

Starch Advertising Research undertook an analysis on the effect print magazine ad placement has on reader attention. They examined nearly 70,000 ads in consumer magazines from January 2009 through June 2010.

Following, are a few key findings:

- Magazine advertisements placed next to a Table of Contents (TOC) has a strong impact on readership
- Ads placed next to editorial content are read by more consumers than ads next to other ads
- The type of editorial content an ad is next to does not have significant impact (with the exception of the aforementioned TOC)
- Being placed next to a related article did not increase readership when compared to being placed next to any random article
- Ads placed in the front of a magazine are read by more readers than ads placed in the back of the magazine
- There was no difference in readership between ads on right-hand versus left-hand page

Repetition

Successful advertising takes time. The general rule in advertising is that people must see an ad seven times before they will act. Inserting an ad once, even if it is a very large ad, will likely produce disappointing results. You would probably do better using the same money to run a smaller ad several times.

What makes a good billboard ad?

According to the Outdoor Advertising Association of America (OAAA), outdoor advertising formats fall into one of four major categories:

Billboards- Standardized large format advertising displays intended for viewing from extended distances, generally more than 50 feet.

Street Furniture- Advertising displays, many that provide a public amenity, positioned in close proximity to pedestrians and shoppers for eye-level viewing, or at curbside to influence vehicular traffic.

Transit- Advertising displays affixed to moving vehicles, or positioned in the common areas of transit stations, terminals, and airports

Alternative- Alternative is just about anything you could imagine. New products are constantly being developed. Here is just a sample of what's available: Arena & Stadium Advertising, Beach Advertising, Blimps & Custom Inflatables, Cinema, Golf Course Advertising, Parking Garage Advertising, Ski Area Advertising, Trash Receptacles, Turnstile Advertising.

Below are some keys to an effective billboard ad:

Know your product

Know everything about your product, your target audience, and your key message. Keep in mind other advertising efforts that are part of the campaign.

Showcase the Product

The billboard should focus on whatever you are selling. It should be the “star” of the ad. Since consumers have so little time to view the ad—get right to the point!

Text

Again, get to the point. Use a maximum of eight words, preferably five or less. Make the font large. The message must be clear, easy to understand, and memorable. Some effect billboards have no text. As you might expect—use an easy to read and simple font. All billboard words should be at least one foot and 6 inches tall in order to be legible from the road.

Graphics

Use a big, bold, head-turning image. It is often the focal point of the ad, more so than the text.

Contact Information

You may want to include details to help a viewer buy (phone number, URL), but the truth is that billboards are not necessarily intended for direct response. They are typically a secondary part of a campaign, and play a supporting role for other advertising efforts.

Colors

Select colors with the ability to get the attention of the consumer. Yellow, red, black, and yellow are effective. The key is just to use the right contrast of colors for the background and the text.

Simplicity

Make your design simple, but creative. You need to grab the attention of viewers, and you need to do it quickly. The simpler the design, the more likely the viewers will remember it. Simple does not mean “plain” or “boring”. Unique billboards make people turn around no matter how simple it looks. Here are some very unique and creative billboards: <http://pinterest.com/2teachmarketing/billboards/>

The OBIE Awards is the ad industry’s oldest creative design. It recognizes agency design teams that produce outstanding creative outdoor campaigns. Click [here](#) for 2012 winners.

Television Ads

Use People

People relate to other people; use them in your commercial. Be careful not to make it cheesy (no waving at the camera), but have them doing something that relates to your product.



Plan Ahead

Plan out the video in advance so you know what you need to record. Use a storyboard to get a better idea of the final product. Read about creating a commercial storyboard here:
<http://www.wikihow.com/Create-a-Commercial-Storyboard>.

The Script

The script needs to be timed to the second. If you have a 30 second ad, you can't just say "31 seconds is close". Television is exact. Keep your sentences short and to the point.

Audio and Video Must Match

Make sure the video matches what is being said in the audio. They need to be timed so they match up appropriately. If you mention the finished basements in the new homes you are advertising, make sure the video is not showing the great landscape.

Call to Action

Ads are intended to sell, so make sure there is a "call to action". You want viewers to do something as a result of seeing your ad. Be sure to ask them to do that (call, stop by, visit your web site, like you on Facebook, follow you on Twitter etc.).

Scheduling Your Commercial

Run your ad at a time and on a station that makes sense -- remember your target audience. Off hours are less expensive, but what good is saving money if nobody sees your ad. You might get a great deal on the Real Estate Channel, but what if you are selling season tickets to your local NBA team?

Frequency

You've heard the saying "Less is more". That is true in many cases, but not in advertising frequency. You cannot expect to run your ad once and see sales jump (well, it might happen if the one time you run the ad is on the Super Bowl). Find the key times to run your ad in order to get to your target audience, and then make sure you run it often enough to be seen.

Consistency

Use the same announcer, music, colors, etc. to keep your commercial consistent. Keeping it consistent will allow customers to recognize your ad more quickly and feel as though they are familiar with you, your company, or product.



Click [here](#) for a slide presentation showing several useful "radio facts":

READ NOW

Click [here](#) for case studies showing how radio advertising can effective at helping a company achieve their promotional objectives

Radio Ads

The Top Ten Keys To Creating Great Radio Ads

Insights From a Decade of Direct Response Radio Advertising

By Jeff Small, CEO and Brett Astor, Vice President, Strategic Media, Inc.

Profitable direct response radio campaigns are a product of excellent strategy, skillful media buying, and insightful radio commercial development. This article will address the radio commercial development piece, presenting the top ten concepts that interact to produce successful radio advertisements.

We make a few assumptions as we define the scope of this article.

First, we assume the creative process is infused with sound strategy - a careful consideration of customers, the company's offering, and competitors. The creative process starts with a brainstorming of possible alternatives, and then is narrowed down into a short list of approaches that you hypothesize will produce the best results based on some rationale.

we're "reeled in" with emotion, and just before we buy we look for a logical reason to rationalize our emotional decision. Successful radio ads recognize this dynamic and flow accordingly.

7. Articulation.

There are a number of different ways to express your message. Any one can get the message across. But only one is the optimum formula that presents the combination to the lock on the door of your customers' minds. Changing just one word or a few words in an ad can have an amazingly large impact on results. We've seen this over and over again - some key insight that produces a small copy change that dramatically boosts results. Or the opposite. Articulation matters. One of the biggest mistakes we've seen is using wishy-washy, non-specific language. Saying something "Product A is designed to do X" is not as strong as saying "Product A does X".

6. Simplicity.

You have sixty seconds. Packing too much into the ad overwhelms the listener, triggering the natural cognitive processes that minimize sensory overload. Leave the kitchen sink in the kitchen. If the kitchen sink is what's so impressive about your product or service, then at least test a focused approach next to it so you can learn which performs better.

5. Use of sound elements to enhance the message.

This is radio. The theatre of the mind. In TV you can just show someone. In radio, you show them with sound. It's both a burden and a benefit of radio advertising because it's both harder to do but more impactful when done well.

We've separated this from #10 because we're not talking about a slick production value, rather the use of a specific production technique to help the ad stand out. This can't be done at the last minute. Use of sound must be considered as the ad is written, and the use of sound that is irrelevant or detracts from the believability of the spot is a detriment to ad performance.

4. Authenticity.

This is hard to do because we're so conditioned to look outside our business for clues as to how to succeed. The result is inauthenticity. Me-too-ism. All things to nobody or nothing to everybody. The best radio ads flow from an authentic connection to a product or service's uniqueness, passion, and identity. Authenticity is influential, believable and enhances credibility. It is also a differentiator (unfortunately). See our [blog posts](#) on this topic for a lot more about authenticity in radio advertising.

3. The offer.

As with nearly any direct response advertisement, there must be a call to action that is relevant, compelling and simple enough to grasp quickly. Relevant means it matters to a potential customer - it reduces my risk, makes picking up the phone a no-brainer, or gives me a reason to go with my emotions instead of my logic. Compelling means it has a "wow" factor. As in, "wow, they must really believe in their product to do that. And simple means it's ... not complicated. It doesn't make me stop and think too much. It doesn't confuse me with language that's spun to sound like it's a great offer but really isn't. One insight is pivotal here: the business model must be built with the potential offers in mind. Think about it - you can't make an offer in an ad that you can't afford to make.

2. The opening attention grabber.

The first impression of a great radio ad must provoke a desire for further exploration. If not, the radio ad will be categorized by the brain as the same old noise it always hears. And it will be blocked out - a victim of the cognitive processes that ensure we don't experience sensory overload. The challenge of grabbing attention is huge. Don't underestimate it. This is a difficult thing to do. Why? Because we're all bombarded relentlessly by huge number of other advertisers who are trying to do it.

One way to think about this is 'don't bury the lead'. Make sure that the most impactful aspect of your ad is expressed early on. Don't wait until 20 seconds into the ad to make your first point.

1. Benefit orientation.

One of the biggest mistakes made is assuming people care *how* something works before they care what it does for them. You must only say *how* if the *what* is so incredible that you need a "reason to believe" in the ad - and then you do it in one sentence or less. Clients seem to love the *how*, but it typically doesn't sell.

The ad must answer the question: what's in it for me? How will it impact my life in a way that I think it will make my life better, happier, or easier? This requires understanding and tapping into the fundamental human beliefs around these topics. A product that prevents a problem I don't yet have? I don't care about that because I have current problems that matter more to me. Prevention doesn't sell. What does sell is something that solves my problem quickly, safely, better and more conveniently than anything else. If you use your 60 seconds in any other way, you're wasting time.

The original article is located [here](#).

- [< Prev](#)
- [Next >](#)