

**GROUP PROJECT INFORMATION PACKET**

Journalism and Mass Communication 345

Principles of Strategic Communication

Spring 2018

This packet contains essential information for the group project. Toward the front is information on the basic guidelines and instructions for the project. Toward the back is market research data from various sources. Your group is responsible for collecting and interpreting additional information about your client and the environment in which they operate. However, the material contained in this packet will help you get a solid start.

*This packet contains the following information:*

1. *Guidelines and instructions for your campaign summary report (Plans Book)*
2. *Information for traditional and interactive media planning and budgeting, and estimated public relations and promotions costs.*
3. *Guidelines and instructions for your final class presentation (Pitch Meeting)*
4. *Lists of library references and resources on marketing and advertising*
5. *Info on interpreting Simmons data will be provided in class*

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**SECTION I**  
**INTEGRATED STRATEGIC COMMUNICATIONS CAMPAIGN PLAN**

# 1. The Project

All Journalism 345 students will take part in a collaborative agency project to create an advertising campaign for a fictional client. This project is comprised of two parts:

- 1) Develop and design a full advertising campaign plan book (min: 50 pages)
- 2) Present your ideas, as an agency, in a campaign pitch to a group of judges at the end of the semester

Students will be assigned a client and an agency in the beginning of the semester (positions will be assigned at the discretion of the Professor and Teaching Assistant). You will work with this team throughout the semester in a variety of activities, including the campaign plan and pitch.

Agencies have at least five positions: (1) Research Director, (2) Account Director, (3) Creative Director, (4) Media Director, and (5) PR/Promo Director. These positions may be divided depending on the size of the agency. For more information about each position, please check their responsibilities in the following sections.

## 2. CAMPAIGN PLAN BOOK GUIDELINES

Your final campaign plan should be divided into five sections:

- A. Situation Analysis (responsibility of the Research Director/Account Planner)
- B. Campaign Strategy (responsibility of the Account Director/Brand Manager)
- C. Creative Plan (responsibility of the Creative Director/Copywriter)
- D. Media Plan (responsibility of the Media/Interactive Director)
- E. Public Relations and Promotions Plan (responsibility of the PR/Promo Director)

Details regarding the content of each of these sections are provided in the following pages. Additional information can be found in syllabus, lectures, textbook, handouts, and in-class discussions.

Even though each person in the group has primary responsibility for one of the five sections of the campaign report, it is essential that the group work together on all sections because they are very much interrelated. Both your individual and your total team project score will be dependent, in part, on how well you work together and evenly divide the workload.

*In general, when developing and writing each of the sections:*

- ***ALWAYS include the rationale for all of your campaign decisions***
- ***ALWAYS provide citations for all of your information sources. Use a consistent and preferred citation style (e.g., Endnotes, Footnotes, In-text references, etc.)***
  - ***This includes citations for images.***
- ***Do not plagiarize language or ideas from others work.***
- ***ALWAYS identify the MEANINGS or IMPLICATIONS of key facts.***
- ***ALWAYS provide justification for your creative, media and pr/promo execution.***
- ***ALWAYS link your campaign strategy to your SWOT/situation analysis.***
- ***ALWAYS link your media, creative and PR/promotions plans to your campaign strategy.***

## **2A. Situation Analysis: (Research Director/Account Planner)**

**The Research Director researches the client and analyzes the wants and needs of your target consumer audience. They are responsible for the Situation Analysis portion of the Campaign Plan. Research directors should be analytical, open-minded, and detail-oriented.**

The Situation Analysis presents a detailed summary of the research and subsequent insights that provide the backbone for the strategic decisions of the campaign. It is based on secondary research (research collected from information sources that are generally available and were not designed specifically for the purposes of this campaign) and primary research (research conducted by your group that is specifically designed to provide insights for the campaign). The information that is yielded by research initiatives should be organized into the topical sub-sections of the Situation Analysis (see example outline below).

Groups should start by dividing up responsibility for collecting data from secondary data sources. The write-up of all secondary information should be complete at the time that your group turns in the Situation Analysis draft.

As this write-up of secondary data comes together, your group must also make plans to begin collecting primary data to collect more specific information for your campaign (e.g., focus groups and surveys). While it is ultimately the responsibility of the Research Director to present this information, **all members** should play an active role in the collection of this data. The collection of primary data may continue throughout the semester (e.g., testing your slogans and/or messages with test audiences to get feedback). As such, you may continue to add such information to your Situation Analysis throughout the semester. Points will be deducted for teams who have not provided primary research.

The research director should integrate insights from the various sections of the Situation Analysis into a SWOT analysis (a concise summary of Strengths, Weaknesses, Opportunities and Threats). A “Key Issues and Implications” section follows the SWOT analysis. The SWOT analysis and Issues/Implication sections provide strategic guidance that drives campaign decisions articulated in the subsequent sections of the Campaign Plan. Pay particular attention to *brand* strengths and weaknesses and *market* opportunities and threats.

Here is a typical outline for the common sections of a Situation Analysis:

1. History of the company
2. Industry Trends
3. Competitive Analysis, including rival and partner brands.
4. Consumer Analysis:
  - a. Consider users, purchasers, and influencers
  - b. Consider primary and secondary target consumers.
  - c. NOTE: this section MUST include an analysis of Simmons data, at a minimum.
5. Brand Analysis (provided by Account Director)
6. Media Usage Analysis (provided by Media Director)
7. Category Creative Analysis (provided by Creative Director)
8. Public Opinion and Stakeholder Analysis (provided by PR Director)
9. SWOT Analysis
  - a. Summary ALL of the above sections, into one area, called a SWOT
  - b. What are the brand’s key Strengths?

- c. What are the brand's key Weaknesses?
  - d. What are the brand's key Opportunities?
  - e. What are the brand's key Threats?
10. Key Issues and Implications
- a. Add a summary at the very end of the Situation Analysis
  - b. It should summarize all of the key issues – AND, their implications. When writing the implications, consider “what should the brand DO about those issues?”
  - c. You must identify THREE key issues
  - d. Your campaign strategy section MUST address three key issues

The SWOT Analysis and Key Implications should lay out the most fruitful directions for account, creative, media, public relations and promotions to follow, drawing the major research findings into actionable categories. Pay particular attention to *brand* strengths and weaknesses and *market* opportunities and threats. After laying out your SWOT, you should clearly state the key issues and the implications of those key issues, in order to help set up the subsequent Campaign Strategy.

When conducting the secondary research, it is very important to dig deeply to find a wide variety of sources to provide information for this section. In addition to CHOICES and other marketing data sources, you should include information from annual reports, trade articles, public opinion archives, professional associations, and other information sources where available and appropriate **The research director leads the effort to collect research insights, though all team members are involved and have specific responsibilities (see above).**

It is important to recognize that the responsibilities of the Research Director tend to fall toward the beginning of the strategic planning process. Most of the data must be collected and reviewed within the first 3 to 5 weeks or so of the class so that other team members, especially the account director, can use this research to define the strategic direction. Research directors should have a rough draft of their report completed by the deadline specified in the syllabus. In the meantime, other team members should (1) help collect data for the research director to process as noted above and write their assigned section in the situation analysis, (2) familiarize themselves with the concepts, techniques and procedures that accompany their roles, and (3) start to outline the tools they intend to use and how they intend to use them.

Once this strategic research phase is completed, research directors should shift their attention toward primary research (if it's not already done). In addition, the research director will assist other members of the team throughout the semester as assigned/needed.

Here are examples of primary research strategies:

- 1) Online surveys and questionnaires
- 2) In-person surveys
- 3) In-depth interviews with members of your target audience
- 4) Taste experiment
- 5) Focus groups

Primary research should be treated as additional, proprietary information that only your agency has. Especially meaningful primary research findings can be an “edge” against competing agencies who would not have access to this research.

## **2B. Campaign Strategy: (Account Director/Brand Manager)**

**Account Directors serve as the lead of an agency, and help create a cohesive advertising strategy, with the client in mind. They are responsible for the Campaign Strategy portion of the Campaign Plan. Account Directors should have excellent time management skills, be motivational, and be able to look at the “big” picture.**

In addition to these responsibilities, Account Directors are also responsible for coordinating the various elements of the campaign, calling meetings, and maintaining communication among team members. The account executives will function as the communications hub between departments and the client (e.g. the faculty). The Account Director will also assist other members of the team throughout the semester as assigned/needed.

The strategy section provides the guiding framework for all strategic communications about the product or service. It is the blueprint for the construction of the communication plan. It is the responsibility of the account director to make it clear how these strategic decisions grow out of the situation analysis, especially the SWOT analysis and Key Issues/Implications sections. The account director must consider the consumer target, the company, its brand, and competition, as well as the market conditions and industry trends. This entire strategy section, should include the following information:

### **I. Identify your Consumer Target (Research Director helps to co-write)**

- Who is your identified consumer target? Be sure to come up with a “name” for your target!
  - Demographics (list your information sources)
  - Attitudes (list your information sources)
  - Behaviors (list your information sources)
- Should there be a primary, secondary, and tertiary target?
- Should there be both consumer and business-to-business targets?
- What *key insights* does your agency know about your target consumer?

### **II. Campaign Strategy (Media and PR/Promo Directors help to co-write)**

- What is the ultimate business objective that the campaign must contribute to?
- What is the competitive advantage of your product?
- What is its unique selling proposition (USP)?
- How is or will the product be differentiated from the competition?
- How is your product going to be positioned within the market?
- What is the brand’s current position and what is the desired position?
- How will your product be branded? What is your branding strategy?
- What is its current and desired brand personality?
- What emotions or values do you want to link to the brand?
- What is the scope of the campaign?
  - a. Timing, including duration, seasonality, weekly and daily focus
  - b. Location, the use of geographic emphasis in certain areas (Regionality)
  - c. Allocation, emphasis on some campaign elements over others (media mix/scope)

### III. Creative Brief (Creative Director helps to co-write)

- Where does the brand find itself today?
- What is the problem / opportunity that campaign must solve?
- What key concept do you want to own if the campaign is successful? What is the Key Word?
- Why should the target care?
- Why should the target believe you?
- What do you want the target to do after seeing the campaign?
- How should the target feel (in general)?
- How should the target feel about (your brand, your service)?
- Type of advertising appeal

Account directors should have a rough draft by the deadline specified in the syllabus.



## **2C. Creative Plan: (Creative Director/Copywriter-Art Director)**

**The Creative Director creates and produces copies of the advertisements of your campaign. They are responsible for the Creative Plan portion of your Campaign Plan. Creative Directors should have an eye for design, excellent brainstorming skills, and a bright imagination.**

The Creative Plan includes information about the actual execution of paid messages for the campaign. In addition to providing examples of advertising executions, the plan includes information about the message elements of the advertisements and the unifying elements of the broader campaign. It is the responsibility of the creative director to make it clear how this plan grows out of the situation analysis and the campaign strategy. The creative director/copywriter must consider the target audience, the unique selling proposition, the position of the product relative to the competition, the current and desired brand image, and the branding strategy.

The creative director is responsible for the generating messaging growing out of the creative brief. The creative brief should include:

- The Big Idea or Creative Concept – the creative elaboration of the unique selling proposition
- Campaign theme - logo, slogan, tagline, and mascot
- The unifying elements for the campaign
  - Theme
  - Tagline
  - Slogan
  - Jingle
  - Other continuity devices
- Explain why the creative will appeal to purchasers, consumers, and/or influencers
- Explain how the unique properties of the brand are emphasized
- Explain how the creative is supposed to make the audience feel and do.
- Explain how the creative alters the brand personality and overall branding
- Multiple examples of creative executions (e.g., print ads, banner ads, billboards, storyboard)

After reading the Creative Plan, the client should understand the basic selling strategies and the integration of campaign element. More important, the plan must convey how the target audience's interest is going to be captured and secured. Because of the amount of work required in developing the creative executions, students are allowed to submit the range of real advertising executions with the final integrated campaign at the end of the semester (they will go in both the campaign book and the campaign pitch presentation.)

**The final creative plan should include examples of executions for each medium that is used.** The final Creative Plan should include at least three broadcasts, three print ads, and two interactive (though more examples will help to communicate the creative theme of the campaign). Be sure to select creatives that you have decided to make media buys for. In other words, if you plan on making no radio ad buys, you should not include a radio ad script in your creative plan. Note that the creative will be judged on the quality of the ideas and the production values.

Example executions include:

- Story boards for TV commercials
- Scripts for radio spots
- Mock-up layouts for print ads and billboards
- Site map and selected page layouts for web site
- Interactive: Rich digital media and static online content

These executions should be accompanied by rationale for each advertisement. The rationale should answer some of all of the following questions:

- 1) What is the intended message of this creative piece?
- 2) Who is the intended target audience of your message?
- 3) Why would your target audience pay attention to this message?

The Creative Director may seek help from other team members with the development and execution of creative. Creative executions should be as finished and polished as possible, particularly with regards to print and digital executions. We advise that you use graphic editor software, such as Adobe Photoshop, Adobe Illustrator, GIMP or XPaint, to design your creative executions.

Creative pieces should be saved as higher resolution images, with at least 200 dpi (dots per inch). This ensures a higher quality of image when viewing the file as a PDF and when printing a copy of your campaign plan. The minimum pixel resolution of your full-page advertisement should be at least 768 x 1024 pixels. This means, if you have an image smaller than these dimensions (768 x 1024) that you are trying to print as a full-page ad, the advertisement **will** come out blurry. Creative Directors should aspire to 300 dpi, the minimum for professional high-resolution photos.

## **2D. The Media Plan: (Media Director / Interactive Director)**

**The Media Director plans and creates a media budget and execution strategy, which includes when and where advertisements are being placed. They are responsible for the Media Plan portion of the Campaign Plan. Media Directors should be budget-conscious, interested in both digital and traditional media advertising strategies, and detail-oriented.**

The Media Plan should contain detailed information about the placement of advertising in print, broadcast, outdoor, the digital, etc. When developing your media plan, think carefully through the timing of the annual plan (is it the next calendar year? Is the client dictating a certain time period for the campaign?) and also when within the year you would spend your budget. This means that you may not spend your money evenly across the year. For instance, you may choose to concentrate your money in “pulses” or “flights.”

You should include details about the media outlets in which you would like your ads placed, including your rationale for WHY you would spend in certain mediums vs. others, and what the role of each medium will play in your overall mix (e.g. awareness, trial, call to action, repeat purchase, etc.). It is the responsibility of the media director to make it clear how this plan grows out of the situation analysis and campaign strategy.

The media director must consider the audience, the relationship of media to the branding strategy, the timing in terms of season and daypart, the geographic emphasis in certain localities and regions, and the relative emphasis on certain campaign elements over others. The rationale should contain information about the strengths and weaknesses of various media and the key demographics (as they relate to your target markets) of each media vehicle.

. The plan must consider the following issues:

- The selection of demographic target for media purchasing (not synonymous with target audience)
- General reach and frequency goals for the campaign media (which will be emphasized during particular periods, not actual estimates or projections)
- The duration of the campaign over the course of the year
  - When will the campaign start?
  - When will the campaign end?
  - During this period, when will advertising be stressed?
- The timing of the campaign during the day
  - What dayparts or media apertures will be used?
  - What dayparts or media apertures will be avoided?
- The regional emphasis
  - What market areas will be emphasized?
  - Will regional emphasis shift by season?
- Media scheduling strategies
  - Use of pulsing, flighting, continuity, or some combination
- Media selection criteria
  - CPP (cost per point)
  - Editorial compatibility
  - Placement and scheduling

- Summary of rationale for media selection
  - Information on selected media classes (w/ characteristics of the medium)
    - Relative emphasis on particular media channels
    - Reasons for emphasizing various media channels
  - Information on selected media vehicles (w/ content-brand compatibility)
    - Relative emphasis on specific media vehicles
    - Reasons for using these media vehicles
- Media Flow Chart
  - See more information about the flow chart below
  - Explain the rationale behind the information in the flowchart
- Media Expenditures Summary
  - See more information about the flow chart below
  - Explain the rationale behind the information in the expenditures summary.

Flow Chart Information:

This information will need to be summarized into a flowchart. Always be attentive to the composition of these media vehicles in terms of the target audience and their cost efficiency. The flow chart is a figure that displays the media categories along the left hand side of the graph and time across the bottom for the duration of the campaign. It illustrates how many GRPs will be allocated to the various campaign media during the campaign and when those media will be operating. In most cases, a month-by-month flow chart will be sufficient (unless there is a more fine-grained strategic element to the media timing of the campaign). Audience estimates and cost estimates are provided for the following advertising media (if you choose to use any other media, you are responsible for documenting audience and cost):

- National Television
- National Sports
- National Cable Television
- National Radio
- National Magazines
- National Newspapers
- Spot Television
- Spot Cable Television
- Spot Radio
- Local Magazines
- Local Outdoor
- Direct Mail
- Impact Sports
- Banner Ads
- Promoted and Paid Social Media AdA, Native Advertisements
- Digital Streaming ads

## **2E. The Public Relations and Promotions Plan: (PR/Promotions Director)**

**The Public Relations and Promotions Director creates a PR/Promo strategy that is integrated into the overall advertising campaign. They are responsible for the PR/Promo Plan of the Campaign Plan. PR and Promo Directors should be good writers and event planners, and should be able to craft messages for many different types of audiences.**

The Public Relations and Promotions Plan should contain detailed information about media content and stakeholder perspectives concerning the brand, as well as promotional opportunities that may enhance the brand. It begins by provides an account of public opinion and news coverage about your brand and issues related to the brand. It should explain how mass opinion will be tracked, how press coverage will be monitored, and how press relations will be fostered. These insights should be refined into a media relations strategy for the brand that includes a listing of relevant media contacts and planned events for attracting media attention. In addition, the PR and Promotions director is responsible for working with the account director to outline promotional efforts to support the brand and increase consumer action in desired ways. These include a range of activities used to increase consumer demand, stimulate market demand, or improve product availability such as contests, sweepstakes, loyalty programs, rebates, point of purchase displays, etc. It is the responsibility of the public relations director to make it clear how this plan grows out of the situation analysis and the campaign analysis. The public relations director must consider the various stakeholder audiences, the relationship among media relations, promotional events, the branding strategy, the current and desired brand image, and the seasonality and regionality of the media buying strategy.

The public relations and promotions strategy is concerned with simultaneously building a positive long-term image for the brand (mainly PR) at the same time that it spurs short-term behavioral responses (mainly promotions). Opinion trends should focus on topics that are of consequence to the health and well-being of the brand (e.g., environmental attitudes, economic concerns, energy independence, etc.). This is equally true for tracking media coverage, which can also help identify relevant stakeholders.

Therefore, there are **two major components** to the role of the PR/Promo Director:

**Media Tracking:** Coordinate with your research director to search the Lexis-Nexis database on the UW library web page for news coverage of issues related to your campaign from the past year in Wisconsin newspapers. Assemble the stories that you find by issue, and within each issue in reverse chronological order. Staying on top of the stories that affect your client is important, and these clippings will help to educate the members of your agency on what has been happening lately with your client, and its operating environment. Use these stories to identify relevant stakeholders and interview them to begin to understand opinion concerning the brand.

Media tracking includes:

1. Following media content (including relevant topics from Lexis/Nexis)
  - Summarize the tracking of archived media content in the situation analysis
2. Monitoring public opinion
  - Conduct surveys, focus groups, and analysis of public opinion archives (e.g., Roper iPoll).
  - Interviewing relevant “publics” and stakeholders about their concerns
3. Forming a media relations strategy
  - Develop a media content list and a strategy for contacting them

**Event Planning:** The public relations director must plan press events and other activities to garner press attention (e.g., contests, drawings, charitable partnerships, public meetings and conferences). All activities should answer the following question: “How does this effort advance the brand image and personality outlined in the campaign strategy?” Selected event planning costs are listed below in the media section.

Event Planning includes:

1. Developing media events and media relations activities (PR events)
  - Stages events and activities that promote the brand through non-paid media
2. Developing promotional programs that encourage behavior advancing the brand
  - Developing contests, sweepstakes, and other giveaways that support PR.
3. Creating examples of broadcast and print press releases and press kits for planned activities

An outline for the PR/Promo Section should include:

1. A cohesive public relations strategy
  - Who are your stakeholders and why do they care about your brand?
  - What issues are important to your publics?
  - How do you intend to influence or manage opinion around these issues?
2. Discussion of media relations strategy and target vehicle selection
  - How will you encourage media to cover events and releases?
  - Who are your contacts at various news outlets?
  - Why will you direct attention toward these outlets?
3. Discussion of public relations tactics (Publicity Programs, Staged Events, etc.)
  - What specific events and publicity programs are planned?
  - How do these efforts reinforce the core message and brand position?
4. Discussion of promotional activities to be executed (e.g., Contests, Incentives, etc.)
  - What are the key promotional efforts?
  - How do these efforts support the core message and brand position?
  - How will Promotional and PR elements generate “buzz” or ‘go viral.’”
5. Budget and Media Kit (placed at the end)

### Some additional guidelines and answers to frequently asked questions:

1. Organize your reports around the key sections and subsections contained in this packet. For example, within the situation analysis section have separate subsections dealing with the competition, the consumer, the brand, etc. You can write these sections as bullet points or prose. Regardless of the approach, be sure to include the **rationale** for all of your decisions. Assume that the person reading each section is unfamiliar with the supporting details. Large amounts of data that supports decisions should be summarized in tables, charts, graphs or figures.
2. Your budget should account for advertising media costs (traditional and interactive). PR initiatives such as events and promotions do not need included in your media budget.
3. You should produce creative examples of your messages for each advertising medium that you are going to use (e.g., print ads, TV story boards, radio scripts, billboards, etc.). It is advisable to produce multiple messages for each medium to demonstrate the thematic integration and adaptability of your campaign. However, keep in mind that a smaller number of well-crafted ads could be better than a bounty of mixed quality messages. In other words, a variety of strong messages is better than a small number of strong messages, but a small number of strong messages is better than a large number of mediocre messages that don't hang together. At a minimum, you should produce at least three broadcast, three print ads, and two interactive (though more examples will help to communicate the creative theme of the campaign).
4. Over the course of the semester, you will develop each of these sections separately, then bring them together as an agency. In this process, you will likely find redundant information among two or more of your sections. This redundant information should be removed from your relevant sections.
5. Your Public Relations and Promotions plan should include (1) a budget and (2) press kit, which includes a press release. Your budget should provide cost estimates for PR activities where possible. Your PR/promo events will be evaluated based on our assessment of their return-on-investment (ROI) ratio. Missing either of these two parts will result in a lowered grade.
6. All of your sections will require some amount of writing and justification. For the media plan and creative plan, it is not sufficient to show the advertisements or media spreadsheets. You **must provide a rationale** for why you chose to do things a certain way.

**SECTION II**  
**MEDIA PLANNING AND BUYING INFORMATION**



### 3. Media Budgeting and Prices

#### Calculating the cost of media buys:

The way that we will estimate audience size and costs of media buys is not the way that it is done by actual media planners. For this assignment, we will follow a simplified method that is similar to “real planning.”

There are four types of media buys, two non-digital and two digital.

- (1) Impact media buying – These are significant media buys that are intended to reach a wide audience
- (2) Traditional media buying – These are traditional media outlets such as broadcast tv and magazines.
- (3) Digital flat-rate media buying – These are big digital media ad spaces, such as for website takeovers or expensive social media advertisements
- (4) Digital CPM-based media buying – These are more tailored digital media advertisement purchases, where how much you pay is contingent on how many people you want to see your ad.

#### **3A. Impact Media Buy**

*(Specials, Sports, Newspapers, Outdoor, and Product Placement)*

You may wish to use impact media — i.e., high visibility, often high reach media options — that can generate considerable attention but may be costly options. For the purposes of this class, we will treat newspapers and outdoor like impact media, because they provide mass coverage.

Each impact media buy has an associated cost (far right). This is the price to buy one unit, or GRP of any given impact media. Some media require you to buy more GRPs. You will then have to calculate the overall cost of the advertisement. For example, if you bought one Academy Awards advertisement space, at a rate of \$39,610 per GRP, with a minimum of 25 GRPs, your advertisement would cost \$990,250.

#### Major awards shows (\*\*) must be purchased in increments of **25 GRPs**.

Academy Awards **	39,610
Emmy Awards **	39,610
Grammy Awards **	39,610

#### Minor awards shows (\*) must be purchased in increments of **12 GRPs**

Country Music awards *	28,888
People's Choice Awards *	28,888
American Music Awards *	28,888
MTV Music Awards *	28,888
MTV Movie Awards *	28,888
Golden Globe Awards *	28,888
Kids Choice Awards *	28,888

#### Super Bowl must be purchased in increments of **50 GRPs** at a minimum.

Super Bowl	59,376
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#### Major sports events (\*\*) must be purchased in increments of **25 GRPs**.

NFL Playoff Games **	45,774
Monday Night Football **	35,674
College Bowl Games **	35,674

World Series **	25,674
NBA Championships **	35,674
NBA Playoffs	25,674
NCAA Final Four and Championship **	35,674
NCAA Tournament	25,674
<u>Major sports events (**) must be purchased in increments of 25 GRPs. (cont.)</u>	
Golf - Four Majors **	35,674
Tennis - Grand Slam Event **	35,674
Olympics (Summer or Winter) **	37,455
NHL Playoffs **	25,455
<u>Minor sports shows (*) must be purchased in increments of 12 GRPs</u>	
MLB Baseball Game *	30,455
NBA Basketball Game *	30,455
NHL Hockey Game *	20,455
X-games *	30,455
Tennis - Minor Tour Event *	25,674
Golf - Minor Tour Event *	25,674

**Note:** Signage or sponsorship of awards shows or sporting events require a 20% premium in costs.

**The costs below are prices on a flat rate, and should be accounted for on that basis**

Product placement:

Major motion Picture	1,000,000/movie
Network TV	500,000/program
Cable TV	200,000/program
Direct Mail (for 100,000 ads)	261,895/mailing set
Local Newspaper Nationally (half page – b/w)	1,163,697/month
Outdoor (one market)	35,000/month 50 Showing/per market
Outdoor (50 markets)	1,600,000/month 50 Showing/per 50 markets

**3B. Traditional Media Buy**

*(Television, Radio, Magazine)*

Traditional media advertisements are bought at a cost per point (CPP) rate, based on the reach and popularity of that medium. When deciding which media vehicles to buy, select from the various media found in the Simmons data. If you choose to use media vehicles that are not listed, you will need to use the Cost Per Point (CPP) for that media.

Two sets of costs are provided below: national media costs and spot market media costs. If you want to focus on certain regions over other, use the spot media costs. Of course, you can mix national and spot media, given extra emphasis to certain regions while still providing coverage of the entire country.

<b><u>National Media</u></b>	<b><u>CPP (\$)</u></b>
National Television - Prime	33,103
National Television - Daytime	41,996
National Television - Early Evening/Fringe	16,871
National Television - Late Night/Fringe	24,776
National Television - Sports	38,337
Cable Television - Primetime	19,227
Syndicated Television - First Run	22,690
Syndicated Television - Rerun	15,467
National Radio (Drive Times)	2,913
National Radio (Daytime)	3,395
National Radio (Nighttime)	2,972
National Magazines (General Interest)	64,733
National Magazines (Men)	28,618
National Magazines (Women)	21,240
National Newspapers	32,719
<b><u>Spot Media</u></b>	
Spot Television - Prime	32,066
Spot Television - Daytime	12,071
Spot Television - Early Evening/Fringe	16,379
Spot Television - Late Night/Fringe	14,688
Spot Cable Television - Primetime	12,324
Spot Radio (Drive Times)	4,240
Spot Radio (Day Time)	3,461
Spot Radio (Night Time)	5,886
Regional Magazines (General Interest)	53,411
Regional Magazines (Men)	26,142
Regional Magazines (Women)	19,369

## **4. Digital Media Costs**

*(Websites, Social Media, Mobile)*

Digital advertising includes both online advertising, such as those via websites, and mobile advertisements. Websites can include social media sites like Facebook, large portal sites like Yahoo! or any other digital website; the larger or higher impact the site, the higher the cost. Creative units can also drive ad costs – ads that are more interactive (like rich media, or the high impact units shown in lecture) cost more, because in general, they are more effective.

Digital media is bought in one of two ways. Major buys have a fixed cost. Examples include a BuzzFeed sponsored article or a snapchat lens. Most other digital ad space, however, charges per 1000 impressions (CPM). While a fixed digital cost will charge the same amount regardless of who sees your ad, advertisements that have CPM costs will also ask you how many impressions want from your post. You will need to know the size of your audience in order to make these calculations.

Keep in mind that an impression does not necessarily mean your audience will pay attention to the ad. It just means the ad will be placed in front of them. The average click-through-rate of Facebook ads, for example, is around 1%. This means for every 1,000 times the ad is shown, about 10 people click it.

### **4A. Fixed Digital Media Costs**

Digital media buys that are purchased at a flat rate tend to specialize in reaching a wide internet audience. One “unit” of digital media is one month or less (e.g., Snapchat filters last one day), and has been assigned a flat rate for your convenience. For your flow chart, account for these buys by month.

#### **Twitter**

- Promoted Trend: \$200,000 per trend (~ 2 weeks)
- Emoji: \$80,000 (must be purchased in an increment of 12 units, 1 unit per month)

**Buzzfeed Sponsored Article:** \$20,000 per month, per article

#### **Snapchat**

- Filter: \$500,000 per filter, per day
- Snapchat Discover (top of app): \$50,000 per day

**Homepage Takeover:** \$400,000 for one month

- A homepage takeover is an advertisement that covers the whole page of a website. Sometimes, this can be a wrap that covers the entire background, or an ad that covers the whole front page.
- Most homepage takeovers are a flat rate of \$400,000 to \$450,000 per day for most major online portals (e.g., Yahoo, MSN) and online news sites (e.g., New York Times, Wall Street Journal, Variety)

#### **Search Engine Optimization (SEO):**

SEO is “free”, in that there is not a fixed or pro-rated expenditure on it. However, it does involve some costs, in that agencies and companies that do SEO well either are investing in part of someone’s salary to manage it, or, they are paying an agency. To again keep this simple, please budget a total of \$25,000 for your entire media plan year, to cover the personnel costs of managing SEO.

**Search Engine Marketing (SEM):**

SEM is typically bought on a cost-per-click basis. These ads are bought in a rather ‘complicated’ online auction, where marketers bid for key words. Marketers rarely have a ‘bottomless pit’ of money – they usually have a set budget. SEM can be set up so that you don’t spend any more money each month than what you want – there is a spending cap. So, to keep our J345 digital ad buy simple, we assume that you will spend no more than the following amounts on SEM on each one of the major search sites.

You may buy keywords on any of the following websites; you don’t have to buy ads on all of them

	Monthly Spending Cap per Website on Search, for a Total of 10 Keywords
Google	\$50,000
Bing!	\$10,000
Yahoo!	\$5,000

If you purchase SEM, be sure to identify 10 keywords you would want to embed in your site.

## **4B. CPM-Based Digital Media Cost**

Most advertisers buy digital media, such as banner ads, based on the number of impressions. As with other digital ad buys, we will consider one CPM-digital ad “unit” as lasting one month. Therefore, if you want a video ad to appear for two months on YouTube, you will need to buy two units. If you want two different video ads to appear for two months on YouTube, you would need to buy four units.

Impressions are the number of people who will see your advertisement. The number of impressions you want will vary depending on how large of an audience you want from that site. CPM, which stands for Cost Per Thousand (Mille), is the amount of money you have to pay for 1,000 people to see your advertisement.

To calculate the overall cost of one digital media advertisement, divide the overall impressions for a month by 1,000. Then, multiply with the CPM of the digital medium. For example, if a tweet has a CPM of \$1.50, and you want it to reach two million people, it will cost \$3,000 dollars per month.

Most websites require a minimum number of purchased impressions.

### **Banner ad on Website Cost**

Banner ads are one of the easiest ways to promote yourself on a website. Banner ads are calculated by CPM, and there are two types. The first are untargeted banner ads. Untargeted banner ads can be shown in front of anyone. Targeted ads can be placed in front of the audience you are interested in, based on demographics that you provide. Keep in mind that if you are using targeted ads, you **must** explain the audience you are seeking (based on demographic information).

	<b>Untargeted</b>	<b>Targeted</b>	<b>Minimum Impressions</b>
MSN.com	\$7	\$10	100,000
New York Times	\$7	\$10	100,000
ESPN	\$6	\$10	100,000
Weather.com	\$6	\$10	100,000
Pinterest	\$5	\$10	10,000
Yahoo!	\$5	\$10	10,000
Pandora	\$5	\$7	100,000
Facebook	N/A*	\$6	10,000
Local sites	\$2	\$3.00	10,000

\* All Facebook advertisements are targeted.

### **Twitter: Promoted Tweet**

One way you can boost your tweets is to have Twitter promote it. This means your tweet will appear in timelines and search results. For the purposes of this class, promoted tweets have a CPM of \$1.30, with no minimum.

### **Streaming TV and Audio**

Like other forms of advertising, streaming advertisements are bought based on impressions. Such advertising is one of the most expensive digital media formats today. Streaming video advertisements can appear before, during or after a video.

	CPM	Min Impressions
YouTube, in-stream video	\$10	100,000
YouTube, unstopplable video	\$20	10,000
Hulu, video	\$30	10,000
Facebook, video (30 sec.)	\$8	10,000
Pandora, audio	\$10	10,000
Pandora, video	\$20	10,000
Spotify, audio	\$10	1,250,000
Local Site	\$5	10,000

### **Mobile Online Advertising**

Mobile advertisements are ads specifically placed when people use an app or website online. There are four main types of mobile ads:

- 1) **Native ads** are sponsored content pieces embedded directly into a feed on a mobile app. Apps with feeds, such as social media sites, are most likely to have native ads.
- 2) **Banner ads** appear at the bottom or top of an app or website. These are the cheapest ads, but have much less success than other ads.
- 3) **Interstitial ads** cover the entire mobile screen and must be “x’ed” out. These are still images.
- 4) **Video ads** are no more than 30 seconds, and must often be viewed to the end before a smartphone user “closes” the ad. These are generally the most expensive ads.

Banner, interstitial and video ads can be placed in a variety of apps and social media accounts.

	<b>CPM</b>
Facebook Native Ad	\$10
Facebook Banner Ad	\$3
Instagram Ad (All are “native”)	\$5
Typical Banner on App	\$1
Typical Interstitials on App	\$4
Typical Video Ad on App	\$8

Facebook does not support interstitial advertisements at this time. Mobile native advertisements can only be purchased for social media available on smartphones.

### **Owned Social Media**

“Free” - consider including the following social media items in your media and PR plans:

- Facebook
- Twitter
- Pinterest
- Instagram
- Snapchat





## **5. Steps in Media Planning:**

1. Determine which Media Categories you want to use:

Traditional:

National Television  
National Sports  
National Cable Television  
National Radio  
National Magazines  
National Newspapers  
Spot Television  
Spot Cable Television  
Spot Radio  
Local Magazines  
Local Outdoor  
Direct Mail  
Impact Sports  
Impact Specials  
Miscellaneous

Impact: Interactive, Local Print and Outdoor, and Product Placement:

Digital

Banner Ads  
Twitter: Twitter Emoji, Promoted Trends, Promoted Tweets  
Buzzfeed  
Snapchat Lens  
Homepage Takeover  
SEO/SEM  
Streaming Ads (audio or video)  
Mobile Ads (banner, interstitial, video, or native)

2. Determine the specific Media Vehicles you want use within each category (see Simmons Data)
3. Make rough dollar allocation decisions (percentages) by Media Category based on a solid rationale
  - First based on CPP allocation, and then for fixed cost
4. Create a Media Planning Spreadsheet to fine tune your budget allocations
5. Use the information from your Media Planning Spreadsheet to distribute media by month, using the Media Flowchart.

## **5A. Steps in Filling in the Media Planning Spreadsheet**

1. Start with a total budget entry, usually on the upper left of your spreadsheet. This should be the total budget of your campaign, as you are allocating the whole budget to your media buy. Confirm that this is correct.
2. Subtract any amount you are holding back for contingencies (e.g., crisis situations).
3. Start with the **IMPACT MEDIA** section, the first section of the spreadsheet.
  - a. List all the media categories of your impact media in the *italicized media categories* column.
  - b. Add any extra row lines for additional media categories you want to include. Do not forget to copy the formulas over.
  - c. Fill out how many units per media category you would like to purchase under the “unit alloc.” column.
  - d. Fill out the cost per unit of each media category, based on the media prices provided
  - e. You not need to fill the “allocations” column. Excel should calculate this for you.
  - f. Fill out the notes with any relevant information. For example, if you are purchasing 12 units of billboard space, will you have one billboard displayed all year, or three billboards displayed over four months?
4. Next, we will move onto the **DIGITAL MEDIA, FIXED COST** section.
  - a. Repeat **steps 3a to 3f**, but using digital media purchases. You do not need to fill the “allocations” row.
5. Third, we will move to the **DIGITAL MEDIA, CPM COST** section
  - a. Add any extra row lines for additional media categories. Do not forget to copy the formula over.
  - b. Fill out how many units per media category you would like to purchase.
  - c. Fill out the CPM (cost per mille), based on the media prices provided to you.
  - d. Fill out the number of impressions you want. This should be the number of people you want to see your digital advertisement, in increments of 1,000. You can calculate the number of impression for a digital media outlet based on the projected weighted (000) projection on Simmons.
  - e. You do not need to fill the allocations column. Excel should calculate this for you.
  - f. Fill out the notes section with any relevant information. For digital media, this will likely be the site or app that you are placing the advertisement in, as well as where you are allocating your units.
6. At this point, you should check the “remainder” box in the top right of the spreadsheet. This number must be below your total budget allocation. Because you are expected to use all of your money, all of your remainder money will be spent on traditional media.
7. Finally, we will move to **TRADITIONAL MEDIA**, the last section of the spreadsheet.
  - a. Add or change any rows you need. Do not forget to copy the formula over.
  - b. Fill out the CPP of each media vehicle, based on the media prices provided to you.
  - c. Fill out the “% allocation.” The cumulative total of the column of “% allocation” (highlighted yellow in the spreadsheet) should be 100.
  - d. You do not need to fill the “allocations” or “GRPS” columns. Excel should calculate this for you.
8. Check the pie chart at the bottom of the spreadsheet. If you added rows to the traditional media section, you may have to add additional rows here as well. All of the calculations for this pie chart should be automatic, based on the information you have already provided.
9. Calculate the sum total for each section. You should have four sum totals in all.
10. Adjust your media plan as necessary. Do not forget that you will have to summarize and provide rationales for all the decisions you have made in your media spreadsheet. When you submit your media plan, **include your spreadsheet.**

*Protip: Make sure that you have media buys for all the creative pieces you are producing. You should not have a radio script if you have no radio advertising buy. Similarly, if you buy lots of billboards, we will expect a mock-up of at least one in your creative plan.*

## **5B. Steps in Filling in the Media Flow Chart Spreadsheet**

1. Now that you have calculated how much money you will spend for each media vehicle, you will now figure out when those ad buys will be over the course of a year. Although the flow chart starts with January, you do not need to start in January. Just begin with the appropriate month for you, and report it accordingly in the Media Plan. Flow charts are visual representations of your year-long media plan. These automatically populate as you add information.
2. There are four sheets in the flow chart spreadsheet. You can alternate between sheets using the tabs at the bottom left corner. The first three sheets are for specific types of media. The last sheet are cumulative flow charts you may use for your Media Plan.
3. For the **IMPACT MEDIA** and **DIGITAL MEDIA** spreadsheets, fill out the media vehicle and the number of units you would like to purchase per month. For example, if you wanted to buy two advertisements on Facebook for three months (Jan-March), you would have six total units in the Facebook row.
  - a. For impact media, remember that some of your advertisements require a specific number of units be bought. Additionally, some impact media can only exist in certain months (e.g., The Superbowl is always in February).
4. For the **TRADITIONAL MEDIA** spreadsheet, change or add any media vehicles as necessary. Unlike the other sections, traditional media is distributed in GRPs. GRPs are calculated from the media flow chart, for each traditional media vehicle (television, radio, and magazine)
5. Allocate GRPs for each media vehicle across the months.
6. Adjust your media plan as necessary. Do not forget that you will have to summarize and provide rationales for all the decisions you have made in your media spreadsheet. When you submit your media plan, **include your flow chat.**

## **6. SAMPLE COSTS FOR PR AND PROMOTIONS**

Media tour: \$10,000 a city

Press kit (includes production, 2 news releases, backgrounder, fact sheet), distributed to customized media list, nationally: \$30,000

Media relations (follow up with customized media contacts after sending out press kit; coordinating interviews with media and spokesperson): \$50,000

Spokesperson (includes identifying one, negotiating contract, writing contract, and then the spokesperson fee): \$50,000 low-side talent, \$500,000 midgrade talent, \$2 million top-grade talent

P.S.A. fixed costs (writing it, printing it, sending it to customized contacts, following up): \$10,000

Brochure (3-fold, full color, 500,000 copies): \$50,000

Web design: \$30,000 - \$250,000, depending on scope and quality

Event marketing: this completely depends on the event itself — a major coordinated event in one city along can cost \$500,000 - \$1.5 million. It depends on what the idea is, so see your instructor or TA for a better estimate.

Trade show (includes booth design and development, having people there, printing all supplies to distribute): \$500,000-\$750,000

Radio promotions: per city, allow an extra \$5,000 for each station — depends on what the prize giveaway is and how the contest or promo is structured (different from straight radio ads).

Freestanding inserts (in Sunday newspaper) are \$250,000 for national run, plus redemption costs (use \$25,000 as redemption costs).

Sales promotions: depends totally on what it is, allow \$500,000 per major U.S. retailer to execute.

Consumer promotions — there are many consumer promo options, but the cost depends on your ideas. They could cost \$50,000-\$2 million easily on consumer promo (see your instructor or TA for more specific numbers).

Buzz marketing are the same as consumer promos — \$10,000-\$2 million depending on the scale of your ideas.

Product placement is 1 million CPM for a major motion picture; 500,000 CPP for network TV; 200,000 CPP for cable TV.

**SECTION III**  
**FINAL CAMPAIGN PITCH**

### 3. FINAL CLASS PRESENTATION

#### Class Presentation (Pitch Meeting) Guidelines

When presenting your campaign to the class during the pitch meeting, you should act as though this is a professional presentation with the associated stakes (winning the account!). Dress professionally (**business casual**) and practice your presentation for time, content, and tone. You will be given 12 minutes to deliver your ideas, so focus on the most important strategic decisions. We suggest you focus most of your attention to the account strategy (3 minutes), the creative concept and executions (3 minutes), promotional and PR activities (3 minutes), with some discussion of research and media planning (1 and a half minutes a piece). The goal is to present your advertising campaigns **persuasive**, not to regurgitate your campaign books.

Do not get bogged down in details. Time limits will be enforced strictly to maintain equity across groups. **IF YOU EXCEED 12 MINUTES, YOU WILL BE CUT OFF. YOU WILL BE WARNED WHEN YOU HAVE ONE MINUTE LEFT.** Our advice: Provide a broad overview and practice, practice, practice.

All group members are required to present the pitch and work together to develop the presentation. Use of AV materials is strongly suggested. If you intend to use power point, please mail your presentation to the TA in advance of the presentation (a deadline will be announced in class). That will give us an opportunity to test your presentation with our equipment, ensure compatibility, and reduce time between presentations. You will be assigned presentation times in class.

All students should attend the final evening meeting, including the presentations of competitors. After each round of presentations, non-competitor students will vote for the best campaign for a particular client. The instructors will also cast a vote for top presentation. Teams can be awarded as much as 15 extra credit points, 5 from the student vote and 10 from the faculty vote. Results will be reported at the end of the evening session. **THERE WILL BE NO QUESTION AND ANSWER PERIOD, THOUGH STUDENTS ARE ENCOURAGED TO DISCUSS THEIR THOUGHTS ONE-ON-ONE AFTER THE PRESENTATIONS ARE OVER.** Please recognize that evaluations of presentation performance are separate from the grading of the campaign plan books.

**SECTION IV**  
**LIBRARY REFERENCES AND RESOURCES**

# 1. LIBRARY REFERENCES AND RESOURCES

## CONSUMER RESEARCH (Treat these as example resources; rely on reference librarians in the business school or JRR)

### Consumer Information Reports & Statistics

**Mintel Oxygen** - Market research reports on many consumer products and lifestyles. The reports analyze market sizes and trends, market segmentation along with consumer attitudes and purchasing habits. ACCESS: Only students, faculty and staff can access this database; available on and off campus.

**Simmon's Choices 3** - This database is only available on 2 computers in the Business Library. It provides information on consumer demographics in relation to product and media use. The data is based on national surveys. Ask a librarian at the Reference Desk for assistance.

### News and Scholarly Articles

**ABI/Inform** - articles from over 1300 scholarly, trade & popular business magazines

**Business Source Premier** - over 2300 scholarly, trade and popular business magazines

**Business & Industry** - over 1000 trade journals

**Newspaper Source Plus** - articles from over 1500 newspapers, including the New York Times, Milwaukee Journal Sentinel and Wisconsin State Journal

**PsycArticles** - scholarly articles from over 70 academic journals

### Recent Books

**Lifestyle Market Analyst:** DMA market profiles, lifestyle profiles, demographic segment profiles

**Market Share Reporter:** an annual compilation of reported market share data on companies, products, and services

### Databases With Comprehensive Reports

**Business Monitor International** -- detailed reports on 22 industries in 175 countries. ACCESS: Students, faculty and staff can access on and off campus.

**IBISWorld** -- market research reports on over 700 U.S. industries. The reports include key statistics, market segmentation, lifecycle, regulation, market share and industry outlook. ACCESS: Students, faculty and staff can access on and off campus.

**OneSource** - has reports for hundreds of industries worldwide from a variety of sources. Enter a keyword, SIC or NAICS code in the Industries search box. ACCESS: Students, faculty and staff can access on and off campus. See a tutorial on How to Find Market & Industry Research in OneSource



## INDUSTRY INFORMATION

### Industry Reports

**Standard & Poor's Industry Surveys** -- Business Library Reference Collection, HC 59 S8.

### Trade Associations

**Associations Unlimited database** -- provides basic information and links to approximately 460,000 international and U.S. national, regional, state, and local nonprofit membership organizations in all fields, including IRS data on U.S. 501(c) nonprofit organizations. Trade association web sites are often the best source of information on industry trends, marketing strategies and other industry data.

### Trade Journal Databases

Trade journals focus on one particular industry and provide in depth information on trends, new products and other topics of interest to people working in that industry. Advertising Age, Marketing News and the Journal of Accountancy are examples of trade journals in the field of business.

Trade journal articles can be found in the following databases:

**ABI/Inform**  
**Academic Search**  
**Business Source Premier**  
**Business & Industry**  
**Business Full Text**  
**Proquest Research Library**

### U.S. Government Statistics

The **United States Census Bureau's American Factfinder** website is the best place to start when looking for industry statistics.

- Click on Government and Business for economic fact sheets for each NAICS code.

-The Annual Economic Surveys link leads to the Annual Survey of Manufacturers, County Business Patterns and Nonemployer Statistics.

The **Statistics of U.S. Businesses** website has company birth and death statistics by sector nationally and for each state, metropolitan statistical area (MSA), and county in the U.S.

## Core Databases (alphabetical listing)

- [ABI/Inform](#) is an article database with articles from more than 1300 scholarly and trade business periodicals. Look here when starting your research to find articles on the world of business and current trends. Accessibility: available to UW Madison students, faculty and staff.
- [Academic Search Premier](#) is an article database that covers a wide range of topics including business, social science, humanities, general science, and education. This is a good resource with which to begin your research, especially on a topic that is interdisciplinary. Accessibility: available to UW Madison students, faculty and staff.
- [America: History and Life](#) is an article database for secondary sources in American history, including media and communications history. Accessibility: available to UW Madison students, faculty and staff.
- [Business Monitor Online](#) is a must-use resource for international industry and market research. To start, choose a country from the drop-down regional menus and then choose an industry sector from the left-hand side. BMI has detailed quarterly reports for industry sectors, country risk reports, and company intelligence for top multinational companies and their subsidiaries. Accessibility: available to UW-Madison students, faculty and staff.
- [Business Source Premier](#) is an excellent article database for industry and company research, covering many areas of business including management, economics, finance, banking and accounting. Accessibility: available to UW Madison students, faculty and staff.
- **Choices 3** is a database of national survey data, with separate surveys for teens and adults available on two computers at the Business Library. Use Choices 3 for your research on the demographics and psychographics of product users. Accessibility: available to users on two computers at the Business Library in Grainger Hall.
- [Communication and Mass Media Complete](#) is a must-use article database for the fields of communication and media studies. The database indexes over 370 journals related to the communication discipline with approximately 240 of the journals available full text. Accessibility: This resource is licensed by BadgerLink/Department of Public Instruction for use by all Wisconsin residents.
- [Communication Abstracts](#) is an article database that may be smaller than Communication and Mass Media Complete, but it is no less important in the research process. Major topics include general and mass communication; advertising; marketing; broadcasting; communication theory; interpersonal, intrapersonal, small group, and organizational communication; journalism; public opinion; public relations; radio; speech; and television. As it hints in its title, *Communication Abstracts* only provides access to abstracts of articles. To locate the full text of articles that you find indexed in Communication Abstracts, click on the **Find It** button that is located next to each article abstract. For assistance in locating the full text to an article, [contact](#) the JRR's Project Assistant Librarian. Accessibility: available to UW Madison students, faculty and staff.
- [Ethnic NewsWatch](#) is a searchable (in English and Spanish) database of more than 200 "ethnic, minority and native" publications. Accessibility: available to UW Madison students, faculty and staff.
- [GenderWatch](#) is an article database that covers journals and magazines on issues of gender and Women's Studies. This is an essential source for topics such as women in advertising, depictions of gender roles in the media, or the effect of gender on communication. For research on women in advertising, also see [College Library's Undergraduate Research Guide](#). Accessibility: available to UW Madison students, faculty and staff.
- [JSTOR](#) is an article database that provides full text articles from more than 500 journals covering topics from social sciences, humanities, biological sciences and business. This is an excellent place to start one's research. Accessibility: available to UW Madison students, faculty and staff.

- [Lexis-Nexis Academic](#) is a key database for communication related to legal issues. It includes international and U.S. newspapers, ethnic and regional news sources, magazines, wire services, newsletters, trade journals, company and industry analyst reports, and broadcast transcripts. Accessibility: available to UW Madison students, faculty and staff.
- [Intel Oxygen](#) is an excellent source for market research reports but varies in content by industry. Use Intel to find market size and trends, market drivers, consumer attitudes, advertising and marketing, and retail distribution. Contains international and U.S. industry reports. To browse reports, click on 'report categories' and find appropriate market area. To search for a report, type in a keyword into the 'search' text bar at the top right of the screen. Accessibility: available to UW-Madison students, faculty and staff.
- [\\*NEW\\* National Advertising Review Council \(NARC\) Archives](#) is a database of case reports of the self-regulatory bodies for the advertising industry: the National Advertising Division (NAD) of the Council of Better Business Bureaus; the Children's Advertising Review Unit (CARU) of the Council of Better Business Bureaus; and the National Advertising Review Board (NARB). Case reports span the spectrum of product categories and concern truth in advertising. Accessibility: available to School of Journalism and Mass Communication students only. **Note:** when downloading a case report, use the following information: Email Address: jrplib@library.wisc.edu Password: wisconsin1
- [Newspaper Source Plus](#) is an article database useful for looking up old issues of The New York Times (from January 1985 to present), The Boston Globe, The Christian Science Monitor, The Daily Mail (UK), The Irish Times (Ireland), The San Francisco Chronicle, The Sydney Morning Herald (Australia), The Times of London, The Toronto Star, USA Today, The Washington Post, The Washington Times, and others. Accessibility: available to UW Madison students, faculty and staff.
- [OneSource](#) provides extensive information on Companies, Industries, Executives, and News. This is the place to start for finding detailed information on companies, analysts' reports for industries, information on top executives, and the latest news in the business world. Accessibility: available to UW Madison students, faculty and staff.
- [ProQuest Research Library](#) is an interdisciplinary database that provides access to a number of journals in the fields of humanities and social sciences. It is a good resource with which to begin your research but should by no means be the only database you consult. Accessibility: available to UW Madison students, faculty and staff.
- [PsycInfo](#) is an article database useful for examining media and communication in relation to psychology. Examples include: media behavior, individuals' response to media, media's role in psychological development, and the effects of media on the general population. Accessibility: available to UW Madison students, faculty and staff.
- [Social Sciences Full Text](#) is an article database for research media and communication in relation to the study of ethics, gender, political science, psychology, and sexuality. This is an excellent resource with which to connect media studies research to the social science disciplines. Accessibility: available to UW Madison students, faculty and staff.