clubbers, Conservative Careerists, Moral Fibres, Blairites, Bill & Ted, and Adolescent Angst - and each had its own set of values, motivations, and relationships with media and brands. A given brand will appeal more to some clusters than to others, and the relevant clusters can be targeted for advertising by choosing the magazines that these clusters read.

A 1995 study from Conde Nast [6] indicates differences between magazines in the attitudes of the readers they attract. ABC1 women readers of five women's fashion and style monthlies were interviewed. A photograph of a clothes outfit was shown and readers were asked how much they would expect to pay for it if it was advertised in a particular magazine. On average, readers of one magazine expected the outfit to cost £159 if advertised in that magazine. Readers of magazine no. 2 expected it to cost £209 if advertised in magazine no. 2. Readers of magazine no. 3 thought it would be £223 if advertised in magazine no. 3. The other two magazines fell within this range. The considerable variation from £159 to £223 arises from two factors: a presenter effect and (I would guess the main cause in this case) differences in the outlook of the five types of reader. Readers of magazine no. 3 may well be used to paying higher prices for clothes than readers of magazine no. 1, and have a different outlook on pricing of fashion outfits. That is, the magazines themselves are targeting subtly different kinds of reader.

As the Henley Centre's report "Magazines into 2000" points out [2], "the targeted nature of magazines typically results in a close relationship between the magazine and the reader and inspires a high degree of active reader involvement".

13. Creative executions to match the magazine

Magazines' ability to select particular target audiences means there's the opportunity to enhance the communication by using different creative executions in different types of publication. A ready example would be a product for all age groups whose advertising schedule includes teenagers' magazines as well as titles serving an older market. Running different advertisements in the teen magazines could increase their readers' feeling that the product was truly for them.

EMAP's "Youth Facts 4" survey [10] bears this out. A range of advertisements from youth magazines was shown to the sample of 11-19 year olds and their reactions assessed. The survey's conclusion was that "the youth of the nineties are an extremely advertising literate bunch. Having been bombarded by billions of advertising messages since babyhood, they have increasingly high standards. Hugely appreciative and enthusiastic if an advertisement hits the right note, teenagers can be downright cynical if it doesn't... Fun, simple yet novel images which are specifically tailored to this target market tend to be most favourably received."

The ROAR project [39] emphasised this. 15-24 year olds' views on advertising were summarised by the comment "If you don't talk to me in the right way, you're not coming in". The project found that messages are more likely to be trusted, digested and acted upon when there is synergy between the brand itself and the publication in which the message is read.

The AIM study [33] contributed evidence outside the teen market. AIM (Ads In Magazines) was designed by SouthBank Publishing Group in 1997 to examine a wide range of advertisements appearing in women's monthly magazines, in response to pleas for more qualitative research. Over one hundred advertisements were chosen, and assessed in postal surveys among more than 5,000 readers, and in focus groups and individual depth interviews conducted by Robert Quayle. A central finding was the importance of running creative treatments that were appropriate for the readership and the editorial environment. "Deliver the brand message by tailoring advertisement to magazine style; empathise with the readers - don't alienate or patronise them; reflect the language of the audience or the lifestage."

Women readers' reactions to car advertisements are an example. The AIM report said "The car category often seems to be the reserve of men but results from AIM provide invaluable insights for car advertisers into how and how not to talk to women. Generally, readers felt car ads didn't speak to them, either because they were alienating or patronising." One advertisement was particularly criticised in a focus group of Woman & Home readers. While the ad looked attractive, the copy not only failed to engage their interest, it actively repelled them because of its male-oriented attitude. One reader succinctly said "Have you read this? 'Seductively curvaceous bodywork'! Come on - do women look for that?" In contrast an ad for a different car was very positively received because it combined creative interest with the right tone of voice for women, and it successfully captured a mood with the readers.

At a PPA seminar Roy Edmonson, Marketing Director of Levi-Strauss UK [40], declared his view that each market segment must have its own magazine advertisements. Not only that, for Levi Jeans with their particular and strong image, he feels that each selected magazine's own branding must fit with the product's branding. The attitude of the magazine needs to match the attitude of the brand. "Small and perfectly formed magazine readerships minimise waste and are very cost-effective." For the 15-19 year olds who are the core target audience "the ad must look as exciting as the editorial".

14. Action as a result of seeing magazine advertisements

The previous paragraphs have included several examples of readers taking action as a result of being exposed to advertising in specific kinds of magazines.

Research by the Henley Centre supports this with evidence concerning magazines in general. In the Centre's "Media Futures 1994/95" survey [41] they found that "consumers are more likely to act as a result of seeing advertisements in a magazine than as a result of seeing advertising in other media." Adults were about 38% more likely to say they had bought a product or service as a result of advertising seen in magazines compared with advertising seen on television, and over 50% more likely compared with advertising seen in newspapers. And they were twice as likely to say they had bought a product or service after seeing an article or programme, if they had seen it in a magazine compared with a newspaper or television. Similarly, making enquiries about an advertised product or service was about 50% more likely if the advertising had been seen in a magazine rather than in a newspaper or on television. The figures for radio were far inferior to those of the other three media.

A 1992 G+J survey provided information about readers' expectations to react to what they read in their magazines. "Perspectives of a Woman's Monthly Magazine" [19] interviewed average issue readers of 15 women's monthly magazines. They were asked "Would you expect to do ...(named activity)... as a result of reading ...(named magazine)..?" The active way in which readers expect to use their magazines is well illustrated by this selection of results:

Women's domestic monthlies:

Take any of 14 listed actions	99%
Do cooking	83%
Try health suggestion	76%
Buy food product	73%
Buy home product	68%
Do gardening	68%
Make for home	59%
Restyle home	56%
Do sewing	47%
Do knitting	47%

Women's style monthlies:

Take any of 14 listed actions	90%
Try beauty suggestion	74%
Try health suggestion	73%
Buy beauty product	69%

Buy fashion item	67%
Try diet idea	57%
Women's feature monthlies:	
Take any of 14 listed actions	94%
Try health suggestion	77%
Try beauty suggestion	73%
Buy fashion item	67%
Do cooking	67%
Buy beauty product	64%
Financial/legal advice	33%

Between 90% and 99% of readers expected to do at least one of the 14 actions on the list shown to them.

All of the actions on this list mean buying, or imply a likelihood of buying, products, whether it is ingredients for cooking, wool for knitting, or fashion clothes - and regardless of whether the original stimulus was an advertisement or an article.

Note that the three categories of magazine produce rather different results, consistent with their different editorial functions.

As the "Perspectives" report says, "readers expect to react to all areas of their magazines as a result of reading. Very few expect to do nothing. Expectation to react reflects to a strong degree levels of interest. This interest converts very powerfully to reaction. Magazines are an enormously responsive medium from which advertisers can benefit. The interactive communication means that magazines inspire women to react in a variety of ways... Perception of advertising equates to the perception of editorial in a magazine. Readers apply the same brand values to the entire contents of the magazine. Advertisers can clearly identify the benefits of advertising in each magazine and gain from association with that brand."

The "Youth Facts 4" survey [10] contributed some information about action taken by 11-19 year olds as a result of seeing advertising in magazines. 43% said they had gone out and bought something. 32% had used money-off coupons or discount cards. 21% had sent off coupons for more information about products. 9% had used a Freephone number and 9% had used an 0898 number. 70% of the sample had done at least one of these things as a result of being exposed to advertising in magazines. 72% said they find the advertising in their magazines useful.

Hello! magazine has established a reader panel which is occasionally sent a questionnaire, mainly to assess the editorial impact of a recent issue [42]. A questionnaire in September 1998 asked "As a result of reading advertising in Hello!, have you ever purchased or ordered a product advertised?" 45% of readers had bought something - specifically as a

result of seeing advertisements in the magazine. In addition 13% had called for further information. Allowing for some overlap, 53% of readers had either bought something or sought further information, or both.

IPC's "Media Values" survey [4] provided more evidence of magazines' role in stimulating purchasing ideas. Readers were asked whether they agreed or disagreed with the statement "This magazine gives me ideas of what to buy". The level of agreement was high, rising to 89% agreeing in respect of young women's weeklies/fortnightlies, 89% for gardening magazines, 83% for fashion beauty and hair monthlies, 81% for home and family monthlies, and so on. The average for all types of magazine was 66%. In other words two-thirds of readers of a typical magazine thought that the magazine gave them purchasing ideas.

Incidentally, this score of 66% was much better than the equivalent figure for other types of media. Only 49% of viewers thought commercial television gave them ideas of what to buy. Only 23% of newspaper readers thought newspapers gave them ideas of what to buy. Commercial radio had a similar figure. For newspaper colour supplements the figure was 39% - lower than every category of paid-for magazine except nature magazines and puzzle magazines.

The 1998 "Quality of Reading Survey" [21] added further support. Readers of each magazine were asked if they agreed or disagreed with a number of statements about their magazine. Averaged across all types of paid-for magazine, 72% agreed that "It is a useful source of information on products" and 65% agreed that "It gives me ideas for things to do or buy" (very close to the "Media Values" figure). For some magazine categories the agreement was even greater. For example, there was 87%-94% agreement that "It is a useful source of information on products" among readers of homes & decoration, health & beauty, slimming, parenting, bridal, gardening, motoring (all four categories), motorcycling, classified ads, golf, angling and boating magazines.

IPC's 1996 "Specialist Magazine Values" survey [43] added to the evidence that magazine ads prompt action. Action arises from the magazines' role as a vital source of information. 85% of the readers of specialist magazines said they regularly use their magazine for information about their area of interest. Indeed in seven of the nine specialist markets the magazines were considered the very best source of information – better than television, radio, national newspapers, local newspapers or other sources. Only for football and (narrowly) rugby did another medium score better than magazines. The information-providing role of specialist magazines is closely associated with trust in the publication, as exemplified by the statement "I can trust this magazine to write reliable reviews": 82% of readers agreed with this and only 1% disagreed. It is only a small step to the proposition that "If this magazine recommends a product I am more likely to buy it", with which half of the readers explicitly agreed, and only 14% disagreed. 60% stated that the ads are an important part of the magazine and only 11% disagreed. 90% of

readers said they read the ads in their magazine, and 83% agreed that the advertising keeps them informed of what's available. 62% declared that the advertising is useful in deciding what to buy or where to go. These are impressive scores, especially given many people's aversion to admitting that they are influenced by advertising.

15. The need for pre-testing magazine ads

The majority of television commercials are pre-tested before they go on air. Many fail at that point and so it's back to the drawing board, until a creative approach and treatment emerges which performs well in pre-test.

Some magazine advertisements are also pre-tested but it is only about half the proportion. A 1996 study called "The Pre-Testing of Magazine Ads", commissioned by PPA and conducted by the HPI Research Group [44], revealed that about 60% of TV commercials are tested qualitatively and about 30% are tested quantitatively. By contrast, only about 30% of magazine campaigns are tested qualitatively and about 15% are tested quantitatively.

The study also showed that the prime reason for doing pre-tests in either medium is to provide diagnostic information to improve the creative executions. A secondary reason is to help with the decision on whether the campaign should run at all.

Undoubtedly the effectiveness of magazine advertising could be made even greater than it is if a higher proportion of the ads were tested to ensure they communicate what is intended. Although there is debate about how best to test print advertisements, methods certainly exist (see for instance [45] and [26]).

Agency creative people may be confident that a particular ad they have devised will be effective without it needing to be pre-tested. But Gordon and Swan [26] wrote: "Unlike TV ads which have a set sequence of exposure - a beginning, middle and end - which is always constant in order, creators of press ads cannot control the sequence of reading the ad, nor how long the reader will devote to it. Years of experience in researching press ads point to the fact that creatives nearly always assume that the ad will (a) be noticeable (impactful) because of the creative treatment, and (b) will be comprehensible because of the juxtaposition of headline, visual, copy and so on. Very often this is simply not true." Hence the need for pre-testing. It is an important step in giving oneself the best chance of maximising the effectiveness of the campaign. The potential payback (in terms of communication gain) can far outstrip the cost of the pre-test.

Some guidelines for making an effective magazine ad were published by Millward Brown as part of IPC Magazines' "Ad Track 94" project [27]. These arose from background

work conducted when developing Millward Brown's PrintLink pre-test technique, and from hall tests used for assessing the creative execution of more than 20 magazine advertisements covered by the Ad Track survey.

The guidelines start from the proposition that magazines undergo an active reading process, where the reader is in control of what is read. The reader is in effect his or her own editor, scanning the pages to see what is of interest and editing out items that do not strike any chord.

Therefore an advertisement requires something to hook readers in during the initial rapid scanning process. As they scan readers are subconsciously asking themselves "Is this interesting to me? Is it eye-catching? Is it intriguing? Is it relevant?" The main scanning criterion appears to be 'interest'. This could be interest in the product field, or in the product itself. Or it could be interest in something else in the ad.

Millward Brown point out that for a high interest product field or brand the reader is already over the first hurdle. For a lower interest product the ad needs to draw people in through creative involvement (some eye-catching and intriguing creative device), or by associating the brand with something which is of interest to the reader. For a food product this could be a recipe for instance (as exemplified by the Campbell's Condensed Soup advertisement mentioned earlier).

So magazine advertising is fine for low interest products as well as high interest products, but the creative work has to be more imaginative in order to bring about the readers' involvement.

The "Youth Facts 4" survey [10] also had something to say on this subject. In grabbing attention, 'new', 'different' or intriguing images held the most appeal for teenagers. When the teenager goes on to probe for something of interest, if the product itself is not thought relevant then entertainment value will do the job. Entertainment is in itself a sufficient reward for the teenager's investment of time in studying an ad. Having thus become involved in the ad the reader is in a position to digest more detailed information, but the details still need to prove rewarding.

Youth Facts tested 18 advertisements quantitatively and a larger selection qualitatively. This led to a general prescription for creating advertising that appeals to teenagers. EMAP called it The Teen Commandments:

- 1 Don't let them get bored - vary the executions
- 2 Be creative and novel
- 3 Tailor the campaign
- 4 Keep up with the times
- 5 Keep it simple

- 6 Make it fun
- 7 Don't be condescending
- 8 Make sure free gifts are worth having
- 9 Use bold colours
- 10 Don't use teenage clichés

Similar principles, with some adaptation, would apply to other kinds of magazine, but what is unique is the particular form of these Teen Commandments in order to appeal to the teenage market. It's an illustration of one of the advantages of magazines: provided an advertiser uses a suitable interpretation of the campaign, a given type of magazine offers a very special way in to its particular audience.

Youth Facts 4 and Ad Track 94 have clearly demonstrated the active nature of a reader's involvement with an ad, a great strength of the medium. It means readers can take out of an ad everything they wish, for as long as they wish - provided the creative execution persuades them into it. Pre-testing is the way to ensure that it does.

16. Advertisement features

Advertisement features, or 'advertorials', which are written in the house style of the host magazine, are instructive because they are a halfway stage between editorial pages and normal display advertisements. Readers can be very interested in and learn from advertisement features.

One survey to probe this was "Advertisement Promotions: The Readers' Perspective", a qualitative study by The Research Business for the National Magazine Company [7]. Readers of eight of National Magazines' titles were interviewed. After establishing that readers believed conventional advertisements in magazines can be informative and entertaining, and are seen as essential to the magazine, particularly when executed well, the results went on to show that advertorials are welcomed because of their originality and unique qualities. They are considered 'added value' advertising. One informant expressed it by saying "There's something extra there to read, and you feel you're getting a little bit more".

Advertorials encourage readers take a closer look at a product. The National Magazines research found that while a reader normally immediately recognises that an advertorial is a promotion and not a page of editorial, the reaction is likely to be:

- 1 This is an article or feature about Product X.

- 2 The editorial approach and layout are interesting (after all, it's the same as the one I love throughout the magazine's editorial pages).
- 3 It's an exclusive.
- 4 This offers a reward to me.
- 5 I will read it, or at least scan it.

One reader said "Although it is an advert it looks like it could be an interesting article".

While display advertising is seen as providing subjective information which is under the control of the advertiser, and editorial is seen as unbiased information under the control of the editor, advertorials fit neatly in between. They are under the joint control of the advertiser and the editor. The editor is there to represent the interests of the reader and ensure fair play. There is a strong implied endorsement by the magazine. One respondent declared "It says 'an Esquire promotion' so it looks as though Esquire are endorsing the product and that in my eyes gives it extra value."

This endorsement by the magazine was also a prime finding from a 1996 qualitative survey for SouthBank Publishing Group [46]. The readers assume the editor has been involved in the selection of the product shown in the advertisement feature, and this implies researching the products and choosing the one that's best for readers. The more closely the advertorial matches the magazine's own style the stronger the assumption that the editor has written it, and thus the stronger the endorsement. The magazine's own brand values feed into the advertorial, and they in turn feed into the readers' perception of the product. Advertorials are perceived as generally useful and informative, which encourages an overall positive feeling about them among readers.

Another 1996 study, conducted by EMAP Elan [47], drew similar conclusions. The creative impact of advertisement features, combined with the indirect endorsement of the magazine, can generate strong purchasing interest. The closer the feature is to the magazine's style and personality the greater the likelihood that it will be treated as editorial rather than advertising material.

17. Customer magazines

Customer magazines are a special case in that they have a different role from the paid-for magazines. Functions of customer magazines include translating the tone of voice of a company or brand into print; providing customers with ideas, advice and information on a company's products or services, so as to cross-sell across the whole range of the product portfolio; and enhancing and deepening the company's relationship with its customers.

Redwood Publishing has compiled interim results from a 1999 programme of research across all the customer magazines it publishes, conducted by BMRB Business Solutions [48]. The interim findings covered readers of six varied magazines: HN, Safeway Magazine, Thomas Cook Magazine, M&S Magazine, Heritage Today, and Sky TV Guide.

Results indicate that the magazines have achieved a high level of acceptance and deliver welcome information, and more than half of the readers of each magazine say it makes them feel more valued as a customer:

	% agreeing with statement (lowest & highest magazines)
'The magazine keeps me informed about offers and products'	80%-95%
'The content of the magazine is relevant to me'	70%-80%
'I would miss receiving the magazine a lot'	48%-69%
'The magazine makes me feel more valued as a customer'	52%-77%
'I have a better impression of the company as a result of reading the magazine'	18%-42%

As regards the last statement above, it is likely that most customers previously had a favourable view of the company, so for 18%-42% to say they now have a better impression as a result of reading the magazine is a considerable achievement.

The survey also provided evidence of substantial proportions of readers saying they had bought something featured in the magazine or otherwise acted upon information in them; bought something that normally would have been bought elsewhere; or bought something from a department not normally visited.

Working in a different way from paid-for titles, a customer magazine can successfully enhance the relationship between the reader and the client organisation.

(C) EVIDENCE THAT MAGAZINES SELL PRODUCTS

There can be no doubt that magazine advertising is capable of selling products. Hundreds of case histories exist which show positive sales effects of campaigns centred on magazine advertising. There are also many examples where market research identifies improvements in intermediate measures ranging from awareness to intention to buy - measures which it is reasonable to assume are closely connected with subsequent sales.

18. IPC's Ad Track 94

Ad Track 94 [27] demonstrated that magazine advertising can generate:

- (a) marked increases in advertising awareness, and
- (b) movements in brand purchase consideration.

Method

Ad Track 94 was a continuous tracking survey lasting 48 weeks from January to December 1994. IPC Magazines commissioned Millward Brown to conduct 200 interviews per week, or nearly 10,000 interviews in total, among women who had read a magazine in the past year (about 90% of all women). 24 brands advertising in magazines were tracked, and half of these were using television as well. A wide cross-section of product fields were covered.

Two main questions were asked throughout the year:

- 1 Awareness of advertising in magazines (and television where used), for each brand. Awareness is worth measuring because it is evidence that some level of communication is getting through, but awareness is not sufficient in itself. The actual question for magazines was "Thinking about magazines, have you seen any advertising for recently?" If the answer was Yes a follow-up question was "And have you seen advertised in magazines during the last few days?"
- 2 Purchase consideration. The wording was "Which of these would you ever consider buying either for yourself or for others?"

Two of the key innovations of this survey were the introduction of techniques for handling (a) the time-lag in magazine exposures and (b) the over-exposure of some of the magazine advertisement executions.

Magazine exposures do not all occur instantly the issue is published (unlike viewing of TV commercials). Magazine exposures are spread over days, weeks or even months, and this must be taken into account in order to relate ad exposure and advertising effect. In 1990 Millward Brown had conducted a readership survey which established which issue of each magazine had been read, and this allowed an understanding of the way actual exposure to a magazine builds up through time. Telmar developed a computer system called Timeplan which merged this data with National Readership Survey average issue readership data, and modelled the week by week pattern of actual exposures generated by a given magazine campaign.

In previous work Millward Brown had found that repeated exposures to the same print advertisement could gradually diminish in their effect, because with print ads - which can be held and studied for as long as the reader wishes - readers can take out the key messages during the early exposures. The solution is to introduce a new creative execution, thus refreshing the stimulation given to readers. Millward Brown's modelling of the Ad Track 94 data took account of the extent to which each magazine campaign introduced new creative treatments.

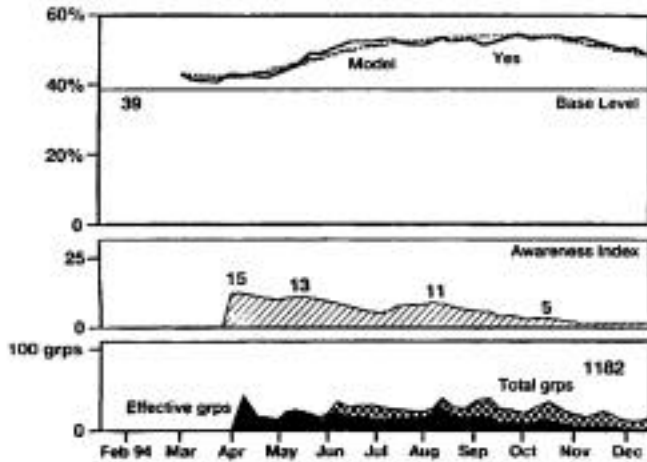
Results for Awareness

The Awareness Index measures the percentage increase in awareness per 100 gross rating points. Averaging across all the campaigns, magazine advertising was creating an awareness score of 13% - exactly the same as the television advertising. So magazine ads are as powerful as TV commercials for getting consumers to give attention and thought to brands. On top of this, the magazine exposures are generated at roughly half the cost of the TV exposures.

To illustrate the data produced on individual campaigns, the chart on the next page shows the build in advertising awareness for Kellogg's Common Sense Oat Bran Flakes, which used a mixture of weekly and monthly magazines and three different creative treatments. The level of claimed awareness is shown on the scale down the left and the box at the bottom shows the gross rating points over the year. There is a clear uplift in awareness in April and May which was then sustained over the year. The movement is very clear-cut and can be related directly to the magazine campaign. There was no TV in 1994.

**MAGAZINE AD AWARENESS RECENTLY
KELLOGG'S COMMON SENSE OAT BRAN FLAKES**

Base: ABC1 housewives 35-64 - rolling 8 weekly data



Millward Brown’s pithy overall summary of the Kellogg’s Common Sense Oat Bran Flakes campaign was “Successful campaign producing clear and sustained movements in purchase consideration and advertising awareness”.

Results for Purchase Consideration

Second, there is the measurement of consumers who would consider buying the advertised products - ‘purchase consideration’ as this was called.

There were 22 brands where it was possible to isolate the effect of magazines. For 15 of these, there was a measurable increase in purchase consideration. 11 of these were magazine-only campaigns and four were mixed-media campaigns using magazines and TV. Of the seven magazine campaigns showing no movement in purchase consideration, five were already running at quite high levels and were therefore very hard to shift upwards.

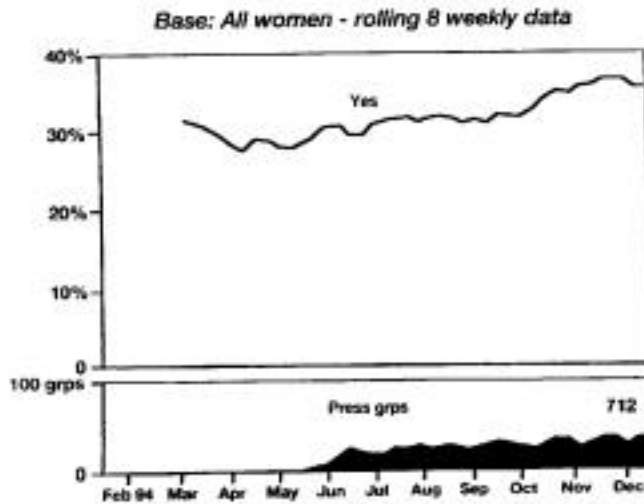
Six TV-only campaigns had been tracked, and of these only two showed an increase in purchase consideration - though the four others were already running at quite high levels.

These data prove that magazine campaigns can increase people’s willingness to consider buying products.

As an example of results for an individual brand, the next chart shows the purchase consideration diagram for Candy Electrical Appliances. Candy used women’s weeklies and general and home monthlies, with four creative executions. There was no TV. The

graph reveals that as soon as the magazine advertising commenced the percentage of women who would consider buying Candy electrical appliances rose, and the rise continued throughout the campaign.

CONSIDER BUYING - CANDY ELECTRICAL APPLIANCES



Millward Brown's overall summary of the Candy Electrical Appliances campaign was "Operating in a relatively low involvement product field, the campaign successfully increased purchase consideration using consistent executional style across the campaign and sustained support".

Conclusion

The Ad Track 94 research demonstrated the power of the magazine medium, both in delivering a message about the brand and in influencing purchase decisions. Magazine campaigns can be as successful as TV campaigns - and indeed in some cases can be more effective.

Millward Brown's conclusion was "The movements in purchase consideration (two thirds of brands showing an increase) and the relative magnitude of the awareness response (on average on a par with TV but at a lower cost) should provide confidence to clients and planners that magazines are a genuinely powerful medium."

Rolling Ad Track

In April 1996 IPC Magazines introduced 'Rolling Ad Track', a continuous 'omnibus' form of Millward Brown's 1994 methodology, offering economies of scale and incorporating a number of further developments. IPC's aim was "to make Rolling Ad Track a standard industry tool for evaluating the effectiveness of magazine advertising" [49]. Advertisers can join the study at any time, to suit their campaign dates. Advertisers pay for their own research and the results remain confidential.

19. PPA analyses of Taylor Nelson AGB Superpanel

PPA commissioned two analyses by Taylor Nelson AGB of their Superpanel data to look at the link between magazine advertising and short term gains in brand share. PPA published the results of the first analysis in a report called "Proof of Performance", dated May 1997 [50], while the second analysis was published in May 1998 in the report "Proof of Performance II" [51]. The idea for both analyses was to group a number of campaigns together to see if any 'general laws' can be discerned.

The Superpanel provides single-source information on three key aspects:

- fmcg sales (panel members use hand-held bar code readers to record their purchases, daily)
- magazine exposure (through a self-completion questionnaire)
- television viewing (self-completion questionnaire, followed by fusion using BARB panel data).

It is therefore possible to study the relationship between advertising campaigns and sales.

"Proof of Performance"

PPA's first analysis examined 20 brands which spent significant sums in advertising in magazines across the two-year period June 1994 - May 1996. The analysis used a large sample of 4,522 housewives with continuous records during the period. Panel members were divided into three equal-sized groups in terms of their reading of the magazines covered by the self-completion questionnaire. The bottom third of the panel did not read these magazines at all, so have been labelled 'non-readers'.

Of the 20 brands investigated, 10 brands advertised in magazines only, and the other ten used magazines and television. The mixed-media brands are discussed in a later section;

for the moment I deal with the magazine-only brands. The following table shows the results for the 10 brands combined.

10 magazine-only brands
Brand shares (indexed)

<u>Magazine category</u>	<u>All Months</u>	<u>Months* with magazine ad spend of:</u>			
		<u>None</u>	<u>£1-25k</u>	<u>£25-75k</u>	<u>£75+k</u>
Heavy readers	100	98	96	106	109
Light readers	100	101	91	102	102
Non-readers	100	103	91	102	91
Total panel	100	100	93	104	102

*Time-lagged by one month, to allow approximately for build-up of magazine reading events

The top row shows the brand shares of the 10 brands combined, among the third of the panel who were heaviest readers of magazines. Brand shares across all months in the two-year period are indexed as 100. In those months in which brands did not advertise in magazines, the brands' shares showed an index of 98. In months when individual brands spent £25,000-£75,000 in magazines, those brands' share rose to an index of 106. Months which enjoyed the highest expenditure of £75,000 or more showed an index of 109. For these months, magazine advertising increased short-term sales by about 11% (109/98) compared with the months with no advertising.

As a control at the other end of the scale, among the non-reading third of the panel who were not exposed to the advertising, the brand shares were no better – indeed they were worse - in the months when there was heavy magazine advertising.

These data are comparing the purchase behaviour of the same people under different levels of magazine advertising activity, and the conclusion must be that magazine advertising has a significant effect on short-term sales. An increase in brand share of 11% is a very considerable achievement, often representing a high volume of sales in these fmcg product fields.

"Proof of Performance II"

As a result of the learning process when carrying out the first analysis, the second analysis applied new refinements to the methodology. These resulted in an improved classification of panel members into exposure groups, more accurate linking of advertising exposure and purchasing for an individual campaign, and a more sensitive description of

the weight of a campaign in terms of ad exposure rather than expenditure. The newly refined methodology was applied to five of the magazine-only campaigns covered by the original "Proof of Performance" study. The results are given in the next table which is laid out in a similar way to the previous one.

5 magazine-only brands
Brand shares (indexed)

<u>Magazine category</u>	<u>All Months</u>	<u>Months with magazine exposure 'ratings' of:</u>		
		<u>None</u>	<u>1-25 ratings</u>	<u>Over 25 ratings</u>
Heavy readers	100	99	94	110
Medium readers	100	99	99	105
Non/light readers	100	98	101	106
Total panel	100	99	97	107

All three of the exposure groups showed increased brand shares in the months with the heaviest magazine advertising, and the conclusion is again that magazine advertising has a significant effect on immediate sales. Moreover the uplift was greatest among those most heavily exposed to the campaign: for heavy readers, brand share rose by an average of 11% (110/99), the same percentage as in the previous table, and higher than for medium readers or non/light readers.

20. IPC analyses of Taylor Nelson AGB Superpanel

IPC Magazines have also utilised the Taylor Nelson AGB Superpanel, taking an individual case history approach as distinct from the PPA study's method of looking at data aggregated across brands. The first case history to emerge from IPC's work dealt with Anchor spreadable butter [49], and other case histories have followed.

Anchor Spreadable Butter

In the summer of 1995 Anchor Foods ran a campaign for its the relatively new spreadable butter variant. The magazine schedule consisted of women's and television weeklies. In the analysis the Superpanel sample was divided into those exposed to the campaign and those who were not.

There was a clear difference between the two groups. Six weeks after the last advertisement was published the exposed group had increased its volume share by 31% relative to the unexposed group. This uplift was sustained, and by 24 weeks the value of the extra sales was quantified as £735,000 – an extra 200 metric tonnes of butter. Those responding to the advertising tended to be young and more upmarket, historically light buyers in the butter market, and brand-switchers. James Galpin of Taylor Nelson AGB wrote “There is a clear short term response to the print advertising, plus evidence of strong long term impact, up to a year after the campaign. The advertising seems to have introduced the brand to a significant number of new users, many of whom have stayed with the brand.”

21. Collections of case histories

Although the majority of success stories remain unpublished, a growing number have seen the light of day. Many publishers and other organisations have been issuing case history material for years, demonstrating the sales effectiveness of magazine advertising. Several organisations have published collections of case histories, and these are particularly valuable in showing that the sales power of magazines is a widespread, general phenomenon applicable to all kinds of products and services, and not confined only to special cases.

PPA's '52 Reasons Why Magazines Make Things Happen'

PPA has compiled information on more than one hundred case histories and is continually adding to the collection, with new examples regularly being published in PPA's own journal Magazine News. A cross-section of 52 examples has been published in a brochure [52], covering a very wide range of product fields. To illustrate, here are the highlights from four very different cases:

The Fenjal bathcare range was relaunched in women's monthly magazines, with a fresh pack design. Sales increased by 39%.

Dixons acquired 50,000 Praktica cameras from Germany and expected to sell them in one year. Advertising in one photography magazine, the cameras were sold out in 5 months.

EME sold 70 yachts worth a total of over £1 million as a result of only £9,000 of advertising in one boating magazine.

Revlon's Charlie perfume was relaunched to 16-24 year old women as Charlie Red, using youth-oriented women's magazines. Sales increased by 300% - which was far more than Revlon had expected.

IPA's Advertising Effectiveness Awards

The Advertising Effectiveness Awards were introduced by the Institute of Practitioners in Advertising (IPA) in 1980, as a competition for case histories to demonstrate that advertising can be proved to work, and that it is a serious business investment which increases the profitability of products and services.

Since 1980 the Awards have been held every two years and the prize-winning entries published in book form under the title "Advertising Works" (© IPA). The most recent Award is the tenth, held in 1998 [53]. In addition all the case histories entered for the Awards from 1980 to 1998 - more than 700 of them - are held available in a databank [54].

A hallmark of the winning case histories is the rigour and thoroughness of the demonstration that the advertising itself made a major contribution to the success of the product as measured in terms of sales (or other more appropriate criterion). Those campaigns which chose magazines as the main medium, or one of the main media, are further proof that magazine advertising can sell. K Shoes and Boddingtons bitter are cited here as examples.

K Shoes Washable Leather Trainers

To enter the training shoe market, K Shoes developed a new kind of women's trainer - one made of a leather that could be washed in a washing machine. To carry the full-page advertisements, women's magazines were selected by virtue of their ability to talk in a personal way to their readers, especially existing K Shoes customers. The publications chosen were women's weeklies, domestic monthlies, home interest monthlies and feature monthlies. There was also one insertion in the Daily Mail and some four-sheet poster sites. The campaign ran in Spring and autumn 1991.

Tracking among readers of the women's magazines showed significant gains in ad awareness both during and after the campaign.

There was a healthy level of sales. Moreover econometric analysis of sales through K Shoe shops indicated that the campaign led to a 61% increase in sales beyond what would

be expected without the advertising. Assuming that the same pattern occurred in independent retailers, a total of more than 56,000 additional pairs of trainers were sold as a direct result of the advertising. The marginal profit on these extra sales far outweighed the cost of the campaign. And this is without taking account of the long-term residual benefit of the advertising.

As a result of the success of the campaign, K Shoes expanded its product range from one style of women's trainers to six women's styles, two men's styles, and three children's styles.

Boddingtons bitter beer

The Award judges commented on this case history by saying "Boddingtons is an object lesson in the value of thinking beyond convention. Mainstream bitters... tend to lead with TV; Boddingtons led with press."

When Whitbread bought the Boddingtons brewery in Manchester in 1989 Boddingtons was a declining bitter brand with strongest sales in the Granada area. It sold at ordinary prices. One of the main tasks under the new management was to turn Boddingtons into a successful national brand selling at premium prices. The requirement was for a measured controlled approach, to reach a target audience of premium bitter drinkers. When advertising began in July 1991 TV was rejected as the main medium for advertising, and a tightly targeted magazine campaign was chosen instead. The advertisements have consistently appeared on the outside back covers of magazines. Television advertising was not introduced outside the Granada heartland area until after nearly two years in press, when the target audience was being widened.

National sales (excluding the Granada area) of Boddingtons bitter grew by 250% in the first two years, using only magazine advertising. When television advertising was added to the continuing magazine campaign, sales continued to grow at the same rate - but not at an accelerated rate.

Careful analysis of the data concerning sales, distribution, product, market changes, prices, seasonality, promotions and so on established that the magazine advertising was a crucial factor behind the sales increases. The cost of the advertising, including production costs, has been more than paid back.

The authors of the prize-winning paper concluded that "It is our conviction that the foundations for the long-term success of Boddingtons have been laid. By concentrating on building the brand with the greatest care and patience, and by avoiding the temptations of being conventional, Boddingtons has credentials that will surely endure."

IPC's "How Magazines Work"

IPC Magazines published in 1998 a collection of 19 case histories under the title "How Magazines Work" [55]. The case histories are arranged under four headings:

- Magazines sell product
- Magazines build awareness
- Magazines provide effective targeting
- Added value opportunities

Two examples under the first heading - Anchor Spreadable Butter and Cussons Carex - have been cited on pages 65 and 84 respectively.

FIPP's "Take A Fresh Look At Print"

FIPP (International Federation of the Periodical Press), headquartered in London, represents magazine publishers from many countries. FIPP published in May 1999 a report written by their research consultant Alan Smith called "Take A Fresh Look At Print" [56] which provides a synopsis of about 20 research studies from around the world investigating the effectiveness of print advertising - including newspapers as well as magazines. Together, these studies underline the benefits of creative synergy, enhanced communication and better targeting, resulting in improved return on investment. One of the studies is summarised below as an example.

Nielsen Sales Scan

Magazine Publishers of America (MPA) commissioned A C Nielsen to use their 50,000 Household Scanner Panel to examine the impact of ten magazine campaigns running in the second quarter of 1998 in the USA. The purchases made by households exposed to magazines carrying the ads were compared with purchases by demographically matched households not exposed to those magazines.

Of the households that were exposed to magazines:

- A higher percentage bought the advertised product (for 9 of the 10 products)
- The volume of purchases per household was greater (for 8 of the 10 products)
- The absolute sums of money spent were greater (for 8 of the 10 products)

The MPA concluded that the "findings clearly demonstrate that increased magazine weight results in increased sales for advertisers". The full results have been published by MPA in 1999 in a detailed report called "Sales Scan" [57].

(D) MAGAZINES COMBINED WITH TV ADVERTISING

Magazines are an effective and versatile advertising medium not only when employed on their own but also when used in conjunction with television. Television is of course a very powerful medium, and obviously it works in a very different way from magazines. Its strengths cannot be matched by magazines, but television has limitations too, and these are precisely where magazines have their strengths.

Thus television is intrusive, has movement and sound and can create emotion, and while the commercial is being broadcast there is no competing editorial content; but a commercial runs a fixed length of time and is beyond the control of the viewer. Magazine advertisements are permanent and portable; the reader can hold and study an ad for as long as desired. The reader is in control of his or her own exposure. Consequently the combination of television and magazines is even more effective than television on its own.

This section looks at several aspects of this topic, and draws the conclusion that the effectiveness of a television-only campaign will be enhanced if it is combined with magazine advertising.

There are two ways of bringing this about. One is to re-allocate a minority of the TV budget (perhaps about 25% or 30%) to magazines. The other is to leave the television budget untouched and make magazines a straight addition, drawing the money from elsewhere and in particular from promotions. Promotions can boost sales in the very short term but in the long run they weaken the product's branding. In addition they can often be shown to be unprofitable even in the short term. A mixed-media campaign improves the efficiency of media advertising and justifies larger budgets spent on above-the-line media - if necessary at the expense of below-the-line.

22. Matching product usage and weight of exposure

For many of the advertisers who only use television there is a disparity between the way the market is structured and the deployment of advertising effort. The heaviest users are often concentrated in the subgroups that see the least advertising.

This has been demonstrated by IPC Magazines with the form of analysis which they call The Magazine Advantage [58], an approach which has also been called 'media

imperatives', 'media comparatives' or 'media dominance'. Target Group Index respondents are classified in terms of their consumption levels of television and magazines, and grouped into four categories of roughly equal size:

- Low Magazines/Low Television
- Low Magazines/High Television
- High Magazines/Low Television
- High Magazines/High Television

These four groups are made up of very different types of people, and they are exposed to different levels of advertising according to the media chosen.

The mis-match that sometimes occurs can be illustrated by two contrasting product types - yoghurt and shampoo/conditioners. The TGI showed the following consumption patterns:

	Low Mags Low TV	Low Mags High TV	High Mags Low TV	High Mags High TV
% of women	27%	18%	34%	22%
Yoghurt:				
Index of all users	98	85	108	102
Index of heavy users	90	76	121	99
Shampoo/conditioners:				
Index of all users	99	100	100	101
Index of heavy users	88	78	114	110

In the yoghurt market the High Magazines/Low TV group had an above-average propensity to use yoghurt and was 21% more likely than the average woman to be heavy users of yoghurt. Yet according to Register-MEAL, 12 of the 16 brands in this market spent 97%-100% of their budget on TV - thus under-exposing the key segment.

In the shampoo and conditioners market there was little difference between the four exposure groups in terms of any use of these products (everyone washes their hair) but substantial differences in terms of heavy users. The High Magazines/Low TV group was

14% more likely than the average woman to be a heavy user, and the High Magazines/High TV group was 10% more likely. Meanwhile the Low Magazines/High TV group was 22% less likely to be a heavy user. This pattern strongly argues for a need for magazines in the media mix, and not a TV-only policy. Yet Register-MEAL recorded that 88% of the combined advertising budgets in this market was devoted to television. 19 of the 34 brands used nothing but television.

23. Improved distribution of advertising exposures

No television advertising campaign provides evenly balanced coverage across all sectors of the population. Many people are simply light viewers of commercial television and cannot be reached to anything like the same extent or frequency as the heavy viewers who watch a lot of commercial TV. The light viewers do however read magazines, and an appropriate selection of magazines in an advertising schedule can fill the coverage and frequency gaps left by television. In other words, improved targeting.

This can be demonstrated by analysing the coverage and exposure frequency of the two media strategies. A published example is the set of five campaigns I analysed in 1988 for the Press Research Council under the title “Press For A Better Balance” [59].

Five real-life television-only campaigns were evaluated using the mixed-media analysis programs of Holborn Research Services Ltd. The 1987 Target Group Index was used in order to define target audiences in product-usage terms. TV-plus-print versions of these campaigns were devised by re-allocating approximately 25% of the TV expenditure to a print schedule, thus keeping each campaign’s total expenditure the same as before. Comparisons were made of the performance of the two versions of each campaign.

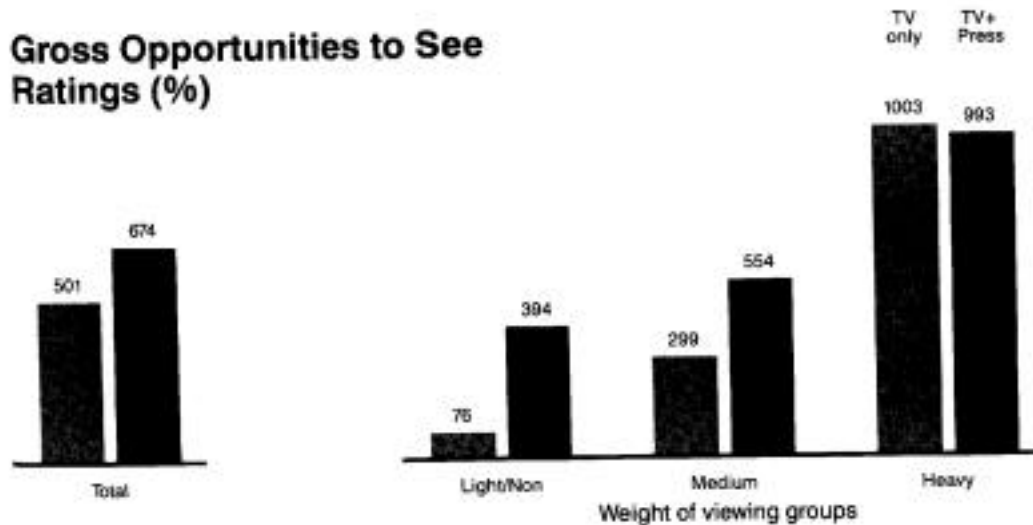
The analyses were broken down (among other ways) in terms of weight-of-viewing groups, which divided the adult population into roughly equal thirds in terms of the overall amount of viewing of commercial television.

The campaign for a hair conditioner serves as an illustration of the results.

Case history: Hair conditioner

A budget of £830,000 (at 1987/88 prices) had been spent on an actual TV-only campaign, which was compared with a hypothetical mixed-media campaign spending £244,000 in colour pages in women’s weekly and monthly magazines, leaving £586,000 in television. The target audience was women who use hair conditioner. The bar chart reveals the gross

opportunities to see achieved by both media strategies, among the total target audience, and among the three weight of viewing groups.



At no extra cost, the mixed media strategy gave the total audience more than a third extra exposures, from 501 gross ratings to 674. In addition the net coverage rose significantly from 83% to 93%, and the average OTS improved from 6.0 to 7.3. The 4+ coverage leapt from 48% to 70%.

Among light and non/viewers the figures were transformed. The TV-only schedule gave very inadequate exposure to this group, whereas the substitution of magazines for the marginal TV expenditure brought exposure to much more acceptable levels. Gross ratings rose dramatically from 76 to 394, a more than five-fold increase. Net coverage expanded from 50% to 80%, and average OTS bounded up from 1.5 to 5.0. The 4+ coverage exploded from an almost non-existent 2% to 45%. The woeful performance of the TV-only schedule among this important market sector was not a reflection on the agency's time-buying skills - it was simply a constraint of the television medium.

Among medium viewers the mixed-media strategy delivered far higher gross ratings, as well as slightly higher net coverage, much greater average OTS, and greatly improved 4+ coverage.

Yet these dramatic gains were not achieved at the expense of the heavy viewers. Even when the television component of the campaign was reduced to allow the inclusion of women's magazines, heavy viewers received almost identical gross ratings (from 1003 to 993). There was saturation net coverage of 100% with both strategies, near-saturation 4+ coverage, and identical average OTS.

Conclusions

For all five campaigns the results were the same, in spite of there being a varied range of target audiences, expenditure levels, and products (engine oil, cough remedy, financial product, hair conditioner, and draught lager).

The conclusions were that by re-allocating about 25% of a television-only budget to print, an advertiser can achieve a number of vital benefits:

1. A very considerable improvement in the way advertising exposures are distributed across the target audience.
2. A solution to the problem of adequately reaching light viewers.
3. Similarly a solution to the difficulty of reaching ABC1s, the more affluent, the better educated (groups who are often a key part of an advertiser's target audience).
4. Increased net coverage.
5. Increased numbers who receive higher levels of opportunities to see - such as those receiving at least 4 opportunities to see (4+ coverage).
6. A lower cost per thousand.
7. And as a later section of this report shows, the opportunity of communicating the advertising messages through two different but complementary media forms, with the enhanced richness and effectiveness of communication that this makes possible.

Of course, television and print exposures are not directly comparable. In combining the opportunities to see delivered by each medium it is not implied that a TV exposure is the same thing as a magazine exposure. Rather, there is a choice between reaching a particular member of the target audience in different ways: say 6 times through a television-only campaign, or say 9 times through a TV-plus-print campaign which delivers 5 exposures through television and 4 through the print advertisements.

These analyses have been based on the idea of taking money from the TV campaign to pay for the magazine advertising. The alternative strategy is to take the money from promotions or other budgets, leaving television expenditure unaltered. This can be justified because a mixed-media strategy improves the efficiency of media advertising, compared with TV on its own. In such a case the distribution of advertising exposures is even better than discussed above, since the TV effort is not reduced and the addition of magazines still makes its great contribution to improved targeting.

24. Distraction, action and courtship

Low level of distraction for magazines

Reading a magazine is a private experience, even in a crowded room. It is a one-to-one communication between an individual reader and his or her chosen publication. Distractions are at a relatively low level compared with other media, especially the broadcast media.

“The Media Involvement Study” [60] made a direct comparison between magazines, newspapers, television and radio in terms of other activities frequently undertaken while exposed to the medium. The table below gives the full results. In summary:

- There was a marked difference in the proportion of the audiences who normally do none of the five listed activities (i.e. distractions) frequently. Only 4% of the radio audience do none of the other activities. 35% of television viewers do none of them, and 43% of newspaper readers. Least distracted of all, as many as 58% of magazine readers do none of the listed activities while reading a magazine.
- An index of ‘activity clutter’ can be calculated. With magazines indexed as 100, newspaper reading experiences 36% more clutter from competing activities, TV viewing has 55% more distraction, and radio has well over twice the level.

Profile of activities frequently undertaken while reading/viewing/listening

	<u>Reading magazines</u>	<u>Reading newspapers</u>	<u>Viewing television</u>	<u>Listening to radio</u>
	%	%	%	%
Talking	10	14	23	32
Eating	11	14	25	35
Reading	n/a	n/a	18	29
Viewing TV	8	12	n/a	n/a
Listening to radio	13	17	n/a	n/a
Total (gross)	42	57	65	96
Activity Clutter Index	100	136	155	229
None of above distractions	58	43	35	4

A common thread running through these figures is 'degree of involvement'. At one end of the scale is radio with relatively low involvement and a high degree of other activities. At the other end of the scale are magazines, whose audiences are the most involved and who engage the least in multiple activities.

Action generated by four types of medium

This high level of involvement by magazine readers leads to a high level of response to the advertising and editorial. The Henley Centre's "Media Futures 1994/95" survey [41] found that consumers are more likely to take action as a result of reading magazines than as a result of being exposed to newspapers, television or radio. The Henley respondents were asked "Have you, in the last year or so, done any of the following as a direct result of watching/reading/listening?" Replies were given in respect of four kinds of action. The following diagram shows the percent taking each kind of action, as a result of exposure to each of the four media.

*INSERT DIAMOND-SHAPED DIAGRAM ON
PAGE 21 OF "MAGAZINES INTO 2000"
AND PAGE 70 OF HMAW II*

Exposure to magazines prompted the most action, regarding all four kinds of action, with newspapers and television well behind, and radio the least effective in this sense.

Magazines for courtship

An Australian survey concluded that magazines are the medium of courtship, bringing people closer to things of interest. Magazines come alongside and build familiarity for the products advertised in them. Television is the medium of introduction, with its intrusiveness making it good for attracting attention and maintaining visibility. Radio plays the role of invisible companion, and newspapers are the medium of 'plugging in', taking readers behind the summary details that appear on TV.

The Australian study was called “Courting the Consumer” [61], published in 1995 by Magazine Publishers of Australia. It was based on a combination of qualitative research (focus groups) and a quantitative survey using a sample of 1617 adults.

Magazines, television, radio and newspapers perform different roles, and the mind-set a consumer brings to each medium acts as a filter, affecting how advertising works. The MPA report states that while “TV is the passive entertainment medium for introduction and visibility boosting, magazines are the active involvement medium for the courtship stages of building familiarity and preference. Together they perform complementary roles in the consumer’s decision-making process - one adds power to the other.”

The research showed that magazine advertising is part of the environment a consumer consciously explores in search of things of interest. The advertising is not just about getting ‘hard’ information, but is also about getting to know brands and products, by seeing them in an environment where they can be looked at, revisited and compared. The statements concerning advertising in magazines which attracted the highest levels of agreement from the sample were ‘The ads help me compare the choices available’ and ‘The ads contain useful product information’. The advertising plays an intimate role, coming alongside consumers when they are deciding which products and brands best fit their individual needs. This is why the MPA called magazines the medium of courtship.

Respondents were asked in which of the four media they first find out about new products, for each of ten product fields. In half the product fields TV was the leading medium, and magazines were the leading medium in all but one of the remaining product fields. When they were not top-scoring, TV and magazines were usually in second place. Respondents were next asked which medium was best at providing information needed to decide what to buy. Magazines were the dominant medium, leading in six of the ten product fields and coming second in all but one of the remainder. Magazines were also the dominant medium in terms of the best source of information and ideas. Moreover this dominance was accentuated among consumers who were ‘very interested’ in the product field. Thus magazines allow an advertiser to focus a message on the very people who are most interested in what the advertiser has to say.

25. TV+Magazines communicate better than TV-only

Because television and magazines work in such different but complementary ways, the communication delivered by a TV-only campaign can be substantially enhanced by adding magazines.

The two classic pieces of research which demonstrated the improved communications delivered by TV-plus-print were 'Multiplying the Media Effect' [62] and 'The Media Multiplier' [63]. Between them, they provide 19 detailed case histories showing how print advertisements can add to and enrich what is perceived in television commercials, especially if the creative treatments in the two media are designed to be complementary.

'Multiplying the Media Effect'

This survey, carried out in 1985 and published during 1986 and 1987, studied seven mixed-media campaigns [62]. It was commissioned by a group of consumer magazine publishers working together under the name of The Magazine Marketplace Group, under the auspices of PPA, and the fieldwork was conducted by Communication Research Ltd.

The approach was to show informants magazine advertisements and television commercials from the same campaigns and examine what was communicated. This was done through hall tests, in which each person saw two or three campaigns. All informants were users of the product types in question, as well as falling within demographic quotas. The order of showing TV and magazine advertisements was carefully rotated, with advertisements being shown a second time under a controlled sequence. After each ad was seen, a standard set of open-ended questions was asked, the key question being "Please tell me everything that passed through your mind while you were looking at the advertisement, whether or not it was actually connected with it".

Illustrations from three of the campaigns give a flavour of the results.

Birds Eye Country Club

One of the campaigns was for the Birds Eye Country Club range of frozen vegetables. First, the magazine advertisement (when seen before TV) provoked a greater range of thoughts than the TV commercial. In particular there was more emphasis on the vegetables themselves, especially how attractive they looked, and the variety (though the TV commercial showed just as great a variety). A word-count of the number of mentions of each vegetable shows this clearly. Second, and very significantly, informants who were shown the sequence TV-magazine-TV noticed individual vegetables in the television commercial much more the second time they saw the commercial. The magazine ad had evidently made them more aware of the range of vegetables and this affected the way they experienced the subsequent television commercial. Thus the magazine ad on its own not only communicated certain things better than the commercial, but also enhanced the response to the commercial.

Milk

Something similar happened with the advertising for milk. Not only did the magazine advertisement communicate more thoughts about the different types of milk available

from the milkman - skimmed, semi-skimmed and standard - but also informants became far more aware of the skimmed and semi-skimmed milk that appeared in the television commercial when they saw it after the magazine advertisement, compared with when they saw TV before the magazine ad. A different stimulus in a different medium had affected the way the subsequent TV advertising was understood.

Danish Bacon

Another campaign was for Danish Bacon, in which both the magazine ad and the commercial portrayed bacon sizzling in a frying pan. As a control, part of the sample had seen the bacon commercial, then a magazine ad for a different product, then the bacon commercial again. The test sample had seen the bacon commercial, then the magazine ad for bacon, then the Bacon commercial again. A word-count was made of the number of mentions of words like 'appetising', 'hungry' etc after each showing. Expressing the word-count in index form, among those who saw a magazine ad for a different product between the two showings of the bacon commercial, there was an index of 100 mentions of 'appetising', 'hungry' etc after the first TV showing and an index of 31 after the second TV showing. Among the matched sample of those who saw the magazine ad for bacon between the two showings of the bacon commercial, there was an index of 115 mentions of 'appetising', 'hungry' etc after the first commercial, an index of 162 after seeing the magazine ad, and 92 after the second TV showing.

The point here is not only that the magazine exposure produced more 'appetising'-type thoughts than any of the television showings, but that after seeing the bacon magazine advertisement the informants experienced far more 'appetising'-type thoughts while watching the TV commercial than did the informants in the control sample.

It appears that the stimulus provided by the magazine advertisement had created new perspectives, which remained in informants' minds while they watched the subsequent television commercial, and these affected their responses to that commercial.

Conclusions

The overall conclusions of 'Multiplying the Media Effect' were that:

- not only can one medium communicate ideas additional to those derived from seeing another
- one medium can also affect and enrich what is understood from a subsequent exposure to another medium
- greater strength can be added to a mixed-media campaign by encouraging this process through creative links

The page and the screen nourish each other.

'The Media Multiplier'

'Multiplying the Media Effect' aroused such interest around the world that the Press Research Council, representing magazines and newspapers, extended the investigation by commissioning twelve more case studies. They were published in 1990 in a report titled 'The Media Multiplier' [63].

Two research companies conducted the survey in 1988 and 1989: Communication Research Ltd and The Research Business. There was a robust sample of 1,400. Consumers were asked to describe their response to the TV commercial both before and after being shown a print advertisement for the same product. Their separate responses to each medium were recorded, and control groups were shown only the TV commercial or only the print ad. This meant it was possible to identify the effects of TV alone, of print alone, and of both media together.

The results demonstrated that advertising in magazines or newspapers in addition to television, rather than using television on its own, bring a number of very important communication benefits. In summary:

- Print can lead people to perceive the TV commercial in new ways.
- Print can also convey new information that is not in the TV commercial.
- The result of adding print to a TV campaign is a richer, more complete communication.

Print not only makes its own unique contribution, it also makes the television commercials work harder. The effect of adding print to television is not merely additive, it is multiplicative. Using the two media produces an invaluable interaction.

Such effects can be heightened by deliberately building creative links between the TV and print advertisements.

With as many as twelve campaigns to analyse, the survey was able to document some of the ways in which print can help television to work better. Every item on the following list emerged from at least two case histories.

Print can:

1. Lead people to see the TV commercial in new ways, and look for details
2. Encourage more response to the commercial
3. Add extra information or messages
4. Re-inforce the TV message
5. Expand the TV message
6. Help understanding of the TV message
7. Strengthen brand identification

8. Make the product more accessible
9. Focus more on product-oriented messages
10. Create a more positive feeling towards the product

There are two other important considerations:

11. The beneficial effects can be heightened by building creative links
12. The benefit is a two-way affair

While no mixed-media campaign will work in all of these ways simultaneously, all TV-plus-print campaigns will benefit from some of the factors on this list.

The key findings from four of the campaigns are summarised here, to illustrate the print-television relationship:

Cheeses of England and Wales

The television and magazine advertisements were very different in style but complemented one another well. Responses to the print ad were particularly product-oriented, and there was much evidence of interaction between the two media. The print treatment tended to direct attention to details within the TV commercial, focusing on the product rather than the execution. It led respondents to look harder at the recipe information featured very briefly in the commercial and encouraged thoughts concerning the variety and versatility of the cheeses. The magazine ad also helped informants to appreciate the health and fitness story within the commercial - including comments about cheese being full of protein, vitamins and calcium, copy points made explicit in the magazine ad. In addition print strengthened the branding of the product - cheeses from England and Wales rather than just "cheese". Exposure to the magazine advertisement modified informants' reactions to the TV commercial when seen subsequently, and in directions which could be attributed to the magazine ad.

Access credit card

The television commercial conveyed the idea of flexibility very successfully. The print advertisement added considerably to this. It led informants to become more involved in the detail of the television commercial. They also took the messages they had absorbed from the print advertisement and applied these to the TV, thinking through the implications of flexibility instead of simply replaying flexibility as the sole message. Print had made respondents dwell on the varied practical attributes of an Access card as well as the general quality of flexibility. Print had added flesh to the TV bones.

Sarsons Pickling Vinegar

Both TV and print communicated the idea of quick and easy pickling, and the correct brand name. The magazine advertisement, however, more clearly communicated the

existence of two types of vinegar, and the different purposes for which they can be used. Exposure to the magazine ad had an effect on some informants when they saw the commercial for a second time, for they appeared to look out for details and were more aware of the two varieties of vinegar that were shown in the commercial, and the versatility of use which this implied.

Volkswagen Passat

Exposure to the print advertisement was able to increase significantly the number of new thoughts generated while seeing the TV commercial for the second time. Readers were able to pick up detailed copy points mentioned in the magazine ad, such as the large interior space and the plush upholstery, and were helped to perceive such points in the commercial when it was shown again. Print was successful in reinforcing the messages conveyed by the commercial, sometimes leading certain informants to understand these messages when they had not been fully absorbed from television alone. The close creative links between the treatments in the two media facilitated the transfer of ideas from one medium to the other.

The synergy is world-wide

Since the publication in 1986 of 'Multiplying the Media Effect' many other surveys along similar lines have been conducted in countries around the world [64]. All have found the same results: the combination of print and television has a multiplying effect on communication effectiveness, compared with television on its own. Without doubt this is not a phenomenon peculiar to the UK but is a result of the contrasting but complementary characteristics of the two media.

26. Magazines can beat TV for creating awareness

IPC's Ad Track

As already discussed, IPC's Ad Track 94 survey [27] showed that on average magazine advertising generates the same level of awareness as television advertising - at the rate of 13% awareness per 100 gross rating points. However for magazines the figure of 13% was an average across all exposures in the campaign. A higher awareness level was generated by the first exposure to magazines - whereas Millward Brown found that for the television campaigns the first exposure produced the same awareness level as the TV campaign average.

In fact the awareness score of magazine ads at their first exposure was 18% awareness per 100 rating points, averaged across all campaigns. This can be compared with an average awareness score for TV commercials at their first exposure of 13% awareness per 100 rating points. As Millward Brown wrote, “this suggests that when they first appear, the print executions are often better at registering something in connection with the brand than TV”.

This is a most impressive result for magazine advertising - creating more awareness on first exposure than television usually accomplishes. The explanation is no doubt to do with the repeat reading of magazine pages (which QRS's PEX has demonstrated) and readers' ability to pause and study anything that catches their interest.

The reason that the average awareness index for magazine ads across complete campaigns fell to 13% is, in Millward Brown's view, that a given creative execution in print eventually loses some of its impact because readers have either absorbed the message from the ad or else mentally edit it out of their subsequent reading. Millward Brown call this 'wear-out' but a more appropriate term is 'over-exposure' because “this label correctly places responsibility for dealing with the factor upon the user of the medium” [65], the advertiser/agency. This potential for over-exposure of a given execution arises from one of the great benefits of print advertising - that readers are in full control of what they look at and can study an advertisement for as long as they choose, and as often as they choose.

The solution to over-exposure of a given creative treatment is to use more executions: instead of running just one advertisement, create two or three. The new ads will stimulate fresh involvement and push the average awareness index above the 13% mark - that is, above TV's average level.

There is much more to be discovered about the ability of magazines to refresh a campaign by introducing new creative executions. This is one of the priority areas for further research. Meanwhile Millward Brown are surely correct in saying “a major magazine campaign needs to be conceived in the form of several complementary executions” [66].

The value of using magazines to say something new that is not in the commercials was highlighted by Robin Wight of WCRS at a PPA seminar [67]. He showed that in 1965 the average viewer was exposed to a typical brand's commercials for a total of 30 minutes in the year, but by 1995 this had fallen drastically to 7 minutes. This normally reflected the use of very short commercials, some of them in effect moving posters. Most of such commercials are making just one point, with nothing in depth. Magazines can make up for this by providing the detail and saying new things.

MPA's 113-brand tracking study

"Dollar for dollar, magazines deliver significantly higher advertising awareness levels than television."

This was the clear conclusion of a major analysis published in 1998 by Magazine Publishers of America [68], in which Millward Brown examined 113 campaigns in the USA which used both television and magazine advertising. Awareness of the campaigns had been measured by Millward Brown as part of their normal continuous telephone tracking studies, during the two-year period January 1996-December 1997. For every campaign, Millward Brown compared the awareness generated by each medium with the expenditure in the medium, and to the number of gross rating points bought in the medium.

Combining all 113 campaigns, 36% of total advertising awareness was created by television, 29% by magazines, and 35% jointly by television and magazines together. Television therefore had a 71% share of awareness (36%+35%) and magazines had a 64% share (29%+35%).

77% of the advertising expenditure had been on television and only 23% in magazines. Relating this to awareness, television had an index of 92 (71% share of awareness divided by 77% share of expenditure) whereas magazines had an index of 278 (64% share of awareness divided by 23% share of cost). Magazines' index of 278 is 3.0 times greater than television's 92. In other words for every dollar spent, magazines delivered three times as much ad awareness as television.

It was a similar conclusion when looking at gross ratings rather than expenditure. Television generated 76% of the gross ratings while magazines generated 24%. Thus the index for television was 93 (71% share of awareness divided by 76% share of ratings) and for magazines it was 267. So for every 100 rating points bought, magazines delivered almost three times as much ad awareness as television.

These general conclusions were found to be true:

- across product categories
- for different budget levels
- whether there were few or many competitors
- for new and established brands

Another finding was that for most brands (61% of them) a change in advertising awareness was associated with a corresponding change in purchase intent ("Definitely or probably will buy") - confirming that awareness is an important measure. Moreover, for brands where this association occurred, most of the ad awareness was attributed jointly to television and magazines working together. This reinforces the view that the two media in combination are more effective than either on its own.

27. Market tests: sales effectiveness of TV + magazines

A growing number of market tests are proving that mixed-media campaigns involving magazines can sell products - and sell them more effectively than a campaign using television on its own. Some of the following examples are from the UK, while others are drawn from around the world and show that the results arise from the nature of the two media and not from any peculiarity of the UK market.

UK: Cussons Carex Hand Wash

Before autumn 1996 Cussons Carex liquid soap had confined its advertising to television, with some support on radio and posters. But in autumn 1996 Cussons decided to test the use of magazines as part of a mixed-media campaign [69]. 81% of the budget remained on TV while magazines accounted for 19%, using TV weeklies, women's weeklies and women's monthlies.

Sales were tracked week by week using the Taylor Nelson AGB Superpanel of 10,000 households. In the 12 weeks before the magazine campaign began, the Carex market share of sales was similar among households heavily exposed to the selected magazines and those lightly or not exposed. However as soon as the magazine advertising commenced Carex's brand share leapt among the heavily exposed households while being little affected among the light or non exposed households. This was maintained throughout the campaign period.

Additional research established that:

- Sales attributable to magazines were achieved at one-third of the cost of sales attributed to TV.
- Although magazines were only 19% of the budget, they added 50% volume sales above the uplift generated by television.
- The combination of magazines and television was found to produce the optimum return on investment.

UK: Nielsen's 'Strategies of Successful Brands'

IPC Magazines co-sponsored one of the largest-ever studies into the long-term effectiveness of marketing activity. It was conducted in 1995-96 by Nielsen [70] and examined 300 products from 50 product fields, using the Nielsen Homescan consumer

panel, Nielsen tracking data, and Register-MEAL advertising expenditure figures. For each product the market share, consumer penetration and loyalty were recorded for the six months ending April 1992 and the six months ending April 1995. Changes in these key brand measures were assessed against their advertising policy, pricing, promotions and innovation. Nielsen concluded that innovation is the best single means of developing the strength of a brand, and that sales promotion activity does not achieve brand building at all in the long term.

The lesson for media strategy was that, although many of these brands used only television for their advertising, on average advertisers obtained a higher brand share, and were more successful in maintaining or increasing share over the three-year period, if they used two forms of media such as television combined with magazines. Moreover brands using magazine advertising were on average both bigger and more likely to be growing. Nielsen concluded that “since magazine advertising is less expensive than TV advertising, this implies that magazines can be a highly cost-effective way of communicating with the end buyer”. In addition, the fastest-growing brands tended to be those with a higher proportion of their total adspend in magazines.

UK: Kenco Freeze Dried Instant Coffee

Kraft Jacobs Suchard, with a tradition of using television as a branding medium, ran a test of a television and magazines mixed-media campaign for their Kenco Freeze Dried Instant Coffee [71]. IPC Magazines was able to offer regional facilities in its publications on a sufficient scale, and the TV and magazines campaign ran from April to November 1995 in the London/South/Anglia regions which accounted for 35% of the market. In the rest of the country a TV-only campaign was run, on an equal expenditure basis. The budget for the magazine expenditure in the test area was found by switching a share of television money into magazines.

Among the target audience of ABC1 housewives, the net coverage achieved in the TV-only regions was near saturation but nevertheless it was improved slightly in the mixed-media regions. The mixed-media campaign also increased gross opportunities to see by 39%, improved the average frequency of exposure by 35%, and greatly reduced the cost per thousand exposures. Millward Brown tracking research showed gains in advertising awareness in the test area compared with the TV-only regions as soon as the magazine advertising began and it continued throughout the campaign period. Ad recognition levels were highest among magazine readers, and overall the reduction in TV spend in the test areas did not prove at all detrimental to brand image.

Most significantly, sales were improved by the mixed-media strategy. This was measured by two panels, Nielsen and Taylor Nelson AGB Superpanel.

With sales historically stronger in the south, it was important to allow for this in the analysis. Nielsen's figures showed that prior to the test period Kenco's share of instant coffee sales in the test region was 19.8% ahead of its brand share in the rest of the country. As a result of the test, this differential grew to 25.4%, a very significant gain of 5.6 share points.

The Superpanel was able to compare panel members exposed to the TV-only campaign with those exposed to the TV + magazines campaign. Results showed that the mixed-media campaign improved Kenco volume share by 7%.

Kraft Jacobs Suchard's Director of Coffee Marketing, Nick Shepherd, stated "After careful analysis, we declared ourselves reassured about the potential for mixed-media advertising. Following the regional test results, we are using magazines nationally for Kenco this year – the surest sign that we believe it worked."

UK: PPA case histories - Campbell's Soups

An example from PPA's collection of case studies [52] is Campbell's condensed soups. During the winter of 1992/1993 Campbell's used press advertising for the first time for a decade, alongside a TV campaign. A range of women's magazines were used, chosen partly because they offer an environment where food advertising commands high levels of attention. To emphasise the soup's twin uses, as a soup and as a cooking ingredient, three different magazine creative treatments were developed, to work hand in hand with the TV commercials. All three magazine executions incorporated a serving suggestion appropriate to the flavour of soup featured. Sales rose by 16% compared with 1991/1992 when only TV advertising was used. Campbell's Marketing Manager Gerard McAleese said "Both Nielsen Retail Audit data and our own ex-factory sales suggest that the mixed-media approach paid dividends."

USA: JWT packaged goods product

A milestone study in the USA proved beyond doubt the high potential of an integrated magazines and TV campaign, compared with TV-only. In 1992 J Walter Thompson ran a year-long controlled experiment for a packaged goods product, a brand in the expensive top end of a very cluttered category [72]. The single-source Nielsen Household Panel was used to measure TV exposure, magazine reading and product purchase. Most regions of the USA ran only the television advertising, while other matched regions ran television and magazine advertising, using regional editions of national magazines. The result was that in terms of total volume of sales the mixed-media campaign out-performed the TV-only areas by 14% across the whole market. Not only that, among the key target audience of young affluent adults the mixed-media campaign out-performed TV-only by a factor of

nine! The improved targeting offered by magazines is one crucial reason for this success, allied to the enhanced power of mixed-media communication.

Australia: Tim Tam chocolate biscuits

Tim Tam is Australia's leading brand of chocolate biscuit, which ran a test of magazine advertising during July-October 1996 - the first time the brand had ever used magazines [56]. This was in addition to the ongoing television advertising, with magazines accounting for 30% of the joint expenditure. Purchases were tracked by Nielsen's BrandScan panel and consumer awareness was tracked by Millward Brown. During the magazine campaign period sales among magazine readers on the panel rose by 32%, compared with 5% among those who did not read the magazines - a net gain of 26%. The magazine campaign also extended the sales season well past the winter peak months. Millward Brown's research led them to conclude that if the extra money spent on magazines had been spent on television the benefit would have been negligible. Tim Tam's marketing & sales general manager summarised by saying "The magazine campaign added a new dimension of personal consumer involvement to the Tim Tam brand. Magazines proved to be the perfect complement to the TV campaign."

Germany: Bauer and Hassloch BehaviourScan panel

In Germany a single-source panel has yielded further evidence about the virtues of mixed-media advertising. Bauer Publishing have been responsible for a number of tests using the GfK Hassloch BehaviourScan panel [73]. The panel consists of 3,000 households in the town of Hassloch whose purchases in a range of product fields are recorded using scanner technology in local stores. Panel members receive television through a cable system, which means that the commercials shown to each household can be controlled. Panel members also receive two weekly magazines as an incentive, and the advertisements carried in these can be varied too. For the launch of a personal care product two media strategies were tested, representing equal expenditures: some households received 100% television and others received advertising split 68% television and 32% magazines. After the campaign had run for one year the mixed-media strategy had outsold the TV-only strategy by 16%. Most of the increase was due to increased weight of purchasing, rather than the greater penetration of the market - and this in turn was attributed to a more powerful communication of the advertiser's message.

South Africa: The 30/30 Synergy Study

An analysis in South Africa showed the value of the synergy created by the use of print and television in combination. The analysis was christened "The 30/30 Synergy Study"

[74] because it was found that the advertisers who spent at least 30% of their budget in print plus at least 30% in television achieved the best market shares of purchasing. The study was based on a cross-analysis of two kinds of information: the way that advertising expenditure was split between main media types, as monitored by the Adindex service; and market shares of purchasing as recorded by Nielsen. The first study covered over 1600 brands in more than 130 product fields, and analysed their data covering 1988 to 1990. The 1994 study covered 138 product fields and analysed their 1991-1993 data, and it reinforced the previous conclusions. The 1994 results were:

- Brand advertising works. Products which advertised outperformed non-advertisers, with an average market share of 31% for advertisers compared with an average 17% share for non-advertisers.
- Advertisers using two or more main media types (averaging 27.5% market share) outperformed advertisers using only one medium, whether that one medium was print (20.4% average market share), TV (17.4% average market share) or radio (15.6% average market share).
- This finding held true for market leaders, fast growing brands, static brands, and fast declining brands.
- It was also true when the top-spending advertisers were examined on their own. The 30/30 'synergisers' spending at least 30% in print and at least 30% in TV averaged a market share of 26.9%, compared with those using only print (18.0% average market share), only TV (18.0% average market share), or only radio (15.6% average market share).
- The findings were similar for the brands in the bottom third of adspend. The 30/30 synergisers' average market share was nearly twice that of brands using only print, or only TV, and nearly three times the market share of brands using only radio. The 30/30 policy works for small brands as well as big ones.

The South African study concluded that media strategists should approach media investment from a different perspective. Instead of approaching media planning from the point of view of "That's the most important media type - can we afford another?", the philosophy should be "Ideally we should use two or more media types to exploit synergy and increase market share".

USA: STAS of television and magazines

John Philip Jones, a professor at Syracuse University in the USA who spent many years working at J Walter Thompson in London and elsewhere, has analysed and compared two sets of sales and exposure data - one dealing with television advertising and the other with magazine advertising.

His technique is to produce a summary measure called STAS (Short Term Advertising Strength) which represents gain in market share of sales. A brand's market share of sales among households not exposed to its advertising during the seven days before a purchase is called the Baseline market share (for example, 10.0% share). Its share in households exposed to the advertising is the Stimulated market share (for example, 11.5%). The Stimulated share is indexed on the Baseline share, and this index is the STAS figure (for example, 115). For a campaign, the STAS figures for each week are averaged to create a campaign STAS. It is a good measure of the effectiveness of the advertising.

For measuring the STAS of television Jones used a year's data from A C Nielsen's single-source Household Panel [75]. He examined 78 fast-moving consumer goods brands across 12 product fields. The result, averaged across all 78 brands, was a television STAS of 118.

To measure the STAS of magazines Jones turned in 1998 to the most extensive body of single-source data available on brand sales and magazine readership: 110,000 interviews by the Starch research company in the US during the years 1959-1964. [76]. They collected information on purchases of 73 packaged goods brands and exposure to 707 advertisements for these brands in the magazines Life and Saturday Evening Post. The outcome, averaged across all 73 brands, was a magazine STAS of 119.

The similarity of the television STAS of 118 and the magazine STAS of 119 is striking. The clear conclusion is that magazine advertising is equally as effective (per exposure) as television advertising, when each is used on its own.

28. PPA analysis of Taylor Nelson AGB Superpanel

PPA's "Proof of Performance" analysis of the Taylor Nelson AGB Superpanel, cited on page 63, also covered 10 brands which advertised in both magazines and television. The aim here was to look at the link between mixed-media advertising and short term gains in brand share and, by grouping a number of campaigns together, to see if any 'general laws' can be discerned.

For all brands the ad expenditure in television outweighed the magazine expenditure, and on average the TV spend was about twice the magazine spend. Nevertheless magazines averaged a larger monthly budget than for the 10 magazine-only campaigns examined earlier. The results are summarised in the next table.

10 magazine+TV brands
Brand shares (indexed)

<u>Magazine category</u>	<u>All Months</u>	<u>Months* with magazine ad spend of:</u>			
		<u>None</u>	<u>£1-50k</u>	<u>£50-125k</u>	<u>£125+k</u>
Heavy readers	100	98	99	101	109
Light readers	100	102	94	95	106
Non-readers	100	100	96	97	104
Total panel	100	100	97	98	107

*Magazines time-lagged by one month, to allow approximately for build-up of magazine reading

The influence of the television advertising was felt by all the magazine exposure groups, for the brand share indices for all groups were higher in the months when magazine advertising was heaviest, which tended to be months when television advertising was also running. Nevertheless the effect of the magazine advertising can be seen in the gain of 11% among heavy readers (109/98) compared with 4% among non-readers (104/100).

This interaction effect can also be seen when the analysis is confined to those months in which television advertising was taking place. In the following table the 'All months' column is replaced by a 'TV ad months' column, and the indices in this column are slightly above 100, balanced by indices (not shown) of slightly below 100 for the months when no TV advertising occurred.

The much greater weight of television advertising during these months had the effect of reducing the variation between most of the cells in the table, but the main exception was the index for the heavy reader group in the months when magazine advertising was at its strongest. Here the brand share index rose to 114, a gain of 11% compared with the months with no magazine advertising (114/103).

PPA's analysis neatly supports the Media Multiplier proposition that television plus magazines makes an advertising budget work harder than does television on its own.

10 magazine+TV brands
Brand shares (indexed)

Months when TV advertising was taking places

<u>Magazine category</u>	<u>TV ad Months</u>	<u>Months* with magazine ad spend of:</u>			
		<u>None</u>	<u>£1-50k</u>	<u>£50-125k</u>	<u>£125+k</u>
Heavy readers	104	103	103	100	114
Light readers	104	106	101	98	107
Non-readers	102	104	100	96	100
Total panel	103	104	102	98	108

*Magazines time-lagged by one month, to allow approximately for build-up of magazine reading

29. Effective frequency

Many TV campaigns reach the point of zero marginal returns

Another BehaviourScan panel, this time in the USA, has provided evidence about the marginal effectiveness of television advertising. A large-scale analysis has been published using data from IRI's BehaviourScan panels. Lodish & Lubetkin in 1992 [77] and Abraham and Lodish in 1990 [78] examined the results of nearly 400 tests carried out during the 1980s. This included 293 tests of television advertising weight. Their conclusion was that in half of the tests, an increase in television advertising produced no increase in sales. In other words, in half the cases the brand may already have been at or beyond the point of zero marginal returns from television advertising. It prompts the question, would some of the expenditure have been better spent in another medium, such as magazines?

Are one (or two) TV exposures per week enough?

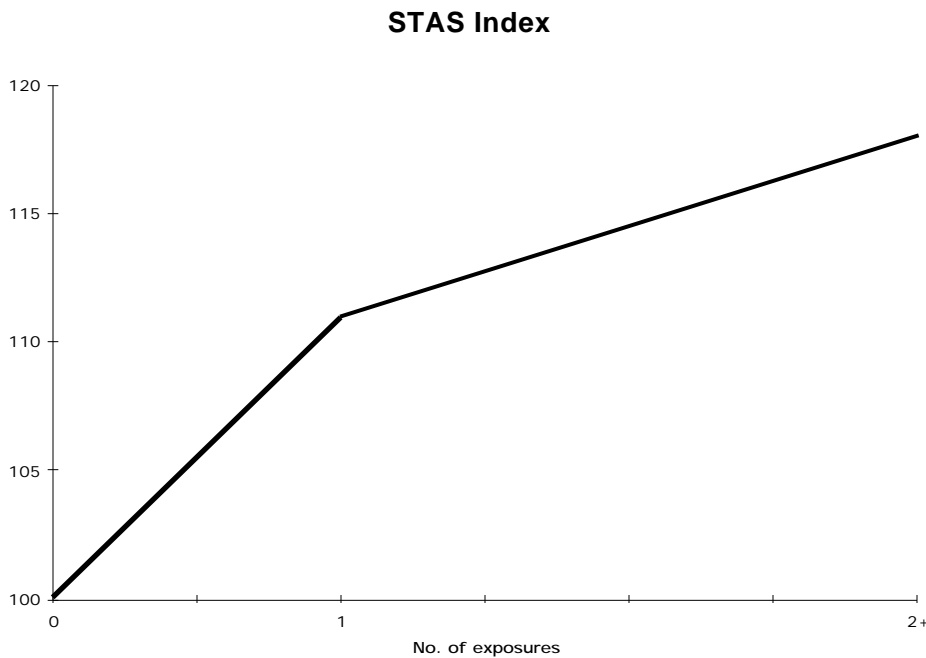
Evidence published during 1995 - 1998 in the UK and USA has suggested from a fresh point of view that it can make good sense for TV-only advertisers to allocate some of their TV budget to magazines. An analysis of USA Nielsen data by John Philip Jones [75], a 1995 re-presentation of Colin McDonald's classic 1960s study [79], research from Carat UK [80] and analysis by Andrew Roberts of the Taylor Nelson AGB Superpanel

[81] all indicate that television advertisers often run bursts that are wastefully over-heavy, and some of the money would be better spent in other ways. Magazine advertising is one of the strongest options for this re-allocated expenditure.

At the heart of this are data suggesting that, in many cases, one or two TV exposures per week are enough.

Nielsen data analysed by John Philip Jones

John Philip Jones, whose calculations of Short Term Advertising Strength (STAS) have been described above on page 89, extended his analysis to look at television STAS levels at different numbers of exposures within a week. The result is shown in the following graph.



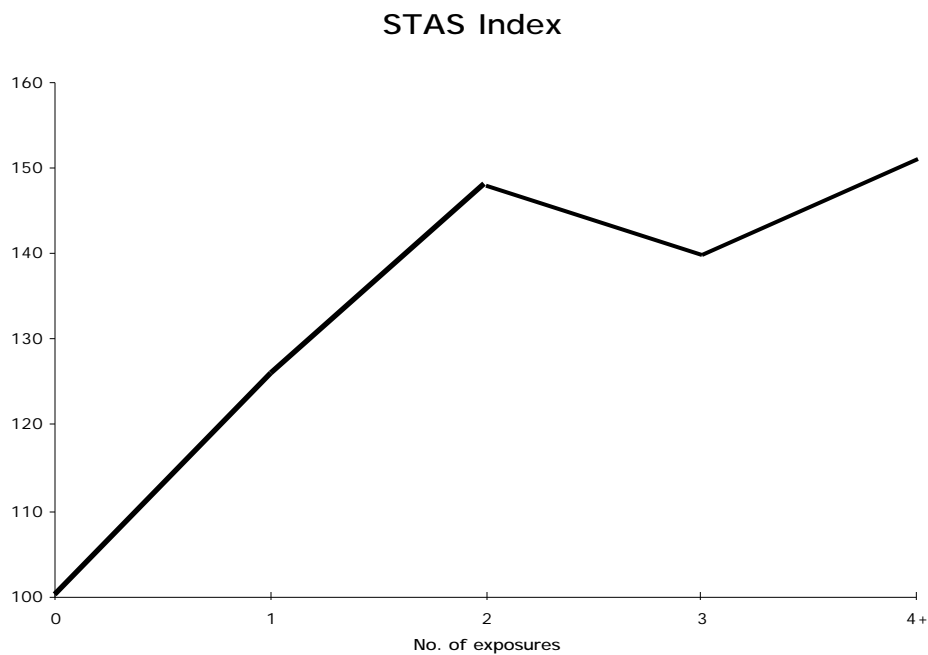
Jones wrote “The one thing that comes very clearly out of these analyses is that the first advertising exposure has much more effect than what is added by subsequent exposures.” And again “The largest immediate sales response generated by advertising comes from the first exposure. Extra weight generates very few additional sales. For short-term sales, heavy advertising has little more effect than light advertising weight.”

Jones strongly argues in favour of continuity of media exposure, rather than concentration into a few short intense bursts.

Jones' work has proved controversial and not everyone agrees with his analysis and interpretation of the data, but his broad conclusions about effective frequency are supported by the findings of others, three of which are outlined now.

Re-presentation of Colin McDonald's data

Jones's work led Colin McDonald to re-present in Jones's format the key data from his (McDonald's) classic 1960s work into the short-term effects of advertising [79, 82, 83]. The result was the following diminishing returns curve, clearly in general agreement with Jones's findings:

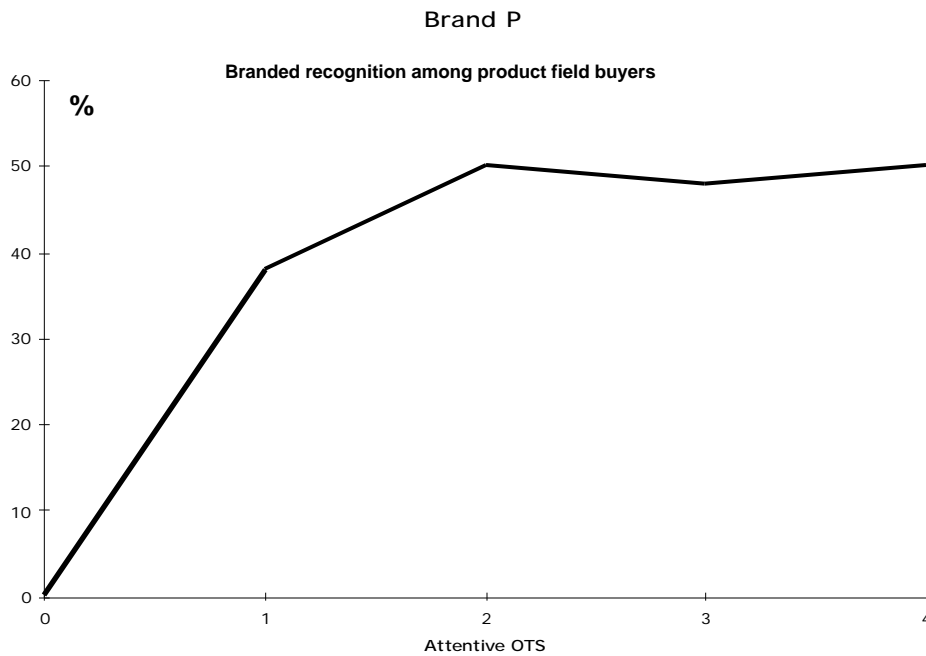


The first OTS has more effect than the second, after which the impact of further exposures is negligible. (The dip for three exposures may be regarded as an artifact of sample size.)

Carat's Penrith Project

Carat Research conducted a controlled experiment in the Border television region, which included Penrith as a sampling point [80]. By buying all the airtime in four complete commercial breaks in the centre of high-rating programmes, transmitting the same five commercials in each break, and recruiting five different samples of adults, Carat were able to achieve five matched samples known to have had exactly 0, 1, 2, 3 or 4 opportunities to see the test advertising. The samples were asked questions about the selected programmes and all five commercials.

Carat reported that “the most important conclusion from this study comes from an analysis of frequency of exposure among product field users. The results clearly show that effective frequency can be achieved with very few exposures.” Branded recognition for Brand P was used to illustrate this point.



The graph shows that “the advertising reaches a saturation effect after only two exposures”.

This particular level of exposure will not be suitable in all cases because different people are 'affected' at different levels, according to the circumstances, but nevertheless this diminishing returns curve closely mirrors the shape of the Jones and McDonald curves.

Andrew Roberts' analysis of Superpanel

Taking advantage of the single-source nature of the Superpanel (described on page 63), Andrew Roberts of Taylor Nelson AGB reported on detailed analyses of 21 fmcg brands in eight markets, with the aim of looking at the short term effects of television advertising [81]. For each brand it was possible to find the relationship between the number of exposures to television advertising and the subsequent level of purchases. The saturation level could be calculated, where further advertising does not increase the propensity to buy the brand. Roberts concluded that "virtually all the results for the established brands show a convex curve, with saturation effects typically after four or five exposures over four weeks.... If a brand is well established, then advertising will work primarily as a reminder, and repeated exposure at a frequency of more than about one per week appears to be of limited benefit."

Invest some of the money in other ways - such as magazines

All four of these sets of results point to one TV exposure per week, or perhaps two, being sufficient weight of television in many or most cases. After that the ability of further television exposures within the week to trigger sales falls away rapidly.

Yet there are TV-only advertisers who aim for higher weekly levels of exposure than this within a burst. It could be more effective for such advertisers to allocate part of their television expenditure in some other way.

It is true that one option is to spend it on television in those weeks that were not allocated any TV at all, thus converting to a 'drip' rather than a 'burst' strategy. But it would be more imaginative to switch some or all of the 'excess' TV-burst money into magazines, where the great advantages of a mixed-media campaign (already described) would be gained. The effectiveness of the whole campaign would be enhanced.

In choosing magazines there is an additional advantage besides those of mixed-media communication and improved targeting. A key objective is to achieve media continuity. Magazines are an excellent means of delivering this. A magazine is read over a period of time, and is likely to be read more than once per reader. In an advertising campaign the life of a magazine schedule is spread beyond weekly and monthly publishing intervals. After the primary readers have finished their reading the active life of a magazine campaign is extended by means of pass-on readers. Continuity is a strength of a magazine schedule.

30. Switching money from promotions to magazines

The previous pages have supported the conclusion that the effectiveness of a television-only campaign will be enhanced if it is combined with magazine advertising. But how should the money for magazines be found?

There are two ways of bringing this about. One is to re-allocate a minority of the TV budget (perhaps about 25% or 30%) to magazines. The other is to leave the television budget untouched and make magazines a straight addition, drawing the money from elsewhere and in particular from promotions.

Promotions can boost sales in the very short term but in the long run they weaken the product's branding. In addition they can often be shown to be unprofitable even in the short term. Two studies in the early 1990s, by Jones [84] and Ehrenberg [85], were particularly relevant because each covered many brands and because they examined the effect of promotional activity on both profits and long term buying behaviour. Both studies found that promotions were bad if not disastrous for profits, and had no beneficial effect on long term sales or brand loyalty. Jones wrote in 1995 "the sales stimulus provided by promotions always succeeds in sucking profit out of a brand, despite its positive effect on short term volume" [86]. Abraham & Lodish used the IRI BehaviourScan panel to examine the marginal profitability of promotions, comparing promotions against a projected baseline derived from unpromoted periods. They concluded [87] "Only 16% of trade promotion events were profitable based on their incremental sales of brands... For many of the promotions, the cost of selling an incremental dollar of sales was greater than one dollar!" – partly because consumers bring forward their purchases by stocking up during the promotion and thus do not need to buy at normal prices in the following period. Abraham & Lodish also found that promotions do not carry any benefits into subsequent periods as advertising does.

The large-scale Nielsen study "Strategies of Successful Brands" discussed above [70] also concluded that sales promotion activity does not achieve brand building at all in the long term.

A 1996 analysis of the Taylor Nelson AGB Superpanel [88] reinforced this picture. It covered three major fmcg markets: instant coffee, machine wash products, and yellow fats. All purchase records for 1993 and 1995 were classified by whether the purchase was made at a normal price or a discounted price (including multibuys and free extra packs). Typically about 15% of consumers account for 60% of price-discounted purchasing. When change in market share from 1993 to 1995 was examined, it was found that in general price promotion had not been a successful strategy in growing a brand's market share. Indeed the brands that increased their share during the two years were more likely to be brands that did not discount their prices. Moreover very few discounting brands

increased their sales to the extent necessary to make up for the loss in profit on each sale. Typically a 20% price reduction will reduce the manufacturer's gross margin by more than half, so discounted sales need to more than double in order to make up lost profit; few brands achieved it. Taylor Nelson AGB's conclusions were that promotions do not benefit long term sales, and usually they are not even profitable in the short term.

This reinforces the case for switching money out of promotions and into conventional media. And since a mixed-media campaign of say television and magazines improves the efficiency of media advertising it doubly justifies larger budgets spent on above-the-line media - if necessary at the expense of below-the-line.

APPENDIX

NOTES ON THE SURVEYS

This appendix gives a few basic details of the surveys cited in the report.

“Gardening Market Study” (reference 1)

Sponsor: EMAP Apex.

Research company: Marketing Direction.

Type of study: In-home face to face interviews.

Universe: Gardeners, with quotas to ensure a minimum of 50 interviews among buyers of each of 8 gardening magazines.

Sample: 515

Fieldwork dates: 16th May-13th June 1994.

“Media Values” (reference 4)

Sponsor: IPC Magazines.

Research company: Research Services Ltd.

Type of study: Face to face interviews using CAPI.

Universe: People aged 10-64 in Great Britain.

Sample: 2018 interviews.

Fieldwork dates: February & March 1992.

“Editorial Dynamics” (reference 5)

Sponsor: G+J (for Best).

Research company: Guidelines Market Research.

Type of study & sample: Qualitative, using 10 extended group discussions and 10 paired depth interviews.

Universe: BC1C2D women aged 20-35, who were regular readers of at least one of specified women’s weekly magazines.

Fieldwork dates: May-June 1992.

“Defining the Vogue Reader” (reference 6)

Sponsor: Conde Nast Publications Ltd (for Vogue).

Research company: RSGB.

Type of study: In-home face to face interviews.

Universe: ABC1 women aged 20-54, who were ‘Quite often’ or ‘Almost always’ readers of at least one of five specified magazines.

Sample: 677, with minimum sample of 200 per magazine, except 100 for the fifth magazine.

Fieldwork dates: 24th April-7th May 1995.

“Advertisement Promotions: The Readers’ Perspective” (reference 7)

Sponsor: National Magazine Company.

Research company: The Research Business Group.

Type of study, and sample: Qualitative, using 10 group discussions and 16 individual interviews.

Universe: Loyal readers of National Magazine magazines.

Fieldwork dates: December 1992 - February 1993.

“Vanity Fair: Influences” (reference 9)

Sponsor: Conde Nast Publications Ltd (for Vanity Fair).

Research company: Navigator.

Fieldwork dates: 1994.

Stage 1:

Type of study: Qualitative, using 5 extended group discussions.

Universe: Vanity Fair subscribers.

Sample: 22 women and 10 men.

Stage 2:

Type of study: Postal survey mailed to Vanity Fair subscriber panel.

Universe: Vanity Fair subscribers.

Sample: 418 completed questionnaires.

“Youth Facts 4” (reference 10)

Sponsor: EMAP Consumer Magazines.

Research company: Millward Brown International.

Type of study: Stage A, qualitative, using mixture of paired depth interviews and mini groups. Stage B, in-home face to face interviews.

Universe: Stage A, 11-16 year olds. Stage B, 11-19 year olds.

Sample: Stage A, 40. Stage B, 1062.

Fieldwork dates: Stage A, July and September 1994. Stage B, July 6-29 1994.

“Youth Facts 5” (reference 11)

Sponsor: EMAP Consumer Magazines.

Research company: The Psychology Business.

Type of study: 22 group discussions (144 individuals), supplemented by self-completion questionnaires.

Universe: 11-18 year olds.

Conducted in 1997.

“Children’s Magazines” (reference 13)

Sponsor: PPA

Research company: Diagnostics Social & Market Research Ltd.

Type of study: Small-scale qualitative research.

Universe: Mothers and children, focussing on children aged 2 to 11.

Fieldwork dates: 1994/1995.

“Women & Magazines: The Medium & the Message” (reference 14)

Sponsors: National Magazine Company and G+J of the UK.

Research company: SRG (Strategic Research Group Ltd).

Type of study & sample: Qualitative, in 3 stages: 6 group discussions, 13 depth interviews, then 4 group discussions.

Universe: Regular readers of specified women’s magazines who are occasional readers of other women’s magazines and regular readers of newspaper supplements.

Fieldwork dates: January - March 1989.

“The Quality Medium, The Quality Message” (reference 15)

Sponsor: SouthBank Publishing Group (IPC).

Research company: Mulholland Research Associates.

Stage 1:

Type of study: Qualitative, using 4 extended group discussions.

Universe: ABC1 women aged 25-44 in London & South East who were regular buyers of Homes & Gardens, Ideal Home, Women’s Journal or Living.

Fieldwork dates: August 1988.

Stage 2:

Type of study: Hall tests held in 6 locations in the South East.

Universe: Women purchasers of at least three copies of one of the four magazines in the last 6 months.

Sample: 628

Fieldwork dates: October 1988.

“A Comparison of Magazines and Newspaper Review Sections” (reference 16)

Sponsors: The National Magazine Company and Ogilvy & Mather Media/The Network.

Research practitioner: Robert Quayle.

Type of study: 8 group discussions.

Universe: Women and men aged 18+.

Fieldwork dates: March 1995.

“Perspectives of a Woman’s Monthly Magazine” (reference 19)

Sponsor: G+J (for Prima)

Research company: BMRB.

Type of study: Telephone interviews using CATI.

Universe: Women who were average-issue readers of any of 15 specified women’s monthly magazines.

Sample: 2103 interviews among women re-contacted from TGI respondents.

Fieldwork dates: 15th June - 5th July 1992.

“National Readership Survey” (reference 20)

Sponsor: NRS Ltd (representing publishers, agencies & advertisers).

Research company: Ipsos-Research Services Ltd.

Type of study: In-home face to face interviews.

Universe: Adults aged 15+ in Great Britain.

Sample: approx. 39,000 per annum.

Fieldwork dates: Continuous.

“Quality of Reading Survey (QRS)” (reference 21)

Sponsors: IPA, ISBA, PPA.

Research company: RSL-Research Services Ltd.

Type of study: In-home face to face interviews.

Universe: Adults aged 15+ in Great Britain.

Sample: 7,531 adults.

Fieldwork dates: 13 October 1997 - 11 January 1998.

“Reader Categorisation Study” (reference 22)

Sponsor: JICNARS

Research company: Research Services Ltd.

Type of study: 2 face to face interviews per respondent; the second interview was the ‘page traffic’ interview.

Universe: Housewives.

Sample: 510.

Fieldwork dates: 3rd-17th March 1971.

“Media Values Diary” (reference 23)

Sponsor: IPC Magazines.

Research company: Research Services Ltd.

Type of study: Magazine reading diary, kept for two weeks.

Universe: 10-64 year olds who had recorded four or more average issue readership claims in the Media Values questionnaire.

Sample: Diaries were placed with a randomly selected qualifying 480 informants at the end of the Media Values interview. 250 diaries were returned.

Fieldwork dates: February & March 1992.

“Ad Track 94” (reference 27)

Sponsor: IPC Magazines.

Research company: Millward Brown International.

Type of study: Telephone interviews.

Universe: Women who had read a magazine in past year.

Sample: 200 interviews per week, i.e. almost 10,000 interviews in total.

Fieldwork dates: 48 weeks from 17th January to 18th December 1994.

Comments: Concerning ‘wear-out’/‘over-exposure’, Millward Brown’s view (expressed in personal correspondence) is that there are two types of ‘wear-out’, Awareness and Persuasion. Awareness relates to the reminder effect of repetition: the ability of an execution to continue to capture attention and remind people of a message. With TV, viewing is a passive activity, and the intrusiveness of the medium means that repetition is not screened out and therefore no wear-out is observed. Persuasion relates to the active response to new news about a product, and an execution’s ability to influence consumer perceptions. Since news is only new until one has heard it and registered it, persuasion

wears out for both media. In effect it was closer to this kind of wear-out that was being assessed by John Philip Jones and Colin McDonald (who were measuring sales) and Carat Research (who were measuring brand recognition et al) in the studies cited in the 'Effective Frequency' section of this report, and this is why those studies showed marked diminishing returns for TV while the Ad Track TV awareness data did not.

Big Farm Weekly reading and noting study (reference 28)

Sponsor: International Thomson Publishing Ltd

Research company: Social Surveys (Gallup Poll) Ltd.

Type of study: Face to face interviews.

Universe: Cereal farmers who had read the 5th April 1984 issue of Big Farm Weekly.

Sample: 100

Fieldwork dates: 9th-11th April 1984.

"AIM (Ads In Magazines)" (reference 33)

Sponsor: SouthBank Publishing Group (IPC Magazines).

Research company: (a) Quantitative study: SouthBank Solutions and NSM Research; (b) Qualitative study: Robert Quayle Research.

Type of study: Testing of more than 100 magazine advertisements across 13 product fields. Two studies:

(a) Quantitative: coupons placed in Oct/Nov 1997 issues of a range of women's magazines, inviting participation in a postal survey. 500 questionnaires despatched per magazine. (b) Qualitative: 17 focus groups, and 17 filmed depth interviews.

Universe: women readers of the selected magazines.

"Parenting Magazines: The Essential Medium" (reference 34)

Sponsor: EMAP Elan.

Research company: BMRB International.

(a) *Qualitative stage:*

Type of study: Four group discussions.

Universe: Women aged 20-34, pregnant for first time or with first child under 18 months.

Fieldwork dates: November 1994.

(b) *Quantitative stage:*

Type of study: Telephone interviews using CATI.

Universe: Mothers with children aged 18 months or under.

Sample: 1001 interviews, sampled from respondents to BMRB's Access omnibus surveys.

Fieldwork dates: 11th-20th November 1994.

"Today's Fashionable Values" (reference 35)

Sponsor: SouthBank Publishing Group (IPC)

Research company: Conducted in-house.

Type of study: Questionnaires inserted into December 1994 issues of Options, Marie Claire and Woman's Journal, and returned by post.

Universe: Readers of the issues concerned (mainly primary readers).

Sample: 1650 questionnaires were returned, out of 20,000 inserted.

Fieldwork dates: November 1994-January 1995.

"The Dynamics of Communication" (reference 36)

Sponsor: G+J (for Prima)

Research company: RSGB.

Type of study: In-home face to face interviews.

Universe: Women average-issue readers of Prima, Essentials, Family Circle, Good Housekeeping and Woman & Home.

Sample: 629, with a minimum of 200 readers per magazine.

Fieldwork dates: 10th-21st July 1989.

"The Women's Weekly Magazine Environment" (reference 37)

Sponsor: IPC Magazines Weeklies Group.

Research practitioner: Robert Quayle.

Type of study: Qualitative, using 8 group discussions.
Universe: Women regular readers of at least one IPC women's weekly magazine (and some were also regular readers of a national newspaper). Age groups ranging from 25 to 55.
Fieldwork dates: December 1992 to August 1993.

"ROAR: Right Of Admission Reserved" (reference 39)

Sponsors: EMAP Consumer Magazines, Channel 4, Cinema Media, Guardian Newspapers, Kiss FM, Mills & Allen, and BMP DDB.

Research company: RSGB

Type of study: (a) Qualitative; (b) Quantitative, using hall tests for face to face interviewing.

Universe: 15-24 year olds.

Sample: first phase of quantitative research:- 1469.

Fieldwork dates: A continuing panel-based project, with initial fieldwork in August 1995 (qualitative), Oct-Nov 1995 (quantitative).

"The Hello! Impact Report" (reference 42)

Sponsor: Hello! Ltd.

Research company: European Data & Research Ltd.

Type of study: postal survey among previously-recruited panel of readers.

Universe: readers of 12 September 1998 issue of Hello! magazine.

Sample: 1,000 panel members mailed; results based on 391 returns.

Fieldwork dates: 11 September - 5 October 1998.

"Specialist Magazine Values" (reference 43)

Sponsor: IPC Magazines.

Research company: Research Services Ltd

Type of study: Recruitment via RSL's CAPIBUS omnibus survey, followed by postal questionnaire to readers of relevant magazines.

Universe: Readers of named leading magazines in at least one of nine specialist magazine sectors.

Sample: 10,126 returned postal questionnaires ('read past year' readers), incorporating 3,515 average issue reading claims.

Fieldwork dates: CAPIBUS: July-September 1995; postal fieldwork cut-off date of 2nd January 1996.

"Pre-Testing Magazine Ads" (reference 44)

Sponsor: PPA.

Research company: HPI Research Group and Research Support & Marketing.

Type of study: Telephone interviews.

Universe: (a) Account planners/directors in Top 60 advertising agencies; (b) marketing, advertising and market research management in Top 300 advertisers in magazines.

Sample: 164

Fieldwork dates: April 1996.

"Advertorials: Qualitative Research" (reference 46)

Sponsor: IPC SouthBank Group.

Type of study: Qualitative, using 7 group discussions and 12 depth interviews

Universe: 15-49 year old BC1C2D women.

Fieldwork dates: 1996.

"A Study into Advertising Promotions" (reference 47)

Sponsor: EMAP Elan.

Type of study: In-issue questionnaire in July 1996 issues of Elle, Elle Decoration and New Woman.

Universe: Readers of Elle, Elle Decoration and New Woman.

Sample: 1395

Fieldwork dates: July-August 1996.

"Customer Satisfaction Research Into Customer Magazines" (reference 48)

Sponsor: Redwood Publishing.

Research company: BMRB Business Solutions.
Universe: recipients of any of six Redwood magazines - HN, Safeway Magazine, Thomas Cook Magazine, M&S Magazine, Heritage Today, Sky TV Guide.
Comment: results presented on pages 57-58 are taken from an unpublished interim report on a continuing 1999 programme of research.

“Standing Up To Be Counted: IPC analysis of TN AGB Superpanel” (reference 49)

Sponsor: IPC Magazines.
Research company: Taylor Nelson AGB.
Type of study: Analysis of Superpanel records of purchasing and magazine exposure.
Universe: Housewife panel members.
Fieldwork dates: purchasing records, 1995-96.

“Proof of Performance I & II” (references 50 & 51)

Sponsor: PPA.
Research company: Taylor Nelson AGB
Type of study: Analysis of Superpanel records of purchasing and magazine exposure.
Universe: Housewife panel members
Sample: 4,522 housewives with continuous records who completed the media questionnaire.
Fieldwork dates: purchasing records for June 1994 to May 1996.

“Sales Scan” (reference 57)

Sponsor: Magazine Publishers of America.
Research company: AC Nielsen.
Type of study: analysis of purchasing records for 10 brands; and cross-analysed against magazine exposure.
Universe: households on Nielsen's Household Scanner Panel of 50,000 households in USA.
Fieldwork dates: April-September 1998.

“A Media Involvement Study” (reference 60)

Sponsor: Magazine MarketPlace Group (consortium of 10 publishers)
Research company: Research Services Ltd.
Type of study: Face to face interviews in-home.
Universe: Adults aged 15+ in Great Britain.
Sample: 1909 adults.
Fieldwork dates: 12th September-8th October 1983.

“Courting the Consumer” (reference 61)

Sponsor: Magazine Publishers of Australia.
Research company: Leneham Lynton Bloom Blaxland.
Type of study: Stage 1, focus groups; Stage 2, national face to face omnibus survey with sample of 1617.
Universe: Adults aged 14+ in Australia.
Fieldwork dates: two consecutive weekends in November/December 1994.

“Multiplying The Media Effect” (reference 62)

Sponsor: Magazine MarketPlace Group (consortium of 10 publishers)
Research company: Communications Research Ltd.
Type of study: Hall tests, in which 7 television-plus-print campaigns were studied.
Universe: users of the product field concerned, i.e. varied according to target audience for specific campaigns.
Sample: 401.
Fieldwork dates: March 1985 and July-August 1985.

“The Media Multiplier” (reference 63)

Sponsor: Press Research Council (representing magazines and newspapers).
Research company: Communications Research Ltd and The Research Business.
Type of study: Hall tests, in which 12 television-plus-print campaigns were studied. Campaigns were tested in pairs.
Universe: Varied according to target audience for specific campaigns.

Size of sample: 700, with minimum of 100 per campaign.
Fieldwork dates: October 1988 to January 1989.

"Advertising Effect" (reference 68)

Sponsor: Magazine Publishers of America.

Research company: Millward Brown International.

Type of study: analysis of advertising awareness and purchasing intention data for 113 campaigns, collected as part of Millward Brown's normal telephone-interview tracking studies. The 113 campaigns were selected for having used both TV and magazine advertising. Results were cross-analysed against TV and magazine ad expenditure and ratings.

Fieldwork period: two years of continuous tracking during January 1996 - December 1997.

"Strategies of Successful Brands" (reference 70)

Sponsor: IPC Magazines and 14 other (non-publishing) companies

Research company: Nielsen.

Type of study: Analysis of Nielsen Homescan consumer panel, Nielsen tracking data, and Register-MEAL advertising expenditure data.

Fieldwork dates: 6 months ending April 1992 and 6 months ending April 1995.

"Kenco Mixed-Media Test" (reference 71)

Sponsor: IPC Magazines.

Research companies: Millward Brown, Nielsen, and Taylor Nelson AGB.

Type of study: Tracking of ad awareness and sales.

Fieldwork dates: April-November 1995.

"When Ads Work: New Proof That Advertising Triggers Sales" (reference 75)

Comment: The scores plotted in the graph shown in this report were:

No. of OTS	0	1	2+ (plotted as 3)
STAS Index	100	111	118

"Effective Frequency: Some Answers At Last!" (reference 80)

Sponsor: Carat UK

Research company: HPI

Type of study: Face to face interviews and self-completion questionnaires.

Universe: Adults in the Border TV region.

Sample: 4 matched samples of adults, who were asked to watch 1, 2, 3 or 4 commercial TV programmes (containing test commercials), plus a control sample interviewed prior to the programmes who received no exposure to the test commercials.

Comment: The scores plotted in the graph shown in this report were:

No. of attentive OTS	0	1	2	3	4
Branded recognition (%)	0	38	50	48	50

"What Do We Know About Advertising's Short-term Effects" (reference 81)

Sponsor: Taylor Nelson AGB

Research company: Taylor Nelson AGB

Type of study: Analysis of Superpanel purchasing records and TV data.

Universe: Housewife panel members.

Sample: Over 9,000 panel households.

"What Is The Short-Term Effect of Advertising?" (reference 82)

Sponsor: J Walter Thompson, London.

Research company: BMRB.

Type of study: Single-source experimental panel, using paper diaries recording daily purchasing, TV viewing, and magazine and newspaper readership.

Universe: Housewives in London ITV area.

Sample: 250 housewives.

Fieldwork: 13 weeks in 1966.

Comment: The scores plotted in the graph shown in this report were:

No. of OTS	0	1	2	3	4+
STAS Index	100	126	148	140	151

“Real versus Discount Marketing” (reference 88)

Sponsor: Taylor Nelson AGB

Research company: Taylor Nelson AGB

Type of study: Analysis of Superpanel purchasing records and TV data.

Universe: Housewife panel members buying instant coffee, machine wash products or yellow fats.

Fieldwork dates: 1993 and 1995.

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About the author

Guy Consterdine began his career in major advertising agencies, S.H.Benson and Ogilvy & Mather, where he was Media Research Manager, International Media Manager, and Media Group Head. In the latter role he was responsible for the media planning on many of the agency's accounts. During this period he served as Chairman of the Media Research Group.

He transferred to the media owner side of the business, where his roles included Marketing Services Manager at Times Newspapers and Director of Research at the leading magazine company International Thomson Publishing Ltd.

In 1986 he founded Guy Consterdine Associates, a consultancy which specialises in the design, conduct, interpretation and use of all types of media research and other related data, with special emphasis on print media.

Among other current assignments, he is research consultant to PPA.