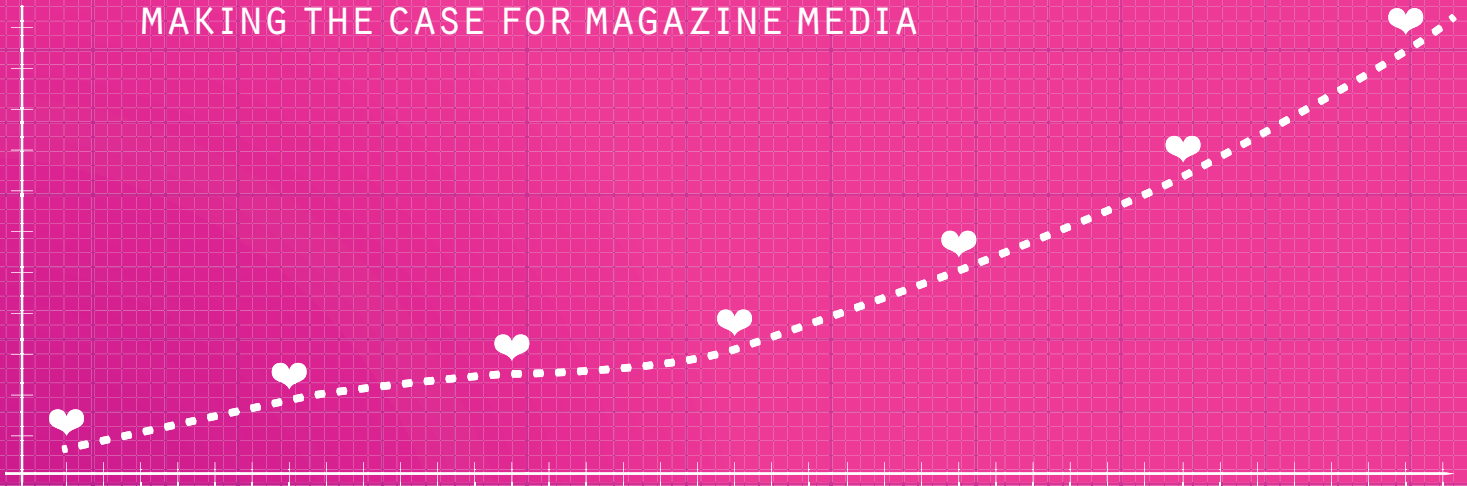


# PROOF<sub>OF</sub> PERFORMANCE

V2

MAKING THE CASE FOR MAGAZINE MEDIA



GUY CONSTERDINE





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# THE IMPACT OF ADS IN PRINT

- Ads in printed magazines are a valued part of their contents, because readers have chosen their magazines, and so have the advertisers.
- Relevance for readers means accurate targeting for advertisers.
- Highly engaged readers increase the effectiveness of the advertising.
- Readers notice relevant ads and take action
- Magazines move readers further along the journey towards purchase.

**IN AN OFTEN-QUOTED** piece of research, the media agency Starcom in the USA [24] asked consumers to tear out from their favourite magazines ten pages which between them represented the essence of the magazines. On average three of the ten pages were advertisements. This is a striking illustration that readers appreciate the advertisements in magazines as being a useful part of the package.

This chapter examines the impact of print magazine advertisements. Later chapters look at advertisements on magazine digital platforms, and magazine media advertising in the context of complete campaigns.

#### **Relevance for readers means targeting for advertisers**

Targeting is a basic strength of the magazine medium, and it provides advertisers with an audience tailor-made for information about suitable products. We have seen that readers' process of selection of their magazines ensures the *relevance* of the magazine's contents to each reader, and from an advertiser's point of view, relevance of content means a *targeted* audience.

The targeting goes far beyond standard demographics, and can be defined in many other ways, including attitudes. Magazines segment consumers into like-minded groups, simply

through the process of self-selection of one's own magazine.

Because their audiences are targeted, magazine readerships contain little 'waste' of people who are not within a relevant advertiser's target market. At its simplest, a car advertiser using a motoring magazine can be sure that all readers of the magazine are interested in the sort of cars featured in the magazine.

Moreover in many markets magazines tend to target the most valuable customers – those who spend most. Within any market, some consumers are more enthusiastic and passionate about the subject than other customers in the same market.

It is these enthusiasts who are most likely to be reading magazines about the topic, and spending money in the market. Consequently magazine readers tend to be more knowledgeable and to spend more. Their product knowledge, combined with their enthusiasm for the topic which makes them eager to talk to other people, makes them influential in other people's purchasing decisions too.

The targeted audiences of magazines, and its implications, were summed up by the study *They love our media brand, but do they love your ad?* from Sanoma Media, [Belgium](#), in 2013 [25]:

"Consumers fall in love with the brand, not with the medium... The titles which perform best have

clear personalities, specialise in a certain themes/topics or trigger interests from specific audiences. The strategy to attract engaged consumers with a mind receptive to commercial messages is targeting not so much predefined socio-demographic categories, but communities of interest. Media that focus on consumers' specific needs can deliver content in which products and brands can find their natural habitat. Advertising for them is not perceived as disruptive.

"The key to the very positive attitude towards advertising in (for example) women's magazines and their respective websites is clear: relevance, inspiration and context.

"Magazine brands are at the crossing where media engagement and advertising engagement meet. Not only does the media brand engage strongly, but the advertising is considered as non-disruptive."

#### **Ads are part of the desired magazine content**

The Belgian statement that "the advertising is considered as non-disruptive" is another way of saying that magazines are unique in the extent to which the advertisements are welcomed by the audience. It's a virtuous circle. Readers choose magazines which match their own interests and outlook. Only those advertisers whose products

fit in with a magazine's editorial content and audience choose to advertise there. Therefore the carefully selected ads are likely to be of interest to the readers. It's a perfect dating arrangement.

The importance of engagement in a medium came through in a recent study in Chile. *Engaging Readers: magazine advertising effectiveness in the Chilean media market* was designed at the University of the Andes in Santiago in collaboration with the Asociación Nacional de la Prensa Chile, and was published in 2013 [12]. It concluded that “magazines are able to generate a series of experiences for the readers that have a positive impact on advertising effectiveness. Talking about and sharing the contents of a magazine, the feeling of belonging to a community, being inspired, and enjoying a timeout are important experiences positively related to how effective is the advertising in a magazine.”

The Chilean study stands in a long line of surveys from around the globe and from previous years which make similar points, and which are still highly relevant today.

An example is the [Australian](#) research *Media Matchmaker: It's All About Relationships*, published by Magazine Publishers of Australia [26]. It showed that magazine advertising is perceived to be relevant, appealing and useful in deciding what to buy. It is the one medium



### VOGUE SEPTEMBER 2014: A RECORD ISSUE

“Our biggest fashion issue ever shows how much print is still valued by advertisers and readers alike. I’m excited that we will soon be able to offer readers yet another platform on which to read their favourite fashion title, by launching digital editions for mobile in the Autumn.”

Stephen Quinn, Vogue’s Publishing Director. The September 2014 issue of British Vogue had a pagination of 462 with a record 293 ad pages.

for which ad avoidance is not a problem. The quantitative study captured this by showing a list of statements and asking respondents to say for each statement which of six media, if any, they thought the statement applied to. Magazines scored highest on the following statements while the other five media achieved much lower figures:

- » “The advertising is usually appealing and attractive”: 58% of magazine readers agreed. Next highest: 36% of free TV viewers.
- » “The ads contain useful product information”: 50% of magazine readers agreed. Next highest: 41% of newspaper readers.
- » “The ads are helpful in deciding what to buy”: 46% of magazine consumers. Next highest: 37% of newspaper consumers.
- » “The ads here are more relevant

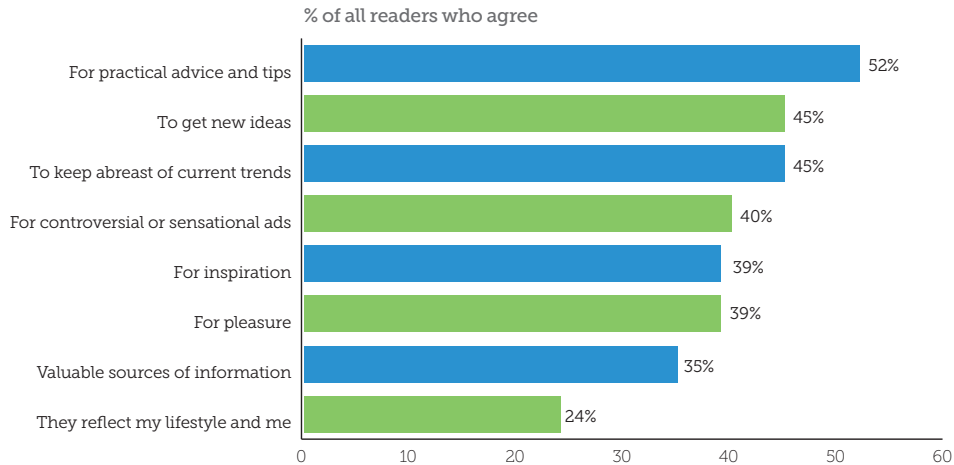
to me”: 44% for magazines. Next highest: 30% for newspapers.

- » “I like this medium to carry advertising”: 41% for magazines. Next highest: 36% for newspapers.

Conversely, magazines scored lowest on statements that were negative about advertising:

- » “I avoid the ads if I can”: 67% of free TV viewers agreed, but only 19% of magazine readers, the lowest score of any of the six media.
- » “The ads annoy me”: 76% of free TV viewers agreed, but only 14% of magazine readers – again the lowest score, this time equal with newspapers.

FIG 16. I READ ADVERTISEMENTS FOR/BECAUSE:



Source: Magazine Engagement Study, NUV Dutch Publishers Association, The Netherlands, 2007

**Engagement increases ad effectiveness**

“Engagement serves as a crucial process for making the message of the advertisement personally relevant, because consumers link the messages to their own associations and thoughts.”

“A magazine’s power rests in the fact that the reader takes the time to read, while focusing on the magazine. It is not only ‘your moment’, but

also the moment for the advertiser. The magazine has the reader’s total attention. The chances that readers will notice and read an advertisement are greater. This is an opportunity for an advertiser to have an exclusive encounter with consumers.”

These words come from *The Magazine Engagement Study*, published by NUV Dutch Publishers Association in *The Netherlands* [22],

which investigated readers’ reasons for reading advertisements. Prominent themes were practical advice, information, and new ideas; and pleasure and inspiration (Figure 16).

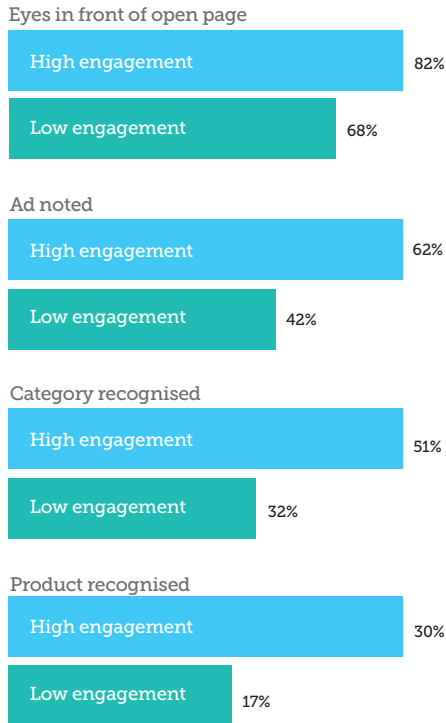
The survey confirmed that an advertisement will have the most impact when the magazine, the advertisement and the reader are attuned to one another. Readers with strong ties to their magazines are particularly receptive to advertisements. ‘Engaged’ readers – those who read the magazine from cover to cover and would miss it if it were no longer available – consistently scored higher than total readers. 75% of engaged readers reported that, after reading an advertisement, they had visited the shop or website. 66%, after reading an advertisement, said they had bought a product or tried a new service.

Another insight into the significance of the high degree of engagement among magazine

“The real value is in building on the trusted relationship between the reader and the magazine itself.”

Jim Jarrett, Mindshare UK, 2012

FIG 17. ENGAGED READERS SEE MORE



Source: Sanoma Ad Test Database, 2000-2010

readers comes from ad testing statistics held in a large database by publisher Sanoma, who maintained a central collection of multi-country research in Belgium [27]. Readers classified as having high engagement with a magazine consistently scored higher than those classified as having low engagement, across a range of measures of ad receptivity (Figure 17).

#### Ad noting: what it is measuring

Ad ‘noting’ – recall – is a useful indicator of the impact of an advertisement. However one should be clear what it is measuring.

Involvement with advertising is a largely subconscious process in which consumers relate advertising messages to their own interests, thoughts and associations. If such matches are made with a particular ad, the ad acquires personal relevance, which reinforces its persuasive power.

The effect is considerably stronger when the reader feels emotionally involved with the magazine carrying the ad. A reader’s perception of and remembrance of an ad is filtered through these connections and associations.

The measurement of ad noting is essentially based on showing a sample of readers a copy of the issue they have read, and asking them to go through the issue page by page and stating what

they can remember having looked at previously.

The level of the scores is dependent on the form of the question asked. A question which asks whether or not the reader ‘looked at’ the advertisement is likely to produce lower scores than a question which distinguishes between (a) just glancing at it and moving on to something else, and (b) actually reading something in the ad. This is because most respondents can’t believe interviewers count casual screening-out of advertisements as ‘looking at’ the ads (even supposing they remember doing so), so they don’t claim such glancing unless specifically asked about it. It can make a big difference to the scores.

Chapter 1 described how, in the *AIM RFID Contact Study* commissioned in Germany by the Verband Deutscher Zeitschriftenverleger (VDZ) [18], the example reader of *Vogue* had opened 210 of the 212 pages in the issue – giving an average page exposure score of 99%. Yet it is extremely unlikely that this reader would subsequently claim, in a typical ad noting interview, to have seen every advertisement in the book except those (if any) on the two missed pages.

The *RFID Contact Study* updates and endorses the findings of a number of much older studies. These demonstrated that if a survey distinguishes between “saw and read something” on the page and “saw but just glanced at” the page,

scores will leap to around 90%. Another body of studies recording eye contact through filming eye movements has shown that around 90% of magazine ads are glanced at, but not all eye contact leads to mental processing which is sufficient for the reader to recall seeing a given ad if interviewed later.

Page traffic and ad noting data are clearly not measuring total exposure but communication of some sort. The scores are reflecting interest and involvement in the subject matter of the article or advertisement. Selective perception and memory are at work.

Thus ad noting scores are underestimates of eyeballs in front of ads; instead they are ‘qualified’ exposure, filtering out those readers for whom the ad left no conscious memory of seeing. Noting scores are a valuable measure of communication, not a measure of total ad exposure.

### Ad noting: some results

There are numerous services offering print advertisement noting and impact measurements, and although there are some variations in methodology, and these services operate in a range of countries, most now use online interviewing and yield broadly similar results. Based on large samples of four-colour ads, typical average values, or norms, by size of

FIG 18. **TYPICAL AD NOTING / IMPACT SCORES**

	Ad noting	Brand noting*	Action taken*
2-page spread	55-65%	85-90%	50-60%
Full page	50-60%	85-90%	50-60%
Half page	45-50%	80-85%	50-60%

*\*Based on those noting the ad. Source: Guy Consterdine, based on norms in several countries*

advertisement are shown in [Figure 18](#).

Special positions record rather higher norms. For example, ad noting of back covers shows an uplift of around 10-20% on average.

Further insights have been provided by the [Magnify](#) study in the UK, commissioned by the PPA (Professional Publishers Association) and published in 2011 [28]. It was an advertisement impact survey conducted by GfK, using their StarchMetrix methodology.

[Magnify](#) compared the impact of editorial articles as well as advertisements. It found that the average noting scores were the same for both ([Figure 19](#)). For ads to be recalled as much as the articles indicates that magazines are a very hospitable environment for advertising.

Reading some or all of the content was higher

for editorial, but action taken after reading tended to be stronger for the advertisements. For example, higher proportions of ad noters gathered more information and visited websites, and considered making a purchase, than article noters. The net action score, combining all actions listed on the questionnaire, was similar for editorial and advertising, on average. Of course most editorial articles do not call for any action, but the comparison does show a substantial degree of active involvement in the advertising by readers.

Looking more deeply at the ad impact data, the [Magnify](#) study found that not all product categories perform equally, and that relative performances vary considerably according to the measure looked at. The differences reflected inherent interest in the product category (some are of wider interest than others), frequency of purchase (for example, cars versus food), and other factors.

[Magnify's](#) overall conclusion was that the readers' attention to the advertising, and the presentation of the advertising in the hospitable environment of a magazine, leads to engagement with the ad, which in turn helps drive familiarity with the product, information-gathering about it, purchase consideration, and buying. Thus magazines have a major contribution to make in



Scan page to watch Magnify, UK Video

## FIG 19. DRIVING BEHAVIOUR ON CONSUMER JOURNEY

	Editorial article	Ad
Noting score	54%	54%
Read any of content	50%	45%
Read most of content	33%	25%
<b>INFORMATION GATHERING:</b>		
Used for ideas	18%	
Gathered more info after seeing article/ad	13%	18%
Visited brand website	11%	16%
Cut it out	7%	7%
<b>IMPACT ACTIONS:</b>		
Discussed/referred it to someone	19%	
Passed to someone	13%	
Have a more favourable opinion of product		19%
Recommended the product		14%
<b>CONSIDERATION AND PURCHASE:</b>		
Considering purchase	12%	22%
Purchased	4%	9%
Net action score	66%	63%

Source: Magnify, PPA, 2011, UK

nudging consumers along their journey towards purchase – whether it is a magazines-only campaign or magazine media are used as part of a multimedia campaign. PPA has created a short video which summarises *Magnify's* results.

GfK's StarchMetrix methodology has been employed in a number of countries. Average ad noting scores for a full page ad were found to be:

- » 54% in the UK (in *Magnify*)
- » 51% in the USA in 2013 [29]
- » 51% in Canada, reported in *Consumer Magazine Factbook 2013* [30]
- » 55% in Singapore in SPH Magazines' *Advertising ROI Report* of 2014 [31]

It illustrates how consumers in different countries use magazines, and respond to magazine ads, in much the same way.

### Exposure to pages containing ads

In *The Netherlands* the Dutch national readership survey, *NOM*, conducted a page traffic survey to measure exposure to pages containing advertisements – to take their readership currency a stage further, from exposure to the magazine or newspaper issue to exposure to the ad pages. The project was described in *Opportunity To See Advertising (OTSA) in Newspapers & Magazines* in 2013 [32].

Respondents from the *NOM* readership survey were re-interviewed, and readers of current issues of magazines were asked about their exposure to a sample of pages containing ads in those issues.

The findings were that the average ad page in the average magazine was recalled by 57% of issue readers. For monthly magazines the figure was 61%, and for weeklies it was 55%. These statistics were a little higher than the conventional ad noting scores reported earlier – using a rather different method of questioning.

These page traffic scores report the percentage who recall seeing ad pages at least once but, like the ad noting scores, they do not show how many times the pages were seen. They do not measure repeat reading. Again like noting scores, they are a valuable measure of communication (since memory is involved in the measurement), not a measure of total ad page exposure, for which the scores will be under-estimates.

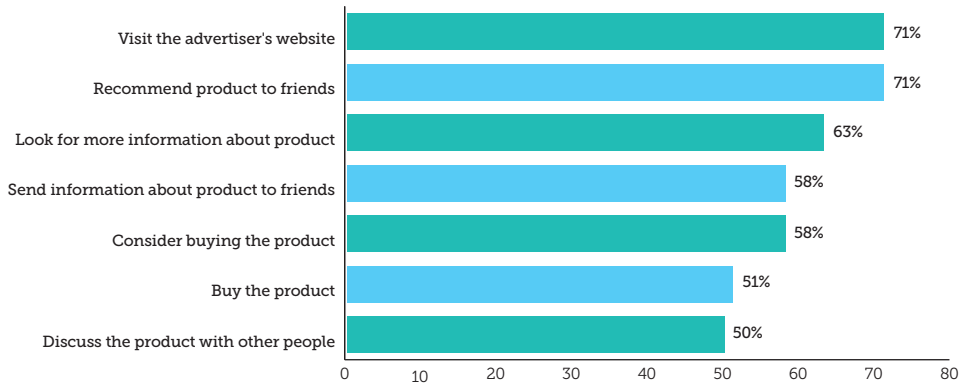
### Beyond ad noting: actions stimulated by seeing print ads

Magazines are very effective at stimulating further action by readers. Consumers' selection of their magazines, coupled with advertisers' selection of relevant magazines in which to place their advertising, means that the two will meet. ➤



FIG 20. ACTION IN RESPONSE TO MAGAZINE ADVERTISING

The advertisements make me want to...



Base: female readers of Femina magazine

Source: Usage of Multiple Platforms Of A Magazine Brand, Femina Group, Indonesia, 2013

Consumers find in their magazines ads that are relevant and interesting to them, and thus many readers are likely to take further action.

It is the targeting achieved by magazines, through readers' own selections, which makes the medium powerful in persuading its audience to take further steps. Targeting means reader, magazine and advertiser are attuned to one another. This section cites eight studies which

look at aspects of this.

The PPA's *Magnify* is one of many pieces of research from around the world which, in measuring ad impact, have gone beyond ad noting and measured actions of some kind which were stimulated by seeing print ads (see Figure 19).

In Indonesia the 2013 research *Usage of Multiple Platforms Of A Magazine Brand* [5] among readers of Femina women's weekly

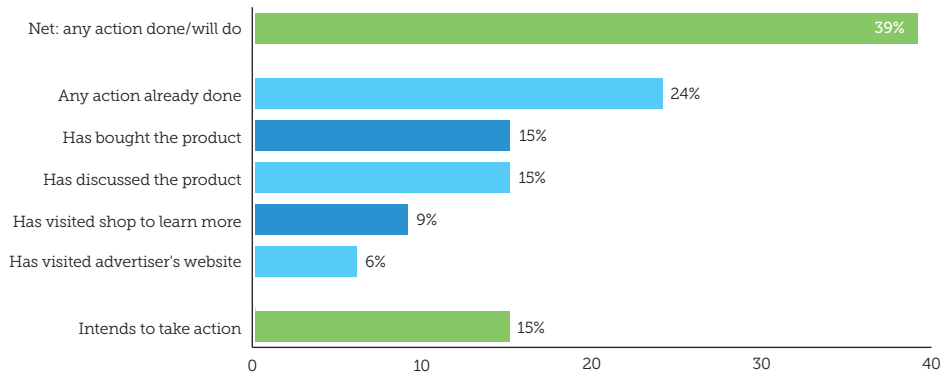
magazine asked what action readers took in response to the advertising in Femina. Figure 20 shows that it was considerable. There were very high levels of seeking further information (visiting the advertiser's websites, and seeking information elsewhere), of spreading the message (recommending the product to friends, sending information to friends, and discussing the product), and moving towards purchase (considering it, and doing it).

Those results relate to the advertising in general, rather than individual ads. An earlier study in Indonesia by the Femina Group examined three individual advertisements, one each in three of the group's magazines. The survey, called *Ad Buzz For Brands Advertised In Magazines* and published in 2010 [5], interviewed readers of *Femina* (written for women aged 24-35), *Gadis* (for girls aged 13-17), and *Ayahbunda* (a mother-and-baby title). For each magazine one advertisement was researched among its readers.

As well as high levels of ad recall, it was found that 40% of *Femina* readers, 65% of *Gadis* readers and 25% of *Ayahbunda* readers had discussed the ad or product with other people. For *Femina* and *Ayahbunda* it averaged around 2-4 other people, while for *Gadis* it was 5-9 friends who were spoken with.

The high level of buzz generated by the ads

FIG 21. SUBSCRIBERS' REACTIONS TO INDIVIDUAL ADS (FINLAND)



Base: female subscribers who noted the ad  
Source: Sanoma Media Finland's ABC Database 2009-2010

was accompanied by many readers also visiting the advertisers' websites, visiting a store, looking for further information elsewhere, and keeping the ad for reference. In addition a number of respondents bought the products.

Another example is an analysis in Finland conducted for Sanoma Magazines Finland, reported as *Measuring ROI for Magazine Advertisements* and based on the *Sanoma ABC Database, 2009-2010* [33]. Female subscribers

to Sanoma's women's magazines (subscribers form the majority of readers) were interviewed to establish their awareness of and reactions to the ads in the magazines.

The average ad noting score was 52% (which is within the narrow range shown by the StarchMetrix studies listed earlier). 90% of subscribers said they had taken action of some sort in response to an ad in their magazine. What was particularly impressive was the reaction to

individual advertisements. On average, 39% of those who had noted a specific ad said they had taken or intended to take some form of action as a result of seeing that ad. Figure 21 gives more details, and shows that magazine ads drive readers to act.

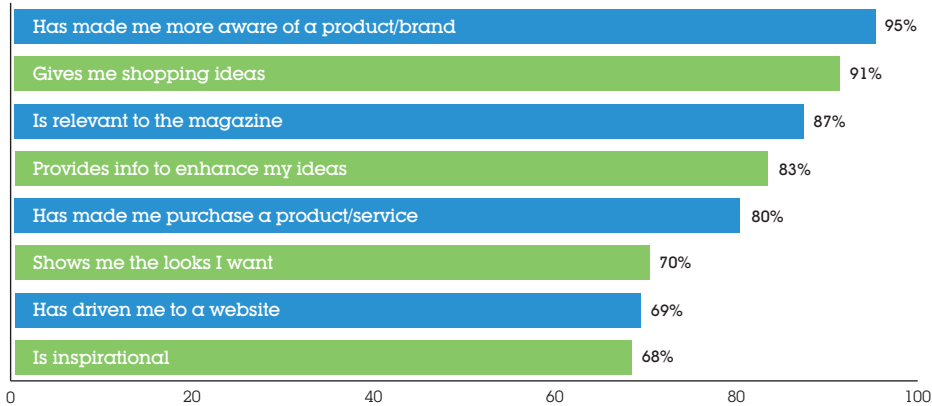
The power of magazine advertising within the beauty product category was illustrated by *Cleo* magazine in Singapore. *Cleo* is read primarily by young women from 18-29 years of age, and the magazine advises on beauty, fashion, health, sport, travel, finance and general lifestyle trends. The *Cleo Beauty Survey* [34] was undertaken with the objective of demonstrating to beauty advertisers and would-be advertisers the influence and power of *Cleo* in creating awareness, engagement, brand loyalty and, ultimately, driving retail through its strong relationship with young women who have high disposable incomes and a willingness to spend on themselves.

Nielsen, conducting the study, reported that almost 90% of *Cleo* readers, conscious about their image, were actively looking for ways to further enhance that image. When asked "Pick ONE medium that has given you the most relevant beauty information", 81% said magazines, and the next most popular medium was word of mouth recommendation, cited by 14%.

The positive attitudes to magazine advertising, ►

FIG 22. **BEAUTY-RELATED ADVERTISING IN CLEO MAGAZINE**

% who agree\*: The advertising...



\* Agree strongly + Agree. Base: readers of Cleo magazine. Source: Cleo Beauty Survey, 2009, Singapore

and its ability to make readers aware of brands, absorb information about them, and be encouraged towards purchase, are demonstrated in [Figure 22](#).

[Figure 23](#) shows the power of magazines in prompting trial of a new beauty brand.

The *Cleo* survey is a fine illustration of the benefit to advertisers provided by a magazine with a clear editorial positioning and very close

ties to its readers, who therefore rely on the magazine for much of their inspiration and guidance when considering their purchases in that field, and who find the advertisements as valuable as the editorial.

A survey in [Ireland](#) reinforced the point that readers are likely to take action after seeing advertisements in their magazines. In the reader survey by *Easy Food* magazine [21] 73% of

readers agreed that “I have bought a particular brand suggested in an *Easy Food* recipe or ‘EF Recommends’ box”, and 91% agreed that “The advertising in *Easy Food* gives me useful product information”.

Similarly glossy women’s monthly magazine *Image*, from [Ireland’s](#) Image Publications, found in its reader survey [35] that:

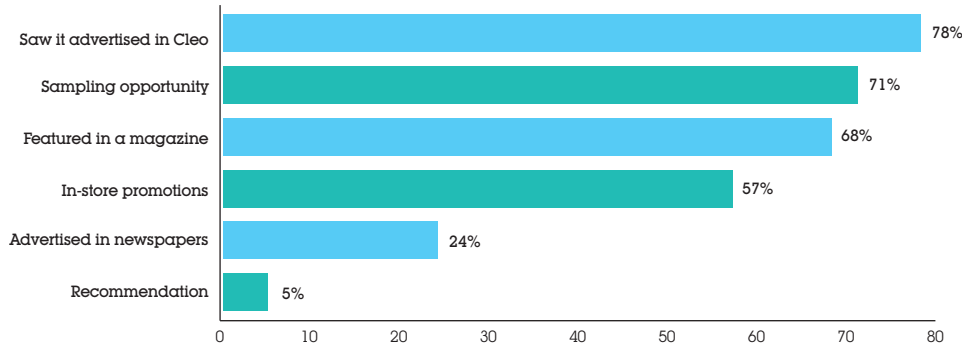
- » 82% of readers had bought a product that advertised in *Image*
- » 81% had tried new health and beauty services which have been featured in the magazine
- » 88% considered that the advertising in *Image* was useful

Another example is Time Inc’s *Magazine Experience Study* in the USA [11]. It found that three-quarters of readers acted on the content of the advertising when they had finished reading a favourite magazine:

- » 55% talked to someone about something in the magazine.
- » 39% passed along an article to others.
- » 25% bought or intend to buy a product or service advertised in the magazine.
- » 22% recommended to family or friends a product or service they’d seen in the magazine.

FIG 23. TRIGGERS TO TRY A NEW BRAND OF BEAUTY PRODUCT

Q: 'What prompts you to try a new brand?'



Base: readers of Cleo. Source: Cleo Beauty Survey, 2009, Singapore

- » 33% had visited a website mentioned in a magazine ad.

The *AdSense* study published by IPC Media in the UK in 2012 [15] found substantial agreement with these two statements, among readers:

- » I feel warmer towards the brand having seen the advert: 45%
- » I'm more likely to purchase having seen the advert: 46%

All these examples – and there are many more – show that printed magazines can stimulate high levels of action as a result of seeing advertisements in them.

**Ad clutter is not a problem in magazines**

Advertisers are understandably concerned about advertisement 'clutter' in the media – increasingly so, as the volume of advertising messages escalates. With television and radio the linear nature of the medium means that if the

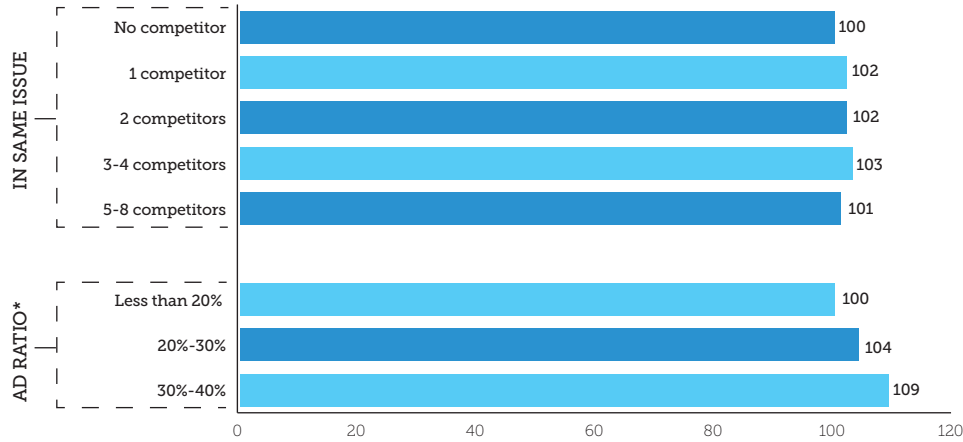


Some 82% of Image magazine's readers had bought a product that advertised in its pages

length of the commercial or the number of different commercials in it are high, it is more difficult for any one advertiser's commercial to be noticed and attract the attention of the audience.

There is no such problem of clutter in magazines however. The targeted nature of a magazine's readers means that most magazine ads have some degree of relevance to the issue's audience. Indeed the advertisements are generally regarded as an integral and important part of the content. Moreover the reader controls

FIG 24. AD NOTING: AD CLUTTER IS NOT A PROBLEM



Ad noting norms in index form. Source: *Stop/watch*, Medialogue 2005, Belgium  
 \*Data for 30%-40% based on women's fashion/lifestyle monthlies only

the order in which ads are looked at, and the attention and time devoted to each one – unlike the broadcast media where it is the broadcaster who controls which commercials are presented, when, and for how long.

In magazines the relevance of the ads, and the readers' generally positive attitudes, mean that a given advertisement's impact is not likely to be

much affected by whether there are other ads nearby, ads from direct competitors, or whether a high proportion of pages are made up of ads.

This was confirmed by the *Stop/watch* report [36] published by Medialogue in Belgium. *Stop/watch* is a compilation of several years' worth of data on ad noting and other measures of ad performance. The report provides the most

detailed analysis of noting scores that have been published. Although it is nine years since *Stop/watch* appeared it is still relevant, and the absolute levels of noting scores correspond with those of recent surveys: for example, 55% noting for the average full-page ad – similar to the StarchMetrix figures cited earlier.

Figure 24 shows that there is no disadvantage (in terms of recalling the advertisement) to having direct competitors advertising in the same issue of a magazine – whether there are none or eight. This is a contrast to TV and radio, where it is a cardinal rule not to have direct competitors in the same ad break.

The magazines covered by this analysis were mass-market titles. With specialist magazines, readers positively want lots of competitors in the same issue. Car magazines are a good example: many are thick with advertisements.

Fashion magazines are another example of the 'specialist marketplace effect'. This explains the lower half of Figure 24, which shows that for such magazines it is no disadvantage to have a high ad ratio: that is, the proportion of total pages in the issue which are advertisements. Indeed, quite the opposite. All the magazines with the highest ad ratios were fashion/lifestyle women's monthlies. For this category of magazine there are many issues where 30%-40% of the pagination is

advertising, and the average score for an ad in such issues is 9% higher than the all-magazine average for an ad ratio of less than 20%.

Clearly, ad clutter is not a problem when it comes to magazines.

Another way of measuring ad clutter is to analyse noting scores by thickness of issues. An analysis by GfK MRI Starch in the USA in 2011 [37] examined average noting scores by size of issue, based on 2902 magazine issues and more than 78,000 ads. It found that there was no difference in noting scores between issues with less than 175 pages, 175-225 pages, 226-274, 275-325, 326-499 and 500+ pages. Thicker issues means more ads (or rather, more ads mean thicker issues), yet the greater volume of ads did not cause any fall in noting scores.

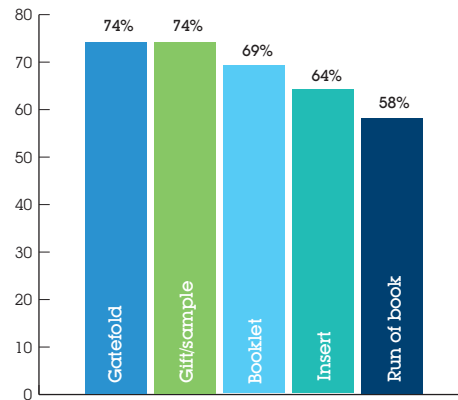
### Creative formats for print advertising

Creative formats for print advertising can increase readers' responses. The scale of the increases was estimated by the *Advertising ROI Report* in Singapore, published in 2014 by SPH Magazines [31]. GfK's StarchMetrix service interviewed more than 3,500 readers of ten SPH magazines, asking them about 874 ads across 13 product categories. This included examples of ads with gatefolds, gifts, booklets and inserts.

These special formats generated higher

### FIG 25. CREATIVE FORMATS INCREASE NOTICEABILITY

% of respondents who recall seeing advertisement (ad noting)



Base: respondents who had read relevant issue of magazine  
Source: The Advertising ROI Report, SPH Magazines/GfK, Singapore, 2014

recall of the advertising. Figure 25 shows that gatefolds, gifts/samples, booklets and inserts all achieved higher average noting scores than run-of-book ads.

Similarly, actions taken as a result of seeing a specific ad (taking at least one action out of a list of ten) were higher than run-of-book ads. As

SPH reported: “The physicality of print allows for creative executions to shine. Creative ads engage readers and leave them with deeper impressions.”

The results from Singapore in 2014 echo the general findings of many earlier studies in other countries, illustrating that the way consumers use printed magazines is much the same worldwide, and has not changed a great deal in the last two decades or more. For example, one of the largest compilations of ad noting data was the *Stop/watch* report from Medialogue in Belgium [36]. The Belgian and Singapore surveys found broadly similar results. For instance, indexing the average ad noting score of a standard one-page run-of-book ad as 100, the index for inserts was 112 in Belgium and 110 in Singapore. For booklets it was 120 in Belgium and 119 in Singapore. For gifts/samples it was 141 in Belgium and 128 in Singapore.

These statistics on the enhanced attention given to creative or unusual ad formats reflect what we might in any case have expected. For instance, gatefolds – where the page opens out and reveals two further pages beneath – by their physical nature demand reader attention and interaction. The additional width makes this a particularly good way of getting across a story or narrative. Butterfly gatefolds – spreads where both facing pages are themselves gatefolds – take

the surprise element further, intriguing readers.

Taking another example: gifts and samples draw the reader closer to the advertiser. Samples have the advantage over vouchers in that the gratification is immediate. Gifts are warmly received and enhance the reader's perception of the advertiser and the magazine. But they must be appropriate – for the reader and the magazine. This means making a gift as personal, flattering and meaningful as possible.

### Advertorials

Another creative use of ad space is advertising content written in the house style of the host magazine, with a statement at the top such as 'Advertisement' or 'Promotion' to indicate its true nature and avoid misleading the readers. These

On reading advertorials...

"It's like you are with a group of girlfriends chatting about a new product"

Respondents in The Added Value of Branded Content, Sanoma Media, The Netherlands, 2012

"A positive story about a nice product, a different story than standard advertising"

FIG 26. ADVERTORIALS COMPARED WITH STANDARD ADS

	IN PRINTED MAGAZINE		ON WEBSITE	
	Ad	Advertorial	Rectangle ad	Advertorial
Entertaining	36%	50%	37%	61%
Message recall	33%	44%	23%	88%
Brand consideration	45%	50%	57%	63%

Source: *The Added Value of Branded Content*, by Sanoma Media and Media Test, The Netherlands, 2012

are sometimes known as advertisement features, or branded content. However the most popular term is 'advertorials', a neat condensation of 'advertising' and 'editorial'. On digital platforms it is often referred to as 'native advertising'; new name but not a new concept.

Advertorials enable the advertiser to don the mantle and sport the values of the magazine.

This intimacy brings added credibility to the brand, while readers appreciate the extra material for them to read.

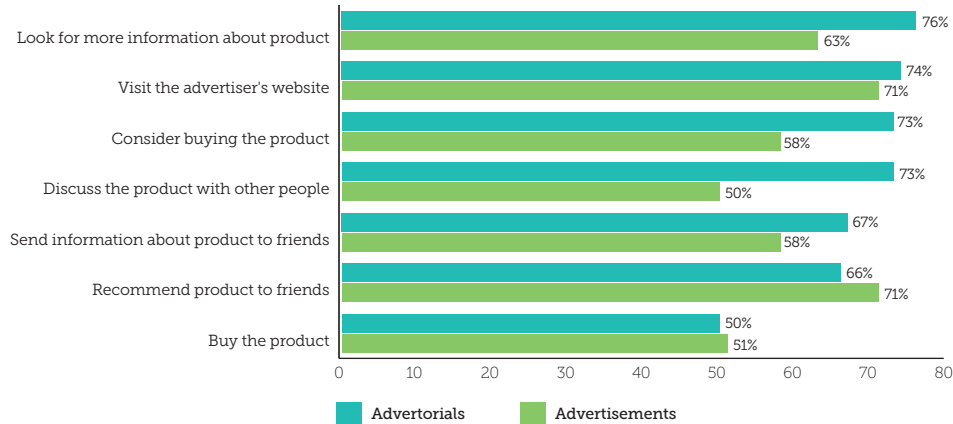
The objective should not be to trick readers into thinking it is an editorial feature – they are unlikely to be fooled for long and will resent being misled – but to let them understand this is an advertiser-related feature which offers extra value via information and/or entertainment.

While display advertising is seen as providing subjective information which is under the control of the advertiser, and editorial is seen as unbiased information under the control of the editor, advertorials fit neatly in between. They are under the joint control of the advertiser and the editor. The editor is there to represent the interests of the reader and ensure fair play. There is a strong implied endorsement by the magazine.

The survey *The Added Value of Branded Content*, published in The Netherlands by Sanoma Media and Media Test in 2012 [38], confirmed that branded content is highly appreciated, in both printed magazines and on magazine publishers' websites. 11 brands were examined. In print, conventional advertisements were compared with advertorials for the same brands. On websites, standard advertisement rectangles were compared with branded content panels for

## FIG 27. ACTION IN RESPONSE TO ADVERTORIALS

The advertorials/advertisements make me want to...



Base: female readers of Femina magazine. Source: Usage of Multiple Platforms Of A Magazine Brand, Femina Group, Indonesia, 2013

the same brands.

The qualitative stage of the research established that the branded content should be presented in the style of the editorial content, and there must be a well-judged subtle balance between the advertiser's message and additional relevant material that interests, inspires and provides something to talk about. Then it earns

high credibility and consumers positively want to read it, as they do editorial articles. The branded content was variously described as fun, appealing, believable, interesting, honest and reliable, and readers tended to agree that "it gives me a good feeling" and "I want to read it".

The quantitative stage of the research measured the extent to which the advertorials

performed even better than the conventional ads. Figure 26 shows that, in print, advertisement features achieved higher scores for entertainment, message recall, and brand consideration ("Which brands would you consider when buying...?").

Online, advertorials scored much higher than ad rectangles for entertainment, and message recall, and somewhat higher for brand consideration.

A direct comparison was made between advertorials and standard ads in the Indonesian research *Usage of Multiple Platforms Of A Magazine Brand*, presented in 2013 by the Femina Group [5]. Readers of Femina women's weekly magazine were asked what action readers took in response to the ads and advertorials in Femina. The results for standard ads have already been shown in Figure 20. Figure 27 adds the statistics for advertorials.

For five of the seven forms of action, advertorials produced an even stronger response than standard ads, while for the two exceptions the differences were not great. Thus advertorials were inducing high levels of seeking further information (visiting the advertiser's websites, and seeking information elsewhere), of spreading the message (recommending the product to friends, sending information to friends, and discussing the product), and moving towards purchase (considering it, and doing it).



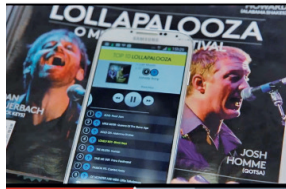


quotation straight from the ad. Users keyed their car registration number into a phone-shaped device on the page. Within minutes RSA sent a quotation to the user's mobile device.

#### » Charging a mobile battery on the beach

In Brazil, Nivea sunscreen installed a solar panel in their ad in the magazine *Veja Rio*. Their pitch was that you can charge your phone straight from our ad in the magazine you brought to the beach, while using our sunscreen to safely play beach volleyball for longer.

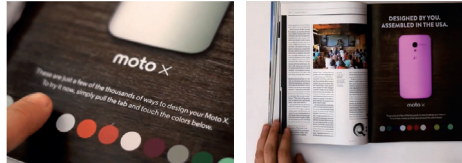
#### » A magazine cover that plays music



A 2013 edition of *Billboard* (Brazil) magazine was enabled with Near Field Communication (NFC) stickers

behind the front cover. When readers placed their smartphone on the cover they were instantly listening to music from a playlist of artists at the Lollapalooza festival in Sao Paulo, Brazil. There was no need to download an app, engage Bluetooth, use a QR code, or do anything else; just listen.

#### » Changing the colours of a phone – on the printed page



Motorola gave readers the opportunity of trying different colour combinations for a Moto X cell phone – in a print ad in *Wired* magazine in 2014. The ad was made up of four batteries, three LEDs, some Plexiglas, and a series of buttons. Readers in the USA could customise the phone in 11 different colours by tapping different keys to try out different looks. All on the printed page.

The compelling combination of digital techniques and the printed page creates a memorable multimedia experience.

These examples are pushing the frontiers, are costly at present, and are not mainstream, but undoubtedly further innovation and scale will find ways of bringing down costs and making digitally-enhanced creative formats in print more common. Already there are many simpler applications which are striking and impactful for advertisers, such as QR codes and augmented reality apps such as

Viewa, Layar, Blippar which deliver video and other material to readers' digital devices.

Further information about the examples summarised above, and many others, can be found in FIPP's report *Innovations In Magazine Media: 2014 World Report* [40].

#### Ad impact: it's worldwide, and in the nature of printed magazines

All the surveys quoted in this chapter (as well as a very large number of other surveys examined) are saying essentially the same thing. They prove that advertisements in printed magazines create an impact among readers, and that this is across countries with very different media markets. It is in the nature of printed magazines.

Advertisements are a valued part of a magazine's content. For the average advertisement, 90% or more of readers are exposed to it, in the sense of eyes open in front of the page; 50-60% of readers can recall seeing it; and this proportion is strongly affected by the creative work and the reader's own interests and associations.

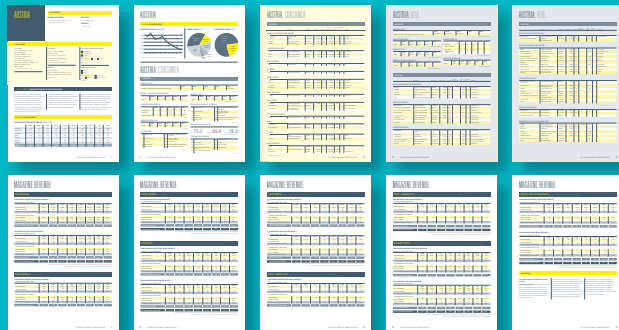
Among those recalling an ad – a group of subconsciously self-defined readers for whom the ad carries some significant connection – there are high levels of further mental activity and physical actions, moving readers further along the consumer journey towards purchase. ❤️

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