

Media Economics (203)

UNIT – 1

Media Economics

Media economics embodies [economic](#) theoretical and practical economic questions specific to [media](#) of all types. Of particular concern to media economics are the economic policies and practices of media companies and disciplines including [journalism](#) and the [news industry](#), [film](#) production, [entertainment](#) programs, [print](#), [broadcast](#), mobile communications, [Internet](#), [advertising](#) and [public relations](#). [Deregulation](#) of media, media ownership and concentration, market share, [intellectual property rights](#), competitive economic strategies, company economics, "[media tax](#)" and other issues are considered parts of the field. Media economics has [social](#), cultural, and economic implications.

Regular study of media economic issues began in the 1970s but flourished in the 1980s with the addition of classes on the subject at U.S. and European universities. [The Journal of Media Economics](#) began publishing in 1988, edited by [Robert G. Picard](#), one of the founding fathers of the discipline. Since that time the field of inquiry has flourished and there are now hundreds of universities offering courses and programs in media economics. Other significant figures in the field have included [Steven S. Wildman](#), Alan Albarran, [Bruce M. Owen](#), Ben Compaine, [Ghislain Deslandes](#), Stuart McFadyen, Gillian Doyle, Karl Erik Gustafsson, Lucy Küng, Gregory Ferrell Lowe, Nadine Toussaint Desmoulins, [Achour Fenni](#), [Amanda D. Lotz](#), and Stephen Lacy.

Within academia, the location of media economics research varies depending upon the tradition and history of the institution. In some universities it is located in schools of business or economics, whereas in others it is located in communication, media or journalism schools (or departments).

The term "[cultural economics](#)" is sometimes used as a [synonym](#) for media economics but they are not substitutable. Cultural economics includes a wide variety of activities that do not necessarily involve mediated dissemination such as museums, symphonies, operas, and festivals. At times these may cross over into media economic issues, such as when audio or video recordings are made of performances or museum holdings are put on [CDs](#).

Worldwide media

There is no definitive list of every radio and television station in the world. The [National Association of Broadcasters](#) cites the estimate from the [U.S. C.I.A. World Fact Book](#), which reports that "as of January 2000, there are over 21,500 television stations and over 44,000 radio stations." (CIA World Fact Book references --[Radio](#), [TV](#))

In the United States the [FCC](#) provides a list of "Licensed Broadcast Station Totals (Index) 1990 to Present," which may be found [here](#). According to the FCC report --

- The Commission has announced the following totals for broadcast stations licensed as of March 31, 2004

AM RADIO	4781
FM RADIO	6224
FM EDUCATIONAL	2471
<hr/>	
TOTAL	13476
UHF COMMERCIAL TV	773
VHF COMMERCIAL TV	589
UHF EDUCATIONAL TV	255
VHF EDUCATIONAL TV	127
<hr/>	
TOTAL	1744
CLASS A UHF STATIONS	498
CLASS A VHF STATIONS	112
<hr/>	
TOTAL	610
FM TRANSLATORS & BOOSTERS	3842
UHF TRANSLATORS	2658
VHF TRANSLATORS	2079
<hr/>	
TOTAL	8579
UHF LOW POWER TV	1605
VHF LOW POWER TV	523
<hr/>	
TOTAL	2128

Advertising revenues

In the United States, a report from the Radio Advertising Bureau (RAB) states that in 2002, radio's revenue reached \$19.4 billion, an increase of 5.7% from the \$17.7 billion earned in 2001. For additional details see [RAB's Radio Fact Book](#). Total broadcast revenues for 2001 were \$54.4 billion, as [reported by The Television Advertising Bureau \(TVB\)](#).

Advertiser spending

Quote -- "Annually advertisers spend approximately \$150 billion to sponsor TV and radio programs, in the hopes of making two-to-three times as much in return from media consumers who buy their products and services (Fox, 2002). From the 1970s to the 1990s, the daily number of ads targeted at the average American jumped from 560 to 3,000 (Fox, 2002). In that same time frame, the number of ads to which children were exposed increased from 20,000 per year (Adler et al., 1977) to more than 40,000 per year (Kunkel & Gantz, 1992; also see Strasburger, 2001).

Major Media Houses & their Holdings

S.No.	Media	Type	Founded in	Headquarter
-------	-------	------	------------	-------------

1	Ananda Bazar Patrika (ABP) Group	Large media group	1922	Kolkata, India
2	Eros International	Motion pictures group	1977	Mumbai, Maharashtra, India
3	Fox Star Studios	Movie production and distribution company	2008	Mumbai, India
4	Indian Express Limited	Private	1932	New Delhi, India
5	New Delhi Television Limited	Public Company	1988	New Delhi, India
6	Rediff.com	Public	1996	Mumbai, India
7	Zee Entertainment Enterprises Ltd.	Public	1992	Mumbai, Maharashtra, India
8	Aditya Music India Private Limited	Public	Late 90's	Hyderabad, Andhra Pradesh, India
9	Asianet Communications Limited	Cable television network	1991	India
10	Cinevistaas Limited	Public	1993	Mumbai, Maharashtra, India
11	CoolAvenues.com	Private	2000	New Delhi, India
12	D B Corp Ltd.	Public Limited Company	--	Madhya Pradesh, India
13	Creative Eye Limited	Public	1986	Mumbai, India
14	The Hindu Group	Publishing organization	1878	Chennai
15	Explocity Pvt Ltd	Media and publishing company	1999	Bangalore, India
16	The NDTV Imagine Film Company	Film Company	1999	India

17	Madison Communications Pvt. Ltd.	Communication group	1988	Mumbai, India
18	Living Media (India Today Group)	Privately held company	1975	New Delhi, India
19	India Everyday	India news and entertainment	2006	India
20	STAR India	Subsidiary	1991	Mumbai, India
21	Saregama India Limited	Public	1946	West Bengal, India
22	Reliance MediaWorks	Public	1975	Mumbai, India
23	Percept Picture Company	Indian film production company	2002	India
24	Prithvi Nandy Communications	Media and entertainment	1993	Mumbai, India
25	Ramoji Group	Conglomerate	--	Hyderabad, India
26	HT Media Limited	Public	1924	Delhi, India
27	Global News Network	Private	1991	Delhi, India
28	Daijiworld Media	Private Limited Media company	2001	Mangalore, India
29	Jagran Prakashan Ltd	India's leading media and communications group	1942	Kanpur, Uttar Pradesh, India

Advertising & Media Industry

Advertising (or **advertizing**)^{[1][2][3]} is a form of [marketing communication](#) used to [promote](#) or [sell](#) something, usually a business's [product](#) or [service](#).

In [Latin](#), *ad vertere* means "to turn toward".^[4] The purpose of advertising may also be to reassure employees or shareholders that a company is viable or successful. Advertising messages are usually paid for by [sponsors](#) and viewed via various [old media](#); including mass media such as [newspaper](#), [magazines](#), [television advertisement](#), [radio advertisement](#), [outdoor advertising](#) or [direct mail](#); or [new media](#) such as blogs, websites or text messages.

Commercial ads seek to generate increased [consumption](#) of their [products](#) or [services](#) through "branding," which associates a product name or image with certain qualities in the minds of consumers. [Non-commercial](#) advertisers who spend money to advertise items other than a consumer product or service include political parties, interest groups, religious organizations and governmental agencies. Non-profit organizations may use free modes of [persuasion](#), such as a [public service announcement](#) (PSA).

Modern advertising was created with the techniques introduced with [tobacco advertising](#) in the 1920s, most significantly with the campaigns of [Edward Bernays](#), considered the founder of modern, "[Madison Avenue](#)" advertising.^{[5][6]}

In 2015, the world will spend about [US\\$529 billion](#) on advertising.^[7] Internationally, the largest ("big four") advertising conglomerates are [Interpublic](#), [Omnicom](#), [Publicis](#), and [WPP](#).

History

Bronze plate for printing an advertisement for the Liu family needle shop at [Jinan](#), [Song dynasty](#) China. It is considered the world's earliest identified printed advertising medium.

Egyptians used [papyrus](#) to make sales messages and wall posters.^[citation needed] [Commercial messages](#) and political campaign displays have been found in the ruins of [Pompeii](#) and ancient [Arabia](#). [Lost and found](#) advertising on papyrus was common in [Ancient Greece](#) and [Ancient Rome](#). Wall or rock painting for commercial advertising is another manifestation of an ancient advertising form, which is present to this day in many parts of Asia, Africa, and South America. The tradition of wall painting can be traced back to Indian [rock art](#) paintings that date back to 4000 BC.^[9]

In ancient China, the earliest advertising known was oral, as recorded in the [Classic of Poetry](#) (11th to 7th centuries BC) of bamboo flutes played to sell candy. Advertisement usually takes in the form of calligraphic signboards and inked papers. A copper printing plate dated back to the [Song dynasty](#) used to print posters in the form of a square sheet of paper with a rabbit logo with "[Jinan](#) Liu's Fine Needle Shop" and "We buy high-quality steel rods and make fine-quality needles, to be ready for use at home in no time" written above and below^[10] is considered the world's earliest identified printed advertising medium.^[11]

In Europe, as the towns and cities of the [Middle Ages](#) began to grow, and the general populace was unable to read, instead of signs that read "cobbler", "miller", "tailor", or "blacksmith" would use an image associated with their trade such as a boot, a suit, a hat, a clock, a diamond, a horse shoe, a candle or even a bag of flour. Fruits and vegetables were sold in the city square from the backs of carts and wagons and their proprietors used street callers ([town criers](#)) to announce their whereabouts for the convenience of the customers. The first compilation of such advertisements was gathered in "Les Crieries de Paris", a thirteenth-century poem by Guillaume de la Villeneuve.^[12]

In the 18th century advertisements started to appear in weekly newspapers in England. These early print advertisements were used mainly to promote books and newspapers, which became

increasingly affordable with advances in the [printing press](#); and medicines, which were increasingly sought after as disease ravaged Europe. However, [false advertising](#) and so-called "[quack](#)" advertisements became a problem, which ushered in the regulation of advertising content.

19th century

[Thomas J. Barratt](#) from London has been called "the father of modern advertising". ^{[13][14][15]}

Working for the [Pears Soap](#) company, Barratt created an effective advertising campaign for the company products, which involved the use of targeted slogans, images and phrases. One of his slogans, "Good morning. Have you used Pears' soap?" was famous in its day and into the 20th century. ^{[16][17]}

Barratt introduced many of the crucial ideas that lie behind successful advertising and these were widely circulated in his day. He constantly stressed the importance of a strong and exclusive brand image for Pears and of emphasizing the product's availability through saturation campaigns. He also understood the importance of constantly reevaluating the market for changing tastes and mores, stating in 1907 that "tastes change, fashions change, and the advertiser has to change with them. An idea that was effective a generation ago would fall flat, stale, and unprofitable if presented to the public today. Not that the idea of today is always better than the older idea, but it is different – it hits the present taste." ^[14]

As the economy expanded across the world during the 19th century, advertising grew alongside. In the United States, the success of this advertising format eventually led to the growth of mail-order advertising.

In June 1836, French newspaper [La Presse](#) was the first to include paid advertising in its pages, allowing it to lower its price, extend its readership and increase its [profitability](#) and the formula was soon copied by all titles. Around 1840, [Volney B. Palmer](#) established the roots of the modern day advertising agency in Philadelphia. In 1842 Palmer bought large amounts of space in various newspapers at a discounted rate then resold the space at higher rates to advertisers. The actual ad – the copy, layout, and artwork – was still prepared by the company wishing to advertise; in effect, Palmer was a space broker. The situation changed in the late 19th century when the advertising agency of N.W. Ayer & Son was founded. Ayer and Son offered to plan, create, and execute complete advertising campaigns for its customers. By 1900 the advertising agency had become the focal point of creative planning, and advertising was firmly established as a profession. ^[18] Around the same time, in France, [Charles-Louis Havas](#) extended the services of his news agency, [Havas](#) to include advertisement brokerage, making it the first French group to organize. At first, agencies were brokers for advertisement space in newspapers. [N. W. Ayer & Son](#) was the first full-service agency to assume responsibility for advertising content. N.W. Ayer opened in 1869, and was located in Philadelphia. ^[18]

20th century

Advertising increased dramatically in the United States as industrialization expanded the supply of manufactured products. In order to profit from this higher rate of production, industry needed

to recruit workers as consumers of factory products. It did so through the invention of mass marketing designed to influence the population's economic behavior on a larger scale.^[19] In the 1910s and 1920s, advertisers in the U.S. adopted the doctrine that human instincts could be targeted and harnessed – "[sublimated](#)" into the desire to purchase commodities.^[20] [Edward Bernays](#), a nephew of [Sigmund Freud](#), became associated with the method and is sometimes called the founder of modern advertising and public relations.^[21]

In the 1920s, under [Secretary of Commerce Herbert Hoover](#), the American government promoted advertising. Hoover himself delivered an address to the Associated Advertising Clubs of the World in 1925 called 'Advertising Is a Vital Force in Our National Life.'^[22] In October 1929, the head of the U.S. [Bureau of Foreign and Domestic Commerce](#), Julius Klein, stated "Advertising is the key to world prosperity."^[23] This was part of the "unparalleled" collaboration between business and government in the 1920s, according to a 1933 European economic journal.^[24]

The tobacco companies became major advertisers in order to sell packaged cigarettes.^[25] The tobacco companies pioneered the new advertising techniques when they hired Bernays to create positive associations with tobacco smoking.^{[5][6]}

Advertising was also used as a vehicle for [cultural assimilation](#), encouraging workers to exchange their traditional habits and community structure in favor of a shared "modern" lifestyle.^[26] An important tool for influencing immigrant workers was the [American Association of Foreign Language Newspapers](#) (AAFLN). The AAFLN was primarily an advertising agency but also gained heavily centralized control over much of the immigrant press.^{[27][28]}

1916 *Ladies' Home Journal* version of the famous ad by [Helen Lansdowne Resor](#) of the J. Walter Thompson Agency

At the turn of the 20th century, there were few career choices for women in business; however, advertising was one of the few. Since women were responsible for most of the purchasing done in their household, advertisers and agencies recognized the value of women's insight during the creative process. In fact, the first American advertising to use a [sexual sell](#) was created by a woman – for a soap product. Although tame by today's standards, the advertisement featured a couple with the message "A skin you love to touch".^[29]

In the 1920s psychologists Walter D. Scott and [John B. Watson](#) contributed applied psychological theory to the field of advertising. Scott said, "Man has been called the reasoning animal but he could with greater truthfulness be called the creature of suggestion. He is reasonable, but he is to a greater extent suggestible".^[30] He demonstrated this through his advertising technique of a direct command to the consumer.

On the radio from the 1920s

Advertisement for a live radio broadcast, sponsored by a milk company, Adohr milk, and published in the [Los Angeles Times](#) on May 6, 1930

In the early 1920s, the first radio stations were established by radio equipment manufacturers and retailers who offered programs in order to sell more radios to consumers. As time passed, many [non-profit organizations](#) followed suit in setting up their own radio stations, and included: schools, clubs and civic groups.^[31]

When the practice of sponsoring programs was popularized, each individual radio program was usually sponsored by a single business in exchange for a brief mention of the business' name at the beginning and end of the sponsored shows. However, radio station owners soon realized they could earn more money by selling sponsorship rights in small time allocations to multiple businesses throughout their radio station's broadcasts, rather than selling the sponsorship rights to single businesses per show.

[citation needed]

Commercial television in the 1950s

In the early 1950s, the [DuMont Television Network](#) began the modern practice of selling advertisement time to multiple sponsors. Previously, DuMont had trouble finding sponsors for many of their programs and compensated by selling smaller blocks of advertising time to several businesses. This eventually became the standard for the commercial television industry in the United States. However, it was still a common practice to have single sponsor shows, such as [The United States Steel Hour](#). In some instances the sponsors exercised great control over the content of the show – up to and including having one's advertising agency actually writing the show.^[citation needed] The single sponsor model is much less prevalent now, a notable exception being the [Hallmark Hall of Fame](#).^[citation needed]

Cable television from the 1980s

The late 1980s and early 1990s saw the introduction of cable television and particularly [MTV](#). Pioneering the concept of the music video, MTV ushered in a new type of advertising: the consumer tunes in *for* the advertising message, rather than it being a [by-product](#) or afterthought. As cable and satellite television became increasingly prevalent, [specialty channels](#) emerged, including channels entirely [devoted to advertising](#), such as [QVC](#), [Home Shopping Network](#), and [ShopTV Canada](#).

On the Internet from the 1990s

Main article: [Online advertising](#)

With the advent of the [ad server](#), online advertising grew, contributing to the "[dot-com](#)" boom of the 1990s.^[citation needed] Entire corporations operated solely on advertising revenue, offering everything from [coupons](#) to free Internet access. At the turn of the 21st century, some websites, including the [search engine Google](#), changed [online advertising](#) by personalizing ads based on

web browsing behavior. This has led to other similar efforts and an increase in [interactive advertising](#).^[citation needed]

The share of advertising spending relative to GDP has changed little across large changes in media since 1925. In 1925, the main advertising media in America were newspapers, magazines, signs on [streetcars](#), and outdoor [posters](#). Advertising spending as a share of GDP was about 2.9 percent. By 1998, television and radio had become major advertising media. Nonetheless, advertising spending as a share of GDP was slightly lower – about 2.4 percent.^[32]

[Guerrilla marketing](#) involves unusual approaches such as staged encounters in public places, giveaways of products such as cars that are covered with brand messages, and interactive advertising where the viewer can respond to become part of the advertising message. This type of advertising is unpredictable, which causes consumers to buy the product or idea.^[citation needed] This reflects an increasing trend of interactive and "embedded" ads, such as via [product placement](#), having consumers vote through text messages, and various campaigns utilizing [social network services](#) such as [Facebook](#) or [Twitter](#).^[citation needed]

The advertising business model has also been adapted in recent years.^[when?] In [media for equity](#), advertising is not sold, but provided to start-up companies in return for [equity](#). If the company grows and is sold, the media companies receive cash for their shares.

Domain name registrants (usually those who register and renew domains as an investment) sometimes ["park" their domains](#) and allow advertising companies to place ads on their sites in return for per-click payments.^[33] These ads are typically driven by pay per click search engines like Google or Yahoo, but ads can sometimes be placed directly on targeted domain names through a domain lease or by making contact with the registrant of a domain name that describes a product.^[34] Domain name registrants are generally easy to identify through [WHOIS](#) records that are publicly available at registrar websites.^[35]

Advertising theory

Hierarchy-of-effects models

Various competing models of hierarchies of effects attempt to provide a theoretical underpinning to advertising practice.^[36]

- The model of Clow and Baack^[37] clarifies the objectives of an advertising campaign and for each individual advertisement. The model postulates six steps a buyer moves through when making a purchase:
 1. Awareness
 2. Knowledge
 3. Liking
 4. Preference
 5. Conviction
 6. Purchase

- Means-End Theory suggests that an advertisement should contain a message or means that leads the consumer to a desired end-state.
- Leverage Points aim to move the consumer from understanding a product's benefits to linking those benefits with personal values.

Marketing mix

The [marketing mix](#) was proposed by professor [E. Jerome McCarthy](#) in the 1960s.^[38] It consists of four basic elements called the "**four Ps**". **Product** is the first P representing the actual product. **Price** represents the process of determining the value of a product. **Place** represents the variables of getting the product to the consumer such as distribution channels, market coverage and movement organization. The last P stands for **Promotion** which is the process of reaching the target market and convincing them to buy the product.^[39]

In the 1990s, the concept of **four Cs** was introduced as a more customer-driven replacement of four P's.^[40] There are two theories based on four Cs: Lauterborn's four Cs (*consumer, cost, communication, convenience*)^[41] and Shimizu's four Cs ([commodity](#), [cost](#), [communication](#), [channel](#)) in the **7Cs Compass Model (Co-marketing)**. [Communications](#) can include advertising, [sales promotion](#), [public relations](#), [publicity](#), [personal selling](#), [corporate identity](#), [internal communication](#), [SNS](#), [MIS](#).^{[42][43][44][45]}

Types of advertising

An advertisement for the [Wikimedia Foundation](#).

Virtually any medium can be used for advertising. Commercial advertising media can include [wall paintings](#), [billboards](#), [street furniture](#) components, printed flyers and [rack cards](#), radio, cinema and television adverts, [web banners](#), mobile telephone screens, shopping carts, web [popups](#), [skywriting](#), bus stop benches, [human billboards](#) and [forehead advertising](#), magazines, newspapers, town criers, sides of buses, banners attached to or sides of airplanes ("[logojets](#)"), [in-flight advertisements](#) on [seatback tray tables](#) or overhead storage bins, taxicab doors, roof mounts and [passenger screens](#), musical stage shows, subway platforms and trains, elastic bands on disposable diapers, doors of bathroom stalls, stickers on apples in supermarkets, [shopping cart handles](#) (grabertising), the opening section of [streaming](#) audio and video, posters, and the backs of event tickets and supermarket receipts. Any place an "identified" sponsor pays to deliver their message through a medium is advertising.^[citation needed]

Share of global adspend^[46]

medium	2015	2018
Television advertisement	37.7%	34.8%
Desktop online advertising	19.9%	18.2%

Share of global adspend^[46]

medium	2015	2018
Mobile advertising	9.2%	18.4%
Newspaper#Advertising	12.8%	10.1%
Magazines	6.5%	5.3%
Outdoor advertising	6.8%	6.6%
Radio advertisement	6.5%	5.9%
Cinema	0.6%	0.7%

[Television advertising](#) / [Music in advertising](#)

Television advertising is one of the most expensive types of advertising; networks charge large amounts for commercial [airtime](#) during popular events. The annual [Super Bowl football](#) game in the United States is known as the most prominent advertising event on television - with an audience of over 108 million and studies showing that 50% of those only tuned in to see the advertisements.^[47] The average cost of a single thirty-second television spot during this game reached US\$4 million & a 60-second spot double that figure in 2014.^[47] [Virtual advertisements](#) may be inserted into regular programming through computer graphics. It is typically inserted into otherwise blank backdrops^[48] or used to replace local billboards that are not relevant to the remote broadcast audience.^[49] More controversially, virtual billboards may be inserted into the background^[50] where none exist in real-life. This technique is especially used in televised sporting events.^{[51][52]} Virtual product placement is also possible.^{[53][54]}

[Infomercials](#)

An infomercial is a long-format television commercial, typically five minutes or longer. The word "infomercial" is a [portmanteau](#) of the words "information" and "commercial". The main objective in an infomercial is to create an [impulse purchase](#), so that the target sees the presentation and then immediately buys the product through the advertised [toll-free telephone number](#) or website. Infomercials describe, display, and often demonstrate products and their features, and commonly have testimonials from customers and [industry professionals](#).^[citation needed]

Radio advertising

[Radio](#) advertisements are broadcast as radio waves to the air from a transmitter to an antenna and a thus to a receiving device. Airtime is purchased from a station or network in exchange for airing the commercials. While radio has the limitation of being restricted to sound, proponents

of radio advertising often cite this as an advantage. Radio is an expanding medium that can be found on air, and also online. According to [Arbitron](#), radio has approximately 241.6 million weekly listeners, or more than 93 percent of the U.S. population.^[citation needed]

Online advertising

Online advertising is a form of [promotion](#) that uses the Internet and [World Wide Web](#) for the expressed purpose of delivering marketing messages to attract customers. Online ads are delivered by an ad server. Examples of online advertising include contextual ads that appear on [search engine results pages](#), [banner ads](#), in [pay per click](#) text ads, [rich media](#) ads, [Social network advertising](#), [online classified advertising](#), [advertising networks](#) and [e-mail marketing](#), including [e-mail spam](#).^[citation needed] A newer form of online advertising are [Native Ads](#), they go in a website's news feed and are supposed to improve user experience by being less intrusive, however some people argue it is deceptive.^[55]

Domain name advertising

Domain name advertising is most commonly done through pay per click [search engines](#), however, advertisers often lease space directly on domain names that generically describe their products.^[34] When an Internet user visits a website by typing a domain name directly into their web browser, this is known as "direct navigation", or "type in" web traffic. Although many Internet users search for ideas and products using search engines and mobile phones, a large number of users around the world still use the address bar. They will type a keyword into the address bar such as "geraniums" and add ".com" to the end of it. Sometimes they will do the same with ".org" or a country-code Top Level Domain (TLD such as ".co.uk" for the United Kingdom or ".ca" for Canada). When Internet users type in a generic keyword and add .com or another [top-level domain](#) (TLD) ending, it produces a targeted sales lead.^[56] Domain name advertising was originally developed by Oingo (later known as Applied Semantics), one of [Google](#)'s early acquisitions.^[57]

Product placements

Covert advertising is when a product or brand is embedded in entertainment and media. For example, in a film, the main character can use an item or other of a definite brand, as in the movie [Minority Report](#), where [Tom Cruise](#)'s character John Anderton owns a phone with the [Nokia](#) logo clearly written in the top corner, or his watch engraved with the [Bulgari](#) logo. Another example of advertising in film is in [I, Robot](#), where main character played by [Will Smith](#) mentions his [Converse](#) shoes several times, calling them "classics", because the film is set far in the future. *I, Robot* and [Spaceballs](#) also showcase futuristic cars with the [Audi](#) and [Mercedes-Benz](#) logos clearly displayed on the front of the vehicles. [Cadillac](#) chose to advertise in the movie [The Matrix Reloaded](#), which as a result contained many scenes in which Cadillac cars were used. Similarly, product placement for [Omega Watches](#), [Ford](#), [VAIO](#), [BMW](#) and [Aston Martin](#) cars are featured in recent [James Bond](#) films, most notably [Casino Royale](#). In "[Fantastic Four: Rise of the Silver Surfer](#)", the main transport vehicle shows a large [Dodge](#) logo on the front. [Blade Runner](#)

includes some of the most obvious product placement; the whole film stops to show a [Coca-Cola](#) billboard. ^[citation needed]

Press advertising

Press advertising describes advertising in a printed medium such as a newspaper, magazine, or trade journal. This encompasses everything from media with a very broad readership base, such as a major national newspaper or magazine, to more narrowly targeted media such as local newspapers and trade journals on very specialized topics. A form of press advertising is [classified advertising](#), which allows private individuals or companies to purchase a small, narrowly targeted ad for a low fee advertising a product or service. Another form of press advertising is the display ad, which is a larger ad (which can include art) that typically run in an article section of a newspaper. ^[citation needed]

Billboard advertising

[Billboards](#) are large structures located in public places which display advertisements to passing pedestrians and motorists. Most often, they are located on main roads with a large amount of passing motor and pedestrian traffic; however, they can be placed in any location with large amounts of viewers, such as on mass transit vehicles and in stations, in shopping malls or office buildings, and in stadiums. ^[58]

The [RedEye](#) newspaper advertised to its target market at [North Avenue Beach](#) with a sailboat billboard on [Lake Michigan](#).

Mobile billboard advertising

[Mobile billboards](#) are generally vehicle mounted [billboards](#) or digital screens. These can be on dedicated vehicles built solely for carrying advertisements along routes preselected by clients, they can also be specially equipped cargo trucks or, in some cases, large banners strewn from planes. The billboards are often lighted; some being [backlit](#), and others employing spotlights. Some billboard displays are static, while others change; for example, continuously or periodically rotating among a set of advertisements. Mobile displays are used for various situations in metropolitan areas throughout the world, including: target advertising, one-day and long-term campaigns, conventions, sporting events, store openings and similar promotional events, and big advertisements from smaller companies. ^[citation needed]

In-store advertising

In-store advertising is any advertisement placed in a retail store. It includes placement of a product in visible locations in a store, such as at eye level, at the ends of aisles and near checkout counters (a.k.a. POP – point of purchase display), eye-catching displays promoting a

specific product, and advertisements in such places as shopping carts and in-store video displays. [\[citation needed\]](#)

Coffee cup advertising

coffee cup advertising is any advertisement placed upon a coffee cup that is distributed out of an office, café, or drive-through coffee shop. This form of advertising was first popularized in Australia, and has begun growing in popularity in the United States, India, and parts of the Middle East. [\[citation needed\]](#)

Street advertising

This type of advertising first came to prominence in the UK by Street Advertising Services to create outdoor advertising on street furniture and pavements. Working with products such as [Reverse Graffiti](#), [air dancers](#) and 3D pavement advertising, for getting brand messages out into public spaces. [\[citation needed\]](#)

Sheltered outdoor advertising

this type of advertising combines outdoor with indoor advertisement by placing large mobile, structures ([tents](#)) in public places on temporary bases. The large outer advertising space aims to exert a strong pull on the observer, the product is promoted indoors, where the creative decor can intensify the impression. [\[citation needed\]](#)

[Celebrity branding](#)

This type of advertising focuses upon using celebrity power, fame, money, popularity to gain recognition for their products and promote specific stores or products. Advertisers often advertise their products, for example, when celebrities share their favorite products or wear clothes by specific brands or designers. Celebrities are often involved in advertising campaigns such as television or print adverts to advertise specific or general products. The use of celebrities to endorse a brand can have its downsides, however; one mistake by a celebrity can be detrimental to the [public relations](#) of a brand. For example, following his performance of eight gold medals at the 2008 Olympic Games in Beijing, China, swimmer [Michael Phelps](#)' contract with [Kellogg's](#) was terminated, as Kellogg's did not want to associate with him after he was photographed smoking marijuana. [\[citation needed\]](#) Celebrities such as [Britney Spears](#) have advertised for multiple products including Pepsi, Candies from Kohl's, Twister, NASCAR, and Toyota. [\[citation needed\]](#)

[customer-generated advertising](#)

This involves getting customers to generate advertising through blogs, websites, wikis and forums, for some kind of payment. [\[citation needed\]](#)

[Aerial advertising](#)

Using aircraft, [balloons](#) or [airships](#) to create or display advertising media. [Skywriting](#) is a notable example.^{[[citation needed](#)]}

An [Allegiant Air](#) aircraft in the special [Blue Man Group](#) livery.

Purpose of advertising

Advertising is at the front of delivering the proper message to customers and prospective customers. The purpose of advertising is to convince customers that a company's services or products are the best, enhance the image of the company, point out and create a need for products or services, demonstrate new uses for established products, announce new products and programs, reinforce the salespeople's individual messages, draw customers to the business, and to hold existing customers.^{[[59](#)]}

Sales promotions

Sales promotions are another way to advertise. Sales promotions are double purposed because they are used to gather information about what type of customers one draws in and where they are, and to jump start sales. Sales promotions include things like contests and games, sweepstakes, product giveaways, samples coupons, loyalty programs, and discounts. The ultimate goal of sales promotions is to stimulate potential customers to action.^{[[60](#)]}

Media and advertising approaches

Increasingly, other media are overtaking many of the "traditional" media such as television, radio and newspaper because of a shift toward the usage of the Internet for news and music as well as devices like [digital video recorders](#) (DVRs) such as [TiVo](#).^{[[61](#)]}

Advertising on the World Wide Web is a recent^{[[when?](#)]} phenomenon. Prices of Web-based advertising space are dependent on the "relevance" of the surrounding web content and the traffic that the website receives.^{[[citation needed](#)]}

In online display advertising, display ads generate awareness quickly. Unlike search, which requires someone to be aware of a need, display advertising can drive awareness of something new and without previous knowledge. Display works well for direct response. Display is not only used for generating awareness, it's used for direct response campaigns that link to a landing page with a clear 'call to action'.^{[[citation needed](#)]}

E-mail advertising is another recent phenomenon. Unsolicited bulk E-mail advertising is known as "[e-mail spam](#)". Spam has been a problem for e-mail users for many years.

As the mobile phone became a new mass medium in 1998 when the first paid downloadable content appeared on mobile phones in Finland,^{[[citation needed](#)]} [mobile advertising](#) followed, also first launched in Finland in 2000.^{[[citation needed](#)]} By 2007 the value of mobile advertising had reached \$2 billion and providers such as [Admob](#) delivered billions of mobile ads.^{[[citation needed](#)]}

More advanced mobile ads include banner ads, coupons, [Multimedia Messaging Service](#) picture and video messages, advergaming and various [engagement marketing](#) campaigns. A particular feature driving mobile ads is the [2D barcode](#), which replaces the need to do any typing of web addresses, and uses the camera feature of modern phones to gain immediate access to web content. 83 percent of Japanese mobile phone users already are active users of 2D barcodes.^{[[citation needed](#)]}

Some companies have proposed placing messages or corporate logos on the side of booster [rockets](#) and the [International Space Station](#).^{[[citation needed](#)]}

Unpaid advertising (also called "publicity advertising"), can include personal recommendations ("bring a friend", "sell it"), spreading buzz, or achieving the feat of equating a brand with a common noun (in the United States, "[Xerox](#)" = "[photocopier](#)", "[Kleenex](#)" = [tissue](#), "[Vaseline](#)" = [petroleum jelly](#), "[Hoover](#)" = [vacuum cleaner](#), and "[Band-Aid](#)" = [adhesive bandage](#)). However, some companies^{[[which?](#)]} oppose the use of their brand name to label an object. Equating a brand with a common noun also risks turning that brand into a [generic trademark](#) – turning it into a generic term which means that its legal protection as a trademark is lost.^{[[62](#)]}

From time to time, [The CW Television Network](#) airs short programming breaks called "Content Wraps", to advertise one company's product during an entire commercial break. The CW pioneered "content wraps" and some products featured were [Herbal Essences](#), [Crest](#), [Guitar Hero II](#), [CoverGirl](#), and recently [Toyota](#).^{[[citation needed](#)]}

A new promotion concept has appeared, "ARvertising", advertising on [Augmented Reality](#) technology.^{[[63](#)]}

Controversy exists on the effectiveness of [subliminal advertising](#) (see [mind control](#)), and the pervasiveness of mass messages (see propaganda).

Rise in new media

Newspaper Association of America published data^{[[64](#)]}

With the Internet came many new advertising opportunities. Popup, [Flash](#), banner, Popunder, [advergaming](#), and email advertisements (all of which are often unwanted or spam in the case of email) are now commonplace. Particularly since the rise of "entertaining" advertising, some people may like an advertisement enough to wish to watch it later or show a friend.^{[[citation needed](#)]} In general, the advertising community has not yet made this easy, although some have used the Internet to widely distribute their ads to anyone willing to see or hear them. In the last three-quarters of 2009 mobile and internet advertising grew by 18% and 9% respectively. Older media advertising saw declines: -10.1% (TV), -11.7% (radio), -14.8% (magazines) and -18.7% (newspapers).^{[[citation needed](#)]}

Niche marketing

Another significant trend regarding future of advertising is the growing importance of the [niche market](#) using niche or targeted ads. Also brought about by the Internet and the theory of [The Long Tail](#), advertisers will have an increasing ability to reach specific audiences. In the past, the most efficient way to deliver a message was to blanket the largest [mass market](#) audience possible.^[citation needed] However, usage tracking, customer profiles and the growing popularity of niche content brought about by everything from blogs to social networking sites, provide advertisers with audiences that are smaller but much better defined,^[citation needed] leading to ads that are more relevant to viewers and more effective for companies' marketing products. Among others, [Comcast Spotlight](#) is one such advertiser employing this method in their [video on demand](#) menus. These advertisements are targeted to a specific group and can be viewed by anyone wishing to find out more about a particular business or practice, from their home. This causes the viewer to become proactive and actually choose what advertisements they want to view.^[65]

[Google AdSense](#) is an example of niche marketing. Google calculates the primary purpose of a website and adjusts ads accordingly; it uses key words on the page (or even in emails) to find the general ideas of topics discussed and places ads that will most likely be clicked on by viewers of the email account or website visitors.^[citation needed]

Crowdsourcing

The concept of crowdsourcing has given way to the trend of [user-generated](#) advertisements. User-generated ads are created by people, as opposed to an advertising agency or the company themselves, often resulting from brand sponsored advertising competitions. For the 2007 Super Bowl, the Frito-Lays division of [PepsiCo](#) held the *Crash the Super Bowl* contest, allowing people to create their own [Doritos](#) commercial.^[66] [Chevrolet](#) held a similar competition for their Tahoe line of SUVs.^[66] Due to the success of the Doritos user-generated ads in the 2007 Super Bowl, Frito-Lays relaunched the competition for the 2009 and 2010 Super Bowl. The resulting ads were among the most-watched and most-liked Super Bowl ads. In fact, the winning ad that aired in the 2009 Super Bowl was ranked by the [USA Today Super Bowl Ad Meter](#) as the top ad for the year while the winning ads that aired in the 2010 Super Bowl were found by Nielsen's BuzzMetrics to be the "most buzzed-about".^{[67][68]} Another example of companies using crowdsourcing successfully is the beverage company [Jones Soda](#) that encourages consumers to participate in the label design themselves.

This trend has given rise to several online platforms that host user-generated advertising competitions on behalf of a company. Founded in 2007, [Zooppa](#) has launched ad competitions for brands such as Google, [Nike](#), [Hershey's](#), [General Mills](#), [Microsoft](#), [NBC Universal](#), [Zinio](#), and [Mini Cooper](#).^[citation needed] Crowdsourced remains controversial, as the long-term impact on the advertising industry is still unclear.^[69]

Global advertising

Advertising has gone through five major stages of development: domestic, export, international, multi-national, and global. For [global advertisers](#), there are four, potentially competing, business objectives that must be balanced when developing worldwide advertising: building a brand while speaking with one voice, developing [economies of scale](#) in the creative process, maximising

local effectiveness of ads, and increasing the company's speed of implementation. Born from the evolutionary stages of global marketing are the three primary and fundamentally different approaches to the development of global advertising executions: exporting executions, producing local executions, and importing ideas that travel.^[70]

Advertising research is key to determining the success of an ad in any country or region. The ability to identify which elements and/or moments of an ad contribute to its success is how economies of scale are maximized. Once one knows what works in an ad, that idea or ideas can be imported by any other market. [Market research](#) measures, such as [Flow of Attention](#), [Flow of Emotion](#) and [branding moments](#) provide insight into what is working in an ad in any country or region because the measures are based on the visual, not verbal, elements of the ad.^[71]

Foreign public messaging

Foreign governments,^[which?] particularly those that own marketable commercial products or services, often promote their interests and positions through the advertising of those goods because the target audience is not only largely unaware of the forum as a vehicle for foreign messaging but also willing to receive the message while in a mental state of absorbing information from advertisements during television commercial breaks, while reading a periodical, or while passing by billboards in public spaces. A prime example of this messaging technique is advertising campaigns to promote international travel. While advertising foreign destinations and services may stem from the typical goal of increasing revenue by drawing more tourism, some travel campaigns carry the additional or alternative intended purpose of promoting good sentiments or improving existing ones among the target audience towards a given nation or region. It is common for advertising promoting foreign countries to be produced and distributed by the tourism ministries of those countries, so these ads often carry political statements and/or depictions of the foreign government's [desired international public perception](#). Additionally, a wide range of foreign airlines and travel-related services which advertise separately from the destinations, themselves, are owned by their respective governments; examples include, though are not limited to, the [Emirates airline \(Dubai\)](#), [Singapore Airlines](#) (Singapore), [Qatar Airways \(Qatar\)](#), [China Airlines \(Taiwan/Republic of China\)](#), and [Air China](#) (People's Republic of China). By depicting their destinations, airlines, and other services in a favorable and pleasant light, countries market themselves to populations abroad in a manner that could mitigate prior public impressions.

Diversification

In the realm of [advertising agencies](#), continued industry diversification has seen observers note that "big global clients don't need big global agencies any more".^[72] This is reflected by the growth of non-traditional agencies in various global markets, such as Canadian business [TAXI](#) and [SMART](#) in Australia and has been referred to as "a revolution in the ad world".^[73]

New technology

The ability to record shows on [digital video recorders](#) (such as TiVo) allow watchers to record the programs for later viewing, enabling them to fast forward through commercials.

Additionally, as more seasons of pre-recorded [box sets](#) are offered for sale of television programs; fewer people watch the shows on TV. However, the fact that these sets are **sold**, means the company will receive additional profits from the these sets.

To counter this effect, a variety of strategies have been employed. Many advertisers have opted for product placement on TV shows like [Survivor](#). Other strategies include integrating advertising with internet-connected [EPGs](#), advertising on companion devices (like smartphones and tablets) during the show, and creating [TV apps](#). Additionally, some like brands have opted for [social television](#) sponsorship.

Advertising education

[Advertising education](#) has become popular with bachelor, master and doctorate degrees becoming available in the emphasis.^[citation needed] A surge in advertising interest is typically attributed to the strong relationship advertising plays in cultural and technological changes, such as the advance of online social networking.^[citation needed] A unique model for teaching advertising is the [student-run advertising agency](#), where advertising students create campaigns for real companies.^[74] Organizations such as the [American Advertising Federation](#) establish companies with students to create these campaigns.^[citation needed]

Criticisms

While advertising can be seen as necessary for economic growth,^[23] it is not without social costs. [Unsolicited commercial e-mail](#) and other forms of [spam](#) have become so prevalent as to have become a major nuisance to users of these services, as well as being a financial burden on [internet service providers](#).^[75] Advertising is increasingly invading public spaces, such as schools, which some critics argue is a form of child exploitation.^[76]

One of the most controversial criticisms of advertisement in the present day is that of the predominance of advertising of foods high in sugar, fat, and salt specifically to children. Critics claim that food advertisements targeting children are exploitive and are not sufficiently balanced with proper nutritional education to help children understand the consequences of their food choices. Additionally, children may not understand that they are being sold something, and are therefore more impressionable.^[77]^[better source needed] Michelle Obama has criticized large food companies for advertising unhealthy foods largely towards children and has requested that food companies either limit their advertising to children or advertise foods that are more in line with dietary guidelines.^[78]

Regulation

There have been increasing efforts to protect the public interest by regulating the content and the influence of advertising. Some examples are: the ban on television tobacco advertising imposed in many countries, and the total ban of [advertising to children](#) under 12 imposed by the Swedish government in 1991. Though that regulation continues in effect for broadcasts originating within the country, the [European Court of Justice](#) ruled that Sweden was obliged to accept foreign programming, including those from neighboring countries or via satellite. Greece's regulations are of a similar nature, "banning advertisements for children's toys between 7 am and 10 pm and a total ban on advertisement for war toys".^[79]

In Europe and elsewhere,^[where?] there is a vigorous debate on whether (or how much) advertising to children should be regulated.^[citation needed] This debate was exacerbated by a report released by the [Kaiser Family Foundation](#) in February 2004 which suggested [fast food advertising](#) that targets children was an important factor in the epidemic of [childhood obesity](#) in the United States.^[citation needed]

In New Zealand, South Africa, Pakistan, Afghanistan, Canada, and many European countries, the advertising industry operates a system of self-regulation.^[citation needed] Advertisers, advertising agencies and the media agree on a code of advertising standards that they attempt to uphold. The general aim of such codes is to ensure that any advertising is 'legal, decent, honest and truthful'. Some self-regulatory organizations are funded by the industry, but remain independent, with the intent of upholding the standards or codes like the [Advertising Standards Authority](#) in the UK.^[80]

In the UK, most forms of outdoor advertising such as the display of billboards is regulated by the UK Town and County Planning system. Currently, the display of an advertisement without consent from the Planning Authority is a criminal offense liable to a fine of £2,500 per offense.^[81] All of the major outdoor billboard companies in the UK have convictions of this nature.^[citation needed]

In the US, many communities believe that many forms of outdoor advertising blight the public realm.^[82] As long ago as the 1960s in the US there were attempts to ban billboard advertising in the open countryside.^[83] Cities such as [São Paulo](#) have introduced an outright ban^[84] with London also having specific legislation to control unlawful displays.

Many advertisers employ a wide-variety of linguistic devices to bypass regulatory laws (e.g. In France, printing English words in bold and French translations in fine print to deal with the Article 120 of the 1994 [Toubon Law](#) limiting the use of English).^[85] The advertisement of controversial products such as cigarettes and condoms are subject to government regulation in many countries. For instance, the tobacco industry is required by law in most countries to display warnings cautioning consumers about the health hazards of their products.^[citation needed] Linguistic variation is often used by advertisers as a creative device to reduce the impact of such requirements.^[citation needed]

Advertising research

Advertising research is a specialized form of research that works to improve the effectiveness and efficiency of advertising. It entails numerous forms of research which employ different methodologies. Advertising research includes pre-testing (also known as [copy testing](#)) and post-testing of ads and/or campaigns – pre-testing is done before an ad airs to gauge how well it will perform and post-testing is done after an ad airs to determine the in-market impact of the ad or campaign. Continuous [ad tracking](#) and the [Communicus](#) System are competing examples of post-testing advertising research types.^[86]

Semiotics

Meanings between consumers and marketers depict [signs](#) and symbols that are encoded in everyday objects.^{[87][*need quotation to verify*]} [Semiotics](#) is the study of signs and how they are interpreted. Advertising has many hidden signs and meanings^[citation needed] within [brand names](#), [logos](#), package designs, print advertisements, and [television advertisements](#). Semiotics aims to study and interpret the message being conveyed in (for example) advertisements. Logos and advertisements can be interpreted at two levels - known as the surface level and the underlying level. The surface level uses signs creatively to create an image or personality for a product.^[citation needed] These signs can be images, words, fonts, [colors](#), or slogans. The underlying level is made up of hidden meanings. The combination of images, words, [colors](#), and slogans must be interpreted by the audience or consumer.^[88] The "key to advertising analysis" is the signifier and the signified. The signifier is the object and the signified is the mental concept.^[89] A product has a signifier and a signified. The signifier is the color, brand name, logo design, and technology. The signified has two meanings known as denotative and connotative. The denotative meaning is the meaning of the product. A television's denotative meaning might be that it is high definition. The connotative meaning is the product's deep and hidden meaning. A connotative meaning of a television would be that it is top-of-the-line.^[90]

[Apple's](#) commercials^[when?] used a black [silhouette](#) of a person that was the age of Apple's target market. They placed the silhouette in front of a blue screen so that the picture behind the silhouette could be constantly changing. However, the one thing that stays the same in these ads is that there is music in the background and the silhouette is listening to that music on a white iPod through white headphones. Through advertising, the white color on a set of earphones now signifies that the music device is an iPod. The white color signifies almost all of Apple's products.^[91]

The semiotics of [gender](#) plays a key influence on the way in which signs are interpreted. When considering [gender roles in advertising](#), individuals are influenced by three categories. Certain characteristics of stimuli may enhance or decrease the elaboration of the message (if the product is perceived as [feminine](#) or [masculine](#)). Second, the characteristics of individuals can affect [attention](#) and elaboration of the message ([traditional](#) or non-traditional [gender role](#) orientation). Lastly, situational factors may be important to influence the elaboration of the message.^[92]

There are two types of [marketing communication](#) claims-objective and subjective.^[93] Objective claims stem from the extent to which the claim associates the brand with a tangible product or service feature. For instance, a camera may have auto-focus features. Subjective claims convey emotional, subjective, impressions of intangible aspects of a product or service. They are non-

physical features of a product or service that cannot be directly perceived, as they have no physical reality. For instance the [brochure](#) has a beautiful design.^[94] [Males](#) tend to respond better to objective marketing-communications claims while [females](#) tend to respond better to subjective [marketing communications](#) claims.^[95]

[Voiceovers](#) are commonly used in advertising. Most voiceovers are done by men, with figures of up to 94% having been reported.^[96] There have been more female voiceovers in recent years^[when?], but mainly for food, household products, and feminine-care products.^[97]

Gender effects in the processing of advertising

According to a 1977 study by David Statt, females process information comprehensively, while males process information through heuristic devices such as procedures, methods or strategies for solving [problems](#), which could have an effect on how they interpret advertising.^[98] According to this study, men prefer to have available and apparent cues to interpret the message where females engage in more creative, associative, imagery-laced interpretation. Later research by a Danish team^[99] found that advertising attempts to persuade men to improve their appearance or performance, whereas its approach to women is aimed at transformation toward an impossible ideal of female presentation. Advertising's manipulation of women's aspiration to these ideal types, as they are portrayed in film, in erotic art, in advertising, on stage, music video, and other media exposures, requires at least a conditioned rejection of female reality, and thereby takes on a highly ideological cast. Not everyone agrees: one critic viewed this monologic, gender-specific interpretation of advertising as excessively skewed and politicized.^[100]

More recently, research by Martin (2003) reveals that males and females differ in how they react to advertising depending on their mood at the time of exposure to the ads, and the affective tone of the advertising. When feeling sad, males prefer happy ads to boost their mood. In contrast, females prefer happy ads when they are feeling happy. The television programs in which the ads are embedded are shown to influence a viewer's mood state.

UNIT – 2

Broadcasting As Business

Programmed Management

Program management or **programme management** is the process of managing several related [projects](#), often with the intention of improving an organization's performance. In practice and in its aims it is often closely related to [systems engineering](#) and [industrial engineering](#).

The program manager has oversight of the purpose and status of the projects in a program and can use this oversight to support project-level activity to ensure the program goals are met by providing a decision-making capacity that cannot be achieved at project level or by providing the project manager with a program perspective when required, or as a sounding board for ideas and

approaches to solving project issues that have program impacts. In a program there is a need to identify and manage cross-project dependencies and often the [project management office](#) (PMO) may not have sufficient insight of the risk, issues, requirements, design or solution to be able to usefully manage these. The program manager may be well placed to provide this insight by actively seeking out such information from the project managers although in large and/or complex projects, a specific role may be required. However this insight arises, the program manager needs this in order to be comfortable that the overall program goals are achievable.

Overview and definition

Many programs are concerned with delivering a capability to change. Only when that capability is transferred to the [line management](#) and utilized by the host organization will the benefits actually be delivered. On this view, a program team cannot, on their own, deliver benefits. Benefits can only be delivered through the utilization of a new capability.

Programs are normally designed to deliver the organization's strategy, such as an ambition to be the fourth biggest supermarket in a region by 2015 or reduce wastage by 5% in two year's time.

According to one source, "a Program is a group of related projects managed in a coordinated manner to obtain benefits and control NOT available from managing them individually. Programs may include elements of related work outside of the scope of the discrete projects in the program... Some projects within a program can deliver useful incremental benefits to the organization before the program itself has completed."^[1]

Program management also emphasizes the coordinating and prioritizing of resources across projects, managing links between the projects and the overall costs and risks of the program.

Program management may provide a layer above the management of projects and focuses on selecting the best group of projects, defining them in terms of their objectives and providing an environment where projects can be run successfully. Program managers should not micromanage, but should leave project management to the project managers.

In public sector work in [Europe](#), the term normally refers to multiple change projects: projects that are designed to deliver benefits to the host organization. For example, the [Office of Government Commerce](#) for the [UK government](#). An alternative to the Office of Government Commerce's methodology for program management is that of the private sector [Project Management Institute](#).

Many organizations only run one program at a time, a program containing all their projects. In [Project Management Institute](#) terminology, this is more likely to be a project portfolio than a program. Some larger organizations may have multiple programs each designed to deliver a range of improvements. Some organizations use the concept of Systems Engineering where others use program management.

Key factors

Governance

The structure, process, and procedure to control operations and changes to performance objectives. Governance must include a set of metrics to indicate the health and progress of the program in the most vital areas.

Alignment

The program must support a higher level vision, goals and objectives.

Assurance

Verify and validate the program, ensuring adherence to standards and alignment with the vision.

Management

Ensure there are regular reviews, there is [accountability](#), and that management of projects, stakeholders and suppliers is in place.

Integration

Ensure that component parts fit together properly to make the intended whole. Optimize performance across the program [value chain](#), functionally and technically.

Finances

Track basic costs together with wider costs of administering the program.

Infrastructure

Allocation of resources influences the cost and success of the program. Infrastructure might cover offices, [version control](#), and IT.

Planning

Develop the plan bringing together the information on projects, resources, timescales, monitoring and control.^[2]

Improvement

Continuously assess performance; research and develop new capabilities; and systemically apply learning and knowledge to the program.

Comparison with project management

There are two different views of how programs differ from projects. On one view, projects deliver outputs, discrete parcels or "chunks" of change;^[3] programs create outcomes.^[4] On this view, a project might deliver a new factory, hospital or IT system. By combining these projects with other deliverables and changes, their programs might deliver increased income from a new product, shorter waiting lists at the hospital or reduced operating costs due to improved technology. The other view^[5] is that a program is nothing more than either a large project or a set (or portfolio) of projects. On this second view, the point of having a program is to exploit economies of scale and to reduce coordination costs and risks. The project manager's job is to ensure that their project succeeds. The program manager, on the other hand, may not care about individual projects, but is concerned with the aggregate result or end-state. For example, in a financial institution a program may include one project that is designed to take advantage of a rising market, and another to protect against the downside of a falling market. These projects are opposites with respect to their success conditions, but they fit together in the same program.^[6]

According to the view that programs deliver outcomes but projects deliver outputs, program management is concerned with doing the right projects. The program manager has been described as 'playing chess' and keeping the overview in mind, with the pieces to be used or

sacrificed being the projects.^[7] In contrast, [project management](#) is about doing projects right. And also according to this view, successful projects deliver on time, to budget and to specification, whereas successful programs deliver long term improvements to an organization. Improvements are usually identified through benefits. An organization should select the group of programs that most take it towards its strategic aims while remaining within its capacity to deliver the changes. On the other hand, the view that programs are simply large projects or a set of projects allows that a program may need to deliver tangible benefits quickly.

According to one source, the key difference between a program and a project is the finite nature of a project^[8] - a project must always have a specific end date, else it is an ongoing program.

One view of the differences between a program and a project in business is that:

1. A project is unique and is of definite duration. A program is ongoing and implemented within a business to consistently achieve certain results for the business.
2. A project is designed to deliver an output or deliverable and its success will be in terms of delivering the right output at the right time and to the right cost.
3. Program management includes management of projects which, together, improve the performance of the organization. A program's success will be measured in terms of benefits.
4. Benefits are the measures of improvement of an organization and might include increased income, increased profits, decreased costs, improved market position (ability to compete), reduced wastage or environmental damage, more satisfied customers. In central or local government organizations, benefits might include providing a better service to the community.
5. In the course of achieving required results, business programs will normally understand related business constraints and determine the processes required to achieve results based on resources allocated. Improvement of processes is a continuous operation that very much contrasts a program from a project.
6. At the lowest level project managers co-ordinate individual projects. They are overseen by the program manager who accounts to the program sponsor (or board).
7. There will normally be a process to change the predetermined scope of a project. Programs often have to react to changes in strategy and changes in the environment in which the organization changes.

Another view and another successful way of managing does not see any of the factors listed above as distinguishing projects from programs, but rather sees the program as being about portfolio management. On this view, program management is about selecting projects, adjusting the speed at which they run, and adjusting their scope, in order to maximize the value of the portfolio as a whole, and as economic or other external conditions change.

Yet another view is that a program management is nothing more than a large, complex project, where the integration aspect of project management is more important than in smaller projects. Integration management is a key feature of the [Project Management Institute](#)'s approach to project management.

In practice it is not clear that there is such a clear-cut distinction. Projects (or programs) vary from small and simple to large and complex; what needs to be managed as a program in one culture or organization may be managed as a project in another.

Broadcasting

Broadcasting is the [distribution](#) of [audio](#) and/or [video](#) content to a dispersed [audience](#) via any electronic [mass communications medium](#), but typically one using the [electromagnetic spectrum](#) ([radio waves](#)), in a [one-to-many](#) model.^[1] Broadcasting began with [AM radio broadcasting](#) which came into popular use starting with the invention of the [crystal detector](#) in 1906. Before this, all forms of electronic communication, [radio](#), [telephone](#), and [telegraph](#), were "one-to-one", with the message intended for a single recipient. The term "broadcasting", borrowed from the agricultural method of sowing seeds in a field by casting them broadly about,^[2] was coined by either [KDKA](#) manager [Frank Conrad](#) or RCA historian George Clark^[3] around 1920 to distinguish this new activity of "one-to-many" communication; a single radio station transmitting to multiple listeners.

Over the air Broadcasting is usually associated with [radio](#) and [television](#), though in practice radio and television transmissions take place using both [wires](#) and radio waves. The receiving parties may include the general public or a relatively small subset; the point is that anyone with the appropriate receiving technology can receive the signal. The field of broadcasting includes a wide range of practices, from relatively private exchanges such as [public radio](#), [community radio](#) and [commercial radio](#), [public television](#), and [commercial television](#).

U.S. Code of Federal Regulations, title 47, part 97 defines "broadcasting" as "transmissions intended for reception by the general public, either direct or relayed".^[4] Private or two-way [telecommunications](#) transmissions do not qualify under this definition. For example, [amateur](#) ("ham") and [citizens band](#) (CB) radio operators are not allowed to broadcast. As defined, "transmitting" and "broadcasting" are **not** the same.

Transmission of radio and television programs from a radio or television station to home receivers over the spectrum is referred to as OTA (over the air) or [terrestrial](#) broadcasting and in most countries requires a [broadcasting license](#). Transmissions using a combination of satellite and wired transmission, like [cable television](#) (which also retransmits OTA stations with their [consent](#)), are also considered broadcasts, and do not require a license. Transmissions of television and radio via [streaming](#) digital technology have increasingly been referred to as broadcasting as well, though strictly speaking this is incorrect.

Planning

Media planning is generally outsourced to a [media agency](#) and entails sourcing and selecting optimal media platforms for a client's brand or product to use. The job of media planning is to determine the best combination of media to achieve the marketing campaign objectives.

In the process of planning, the media planner needs to answer questions such as:

- How many of the audience can be reached through the various media?
- On which media (and ad vehicles) should the ads be placed?
- How frequent should the ads be placed?
- How much money should be spent in each medium?

Choosing which media or type of [advertising](#) to use can be especially challenging for small firms with limited budgets and know-how. Large-market television and newspapers are often too expensive for a company that services only a small area (although local newspapers can be used). Magazines, unless local, usually cover too much territory to be cost-efficient for a small firm, although some national publications offer regional or city editions.

Components of a media plan

- Define the marketing problem. Where is the business coming from and where is the potential for increased business? Does the ad need to reach everybody or only a select group of consumers? How often is the product used? How much product loyalty exists? How to build awareness or drive consideration through use of optimized contextual based material?
- Translate the marketing requirements into media objectives. Must the ad reach people in a wide area? Then mass media, like newspaper and radio, might work. If the target market is a select group in a defined geographic area, then direct mail could be best.
- Define a media solution by formulating media strategies. For example, the rule of thumb is that a print ad must run three times before it gets noticed. Radio advertising is most effective when run at certain times of the day or around certain programs, depending on what market is being reached.

Media planning's major steps include:

- 1 - Targeting,
- 2 - Environmental scan,
- 3 - Understanding the audience,
- 4 - Determination of content,
- 5 - Control. [\[1\]](#)

Advertising media includes

- Social (Facebook, Twitter, Instagram, Pinterest, etc.)
- Television (TVC, television commercial)
- Radio (AM, FM, XM, Pandora, Spotify)
- Newspapers
- Magazines (consumer and trade)
- Outdoor billboards
- Ambient experiential

- Public transportation
- Direct mail (DM)
- Digital advertising (such as web-based, mobile and mobile applications)
- Search Engine Marketing (SEM, keyword marketing in search engines)
- Specialty advertising (on items such as matchbooks, pencils, calendars, telephone pads, shopping bags and so on)
- Other media (catalogs, samples, handouts, brochures, newsletters and so on)

Factors to consider when comparing various [advertising media](#)

- **Reach** - expressed as a percentage, reach is the number of individuals (or homes) to expose the product to through media scheduled over a period of time.
- **Frequency** - using specific media, how many times, on average, should the individuals in the target audience be exposed to the advertising message? It takes an average of three or more exposures to an advertising message before consumers take action.
- **Cost per thousand** - How much will it cost to reach a thousand prospective customers (a method used in comparing [print media](#))? To determine a publication's cost per thousand, also known as [CPM](#), divide the cost of the advertising by the publication's circulation in thousands.
- **Cost per point** - how much will it cost to buy one rating point the your target audience, a method used in comparing broadcast media. One rating point equals 1 percent of the target audience. Divide the cost of the schedule being considered by the number of rating points it delivers.
- **Impact** - does the medium in question offer full opportunities for appealing to the appropriate senses, such as sight and hearing, in its [graphic design](#) and production quality?
- **Selectivity** - to what degree can the message be restricted to those people who are known to be the most logical prospects?

[Reach](#) and [frequency](#) are important aspects of an advertising plan and are used to analyze alternative advertising schedules to determine which produce the best results relative to the media plan's objectives.

Calculate reach and frequency and then compare the two on the basis of how many people will be reached with each schedule and the number of times the ad will connect with the average person. Let's say the ad appeared in each of four television programs (A, B, C, D), and each program has a 20 rating, resulting in a total of 80 gross rating points. It's possible that some viewers will see more than one announcement—some viewers of program A might also see program B, C, or D, or any combination of them.

For example, in a population of 100 TV homes, a total of 40 are exposed to one or more TV programs. The reach of the four programs combined is therefore 40 percent (40 homes reached divided by the 100 TV-home population).

Researchers have charted the reach achieved with different media schedules. These tabulations are put into formulas from which the level of delivery (reach) for any given schedule can be estimated. A reach curve is the technical term describing how reach changes with increasing use of a medium.

Now assume the same schedule of one commercial in each of four TV programs (A, B, C, D) to determine reach versus frequency. In our example, 17 homes viewed only one program, 11 homes viewed two programs, seven viewed three programs, and five homes viewed all four programs. If we add the number of programs each home viewed, the 40 homes in total viewed the equivalent of 80 programs and therefore were exposed to the equivalent of 80 commercials. By dividing 80 by 40, we establish that any one home was exposed to an average of two commercials.

To increase reach, include additional media in the plan or expand the timing of the message. For example, if purchasing "drive time" on the radio, some daytime and evening spots will increase the audience. To increase frequency, add spots or insertions to the schedule. For example, if running three insertions in a local magazine, increase that to six insertions so that the audience would be exposed to the ad more often.

Gross rating points (GRPs) are used to estimate broadcast reach and frequency from tabulations and formulas. Once the schedule delivery has been determined from reach curves, obtain the average frequency by dividing the GRPs by the reach. For example, 200 GRPs divided by an 80 percent reach equals a 2.5 average frequency.

Frequency

Frequency is important because it takes a while to build up awareness and break through the consumer's selection process. Repetition is the key word here. For frequency, it is better to advertise regularly in small spaces than it is to have a one-time expensive advertising extravaganza.

Tools used in Media Planning

- **Online Advertising Research Tools** - [Alexa](#), [Nielsen Online](#), [Quantcast](#), [SimilarWeb](#), Thalamus, SRDS, and [Compete](#)
- **Online Advertising Competitive Intelligence Tools** - MOAT, [Adgooroo](#), Adbeat, Whatrunswere, Keywordspy ^[2]
- **Demand-side Platforms** - [MediaMath](#), [DataXu](#), [DoubleClick Bid Manager](#), Turn, [AppNexus](#), [Adobe Media Optimizer](#)
- **Offline Advertising Research Tools** - [Nielsen Media Research](#) for TV Audience Measurement [GRPs](#), [Nielsen Audio](#) for Radio Measurement (previously known as Arbitron), SRDS by [Kantar Media](#) for Print Advertising Ratecards

Scheduling

Advertising media selection is the process of choosing the most cost-effective [media](#) for advertising, to achieve the required coverage and number of exposures in a [target audience](#).

Sponsored program

Sponsored programs are those projects and/or activities which are originated and conducted by members of the faculty or, in some instances, by staff members. Such programs are supported wholly or in part by external restricted funds awarded to the University.

The Office of Sponsored Programs and Research Services is a support structure, and seeks to assist faculty members in a variety of ways--funding source identification, proposal development assistance, budget development, proposal processing and review. In addition, the Office is an advocate for a campus climate that is conducive to the research enterprise, advising the administration on matters of regulatory compliance, internal sponsorship of scholarly activities and other similar issues.

Sponsored Programs differ from gifts and donations in two ways: Gifts are donative in nature, bestowed voluntarily and without expectation of any tangible compensation, product or outcome. While certain private grants may be considered gifts, these differ from sponsored programs in that the level of accountability imposed by the donor in the use of the gift is limited and usually does not require extensive technical or fiscal reporting.

Where potential questions or ambiguities arise, the Office of Sponsored Programs and the Office of Institutional Advancement will coordinate activities closely in order to avoid multiple/competing solicitations from the same private sources.

The Office is the primary mechanism for providing direct assistance to faculty and staff in identifying appropriate sources for external funds of projects and programs of all types. Sponsored programs usually include a line item budget which states monetary needs of the project. This budget may or may not include indirect costs. The absence of indirect costs in a line item budget does not preclude the project from being designated as a sponsored program.

The Office is responsible for processing proposals, which includes pre-and post-award administration of a grant or contract. Following is a partial list of the types of proposals handled by the office.

Research projects Equipment for designated research
Research contracts General curriculum development
Training Graduate fellowships and traineeships

In general, sponsored activities should be directly related to the three-fold mission of the institution: research, teaching and service. Other support such as competitive or formula funds awarded to some other areas, but restrictive in nature, are also included under the Office. External monies for sponsored activities are awarded to the University, although one or more faculty members may be identified as the program director or principal investigator. All

solicitation of grants and contracts for sponsored activities must be processed through the Office of Sponsored Programs to ensure that the proper university approvals have been obtained prior to submission of the proposal to a sponsoring agency.

UNIT – 3

Media Marketing

Market Survey

Market research is any organized effort to gather information about [target markets](#) or customers. It is a very important component of [business strategy](#).^[1] The term is commonly interchanged with [marketing research](#); however, expert practitioners may wish to draw a distinction, in that *marketing* research is concerned specifically about marketing processes, while *market* research is concerned specifically with markets.^[2]

Market research is a key factor in maintaining competitiveness over [competitors](#). Market research provides important information to identify and analyze the market need, market size and competition. Market-research techniques encompass both qualitative techniques such as focus groups, in-depth interviews, and ethnography, as well as quantitative techniques such as customer surveys, and analysis of secondary data.^[3]

Market research, which includes social and opinion research, is the systematic gathering and interpretation of information about individuals or organizations using statistical and analytical methods and techniques of the applied social sciences to gain insight or support decision making.

History

Market research began to be conceptualized and put into formal practice during the 1920s, as an offshoot of the advertising boom of the [Golden Age of radio](#) in the [United States](#). Advertisers began to realize the significance of [demographics](#) revealed by sponsorship of different radio programs.

Market research for business/planning

Market research is a way of getting an overview of consumers' wants, needs and beliefs. It can also involve discovering how they act. The research can be used to determine how a product could be marketed. [Peter Drucker](#) believed^[5] market research to be the quintessence of marketing.

There are two major types of market research. [Primary Research](#) sub-divided into [Quantitative](#) and [Qualitative](#) research and [Secondary research](#).

Factors that can be investigated through market research include

Market information

Through [Market information](#) one can know the prices of different commodities in the market, as well as the supply and demand situation. Market researchers have a wider role than previously recognized by helping their clients to understand social, technical, and even legal aspects of markets.^[6]

[Market segmentation](#)

Market segmentation is the division of the market or population into subgroups with similar motivations. It is widely used for segmenting on geographic differences, personality differences, demographic differences, [technographic](#) differences, use of product differences, psychographic differences and gender differences. For B2B segmentation [firmographics](#) is commonly used.

[Market trends](#)

Market trends are the upward or downward movement of a market, during a period of time. Determining the market size may be more difficult if one is starting with a new innovation. In this case, you will have to derive the figures from the number of potential customers, or customer segments. [Ilar 1998]

[SWOT analysis](#)

SWOT is a written analysis of the Strengths, Weaknesses, Opportunities and Threats to a business entity. Not only should a SWOT be used in the creation stage of the company but could also be used throughout the life of the company. A SWOT may also be written up for the competition to understand how to develop the marketing and product mixes.

Another factor that can be measured is [marketing effectiveness](#). This includes

- Customer analysis
- [Choice modelling](#)
- [Competitor analysis](#)
- [Risk analysis](#)
- Product research
- Advertising the research
- [Marketing mix modeling](#)
- Simulated Test Marketing^[7]

Market research for the film industry

It is important to test marketing material for films to see how an audience will receive it. There are several market research practices that may be used: (1) concept testing, which evaluates reactions to a film idea and is fairly rare; (2) positioning studios, which analyze a script for

marketing opportunities; (3) focus groups, which probe viewers' opinions about a film in small groups prior to release; (4) test screenings, which involve the previewing of films prior to theatrical release; (5) tracking studies, which gauge (often by telephone polling) an audience's awareness of a film on a weekly basis prior to and during theatrical release; (6) advertising testing, which measures responses to marketing materials such as trailers and television advertisements; and finally (7) exit surveys, that measure audience reactions after seeing the film in the cinema.^[8]

Influence from the Internet

The availability of research by way of the Internet has influenced a vast number of consumers using this media; for gaining knowledge relating to virtually every type of available product and service. It has been added to by the [growth factor](#) of emerging [global markets](#), such as China, Indonesia and Russia, which is significantly exceeding that of the established and more advanced B2C E-Commerce markets. Various statistics show that the increasing demands of consumers are reflected not only in the wide and varied range of general Internet researching applications, but in online shopping research penetration.

This is stimulated by product-enhancing websites, graphics, and content designed to attract casual "surfing" shoppers, researching for their particular needs, competitive prices and quality. According to the [Small Business Administration](#) (SBA), a successful business is significantly contributed to by gaining knowledge about customers, competitors, and the associated industry. Market research creates not only this understanding, but is the process of [data analysis](#) regarding which products and services are in demand.

The convenience and easy accessibility of the Internet has created a global [B2C](#) E-commerce research facility, for a vast online shopping network that has motivated retail markets in [developed countries](#). In 2010, between \$400 billion and \$600 billion in revenue was generated by this medium also, it is anticipated that in 2015, this online market will generate revenue between \$700 billion and \$950 billion. The influence of market research, irrespective of what form it takes, is an extremely powerful incentive for any type of consumer and their providers!

Beyond online web-based market research activities, the Internet has also influenced high-street modes of data collection by, for example, replacing the traditional paper [clipboard](#) with electronic 'Internet-ready' versions such as the [Ferranti MRT](#), the first such device.

Research and social media applications

The UK Market Research Society (MRS) reports research has shown that on average, the three [social media](#) platforms primarily used by [Millennials](#) are [LinkedIn](#), [Facebook](#) and [YouTube](#). Social Media applications, according to [T-Systems](#), help generate the [B2B](#) E-commerce market and develop electronic business process efficiency. This application is a highly effective vehicle for market research, which combined with E-commerce, is now regarded as a separate, extremely profitable field of global business. While many B2B business models are being updated, the

various advantages and benefits offered by Social Media platforms are being integrated within them.

Business intelligence organization have compiled a comprehensive report related to global online retail sales, defining continued growth patterns and trends in the industry. Headed "Global B2C E-Commerce and Online Payment Market 2014" the report perceives a decrease in overall growth rates in North America and Western Europe, as the expected growth in the online market sales, is absorbed into the emerging markets. It is forecast that the Asia-[Pacific region](#) will see the fastest growth in the B2C E-Commerce market and replace North America as the B2C E-Commerce sales region leader, within a few years. This effectively, offers a significant, motivational platform for new [Internet services](#), to promote user market research-friendly applications.

Research and market sectors

The primary online sale providers in B2C E-Commerce, worldwide, includes the USA based [Amazon.com](#) Inc. which remains the E-Commerce revenues, global leader. The growth leaders in the world top ten are two online companies from China, both of which conducted [Initial Public Offering](#) (IPO) this year; Alibaba Group Holding Ltd. and JD Inc. Another company from the top ten is Cnova N.V., a recently formed E-Commerce subsidiary of the French Group Casino, with various store retailers developing and expanding their [E-Commerce](#) facilities worldwide. It is a further indication of how consumers are increasingly being attracted to the opportunities of online researching and expanding their awareness of what is available to them.

Service providers; for example those related to finance, foreign [market trade](#) and investment promote a variety of information and research opportunities to online users. In addition, they provide comprehensive and competitive strategies with market research tools, designed to promote worldwide business opportunities for [entrepreneurs](#) and established providers. General access, to accurate and supported market research facilities, is a critical aspect of business development and success today. The Marketing Research Association was founded in 1957 and is recognized as one of the leading and prominent associations in the opinion and marketing research profession. It serves the purpose of providing insights and intelligence that helps businesses make decisions regarding the provision of products and services to consumers and industries.

This organization knowledge of market conditions and competition is gained by researching relevant sectors, which provide advantages for entry into new and established industries. It enables effective strategies to be implemented; the assessment of global environments in the service sectors, as well as foreign [market trade](#) and investment barriers! Research, is utilized for promoting export opportunities and [inward investment](#), helping determine how to execute competitive strategies, focus on objective policies and strengthen global opportunities. It is a medium that influences, administrates and enforces agreements, preferences, leveling trading environments and competitiveness in the [international marketplace](#).

The retail industry aspect of online market research, is being transformed worldwide by [M-Commerce](#) with its mobile audience, rapidly increasing as the volume and varieties of products

purchased on the mobile medium, increases. Researches conducted in the markets of North America and Europe, revealed that the M-Commerce penetration on the total online retail trade, had attained 10%, or more. It was also shown that in emerging markets, smart-phone and tablet penetration is fast increasing and contributing significantly to online shopping growth.

Audience Profile

Audience analysis is a task that is often performed by [technical writers](#) in a project's early stages. It consists of assessing the audience to make sure the information provided to them is at the appropriate level. The audience is often referred to as the [end-user](#), and all communications need to be targeted towards the defined audience. Defining an audience requires the consideration of many factors, such as age, [culture](#) and knowledge of the subject. After considering all the known factors, a profile of the intended audience can be created, allowing writers to write in a manner that is understood by the intended audience.

Process

Audience analysis involves gathering and interpreting information about the recipients of [oral](#), [written](#), or [visual](#) communication.

There are numerous methods that a technical communicator can use to conduct the analysis. Because the task of completing an audience analysis can be overwhelming, using a multi-pronged approach to conduct the analysis is recommended by most professors, often yielding improved accuracy and efficiency. Michael Albers suggests that an analysis use several independent dimensions that work together, such as reader knowledge of the topic and reader cognitive ability.^[1]

Writers can also use conversation to help them to complete an audience analysis. Conversation allows the communicator to consider the multiple cultural, disciplinary, and institutional contexts of their target audience, producing a valuable audience analysis.^[2]

David L. Carson of the [Rensselaer Polytechnic Institute](#) asserted that technical communicators most often perform their jobs with little or no knowledge about their audience. As a result, audience analyses address a fictional audience. Carson asserts that the communicator's image of any particular audience is a figment of the communicator's imagination. Ideally, the technical communicator would be able to control a project from inception through dissemination. Carson states that the analysis should include a reader's level of comprehension of the technical vocabulary and motivation, as well as reading level. Indicators of a reader's high level of motivation include high interest in the subject matter, relatively high knowledge of the content, and high personal stakes in mastering the information.^[3]

Another technique used to conduct an audience analysis is the "bottom-up" approach. Leon de Stadler and Sarah van der Land^[4] explore this type of approach in reference to a document produced by an organization that develops different kinds of interventions in the field of [HIV/AIDS education](#). This particular document focused on the use of [contraception](#) and targeted

the [black youth](#) of [South Africa](#). The initial document was created by document designers in the [United States](#) who did not base their design on an extensive audience analysis. As a result, the document, which used the informal slang of black South African youth, did not effectively communicate with its target audience. After the dissemination of the document, Van der Land used [focus groups](#) and [interviews](#) of a sample of the target audience to discover what improvements should be made. Upon considering the audience's perspective, she found that the initial document's use of the hip-style language backfired. The interviewees indicated that the use of the popular language was not effective because it was not used correctly or consistently throughout the document. Additionally, to the target audience, the informal language did not fit the seriousness of the topic being discussed. The suggested "bottom-up" approach should have incorporated the target audience during the design process instead of as an afterthought. Most technical communicators approach an audience analysis from the "top-down," which usually ignores the vital input from the intended audience. The authors of this article acknowledge the potential cost of time and money that the "bottom-up" approach presents; however, they believe that the time and money would be best spent on the production of a quality, effective document than spent on attempting to rectify the production of a bad design.^[5]

Marjorie Rush Hovde provides even more tactics that can be implemented in the process of an audience analysis in relation to one's organization. She suggests talking with users during [phone support](#) calls, interacting with users face-to-face, drawing on the writer's own experiences with the [software](#) and documentation, interacting with use-contact people within the organization, studying responses sent from users after the documentation is released, and conducting internal user-testing. Like Michael Albers, Hovde asserts that the use of a combination of tactics proves to produce a more accurate audience analysis than using one tactic alone.^[6]

Karen D. Holl^[7] discusses what writers should consider when writing papers that address an international audience. She focuses on those writers who attempt to publish studies in publications that are circulated abroad. She suggests that these writers consider the following questions when framing their papers: What conclusions from my study would be relevant and novel to land managers and scientists working in other ecosystems and socio-economic contexts?, What is the geographic scope of the literature I am citing?, To which ecological and socio-economic systems do my world view and results apply?, Is my study sufficiently well replicated to generalize my results?, and Are my conclusions supported by my data and, conversely, are all my data necessary to support my conclusions?. Although she focuses her suggestions on scientific studies, she acknowledges that "what is critical to effectively communicate the results of any study is to consider what conclusions will be of most interest to the target audience." Holl concludes that knowing how to address an international audience is a vital skill that successful scientists, as well as technical communicators, must possess.^[8]

Depth of analysis

There are often a large number of factors to consider, thus making it hard for the writer to completely assess the target audience within a reasonable amount of time. Therefore, an attempt to reach the most accurate and effective audience analysis, in a [timely](#) manner, is vital to the technical [communication](#) process. The depth of the audience analysis also depends of the size of the intended audience.

Because people constantly change in terms of technological exposure, the audience to be analyzed constantly changes. As a result, the technical communicator must consider the possibility that their audience changes over time. An article in the [European Journal of Communication](#) examined the change audience research has experienced due to the growing range of information and communication technologies. The article pointed out that there are three main challenges that drive the search for methodological rigor: the difference between what people say they do and what they do in practice, the interpretation of the text by the reader, and why the received meanings of television matter in everyday life.^[9] An absolutely perfect audience analysis is generally impossible to create, and it is similarly difficult to create an analysis that is relevant for a long period of time. Revising and rewriting an audience analysis is often required in order to maintain the relevance of the analysis.

Specific applications of audience analysis

R. C. Goldworthy, C. B. Mayhorn and A. W. Meade, dealt with the hazard mitigation, including warning development, validation, and dissemination as an important aspect of [product safety](#) and workplace and [consumer protection](#) in their article "Warnings in Manufacturing: Improving Hazard-Mitigation Messaging through Audience Analysis". In this study, they focused on the potential role of [latent class analysis](#) in regards to the audience analysis performed in hazard communication and [warning messages](#). Their qualitative study involved 700 adult and adolescent participants who answered a structured questionnaire about prescription medication history, [prescription medication](#) loaning/borrowing history, and likelihood of sharing/borrowing medication. With this information, four latent classes were identified: Abstainers, Pragmatic frequent sharers, At-risk sharers, and Emergency sharers. The identification of latent classes based on behaviors of interest facilitated tailoring hazard-mitigation efforts to specific groups. Although their study is limited, in that all participants were between the ages of twelve and forty-four and were from heavily populated urban area (so the generalizability of the data to rural settings has not been generated), this study establishes that latent class analysis can play a vital role. They conclude that latent analysis is a worthwhile addition to the analytical toolbox because it allows, in this case, risk reduction and hazard-mitigation efforts to tailor interventions to a diverse target audience. For the technical writer, analyzing latent classes would enable them to better identify homogenous groups within the broader population of readers and across many variables to tailor messages to these better-specified groups.^[10]

The population of older adults is growing, and Gail Lippincott asserts that technical communicators have not accounted for the needs of these audiences, nor drawn from the wide range of research on aging. In her article "Gray Matters: Where are the Technical Communicator in Research and Design for Aging Audiences?", Lippincott suggests four challenges that practitioners, educators, and researchers must undertake to accommodate older adults' physical, cognitive, and emotional needs: They must refine the demographic variable of age, operationalize age to enrich current methods of audience analysis, investigate multidisciplinary sources of aging research, and participate in research on aging by offering our expertise in document design and communication strategies. Lippincott acknowledges that there is so much more research that must be done in this area, for "the body of literature on older adults and computer use is relatively small." Lippincott provides insight into an often overlooked audience that technical communicators must learn to address.^[11]

Teresa Lipus^[12] argues that devoting company resources to produce adequate instructions for international users is both practical and ethical. She also provides a brief overview of the consumer protection measures that leading U.S. trade partners have implemented. She also presents the following guidelines for developing adequate instructions for international audiences: 1) define the scope of the instructions, 2) identify the audience, 3) describe the product's functions and limitations, 4) identify the constraints, and 5) use durable materials. She offers tips for getting and keeping the attention of the audience. These tips are 1) organize the information, 2) structure the information, and 3) design the page layout. For aiding the comprehension of the readers, Lipus suggests that technical communicators write readable texts and design effective graphics. In an effort to motivate compliance, she says to make the instructions relevant and credible and to improve user recall of the information by organizing the information into small meaningful groups and providing concise summaries and on-product reminders. When presenting safety information, Lipus says to not only include the necessary safety messages but to also design effective safety messages. Before distributing instructions, they must be evaluated. She recommends testing the product and the accuracy of the instructions, communicating using means that reach users, and continuing to test and to inform users even after marketing. She explains that because the potential for making subtle but offensive errors is so high in international dealings, a language-sensitive native speaker from the target culture should always review the instructions before they are distributed to consumers. Although Lipus provides information in analyzing and writing for an international audience regarding consumer protection, the strategies offered can be applied to document preparation in general.^[13]

Jenni Swenson, Helen Constantinides, and Laura Gurak, in their case study, address the problem of defining medical web site credibility and identifying the gap in web design research that fails to recognize or address specific audience needs in web site design. The information they gathered assisted the researchers in identifying and fulfilling specific audience needs, describing a framework, and presenting a case study in audience-driven Web design. The researchers used the qualitative method of conducting a survey to find the audience of the Algenix, Inc. Web site. Algenix is a biomedical liver disease management company. The study showed that an audience-driven design would do more to reassure the audience that personal information would not be collected without consent as well as provide clear policies of security, privacy, and data collection. The survey informed the researchers that the audience would also like to experience a site with minimal graphics and short download times and one that is intuitive and easy to navigate. This study illustrates how an audience analysis should not only address what the users are able to do but also what they, as the users, would prefer.^[14]

In the article "Real Readers, Implied Readers, and Professional Writers: Suggested Research", Charlotte Thralls, Nancy Ror, and Helen Rothschild Ewald of Iowa State University define "real readers" versus "implied readers". The real reader is a concrete reality and determines the writer's purpose and persona. A writer who perceives an audience as real tends to conceive of readers as living persons with specific attitudes and demographic characteristics. Therefore, the writer's task is to accommodate the real reader by analyzing this reader's needs and deferring to them. The implied reader, on the other hand, is a mental construct or role which the actual reader is invited to enter, even though the characteristics embodied in that role may not perfectly fit his or her attitudes or reactions. When the reader is implied, the writer invents and determines the audience within the text. The researchers assert that writers must appreciate the complex

interplay that may take place between the real and implied representations of the reader in every document. The researchers discuss how their study was conducted for the sole purpose of developing a hypothesis for further study: Are professional writers aware of real and implied readers; does a writer's way of perceiving a reader affect contextual development; do shifts occur in writers' conceptions of readers; are writers' perceptions of readers linked to a sense of genre and explained by principles of cognitive processing?

Television Rating Point(TRP)

Television Rating Point for calculation purpose, a device is attached to the TV set in a few thousand viewers' houses for judging purpose. These numbers are treated as sample from the overall TV owners in different geographical and demographic sectors. The device is called as People's Meter. It records the time and the programme that a viewer watches on a particular day. Then, the average is taken for a 30-day period which gives the viewership status for a particular channel.

Construction

Television rating points (TRPs) quantify the gross rated points achieved by an advertisement or campaign among targeted individuals within a larger population.^[1]

For example, if an advertisement appears more than once, the entire gross audience also, the TRP figure is the sum of each individual GRP, multiplied by the estimated target audience in the gross audiences. The TRP and GRP metrics are both critical components for determining the [marketing effectiveness](#) of a particular advertisement. Outside of television, TRPs are calculated using the denominator of the total target audience, and the numerator as the total impressions delivered to this audience x 100. (As in 1,000,000 impressions among the target audience / 10,000,000 people in total in the target audience x 100 = 10 TRPs). TRPs are often added up by week, and presented in a flowchart so a marketer can see the amount of impressions delivered to the target audience from each media channel.

TRP Rating Method

Audience measurement is any method of measuring how many people are in an audience, usually in relation to radio listenership and television viewership. It often also includes demographic and sometimes psychographic information, to help broadcasters determine who is listening, rather than just how many. This broader meaning is called audience research.

Measurements are broken-down by media market, which for the most part corresponds to metropolitan areas, both large and small.

Methods

Diaries

The diary was the first and until recently the only method of recording information. However, this is prone to mistakes and forgetfulness, as well as subjectivity. Data is also collected down to the level of listener opinion of individual songs, cross referenced against their age, race, and economic status in listening sessions sponsored by oldies and mix formatted stations.

Electronic

More recently, technology has been used to track listening and viewing habits. Arbitron's Portable People Meter uses a microphone to pick up and record subaudible tones embedded in broadcasts by an encoder at each station or network. It has even been used to track in-store radio.

Software

There are certain software applications being developed to monitor cable TV operators with full passive and permissive viewer measurement functionality to monitor TV channel ratings. The system tracks every time the channel is changed and records it accordingly. It allows what was being viewed at the time and which channel the viewer changed to. This information allows operators, broadcasters and advertising media to monitor audience TV usage habits and will provide invaluable rating and viewing information. The system also has additional information captured includes interactive application-specific events, viewer information events, diagnostic events and even configuration update events.

New media

Nielsen//NetRatings, measures Internet and digital media audiences through a telephone and Internet survey. Nielsen BuzzMetrics measures consumer-generated media. Other companies collecting information on internet usage include comScore and Hitwise, who measure hits on internet pages. TruMedia provides real-time audience data including size, attention span and demographics by using Video Analytics technology to automatically detect, track and classify viewers watching digital displays.

Ratings point

Ratings point is a measure of viewership of a particular television program.

One single television ratings point (or TVR) represents 1% of viewers in the surveyed area in a given minute. As of 2004, there are an estimated 109.6 million television households in the USA. Thus, a single national household ratings point represents 1%, or 1,096,000 households for the 2004-05 season. When used for the broadcast of a program, the average rating across the duration of the show is typically given. Ratings points are often used for specific demographics rather than just households. For example a ratings point among the key 18-49 year olds demographic is equivalent to 1% of all 18-49 year olds in the country.

A TVR is different to a share point in that it is the percentage of all possible viewers, while a share point is 1% of all viewers watching television at the time.

Hence the share of a broadcast is often significantly higher than the TVR, especially at times when overall TV viewing is low.

GRPs

Gross rating points (GRPs) are chiefly used to measure the performance of TV-based advertising campaigns, and are the sum of the TVRs of each commercial spot within the campaign. An ad campaign might require a certain number of GRPs among a particular demographic across the duration of the campaign. The GRP of a campaign is equal to the percentage of people who saw any of the spots, multiplied by the average number of spots that these viewers saw.

Television ratings in India

Television Rating Point (TRP) is used by television advertisers to monitor the most widely watched TV programs in India based on which AD rates for a program is decided. Basically this is the ranking list of popular TV programs released by INTAM (Indian Television Audience Measurement) every week.

INTAM is the electronic rating agency functioning in India. 'People meter' are installed in sample homes and these electronic gadgets continuously record data about the channel watched by the family members and the agency prepares a national data on the basis of its sample homes readings.

Based on the ranking list of the last several years, programs of SUN TV and Star Plus are in the top rank at all India levels.

Criticisms

Diary-based radio ratings in the U.S. may inflate listenership, because it is only measured in 15-minute increments. Listening at any time during a quarter-hour counts as listening for the entire duration, even if the actual time was just for a song or two.

The process of surveying listeners for their preferences has also been criticised for its lack of flexibility. Listeners complain that modern radio lacks variety and depth but the measurement methods only facilitate further refinement of already minutely programmed formats rather than the overhaul that many listeners are asking for. Radio, particularly in the United States, is where listeners hear their old favorites rather than are exposed to new music. Data obtained by some audience measurement methods is detailed to individual songs and how they are reacted to by each age, racial, and economic group the station is seeking to attract. This statistical approach leads to highly recognizable songs (such as those from the Beatles) which score well with a cross section of listeners.

Measurement Companies

In Australian TV ratings are collected by three main organizations. OzTAM serves metropolitan areas, Regional TAM serves regional areas serviced by three

commercial networks, and Nielsen Media Research Australia handles for regional areas serviced by two commercial networks. Ratings are collected over 40 weeks of the year, with a two-week break over Easter and 10 weeks over summer. In Brazil, IBOPE provides measurement services for television. In Canada, Nielsen Media Research measures TV, and CognoVision Solutions Inc. provides measurement services for Digital Signage. Finnpanel measures both radio and TV in Finland. In Japan Video Research handles radio and TV measurement. In the United Kingdom, Broadcasters' Audience Research Board handles TV and radio. In the United States, television measurement is done by Nielsen Media Research, radio by Arbitron and digital signage by TruMedia. In the UK, television measurement is handled by BARB via a metered panel and radio by RAJAR, using a diary system. In the Philippines, AGB-Nielsen Media Research monitors the ratings through panel homes installed with TV meters to be registered in the computer. In Pakistan television audience measurement is done by Gallup BRB.

UNIT – 4

Media Management

Organizational Structure of Radio

Organizational Structure of a Radio Station

While the structure and nomenclature of radio station departments may vary for each station and company, a typical radio station will have the following departments (or will at least cater to the following functions under the garb of a different name or structure):

Production

The production department of a radio station consists of the Production staff, Operations staff and on air personalities like hosts, co-host, anchors, disc jockeys or radio jockeys whatever you call them.

The Production department makes certain that all program contents and commercials are timely produced and lined up for timely broadcast. The Operation department supervises the smooth operations of the radio station.

The on-air personalities deliver the contents to the listeners and are the face of the radio station. The production department is also assisted by the traffic managers who plan the broadcast of these commercials on air.

The Creative Department aids the production department with content support. This department is also connected to the production department. The creative department consists of copy writers who write well designed scripts for the commercials and for the programs.

Marketing/Sales

This department is responsible for generating direct revenue for the radio station by selling air time to advertisers. The department consists of several persons who perform different functions ranging from a Sales head who supervises the functioning of the entire department to make certain the revenue target are met.

The department has a large number of sales men who approach advertisers and prospective advertisers to sell the air time and to negotiate the terms and the payment details with these advertisers.

Accounts/Finance

The accounts/finance department of a radio station set up is in- charge of handling the all revenues and expenses in a controlled environment. The primary function this is to ensure that dues from advertisers are collected in a timely manner and similarly all payments like utilities, salary and others are done on time.

It also handles all legal or financial matters relating to mobilizing funds from the market. The finance department additionally looks after departments like auditing and taxation.

Administration

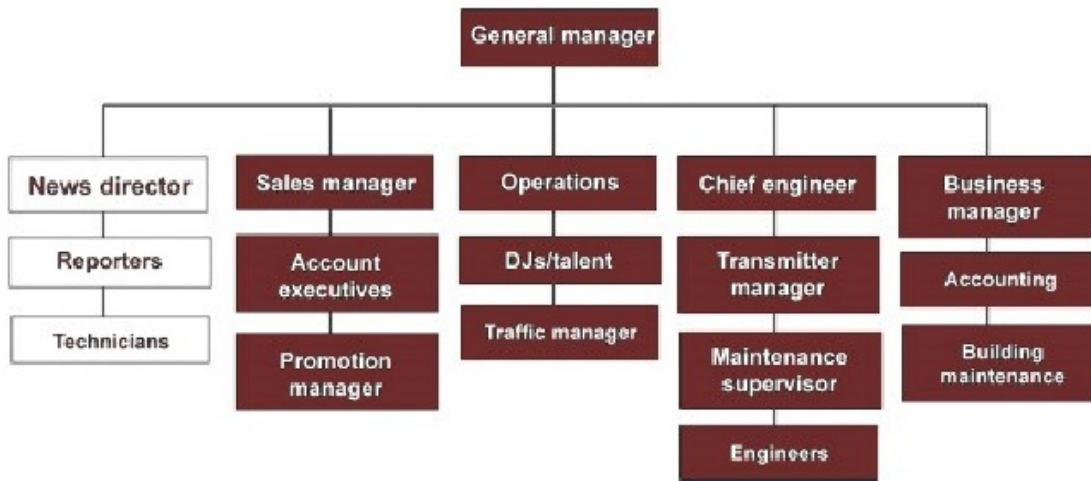
The administrative department of a radio station is responsible for smooth management of processes of the radio station. Functions include managing logistics, managing proper house keeping, handling security measures at the radio station, handling office boys, arranging for traveling, boarding and lodging for radio station officials and guests.

Conclusion

Running a radio station is a complex affair. The length and breadth of people that go into running a radio station is large.

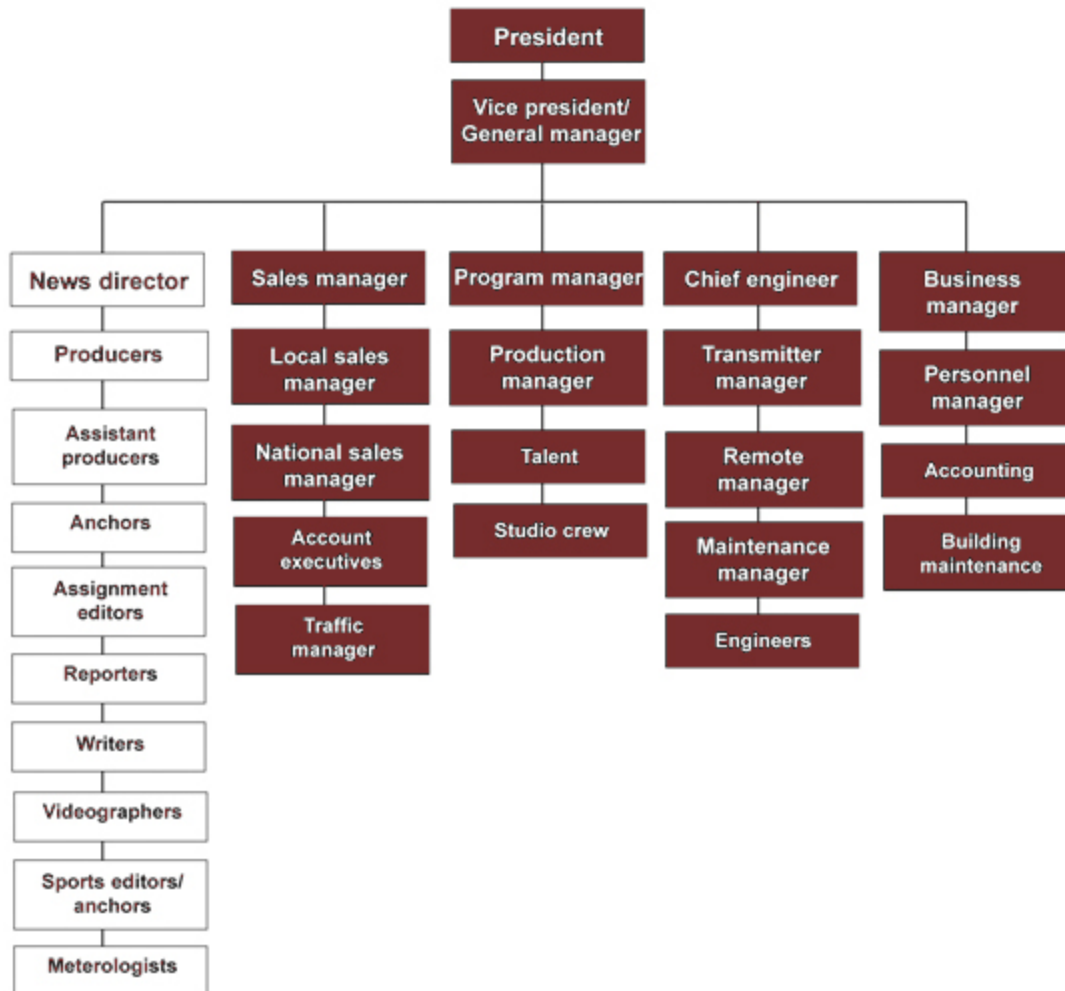
However smaller radio stations ventures or those just starting out need not fret. On a smaller scale it is not uncommon for radio stations to merge a lot of responsibilities to create smaller and more streamlined organizations with single managers wearing many hats.

Pertemuan lalu...



Radio station organization chart

Organizational structure of Television



General Manager

A general manager, or GM, is the chief executive officer of a television station. This person manages the budget for the station, sets the human resources policies, hires and fires senior staff, and oversees all programming and sales initiatives. These individuals create a strategic plan for the organization and set benchmarks for achieving goals. General managers often have a high profile in the community and form strategic partnerships with local organizations to raise the visibility of the station within the market.

Sales And Traffic

The sales and traffic departments are focused on selling on-air advertising and assuring those commercials air as scheduled, respectively. A sales department consists of a sales manager who oversees a staff of salespersons, who meet with clients in person and on the phone to sell air

time, and sales assistants, who handle the administrative work of the sales department, which can include writing ad copy and interacting with the traffic department. The manager of the traffic department assures that ads air as scheduled, that the correct number of spots air, and that there are no conflicts in the ad schedule. For example, there shouldn't be two ads for two different local car dealers airing back to back.

News

The news department does reporting and local content for the daily newscast. This department is run by the news director, who enforces editorial policy and hires and manages staff. The rest of the news department consists of both on-air and off-air positions. Newscasts require an anchor, a sports person, a meteorologist, and correspondents or reporters. Behind the scenes news staff can include a desk assistant, who monitors news and can refer stories to reporters; researchers, who provide background for stories; producers, who write scripts and perform technical duties for the news show; and online staff, who adapt television material for online or create original content.

Engineering

The director of operations, or chief engineer, assures that the station stays on the air and that all of the physical and technical aspects of the station are in working order and in compliance with standards set by the Federal Communications Commission. This includes management and maintenance of all equipment, including the transmitter as well as all cameras, monitors and digital editing equipment. This individual may manage the camera operators, the directors, who oversee the content and technical aspects of the television program, and the engineers, who operate and maintain internal and external electronic television equipment.