

MEDIAWEEK

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\$5 billion of upfront inventory sold; ABC lands highest CPM gains at 3% to 4% PAGE 4

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Issue will dominate telecom bill markup this week PAGE 5

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CBS Makes Local Call on Mobile

25 CBS outlets add My Local TV video news feeds PAGE 8



GOODSHOOT/PUNCHSTOCK

This year's Media Plan of the Year

winners light up their clients' businesses with innovative and creative work

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At Deadline

GOAAAL! UNIVISION SCORES BIG RATINGS

Through Univision's first 14 World Cup soccer matches, the network averaged 2.4 million viewers per telecast, including 1.4 million in the adults 18-49 demo. Total viewers were up 148 percent compared to the 2002 World Cup, while the 18-49 demo numbers rose 143 percent. ESPN2 averaged 1.5 million viewers, up 142 percent from the 633,000 it averaged during the 2002 World Cup. ABC averaged 3.2 million viewers for the first three games it aired, up 32 percent from the 2002 average of 2.4 million.

NYT, METRO INK CLASSIFIED AD PACT

The *New York Times* will distribute classified ads through the New York edition of *Metro*, published by Metro International S.A., in a push to reach a larger and more engaged base of readers. The *Times* and *Metro* will share the revenue generated through the distribution pact, which covers ads in the recruitment, real estate, auto and general merchandise categories. Classified ads on *Times*-branded pages will appear in *Metro New York* this summer.

MSN, LIVEPLANET BUILD FAN CLUB

MSN last week signed a deal with LivePlanet, the production team behind the Ben Affleck and Matt Damon-led *Project Greenlight*, to launch *Fan Club: Reality Baseball*, a Web-based series that will allow viewers to "control" a real life minor-league baseball team—the Schaumburg Flyers of the independent, Chicago-centric Northern League. Starting on July 11, visitors to FanClub.MSN.com will be able to vote on the team's starting lineup each day, and make other decisions. Also, the site will house new video and editorial content featuring the players' on- and off-field lives. Fan Club comes out of the recently launched MSN Originals initiative.

ABC TO RUN KYLE XY IN FRIDAY PRIME LINEUP

ABC will repurpose a new series from ABC Family, airing at least four episodes of the sibling cable property's upcoming original drama *Kyle XY* in its Friday prime-time lineup. The move is a first for ABC. *Kyle XY* is set to launch on ABC Family June 26 at 8 p.m.; ABC will re-run episodes Friday nights at 9 p.m. In order to build buzz among younger demos, ABC Family will also offer the pilot of *Kyle XY* as a free

iTunes download, beginning June 20—a week before its linear TV premiere.

CHANDLERS PRESSURE BOARD TO SELL TRIBUNE

Tribune's boardroom brawl went public last week when the Chandler Trusts, which control three seats on Tribune's 11-member board, filed a letter to the Securities and Exchange Commission asserting that Tribune's tender offer announced in May was "hasty and ill-informed." That prompted a group of seven independent board members to file their own letter, defending Tribune management and countering that the Chandler family's arguments were based on their

own self-interest. The Chandler family, the former owners of Times Mirror, would like Tribune to spin off either its TV station or newspaper assets, or sell off the entire company. Tribune's buy-back offer closes June 26.

ADDENDA:

Tower Records and Brooks Eckerd have pulled the premier issue of **Hachette Filipacchi Media's** *Shock* from their shelves due to a spat between the publisher and photographer Michael Yon, who has accused the publisher of using a photo of his without permission. Hachette Friday defended its position in a letter to retailers...**Nielsen//NetRatings** said it will offer clients digital video and audio measurement in this year's third quarter. For online video, the company will report on both live streams and also downloaded and replayed streams, as well as content that is transferred to devices like video iPods...**Verizon's** new video services over high-speed fiber lines will carry the digital signals including multicast programming of up to three public TV stations in each market, the company and public TV officials said Friday...ABC's first four prime-time

telecasts of the **NBA Finals**, pitting the Miami Heat against the Dallas Mavericks, led to an average of 11.9 million viewers per game, a 12 percent increase over last year's Finals, Detroit Pistons vs. San Antonio Spurs. In adults 18-49, ratings are a 4.9, up 11 percent from last year...**Ronald Stitt** joined Fox Television Stations as vp of digital media and Internet operations, from ABC Television Stations, where he served as vp of digital media...**A&E** has bolstered its newly formed West Coast development team, naming Scott Vila vp of original drama programming.

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Market Indicators

NATIONAL TV: BUSY

Broadcast upfront buying is expected to be completed this week with indications that the total take will be below last year. Third-quarter scatter market is wide open, but Fox is hoping to sell significant scatter as it launches its new schedule in August.

NET CABLE: STEADY

Larger cable players begin to see budgets coming in from majority of ad clients, with most negotiators reporting uptick in dollars. Very little actual business is being written, but that should change this week as the focus shifts from broadcast.

SPOT TV: TIGHTENING

Political dollars starting to squeeze inventory demand in a growing number of markets, offsetting sluggish auto and retail categories. Local continues to outpace national, but both segments are healthier than this time last year.

RADIO: OPEN

Except for a few top stations, demand continues to be sluggish, with inventory available in most markets. National spot not rebounding. Local steady, despite soft retail. Auto flat.

MAGAZINES: GROWING

Tech, retail, pharmaceuticals continue to spend strong across most categories. Toiletries and cosmetics growing from anti-aging and skincare products; fragrance also heavying up in women's fashion titles.

MEDIA WIRE

Nielsen Unveils A2/M2; Researchers Support Idea

Television research executives and media agencies said last week they are supportive of Nielsen Media Research's announcement that it will begin measuring new ways that consumers watch TV, such as on the Internet and via cell phones, iPods and other personal, mobile devices in an initiative it is calling Anytime Anywhere Media Measurement (A2/M2).

The initiative, developed in conjunction with its clients, will begin testing this summer. Nielsen hopes to come up with metrics that will enable it to add streaming video viewing of TV shows to the overall sample for the 2007-08 broadcast season. It also hopes to report fused viewing data of TV and Web viewing for each of the broadcast and cable networks.

Lyle Schwartz, senior vp and director of research and marketplace analysis at Mediaedge:cia, said Nielsen's intention is good, adding that it will take time to determine what size sample is needed to provide meaningful data, and if data is fused, what steps be taken to ensure the right weighting is given to each type of viewing. Schwartz stressed that Nielsen must not undertake this research at the expense of pursuing commercial-ratings measurement, which is vital to advertisers and agencies.

Alan Wurtzel, president of research and media development at NBC, said he is "philosophically supportive," of Nielsen's digital-viewing measurement initiative, adding that it will be of great benefit for the networks to get more details on who is actually viewing shows on new media platforms. "Right now we know how many downloads each show gets, but we don't have any demographic information on who those people are," he said. —John Consoli

FCC Reviews Must-Carry, Media Ownership Rules

Federal Communications Commission Chairman Kevin Martin apparently is confident he has a majority to reverse agency policy and require cable operators to carry multiple digital programs from each local broadcaster.

The issue is (Continued on page 6)

THE UPFRONT BY JOHN CONSOLI AND ANTHONY CRUPI

However Murky, The End Is in Sight

With \$5 billion done, broadcasters expect to wrap this week; ABC tops CPM hikes at +4%

T slowest-paced and most secretly negotiated broadcast television upfront in years is expected to wrap up this week. Media buyers will then turn their attention to cable, making syndication wait until after cable is complete. But even as the marketplace starts winding down, neither side is willing, or even able, to project the final prime-time dollar tally.

Media agency executives clearly believe the total will be lower than last year's approximate \$9 billion; all said they have held money back for digital and new programming opportunities that arise after the season's start, rather than placing it all in the upfront. As last week ended, buyers and sellers estimated that about \$5 billion in prime-time advertising business had been done, but both sides conceded the total take will depend on how it is calculated by each network.

It remains to be seen whether NBC includes its four hours of Sunday Night Football sales in its upfront tally. (ABC, when it aired Monday Night Football, always kept the sports dollars apart.) Sources familiar with NBC's sales project the network will write the same total it pulled in last year: \$1.9 billion. Those sources said NBC upped its upfront inventory for sale to make up for the price cuts (its cost-per-thousand viewers rate is down about 5 percent from last year's upfront) it had to offer in order to reach the same dollar total as last year. Some media buyers said if NBC ends up claiming it wrote \$1.9 billion in prime-time business, that figure would have to include Sunday NFL inventory. (The same argument applies to ABC, which added college football on Saturday nights to replace repeats of scripted programming this coming season.)

Also muddying the waters: how revenue derived from digital sales gets

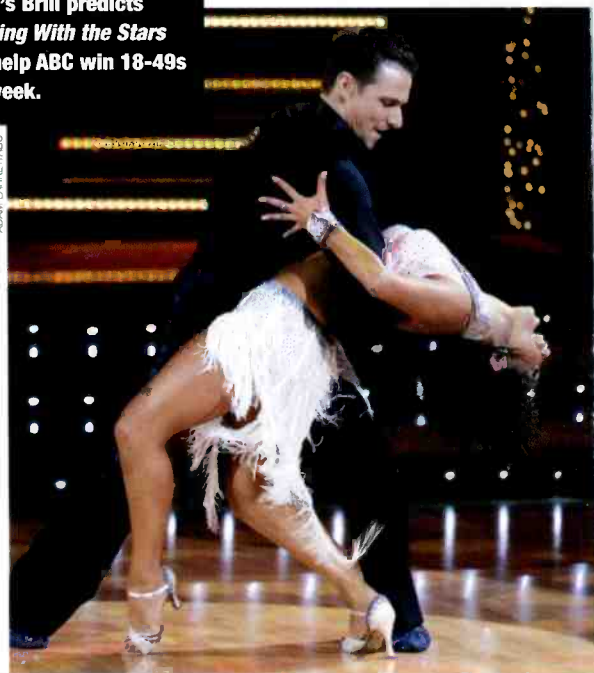
counted. "If we do business with CBS, for example—that not only includes commercial time but also ads on streaming video on their Web site—is that digital money included in prime-time TV commercial sales?" one buyer asked. "And can that total be fairly compared to last year when less digital opportunities were offered?"

Though it's the last net to start selling (usually a sign of weakness), ABC is expected to do fairly well in the marketplace. The Disney-owned net started finalizing deals at midweek, and by week's end was 30 percent done. ABC had done all of its early deals at 3 to 4 percent CPM bumps over last year, which, if that percentage holds for the balance of its business, makes ABC the network with the highest rate hike. Most buyers—even those that had not completed business with ABC yet—seemed to agree the net would finish in that range.

While ABC counts nine new shows on its fall schedule, the net made a smart sales move by shifting *Grey's Anatomy* from Sunday at 10 to Thursday at 9 for next season, since it can now compete on a night that attracts top-ticket advertisers. And while CBS is still expected to win the night in

WaltzIn' Wednesdays:
Carat's Brill predicts
Dancing With the Stars
will help ABC win 18-49s
midweek.

ADAM LARKIN/ABC



adults 18-49, Shari Ann Brill, vp, director of programming at Carat, predicts *Grey's* will win the hour over CBS' *CSI* in that demo. In fact, Brill also predicts ABC will win Wednesdays, Saturdays and Sundays in the 18-49 demo. "ABC will waltz away with households and key demo wins for Wednesday night with its lineup of *Dancing With the Stars*, *Lost* and new drama *The Nine*," she said.

CBS is projected by most agencies to win in adults 18-49 on Monday, Tuesday, Thursday and Friday next season, and because of this, CBS insiders are perplexed at reports it has been writing business at flat to 2 percent below last year. "If we were really doing business at flat to negative 2, why wouldn't we already be sold out?" asked one CBS insider. While CBS ad sales president JoAnne Ross was not available for comment, sources familiar with the situation insisted that the CBS numbers were more in the flat to plus-2 percent range.

Midweek last week, News Corp. COO Peter Chernin told an analyst conference that Fox had sold upfront inventory at plus-2 or plus-3 percent. The CW, like parent company CBS, was said to be selling at flat to plus-2.

While cable remains poised at the starting gate, the top-tier networks are beginning to see more budgets registered. "The best way to characterize where we stand right now is: Game On," said an ad sales chief from a general entertainment network. And while there has been some public hand-wringing about the relatively slow marketplace, the exec said that cable should wrap up business only marginally later than it did last year. "I'd say that 65 to 70 percent of top-tier cable will be done before July Fourth," he said. "The second- and third-tier guys will probably linger on into mid-July, but we're not talking September here."

Short of a miracle, cable isn't likely to reap the rewards of a modest broadcast upfront, said another top-tier network sales boss. "The way broadcast worked out, there's a lot of blood in the water now," the boss said. "Now I have to turn that bloody water into wine."

Other top-tier sellers agree with that assessment. "The price on broadcast was lower than people expected going in, and if anything, that will be a detriment to what cable does," said the general entertainment sales head. "Once the market is set—and ABC won't do more than a 3 or 4 [percent CPM hike]—no one in cable is getting more than a 2."

Nothing significant closed last week on the cable side, but there's little danger from syndicators sneaking in to grab dollars while broadcast wraps up. "They haven't seen many budgets yet, if any. And that's been the case for the last five years," said the sales boss. "They'll wait their turn like they always do." ■

WASHINGTON BY TODD SHIELDS

A Tangled Web Is Woven

Senate telecom bill hampered by Net neutrality divide

The U.S. Senate Commerce Committee this week will cast votes on a batch of important cable and broadcast regulations. But the telecommunication proposals—including those to ease new competition to cable, fight piracy of broadcasters' digital programming and break up local cable sports

to take off if we let it."

His insistence met its opposite in Sen. Byron Dorgan (D-N.D.), who said he wanted to ensure that "the Internet...from now on is an Internet with open architecture, open to all."

Importantly, Sen. Daniel Inouye (D-Hawaii), the panel's senior minority member and normally a low-key conciliator on divisive issues, flatly called the bill's Net neutrality provisions "inadequate." It all led Sen. Gordon Smith (R-Ore.) to speculate openly the bill is doomed. "That's a very real possibility," Smith said.

Sen. Ted Stevens (R-Alaska), the committee chair, is loading the bill with provisions to attract as many adherents as possible. Dear to Stevens' heart is a portion that reforms a program to subsidize telephone service in rural areas.

The heart of the bill aims to sweep aside local regulations that now set terms for the former Bell telephone companies to begin offering hundreds of TV channels over high-speed Internet lines. In place of local approval, the Bell companies could seek a federal green light.

Even here, legislative misgivings abound. Democrats say they are concerned about trampling local prerogatives, and about whether the bill does enough to prevent the Bell companies and others from serving only wealthy areas and ignoring poor and minority communities in the process. "The legislation must do more," Inouye said.

The 151-page bill also would let regulators impose the so-called broadcast flag, or digital encoding aimed at thwarting mass public Internet redistribution of television fare. No senator spoke against a provision that would let cable operators simplify broadcasters' digital signals to reach all customers without buying millions of set-top boxes.

Nor did lawmakers seem to dislike a provision that would forbid some exclusive sports deals, like Comcast's longstanding use of a loophole to keep major league Philadelphia teams off satellite competitors.

Comcast called closing that loophole a flawed proposition when the topic came up a day later before another panel. "It is not something that rises to the level of a need for legislative reform," said Comcast executive vp David Cohen. ■



monopolies—may not escape the swirling undertow kicked up by a sharply divisive debate over corporate management of access to fast Internet distribution.

At issue is the concept called Net neutrality. Some politicians—mainly Democrats but some Republicans, too—want to ensure that giant network operators do not begin to charge the likes of Google, Yahoo, YouTube and new media companies for access to their high-speed lines.

On the other side of the issue, the Bell companies, cable operators and their allies say imposing Net neutrality mandates would amount to an intrusive regulatory solution to a problem that has not arisen—and that would not arise because competition, already keen, is only growing more so.

The House rejected robust Net neutrality language a week earlier when it passed its version of the legislation. Senators at a hearing last week seemed far apart as they prepared for the June 22 committee votes. Such differences can kill bills, since Senate rules give determined minorities substantial power.

Republicans insisted government should stand pat. "For us to be sitting here concerned that one of these retailers [of Internet service] is going to block something—it's just not going to happen," said Sen. Jim DeMint (R-S.C.), adding "the market's developing to the point [that] it's going

set for a vote at the FCC's monthly meeting on June 21. The agency also is to decide whether to commence the months of studies and hearings leading to another vote on media ownership law.

The meeting is Martin's first with a Republican majority since he became chairman early last year. In February 2005 he was the sole dissenter as the agency decided cable operators' obligation to carry digital channels stopped with one program. "I disagree," Martin said. "I think the public would benefit... from more free programming."

Broadcasters want to ensure the four or more programs they can emit using digital technology find an audience, including the majority of TV homes that buy cable. Cable operators say they will carry shows that interest subscribers, but being forced to carry multiple channels would be an unfair burden. The issue is likely to end up in court. —*Todd Shields*

CBS Counters *Without a Trace* Indecency Claims

As President Bush signed a bill increasing fines for broadcast indecency tenfold to \$325,000, he said that complaints about coarse programming are up "from just hundreds per year to hundreds of thousands." But many of those complaints may not be valid, CBS stations suggested in a filing to federal regulators.

Bush's signature on June 15 capped two years of congressional effort to respond to incidents, including the baring of Janet Jackson's breast during the 2004 Super Bowl on CBS. "People are saying, 'We're tired of it,'" Bush said. Broadcasters said self-regulation is a better solution.

On June 12, CBS stations told the Federal Communications Commission it appeared that none of the 4,211 who used e-mail forms to complain about the drama *Without A Trace* had actually seen the show on broadcast TV. The stations said that fatally undermines the case for the record \$3.3 million fine the FCC proposed for the 2004 airing of an episode that suggested a teen orgy without showing nudity. The Parents Television Council, which helped organize the e-mails, called the complaints a valid way for citizens to petition government. There was no immediate response from the agency. —*TS*

INTERACTIVE BY MICHAEL SHIELDS

News For Newbies

CNN's video podcast push aimed at younger viewers

Here's CNN's new slogan for the digital age: "This isn't news, people, and it certainly isn't important."

OK, maybe not, but that is the descriptor for *The Grist*, a *Daily Show*-esque satire that focuses on weird and wacky video clips. It's one of six new video podcasts CNN.com will launch on June 20, four of which include original content. With the launch, the news giant is banking on one of the newest formats in media to extend its digital footprint and reach a much younger audience.

Besides the weekly *Grist*, CNN.com will launch *All Access—Backstage Pass*, a gritty look at correspondents in the field; *Show and Tell*, an instructional tech show and *Ask Glenn*, which features radio and TV personality Glenn Beck answering viewers' questions.

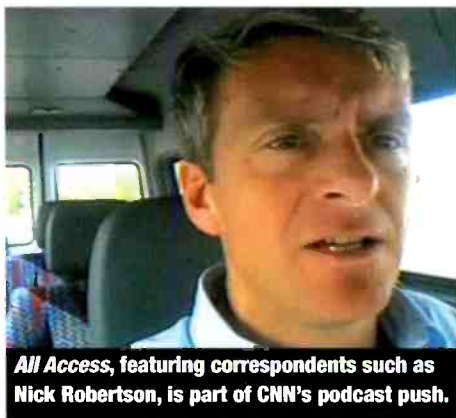
Two other podcasts will be produced daily using repurposed CNN.com content, including *Now in the News—Commuter*

Edition, a recap of top stories of the day, and *In Case You Missed It*, a collection of the day's most compelling videos.

The short-form, free video podcasts will not carry ads initially, but according to David Payne, CNN.com's senior vp and general manager, ads—mostly likely preroll video—are roughly a month away. "There is insatiable demand in the ad world for new platforms and new media," he said. "This [launch] is clearly driven from a business standpoint."

It's also driven by a need to reach out to a news-averse demographic—exemplified by *The Grist*. The podcast is hosted by Jarrett Bellini, a CNN media operations feeds coordinator by day, who in preview clips wore his shirt untucked and volunteered to belch the Greek alphabet. "*The Grist* is really pushing the boundaries for us," said Payne. "We're trying to reach an audience that is not our typical audience." To do so, CNN must put itself in the mindset of the YouTube crowd. "You have to recognize that young adults relate differently to news organizations," added Payne. "They have different expectations."

Attempting to meet those expectations in a medium that is still being established is a smart—and atypical—move for CNN, said Shelly Palmer, author of the book *Television Disrupted*. "The good news is that they've looked at the market and said that they need to do something they don't normally do," said Palmer. Even better, CNN is producing fare specifically designed for podcasting, he added. "Did they get it right? Who knows? But it says a lot about Turner." ■



All Access, featuring correspondents such as Nick Robertson, is part of CNN's podcast push.

INTERACTIVE BY A.J. FRUTKIN

Show Promos Go Digital

Networks step up Internet-based marketing for slates

Digital media's rapid rise over the past season isn't only impacting how broadcast and cable nets deliver their content to viewers, it's also shaping how they market that content.

This fall, CBS partners with AOL and Mark Burnett Productions for the Internet treasure hunt *Gold Rush*. The game takes place wholly online, but clues will be found in CBS programs and ads. HBO began promot-

ing the third season of its comedy *Entourage* by enabling users to interact online with the show's breakout character, Hollywood agent Ari Gold (Jeremy Piven). Meanwhile, FX is promoting the second-season launch of its comedy *It's Always Sunny in Philadelphia* with an online contest calling for users to submit filmed comedy ideas of their own.

Unlike product placement deals on shows



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like *Survivor*, CBS Marketing Group president George Schweitzer said *Gold Rush* clues found in CBS content will be “reverse engineered,” meaning nothing will be altered or inserted into the content to generate those clues. Rather, questions posed in the online game will simply ask about general plot points or locations on series such as *CSI*. As the network tries to age down, Schweitzer said its role in *Gold Rush* is “a great way to get people energized about our new schedule.”

In addition to its so-called “interviews” with over-the-top agent Ari Gold, HBO also partnered with MySpace.com for a contest



Fans of FX's *It's Always Sunny in the Park* pitched their comedy development ideas via a Web contest.

CORBIS OUTLINE

called MyEntourage, where users can build Web pages based on friendships with three other people. Courtney Monroe, HBO's senior vp of consumer marketing, said targeting *Entourage's* young viewers via the Internet was a no-brainer. “Traditional media vehicles remain the cornerstone of our marketing efforts,” Monroe added. “But when you're trying to reach these younger demos, digital becomes a more important way of doing so.”

Though its corporate ties to the News Corp.-owned MySpace.com, FX chose a Web-based strategy for *Sunny* as well. To achieve its goals, the cable net turned to Brad Roth and Mark Feldstein, principals in the L.A.-based ad agency Stun Creative. Although Stun's core business originally was on-air promotion, the two say they now provide more integrated marketing campaigns.

“Maybe not this year, but two or three years down the road, engaging people digitally might be the most robust component of any network's marketing campaign,” Roth said. Feldstein noted that such thinking is an about-face from business as usual. “Traditionally, on-air spots have been calibrated as the most important, and whatever money was left over, trickled down to ancillary platforms,” he said, adding, “That's already out the window.” ■

TV STATIONS BY KATY BACHMAN

Going Mobile

CBS outlets look to be first to offer news via cell phone

Local news video is coming to mobile phones for the first time. A group of 25 TV stations, including 16 owned-and-operated CBS stations in top markets, and WRAL, Capitol Broadcasting Corp.'s CBS affiliate in Raleigh, N.C., have begun to offer video newscasts on phones through a new service called My Local TV. Created by CBC's News Over Wireless unit, the service is available to Sprint Power Vision subscribers at \$4.95 a month.

There has been plenty of buzz about national brands migrating video content to mobile phones, but local media efforts have been limited to text- and graphic-based content for weather, traffic, headlines and sports scores. “We're trying to establish a beachhead for local video content. This is a big move for the industry,” said Jimmy Goodman, vp, general manager of the new media group for CBC, which is working on lining up other carriers. “It's the next technological step, another product improvement for local TV.”

WRAL began marketing its video news

services at the end of May. CBS is also up and running with the service, and will begin a marketing push to consumers in about two weeks, a part of its “CBS is always on” campaign.

For TV stations, the opportunity to extend brands using video newscasts already produced for the Web—and create a new revenue source—is an attractive proposition. “This is a repurposed opportunity without putting much, if any additional, resources against it,” said Jonathan Leess, president and gm for CBS Television Stations Digital Media Group. Without any marketing, CBS is seeing a lot of interest. “We have thousands subscribing without any mention anywhere,” he added.

Betting that interest will grow for local video content and that consumers upgrade to state-of-the-art phones, CBS' strategy is to be the first station in its markets with the service. “Carriers have only limited menu space, and it's not logical for them to have five local news providers,” said Aaron Radin, vp of business development for CBS. ■

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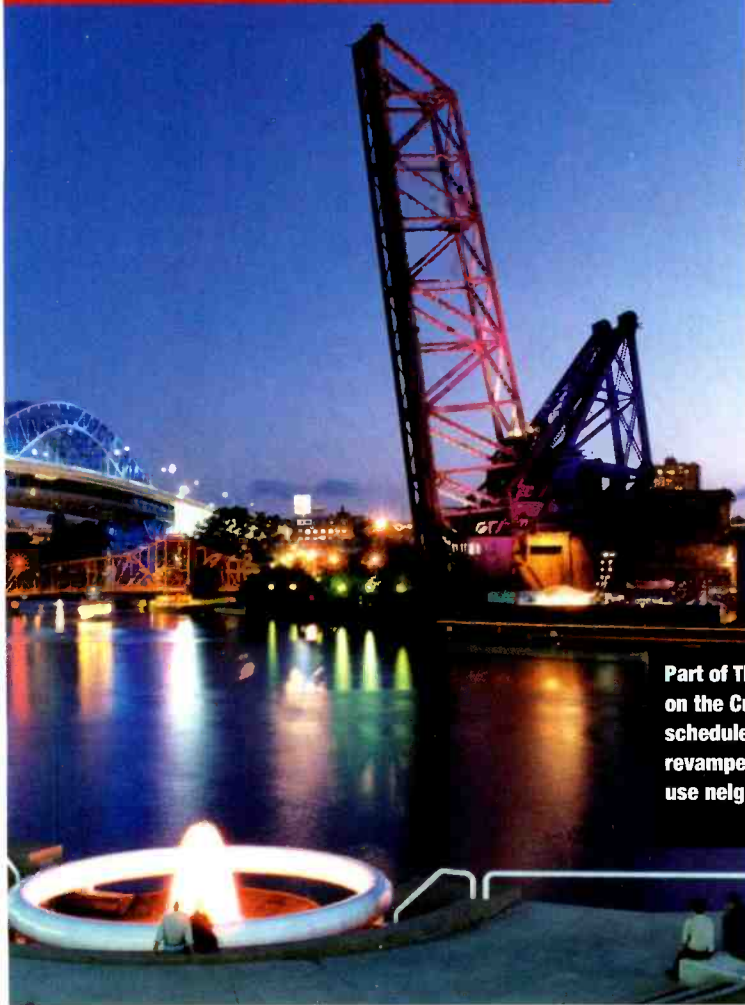
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market profile

BY EILEEN DAVIS HUDSON



CONVENTION & VISITORS BUREAU OF GREATER CLEVELAND

Part of The Flats section on the Cuyahoga River is scheduled to be revamped into a mixed-use neighborhood.

For other markets, go to the Market Profile Index at mediaweek.com

Cleveland

NICKNAMED RUBBER CITY, CLEVELAND AND ITS LOCAL ECONOMY HAVE LONG been centered on manufacturing and sports. The city, home to the National Football League's Browns, Major League Baseball's Indians and the National Basketball Association's Cavaliers, doesn't shy away from its blue-collar

roots or its heritage as a hard-core sports town.

Like many midwestern industrial centers, Cleveland and its economy have faced some tough sledding. Now, nearly \$2 billion in development projects aims to transform some of the city's blighted areas and attract more people to the market. One of the projects is a \$1 billion redevelopment of parking lots in the city's Warehouse District that will bring housing, retail and commercial space west of downtown's Public Square.

In another project, the once-vibrant nightlife area near the Cuyahoga River known as The Flats will see many dilapidated, abandoned buildings on the east bank razed and filled in as a new mixed-use neighborhood. The development will also include a boardwalk and marina.

The Euclid Corridor Transportation Project will introduce a new rapid-transit bus service that will connect downtown Cleveland—through the city's midtown—

with University Circle. The project will also have a separate streetscape component to improve the look of Euclid Avenue, a main downtown thoroughfare.

Bike and footpaths along the old Ohio Canal are being created linking Cleveland and Akron, located some 30 miles to the south.

With the state of Ohio pivotal in the upcoming midterm elections, the local market this year expects to generate close to the \$40 million-plus it earned during the 2004 presidential election. Several key political races are heating up, including a gubernatorial contest, Senate races and ballot issues like Indian casinos in Ohio.

The massive political ad-spending expected this year should provide a much-needed lift to local television. The spot TV market overall declined 14.8 percent from \$291.6 million in 2004 to \$248.5 million in 2005, according to BIA Financial Network estimates. (Nielsen Monitor Plus showed the spot TV market actually grew year to year. See chart on p. 11.)

The 16th-ranked Cleveland-Akron (Canton) market, with 1.54 million TV households, is expected to rebound 8 percent to \$268.3 million this year, according to BIA.

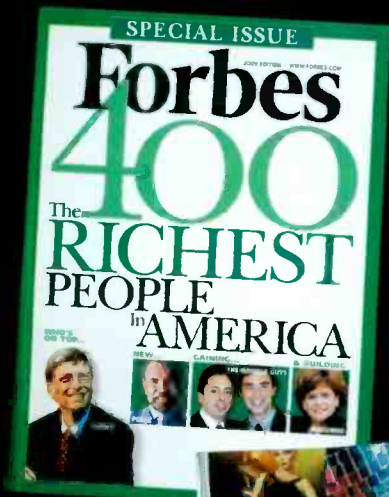
Fox Television Stations' owned-and-operated WJW-TV is the market's top biller, taking in an estimated \$64.1 million in 2005, according to BIA. The station remains the overall news leader in the mornings, where it is the only local station producing four hours of local coverage.

WJW vp and general manager Mike Renda says his station not only wins against the competition from 5-7 a.m. but generally beats the network 7-9 a.m. morning shows. WJW also produces noon news, and individual hours of news at 5, 6 and 10 p.m. In December 2004, WJW became the first station in the market and one of the first in the nation to broadcast its local news in high definition.

Renda says his station finished No. 1 in late news against the three 11 p.m. competitors. WJW easily beat head-to-head rival news on Raycom Media's UPN affiliate WUAB. WUAB, which is becoming a MyNetworkTV affiliate in September, splits its newscast into a 45-minute news portion and a 15-minute local sports highlights show called *Sports Extra*.

Raycom Media owns both WUAB and sister station, CBS affiliate WOIO-TV. In October 2005, the duopoly hired Dan Salamone as its new news director. Salamone most recently served as station manager at

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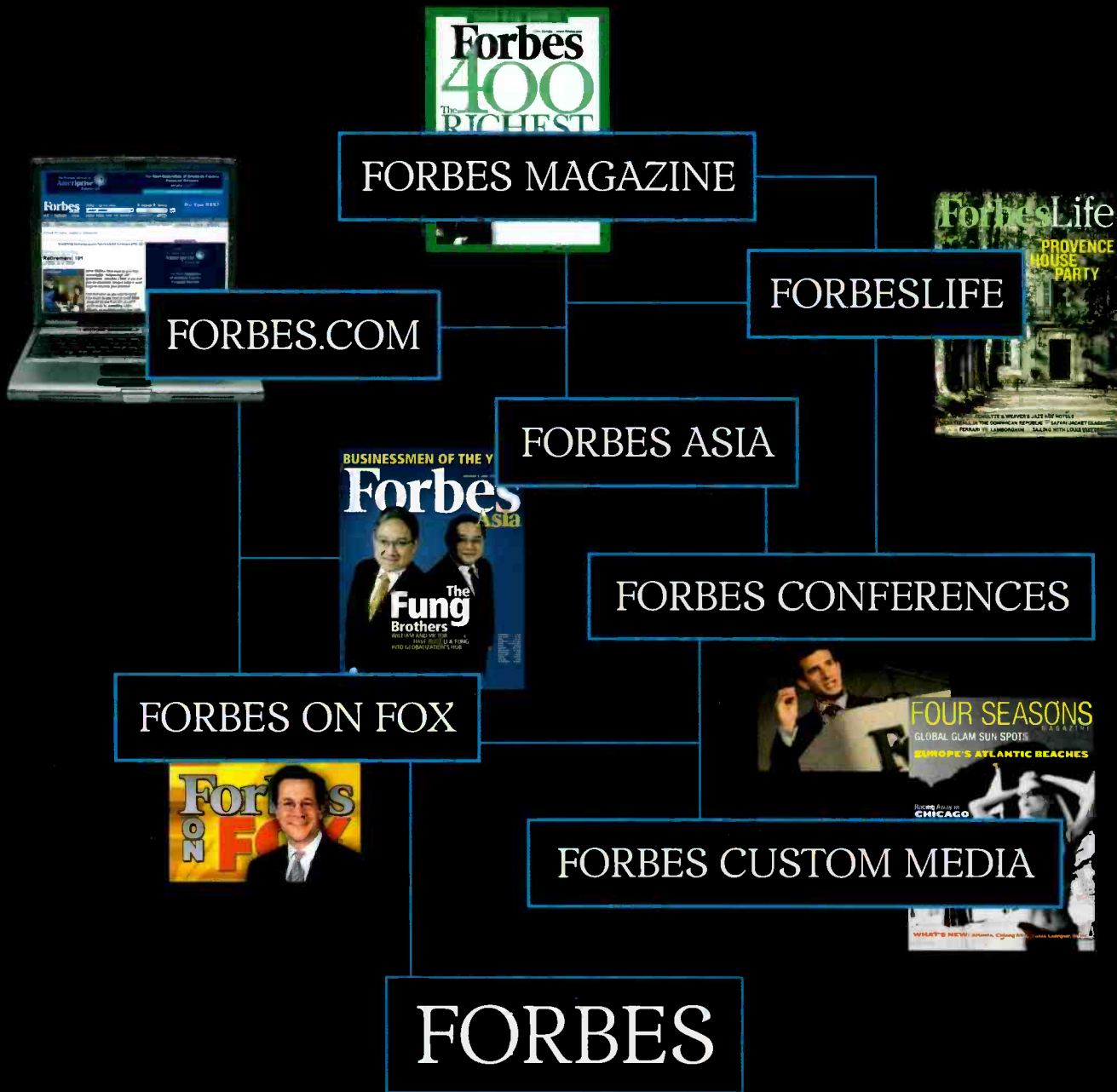
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Source: MRI Spring 2006; comScore Media Metrix world wide, Forbes Property March 2006. (Gross) Qualifications upon request. Investments and financial advisory services made available through Ameriprise Financial Services, Inc. Member NASD and SIPC.

SCARBOROUGH PROFILE

COMPARISON OF CLEVELAND

To the Top 50 Market Average

	TOP 50 MARKET AVERAGE %	CLEVELAND COMPOSITION %	CLEVELAND INDEX
DEMOGRAPHICS			
Age 18-34	31	28	90
Age 35-54	40	39	98
Age 55+	30	33	113
HHI \$75,000+	35	26	74
College Graduate	14	11	80
Any Postgraduate Work	12	10	87
Professional/Managerial	27	21	80
African American	12	13	104
Hispanic	15	#	#

MEDIA USAGE-AVERAGE AUDIENCES*

Read Any Daily Newspaper	51	61	120
Read Any Sunday Newspaper	58	72	124
Total Radio Morning Drive M-F	21	20	95
Total Radio Afternoon Drive M-F	18	17	97
Total TV Early News M-F	28	29	104
Total TV Prime Time M-Sun	39	39	100
Total Cable Prime Time M-Sun	15	16	108

MEDIA USAGE-OTHER

Accessed Internet Past 30 Days	63	56	90
--------------------------------	----	----	----

HOME TECHNOLOGY

Owns a Personal Computer	68	65	95
Purchase Using Internet Past 12 Months	46	37	82
HH Connected to Cable	64	67	104
HH Connected to Satellite/Microwave Dish	24	20	86
HH Uses Broadband Internet Connection	37	34	90

#Respondent level too low to report. *Media Audiences-Average: average issue readers for newspapers; average quarter-hour listeners within a specific daypart for radio; average half-hour viewers within a specific daypart for TV and cable. Source: 2005 Scarborough Research Top 50 Market Report (August 2004-September 2005)

KOIN-TV in Portland, Ore., which was recently purchased by Montecito Broadcast Group LLC from Emmis Communications.

WOIO, as the CBS affiliate, did Super Bowl-like ratings when it aired the Cavaliers' first NBA playoff appearance since 1998. Led by LeBron James, the Cavs averaged a 15.5 household rating/25 share for the first round, and an 18/30 for the second round, for a total playoffs average of 16.8/28. WUAB aired 30 regular-season Cavaliers games. WOIO is also the preseason home of the Browns.

A familiar face is now leading Scripps Howard Broadcasting's ABC affiliate WEWS-TV. John Butte, who had arrived at the station in July 2004 to take over as news director, was promoted to vp/gm in February. Butte launched the Ohio News Network in 1996 when he served as gm of Dispatch Broadcast Group's Columbus-based statewide cable news network.

Meanwhile, WEWS continues its search for Butte's replacement as news director. The station is also searching for a permanent replacement for Adam Shapiro, its morning co-anchor. Shapiro, who had been under a long-term contract to WEWS, left the station June 2 to move to New York, says Butte. In the interim, Jack Marschall, WEWS morning reporter, is serving as fill-in anchor.

WEWS has a news-sharing and marketing partnership with the *Akron Beacon Journal*, with its Akron bureau operating out of the newspaper's newsroom, says Butte. WEWS also has an extensive marketing/community service agreement with *The (Cleveland) Plain Dealer*, he says.

Gannett Co.'s NBC affiliate WKYC-TV finished first in the May sweeps at 6 p.m. against all three of the other local newscasts. WKYC also narrowly beat its head-to-head competition at 11 p.m., winning the time period for the 19th consecutive sweeps, says Brooke Spector, WKYC president, gm.

"We're one of only a handful of stations that do a 7 o'clock news," says Spector of the nearly six-year-old evening newscast.

The 7 p.m. news usually trails *Wheel of Fortune* on WEWS, but the newscast managed to edge the game show by a tenth of a rating point in May. WKYC began broadcasting all of its news in HD on May 22.

Leading WKYC's news effort is Mike McCormick, who came aboard June 1. He most recently served as news director at Gannett-owned Jacksonville, Fla. duopoly of WTLV and WJXX. In other personnel moves at WKYC, morning co-anchor Carol Sullivan left the market last week and weekend morning anchor/education reporter Kim Wheeler was promoted to the vacant weekday morning anchor spot.

As for programming, WKYC on April 4 launched a deal to produce all 160 games (in HD) for the Indians and the team's new cable network, SportsTime Ohio,

says Spector. As part of the deal, WKYC will also air 20 games. WKYC will launch Rachael Ray's new talk show in September, Spector says, and it will likely air at 3 p.m.

Winston Broadcasting is the lone remaining independent broadcaster. Its WB affiliate WBNX will become the local home of CW on Sept. 5. Executives at the station could not be reached for comment.

In cable, 67 percent of the market is wired for service, compared to the national average of 64 percent for the top 50 markets, according to Scarborough Research. Just 20 percent of the market subscribes to satellite service, slightly below the national average of 24 percent (see *Scarborough chart above*).

In 2003, cable advertising became a one-stop proposition with the creation of a local interconnect, called Cleveland Media Connect. Time Warner Cable is the sole managing partner of the interconnect, which includes Time Warner and other area MSOs Adelphia, Buckeye CableSystem, Comcast Cable and Massillon Cable.

NIELSEN MONITOR-PLUS

AD SPENDING BY MEDIA/CLEVELAND

	JAN.-DEC. 2004	JAN.-DEC. 2005
Spot TV	\$272,650,674	\$283,373,184
Local Newspaper	\$274,398,560	\$260,844,560
Outdoor	\$27,680,670	\$28,542,330
Local Magazine	\$19,417,660	\$22,534,370
TOTAL	\$594,147,564	\$595,294,444

Source: Nielsen Monitor-Plus

market profile

NIelsen RATINGS/CLEVELAND EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

TIME	NETWORK	STATION	RATING	SHARE
4-5 p.m.	CBS	WOIO	2.7	7
5-5:30 p.m.	NBC	WKYC*	7.7	17
	Fox	WJW	6.9	15
	ABC	WEWS	5.4	12
	CBS	WOIO	3.0	6
	UPN	WUAB*	1.3	3
5:30-6 p.m.	WB	WBNX*	1.0	2
	NBC	WKYC*	7.7	17
	Fox	WJW	6.9	15
	ABC	WEWS	5.4	12
	CBS	WOIO	3.0	6
	WB	WBNX*	1.4	3
	UPN	WUAB*	1.2	3
6-6:30 p.m.	NBC	WKYC	7.8	16
	Fox	WJW	6.7	13
	ABC	WEWS	5.9	12
	CBS	WOIO	3.2	7
	WB	WBNX*	1.9	4
6:30-7 p.m.	UPN	WUAB*	1.8	4
	Fox	WJW	6.7	13
7-7:30 p.m.	NBC	WKYC	6.3	12

Late News

TIME	NETWORK	STATION	RATING	SHARE
10-11 p.m.	Fox	WJW	9.4	14
10-10:45 p.m.	UPN	WUAB	2.5	4
10:45-11 p.m.	UPN	WUAB	3.2	5
11-11:30 p.m.	NBC	WKYC	7.9	14
	CBS	WOIO	7.3	13
	ABC	WEWS	6.6	12
	Fox	WJW*	5.2	10
	UPN	WUAB*	1.7	3
	WB	WBNX*	0.6	1

*Non-news programming. Source: Nielsen Media Research, May 2006.

ARBITRON RADIO OWNERSHIP

OWNER	STATIONS	AVG. QTR.-HOURLY SHARE	REVENUE (IN MILLIONS)	SHARE OF TOTAL
Clear Channel Communications	1 AM, 5 FM	33.9	\$57.3	46.8%
CBS Radio	4 FM	16.8	\$32.9	26.9%
Radio One	2 AM, 2 FM	14.6	\$17.7	14.4%
Salem Communications	3 AM, 1 FM	6.0	\$8.8	7.2%
WCLV Foundations	1 FM	1.8	\$2.3	1.9%
Elyria-Lorain Broadcasting	1 AM, 1 FM	6.8	\$1.7	1.4%

Includes only stations with significant registration in Arbitron diary returns and licensed in Cleveland or immediate area. Share data from Arbitron Winter 2006 book; revenue and owner information provided by BIA Financial Network.

Cleveland Media Connect reaches 989,350 TV households, or 90.6 percent of all wired cable TV households in the market, according to Nielsen Media Research. The interconnect offers 40 insertable networks.

The *Plain Dealer* in Cleveland is Northeast Ohio's largest daily newspaper. Owned by

Newhouse's Advance Publications, the *Plain Dealer* has experienced similar circulation declines as other metro dailies around the country. The *Plain Dealer's* daily circulation averaged 343,163 for the period ended March 31, 2006, down 1.6 percent versus the same period ended March 31, 2005, according to

the Audit Bureau of Circulations' FAS-FAX report. The paper's Sunday circulation declined 2.7 percent year to year.

Within the past year, the *Plain Dealer* has taken a few steps to attract both traditional and nontraditional newspaper readers in print and online. Perhaps the most significant undertaking was overhauling its Monday edition in 2005. Many sections of the Monday paper were revamped, including the "A" section as well as the local and business sections, says Tom O'Hara, *Plain Dealer* managing editor, adding that the paper's sports and features sections remained largely untouched.

With the redesign, the paper eliminated its standalone Metro section, opting to merge Metro into the "A" section. O'Hara says the paper has been able to experiment with a more graphically intense look on Mondays, and work in shorter stories, Q&As and other story forms. He says besides being a cost-saving measure, the scaled down edition is also designed to appeal to readers who are in a hurry on Monday mornings. The *Plain Dealer* now has a staff of people who work exclusively on the Monday paper.

The *Plain Dealer* has also worked to increase the prominence of its Web site, cleveland.com. "If we don't establish cleveland.com as the premiere Web site in northeast Ohio, then we would have made a terrible mistake," says O'Hara. To that end, the *PD* over the last year started putting breaking stories and photos online immediately. The move contrasts with its old policy of sitting on breaking news until it published in the paper the next day.

The region's other large daily, the *Akron Beacon Journal* has experienced more pronounced circulation erosion. The paper's daily circulation average declined 7.3 percent to 128,442, while its Sunday circulation fell 7.6 percent to 170,870.

Besides declining circulation, the *Beacon Journal* has dealt with ownership uncertainty following McClatchy Co.'s announcement March 13 that it was buying Knight Ridder for \$6.5 billion, and immediately divesting 12 of 32 Knight Ridder newspapers—including the *Beacon Journal*.

On June 7, the staff learned that the paper was being sold to a Canadian company headed by David Black (no relation to embattled Canadian newspaper baron Conrad Black, formerly of Hollinger International). Sound Publishing Holdings Inc., a wholly owned subsidiary of Black Press Ltd. is the new owner. Financial terms of the deal have not been disclosed. *Plain*



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market profile

Dealer owner Advance Publications was among the bidders for the *Beacon Journal*.

Other local publications include *Crain's Cleveland Business*, a business weekly that celebrated its 25th anniversary in 2005, city book

Cleveland Magazine and alternative weeklies *Cleveland Scene* and *Cleveland Free Times*.

Cleveland, the home of the Rock 'n' Roll Hall of Fame and Museum, is the nation's 25th-ranked radio market. Akron is a sepa-

rate radio market, although some Akron stations are rated in Cleveland. Clear Channel, CBS Radio, Radio One and Salem Communications control 95 percent of the advertising share. Clear Channel alone has a nearly 47 percent market share (see *Radio Ownership chart on page 12*).

Clear Channel's success in the market is the result of owning three of its top stations. Clear Channel's Oldies station WMJI-FM is the No. 1 station overall. It earned a 7.7 average quarter-hour share (in listeners 12-plus) in the winter Arbitron survey. WMJI is also the market's top biller, earning revenue of \$17.6 million in 2005, according to BIA.

WMJI also ranks No. 1 in morning drive by far, thanks to legendary Cleveland radio personality John Lanigan, who has helmed mornings on the station for more than 20 years and has been a fixture on Cleveland radio for nearly 35 years. The *Lanigan and Malone* morning show earned an 11.1 share overall (12-plus) in the winter book. Lanigan and co-host Jimmy Malone won the prestigious Marconi Award in 2005 for Large Market Personality of the Year.

Clear Channel's News/Talk station WTAM-AM and CBS' Soft Adult Contemporary WDOK-FM tied for second with a 7.3 share in the winter book. Clear Channel's heritage Country station WGAR-FM finished third with a 7 share. WTAM and sister Rock station WMMS-FM are the flagship stations of the NFL's Browns. WTAM is also the flagship home of the Cleveland Indians and Cavaliers.

Radio One has a virtual lock in serving Cleveland's African American community with its four stations, including Hip-Hop WENZ-FM and Urban Adult Contemporary WZAK-FM. The latter station, with nationally syndicated *The Tom Joyner Show*, is second in morning drive.

Among recent radio developments, in the winter Arbitrons, privately held Elyria-Lorain Broadcasting's Smooth Jazz station WNWV-FM soared to sixth place with a 6.2 share from ninth place with a 4.5 share in the prior book.

In January, CBS' oft-transforming WXTM-FM morphed from Active Rock to Modern Rock as WXRK-FM.

In outdoor advertising, Clear Channel Outdoor dominates the Cleveland market. Clear Channel offers a wide array of products in the area, including bulletins, 30-sheets, 8-sheets, digital displays, malls, premiere panels, premiere squares, mobile panels and wallscapes. ■

RADIO LISTENERSHIP/CLEVELAND

STATION	FORMAT	AVG. QTR.-HOUR SHARE	
		DRIVE, 12+	DRIVE, 12+
WMJI-FM	Oldies	11.1	6.1
WZAK-FM	Urban Adult Contemporary	8.3	5.5
WDOK-FM	Soft Adult Contemporary	7.3	6.7
WTAM-AM	News/Talk	7.2	9.2
WGAR-FM	Country	6.6	7.0
WENZ-FM	Urban/Hip-Hop	4.8	6.8
WNWV-FM	Smooth Jazz	4.8	5.7
WXRK-FM	Rock	4.6	1.9
WMVX-FM	Hot Adult Contemporary	3.6	3.7
WAKS-FM	Top 40	3.3	5.4

Source: Arbitron Winter 2006 Radio Market Report

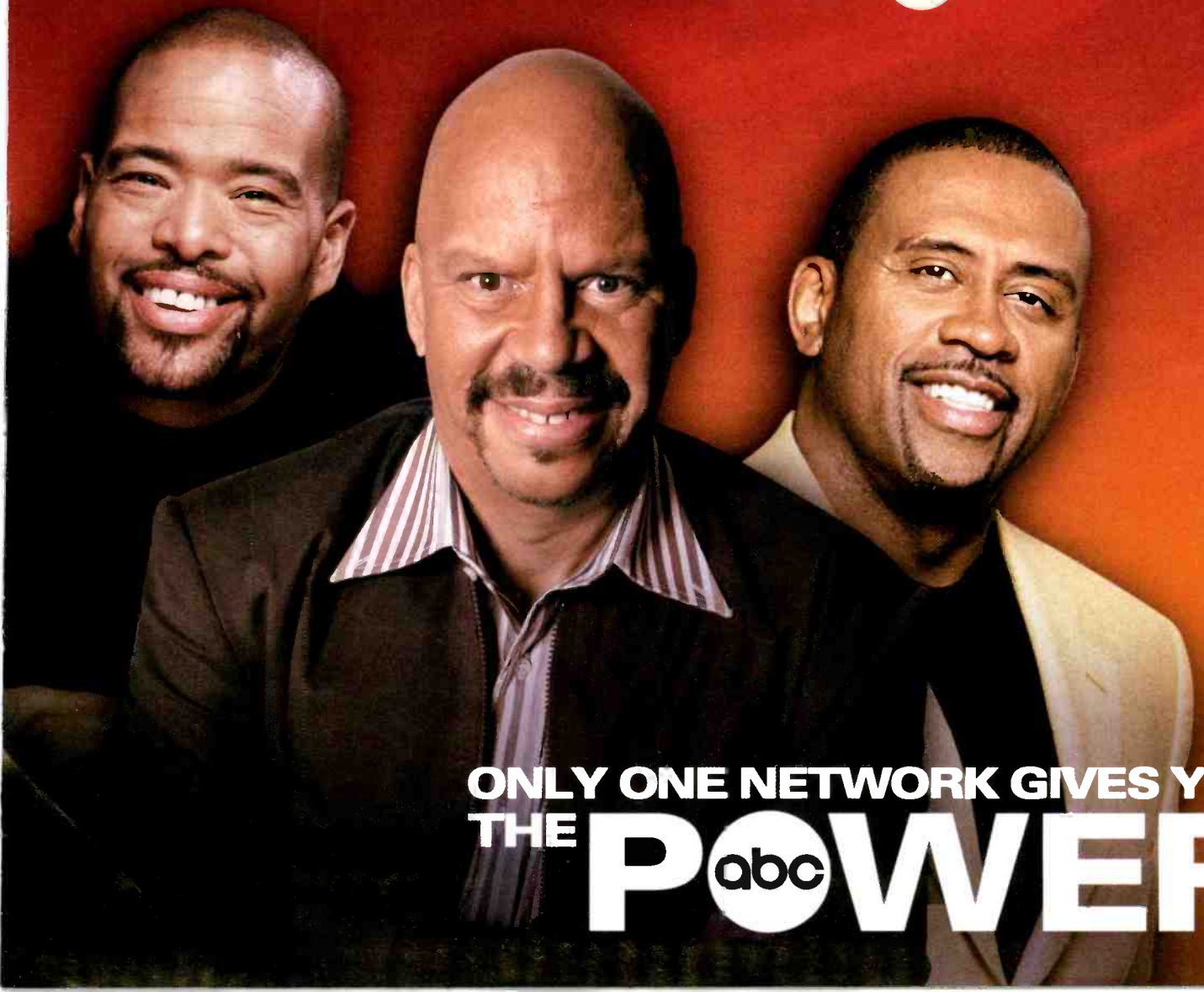
NEWSPAPERS: THE ABCS

	DAILY CIRCULATION	SUNDAY CIRCULATION	DAILY MARKET PENETRATION	SUNDAY MARKET PENETRATION
Cuyahoga County: 562,908 Households				
<i>The (Cleveland) Plain Dealer</i>	251,511	324,522	44.7%	57.7%
Summit County: 221,174 Households				
<i>Akron Beacon Journal</i>	98,711	128,055	44.6%	57.9%
<i>The (Cleveland) Plain Dealer</i>	18,390	24,416	8.3%	11.0%
Stark County: 148,975 Households				
<i>The Canton Repository</i>	62,476	80,897	41.9%	54.3%
<i>The (Massillon) Independent</i>	12,783		8.5%	
<i>Akron Beacon Journal</i>	11,608	15,616	7.8%	10.5%
<i>The Alliance Review</i>	8,669		5.8%	
Lorain County: 109,068 Households				
<i>The (Elyria) Chronicle-Telegram</i>	24,090	23,262	22.1%	21.3%
<i>The (Lorain) Morning Journal</i>	22,175	23,742	20.3%	21.8%
<i>The (Cleveland) Plain Dealer</i>	19,698	28,141	18.1%	25.8%
Lake County: 91,574 Households				
<i>Lake County News Herald</i>	34,805	42,202	38.0%	46.1%
<i>The (Cleveland) Plain Dealer</i>	21,417	31,226	23.4%	34.1%
Medina County: 59,760 Households				
<i>Medina County Gazette</i>	13,687		22.9%	
<i>The (Cleveland) Plain Dealer</i>	12,865	23,189	21.5%	38.8%
<i>Akron Beacon Journal</i>	7,954	13,312	13.3%	22.3%
Portage County: 58,537 Households				
<i>(Ravenna) Record-Courier</i>	17,119	17,833	29.2%	30.5%
<i>Akron Beacon Journal</i>	9,412	15,700	16.1%	26.8%
<i>The (Cleveland) Plain Dealer</i>	7,147	10,735	12.2%	18.3%

Data is based on audited numbers published in the Audit Bureau of Circulations' Spring 2006 County Penetration Report.

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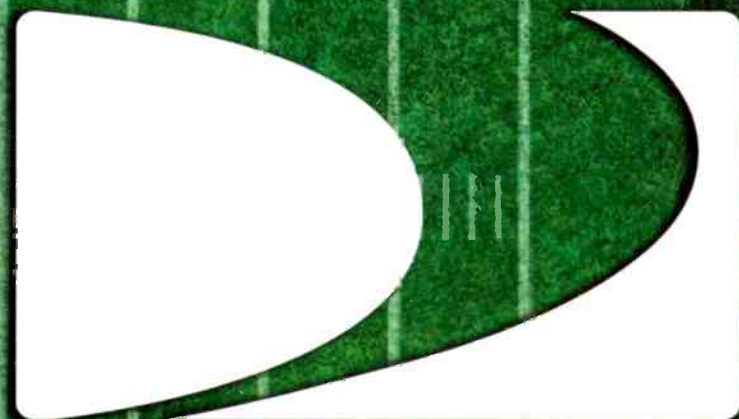
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media plan of the year

Spending more than \$25 million

FOOTE CONE & BELDING BY ERIC SCHMUCKLER

THIS IS YOUR MEDIA PLAN. This is your media plan fighting drugs.

Efforts by government and private authorities to combat teen drug-use stretch beyond that landmark 1980s campaign (created by ad industry executives), but few have been as effective as the one spearheaded last year by Foote Cone & Belding for the federal National Youth Anti-Drug Media Campaign. The media plan charted a new course in the third year of a five-year effort to reduce teenage marijuana use by 25 percent. Foote Cone surpassed annual awareness goals in a matter of months as it established a new strategy for talking to teens.

"We wanted to elevate the conversation," says Kim

Corrigan, executive vp/worldwide account director, "to make it more pro-me than anti-drug. We know teens are very sensitive to influences, positive and negative, from peers and the media. That's why we positioned it so teens would see influence as the enemy and marijuana as one of the influences that gets in their way. It's a way of empowering them, so they can stand on own at a key moment of choice—seeing that they could be above the influence. It's a very robust, hopeful platform."

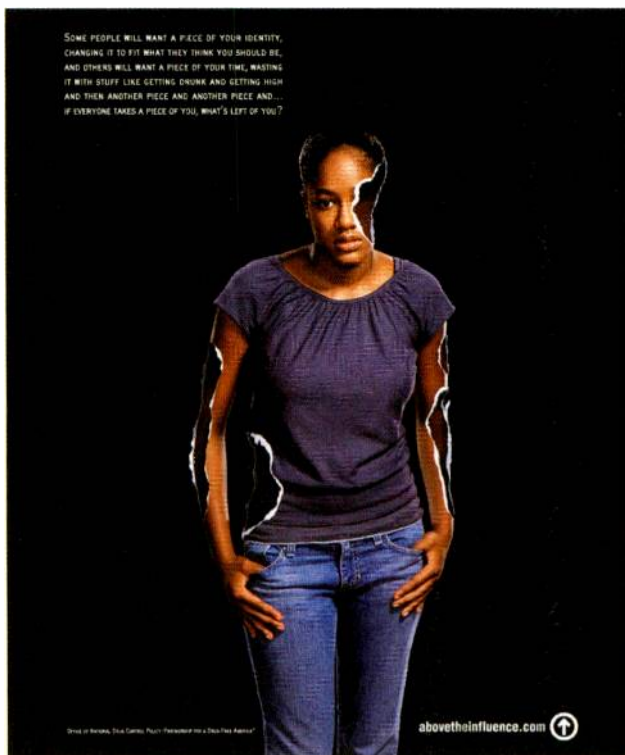
With its creative brief established, the media team worked with the account group and vendors to create ideas on the theme of "Above the Influence." Says Ted Ellet, vp/group media director at the agency, "We wanted to be very 'us to us' in the way our creative was executed, and we made that come to life in media by choosing vehicles that felt very 'us to us'—from a teen's view rather than an authoritarian perspective."

The use of television was radically rethought. Instead of aiming at parents and teens together, this plan zeroed in on teen lifestyles. "We eliminated big event programming like the Super Bowl and focused on their equivalent in the teen world, like the MTV Video Music Awards," explains Rich Gagnon, president/worldwide media director. Out went anything that smacked of authority, such as Channel One; in came cherry-picked teen faves in broadcast (such as Fox's *American Idol*, WB's *Smallville* and UPN's *Veronica Mars*) and cable (MTV, Fuse, The N, Cartoon Network and Comedy Central).

Naturally, the plan was Web-heavy, using in-banner video, specific high-traffic teen sites such as Yahoo Launch and more. The online budget was doubled.

"Teens are probably the most engaged audience on the Internet," says associate media director Lisa DiBenedetto. "We want to reach them when they're actively working with the Net, so we got very involved with page games, pre-rolls, custom quizzes and AOL Instant Messenger buddy icons. We were able to run video in the small space above the AIM buddy list." Users were encouraged to download the up arrow that graphically represented Above the Influence—over 10,000 downloaded it in the first month. "For teens to use it for their buddy expression, and to use these images in their own blogs and Web sites, shows how much we embedded this in teens' minds," she says.

The agency partnered with Shockwave to create an online game, *Zombie Escape*, which engaged teens in fighting the



PUTTING IT TOGETHER FCB aimed the government's anti-drug campaign directly at teens, leaving out adult-oriented media.

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INFLUENTIAL Ads appealed to teens' desire to be seen as individuals, discouraging them from caving in to peer pressure.

zombifying effects of dope; housed at Shockwave and the campaign's Web site, it drew more than 1 million game-plays. "That's a lot of people deciding they want to engage in the philosophy of Above the Influence," says Ellet.

Gaming was part of a sizable out-of-home daypart to reach teens in malls, arcades, movie theatres and EB Games stores. Another outdoor strategy used to energize the campaign's relaunch involved specially created wall murals in 25 top markets. "They were the artists' own interpretations of what Above the Influence meant, placed adjacent to skateboard parks, schools and other potential high-risk zones," says Ganon, noting that locations were extensively scouted. Likewise, customized murals were created for the campaign's on-site sponsorship of the teen-centric X Games, in an effort that dovetailed with TV, print and online components for the event.

The print schedule required separate approaches. It's a lit-

tle easier to reach girls, with core teen female titles including *Teen People* and *Elle Girl* for mass, plus specialty title *American Cheerleader*. Boys require a patchwork of targeted titles ranging from comic books (both Marvel and DC—the teen-oriented titles); gaming titles like *Electronic Gaming Monthly*; sports books like *ESPN The Magazine* and *Sports Illustrated* (the latter offers a copy-split under-21 edition), and extreme sporting titles from TransWorld such as *Skateboarding* and *Snowboarding*. "We bought 15 titles to reach teen boys, but you don't need that many to reach teen girls," says Ellet, adding that the agency ordered consecutive pages at launch for added oomph.

Another wrinkle is the long-standing requirement on government jobs to secure a one-for-one match from media vendors. That one-for-one deal is off the negotiated rate, adds Ellet, not an inflated rate card. "We really engaged the media community to make it part of this process," he says.

Bob Denniston, director of the campaign in Washington, D.C., singles out the agency's hard bargaining for praise. "They garnered a match from some properties where we'd never got that before," he says. "We basically doubled the value of our investment."

He also cites a well-segmented plan that offered separate messages to teens and parents with very little "spill." As for results, teen awareness of Above the Influence ads reached nearly 60 percent in two months, with 3.7 million clicks to the Web site—double the previous amount. More important, marijuana use among teens has dropped 19 percent since the campaign's inception.

"It was a big change moving toward online and to more edgy programs, but that's where the teen eyeballs are," the client concludes. "Foote Cone designed a plan that's substantially different from what we had before, but we know it was effective in getting to teens." ■

Eric Schmuckler is a contributing writer to *Mediaweek*.

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media plan of the year

Spending between \$10 mil. — \$25 mil.

MINDSHARE BY MEGAN LARSON

IN EVERY RESPECT IT WAS a risky endeavor.

The product was Degree for Men, and the mission was to create an integrated campaign for around \$20 million that would increase the brand's sales faster than the whole deodorant/antiperspirant category. To do it, the planning team at MindShare, a global media agency with WPP's GroupM, had to find an exciting environment in which to place the brand's message; an environment that would appeal to its audience, but in a different way than other male-targeted products. But the big question was, what inspired men? What made their lives worth living? The answer was risk. MindShare's research found that taking a risk or accepting a challenge was a point of pride for most men and that a life without risk was not worth living.

The media message was born, but MindShare's planning team still had to convince its male target that Degree was *the* deodorant for dudes who rise to a challenge. Degree had been a sponsor of the Ironman competition, but the product's brand managers wanted to do something that would differentiate it from the competition, namely Old Spice.

In the end, the planning team of Dave Buklarewicz, MindShare's group planning director, along with strategic planning director Jill Langan, associate director Tracy McMullen and supervisor Mark Gurwitz took a risk themselves, shifting Degree from a game of brawn to a game of brains, where the

odds of perspiring are still pretty good. Degree for Men became a sponsor of ESPN's World Series of Poker and U.S. Poker Championship. "It was a unique and ownable insight into the risk factor," Buklarewicz says. "It was the right property at the right time," adds Kevin George, vp/general manager of deodorant for Unilever. "Poker was breaking into mainstream, and we were able to own a moment that was intrinsic to the game. And the connection to our product was clear."

The plan included on-air, online and on-site components. For TV, Degree for Men became the sponsor of the "All In" moment. When time came for a player to put all his chips on the line, the Degree logo popped up and the announcer called it the Degree "All In" moment. The brand's tagline followed: For men who take risks, it won't let you down.

Online, MindShare worked with ESPN.com to create a poker-based "advergame." The consumers played poker online not only for fun, but for a chance to win a seat at the World Series of Poker. "Our core audience was the guys watching ESPN," says Jeff Cole, assistant media director, who spearheaded the online component with planning supervisor Jim Kiszka. "To get the 360-degree approach we had to reach them online."

The message also reached guys in stores and at the casinos where tournaments were taking place. Degree set up signage at the World Series of Poker Circuit events and offered in-room sampling. The deodorant also had a presence at ESPN Zone, ESPN's restaurant chain, and set up poker tables at Wal-Mart stores. "Usually, the difficulty I have found with the 360-degree approach is matching the in-store component with the other mediums," says Cole. "But I think the in-store presence was very successful in terms of creating a poker experience."

Together, the three components were successful in achieving MindShare's goals. Degree posted share growth of almost 1 percent vs. year-ago-growth, and according to the most recent data provided by MindShare, the brand's sales are outpacing the category. Degree is up 33 percent and the deodorant/antiperspirant category is up 16 percent.

The online component was particularly effective in increasing brand awareness. It increased both online ad awareness and Degree's association with poker, while adding to purchase intent.

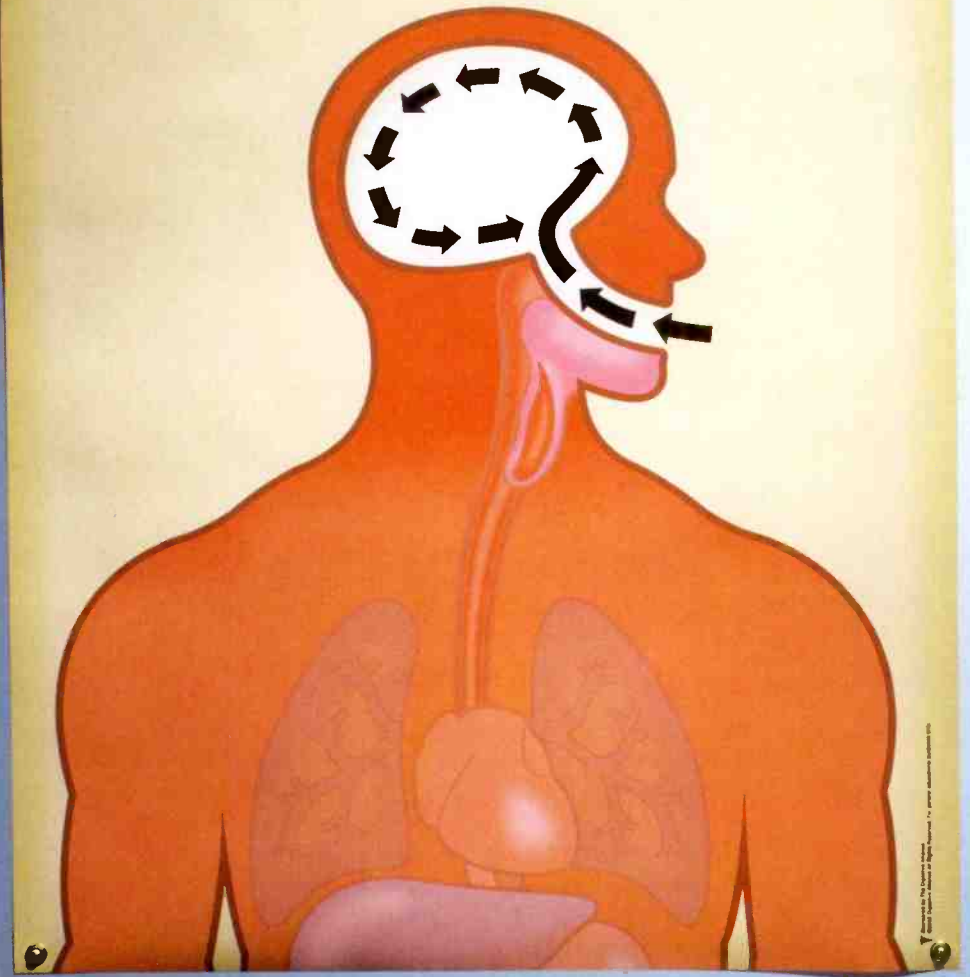
"Our strategy is more than working. It's winning," says Unilever's George. ■

Megan Larson is a former *Mediaweek* senior editor.



POKER SPACE Degree for Men and MindShare created the "All In" moment during poker tournaments, where players risked everything to stay in the game.

THE HUMAN DIGESTIVE SYSTEM



A photograph of a desk with a clock, a thermometer, a jar of cotton balls, and a pen holder. The clock is at the top, showing the time 5:18. The thermometer is on the right, showing a temperature of approximately 75 degrees. The jar of cotton balls is on the left, and the pen holder is in the center. The desk is light-colored and has a pen and a calculator on it.

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media plan of the year

Spending less than \$10 million

PHD BY TONY CASE

WHAT DO YOU GET WHEN you cross a nifty home appliance with one of the hottest shows on daytime TV? An award-winning multimedia plan that produced plenty of buzz and delivered stunning results, all on a limited marketing budget.

When Bissell Homecare turned to Chicago's PHD to get the word out about its compact carpet-cleaner SpotBot, the agency looked to funny lady Ellen DeGeneres, host of syndicated hit *Ellen*. But it didn't stop there, also utilizing top-rated prime-time network series (ABC's *Desperate Housewives*, CBS' *CSI* and others), cable channels (HGTV, Animal Planet, Court TV), leading consumer magazines (Hearst/Harpo's *O*, *The Oprah Magazine*, Meredith Corp.'s *Country Home*), out-of-home venues, online, product placement, and event sponsorship, laying out a surprisingly modest \$7.8 million on the whole schmear. It also earned PHD the nod as winner of this year's Media Plan of the Year for Spending Under \$10 million.

The standout piece was the *Ellen* placement, on Dec. 9. Not only did the show's producers agree to include the SpotBot as part of its "12 Days of Christmas" giveaway, with more than 300 machines going to audience members, but a planned two-minute on-air SpotBot demo grew into an eight-minute exposure that spotlighted not just the SpotBot but additional Bissell products Lift-Off and Flip-It. As if that weren't enough, PHD developed a separate *Ellen* segment featuring "Bissell Boy" Lane Sullivan, a 4-year-old Oklahoma boy whose favorite

"toys" are—you guessed it—vacuum cleaners. At the end of the segment, DeGeneres presented Sullivan with his very own Flip-It.

"The 'Bissell Boy' is hysterical," says Dave Kornett, senior vp, associate broadcast director at PHD. "It played well and we didn't try to force something, like having a professional talk about the technology." Adds Katie Braun, PHD media supervisor, "It was so much more than your standard product giveaway."

But *Ellen* was just one part of PHD's broad-reaching

plan. Bissell leveraged its longtime partnership with HGTV (it is a longtime sponsor of the cable net's *Dream Home*) to promote SpotBot, which was featured not only in this year's *Dream Home* but in an online virtual tour and all on-air promotions. Bissell used sponsorship elements including billboards and online banners to promote a win-a-trip contest to California's wine country, driving contest registrants to its Web site, which received more than 580,000 entries.

Another opportunity came from Animal Planet's annual Puppy Bowl, a doggie ball-game that airs every year against the mother of all advertising vehicles, the Super Bowl. Bissell sponsored the first-ever "Kitty Half-Time Show" during this year's matchup. For more exposure, Bissell ads appeared on billboards and other signage inside the puppy stadium. And in a genius bit of product placement, when one of the shaggy players soiled the field, it was SpotBot to the rescue. The Puppy Bowl sponsorship spawned buzz that money couldn't buy, including mentions in newspapers and on CNN.

Marlene Tornabene, executive vp, general manager of PHD's Chicago office, says plans like SpotBot certainly rely on the creativity and hard work of media planners, but they also require forward-thinking—and a certain nerve—on the part of the client. Bissell, which has been PHD's client since 1992, "is very accepting of taking risks and chances, and that's what makes a media plan sing," she says. In the face of heady competition against brands including Hoover and Dyson, Bissell "has the will to want to try new things."

Tornabene says the success of the SpotBot plan is especially remarkable considering the relatively modest budget. "I think clients can be a little more complacent when they have a lot of money [for a launch]. They play it safe," she says.

"The plan was special because of all the unique media opportunities we were able to take advantage of," says Bissell communications director Ann Lamb. "PHD brought some really great ideas to the table, which allowed us not only to showcase the functionality of the product, but to convey a sense of character about the product and the Bissell brand."

The PHD plan, which ran from October 2005 to March of this year, helped Bissell portable-unit sales grow by 29 percent, according to the company.

Guess you could say PHD helped Bissell really clean up. ■

Tony Case is a contributing writer to *Mediaweek*.



ON THE SPOT Bissell's SpotBot made itself useful during Animal Planet's Puppy Bowl, spawning buzz that money can't buy.

media plan of the year

Spending \$1 million or less

WIEDEN & KENNEDY

BY ERIC SCHMUCKLER

MICHAEL JORDAN WAS the most celebrated athlete of his time, and his Nike line of Air Jordan sneakers packed a merchandising wallop. The Jordan brand, a division of Nike, had also dabbled in on-court performance wear, but had never competed in the urban leisure apparel segment, a \$2 billion global business with big hip-hop entrepreneurs Sean “Diddy” Combs and Jay-Z. What’s more, the Jordan brand had less than a million bucks to put itself on the map versus competitors spending many times that amount. But as everyone except minor league baseball pitchers know, you don’t want to bet against Michael Jordan.

A multidisciplinary team from Nike agency Wieden & Kennedy examined their core prospects, 16- to 20-year-old males with an urban mindset and hip-hop fashion aesthetic. “What came to the top was music,” says Tom Winner, Wieden broadcast buying director. “But how could we capitalize on that insight?” In addition, the agency wanted to keep Jordan a contemporary icon, even though some in this target were too young to have seen him play.

The answer was to connect the brand to rapper Common and current Jordan athletes Carmelo Anthony and Quentin Richardson of the NBA and Terrell Owens of the NFL, who are said to embody what Jordan stands for on and off the court. The agency approached Common—a Chicago Bulls ball boy in the MJ era—and together they created a video for his new song, *Be*. Says Kevin Porter, media director at the agency, “The song is really about Michael in some respects, though he’s not in the video. The lyrics are very positive and uplifting—Common is considered one of the best lyrical poets in hip hop. The video shows today’s athletes visiting Michael’s old neighborhood in Brooklyn, where he was born, as a way of contemporizing him for today’s audience.”

It was risky to peg a launch on placement of an unproduced music video, but once Wieden execs saw the footage, they knew it was a slam dunk. Media contacts opened the door to BET’s tastemaking *106 and Park* music show. “We’ve worked with BET for years, so when we said this is something they’d really want on their air, they trusted us,” says Winner. The video’s premiere and Common’s appearance were unpaid, arranged by the brand folks. The video ran 13 weeks in the show’s top 10 and landed on the usual video download sites; its Jordan angle was picked up by Stephen A. Smith’s ESPN2 show and ABC’s Jimmy Kimmel, generating more free exposure.



COMMON TOUCH Rapper Common takes athletes on a tour of Michael Jordan’s old haunts in his video for the song *Be*.

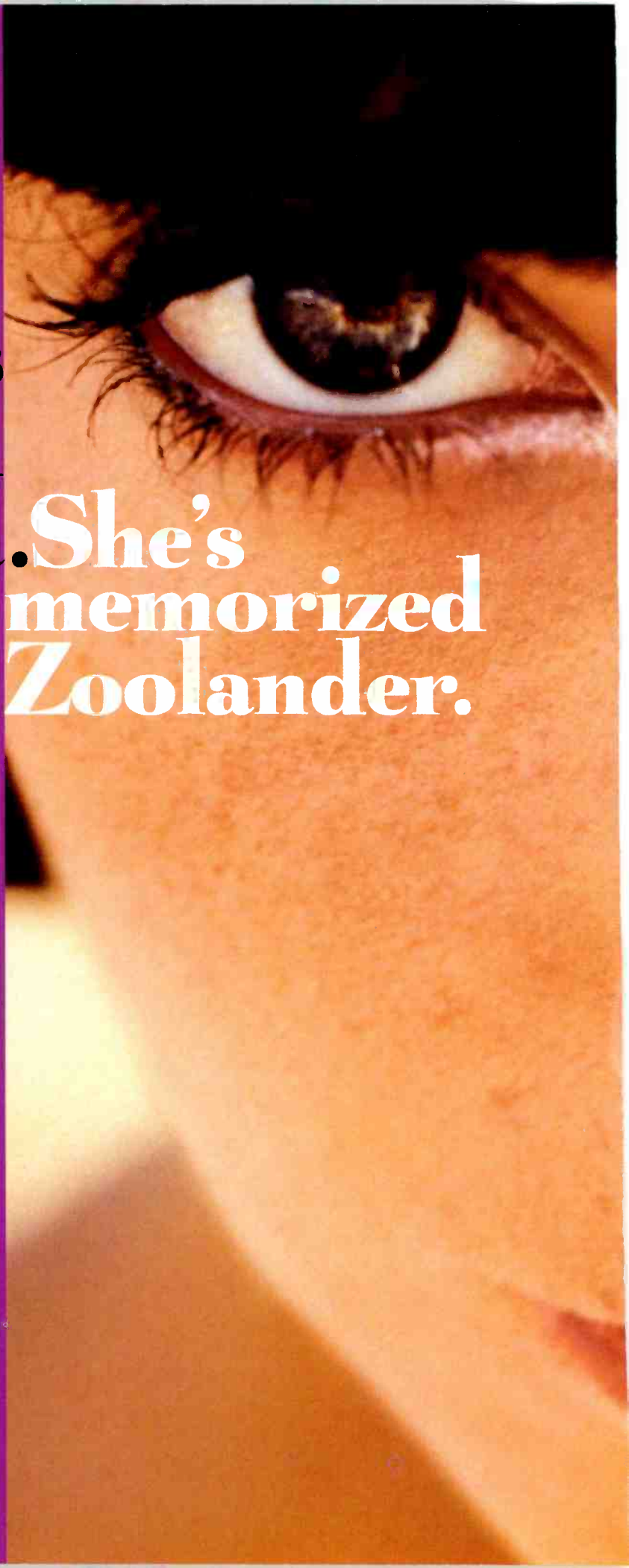
In paid media, the agency used print vehicles “that are very core to our audience,” says Troy Valls, associate media director, “like *Dime*, a basketball lifestyle title, and *Complex*, a kind of urban version of *Stuff*. And we worked with Cornerstone, an urban events promotion company with lots of industry contacts, to produce a mix tape containing the video and interview segments.” The mix tape/video went to 10,000 trendsetters in music, fashion and entertainment. To demonstrate the Jordan brand’s seriousness to the trade, Wieden took a huge billboard opposite Magic, the apparel biz show in Las Vegas, and threw a glitzy party there.

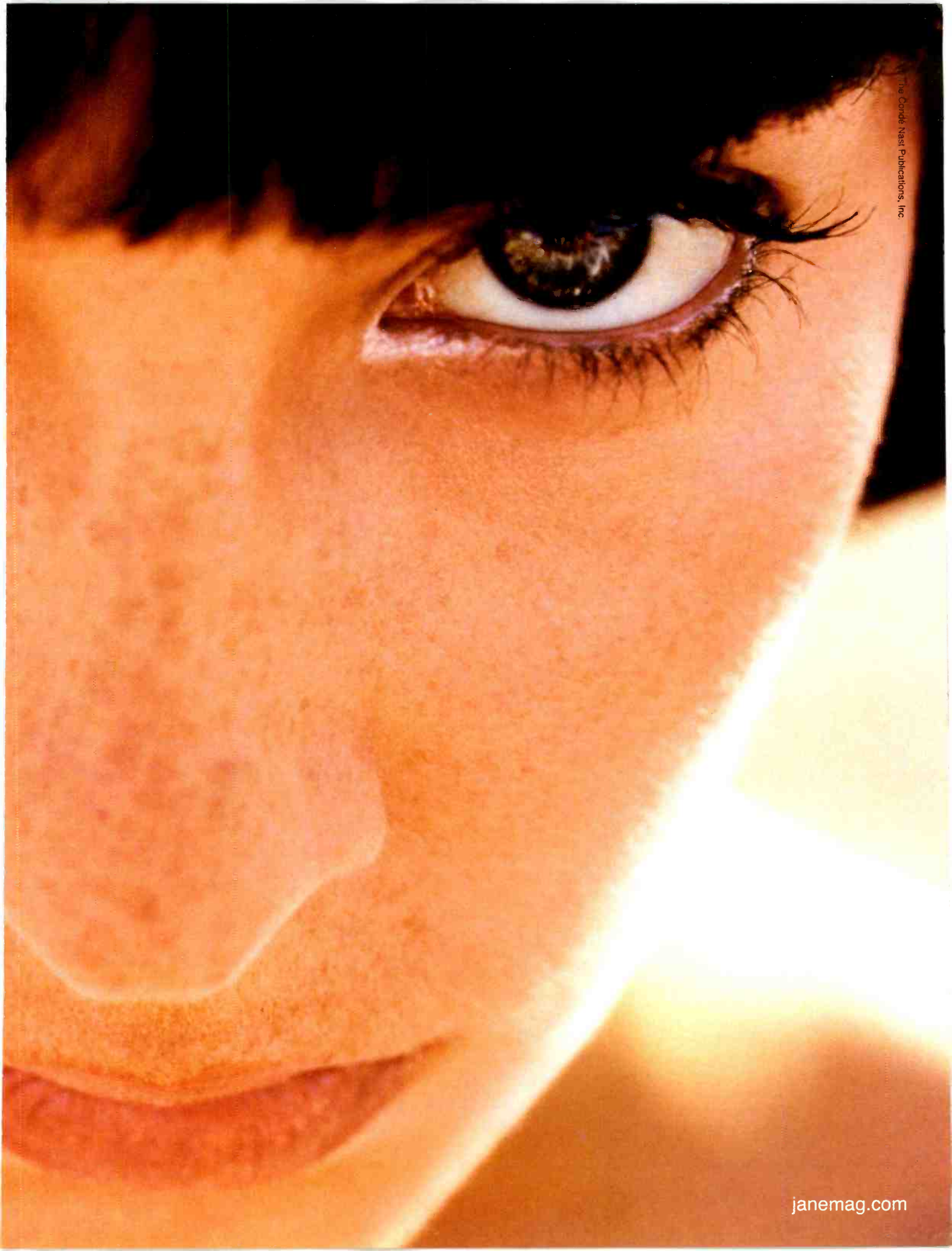
The campaign helped the Jordan line to exceed expectations by far in last year’s back-to-school launch, generating more than 57 million impressions—equivalent to a national TV buy—plus another 43 million from other media pickup. The line achieved a spectacular 70 percent sell-through, outpacing Jordan’s sneaker business at the time.

“When you work at Nike, people think you have big budgets,” says Roman Vega, brand manager at Jordan, “but we really had to stretch our marketing dollars. Wieden was able to negotiate with publications for gatefold units and they got us cover stock for our ads, which helped our luxury image. But we knew a print campaign wasn’t going to be enough. We had to flip the script and create buzz and energy around our launch, and the music video was definitely the idea that put us over the top.” ■

She's
read
Kafka. She's
memorized
Zoolander.

Meet Jane.





media plan of the year

Best use of national television

ZENITH OPTIMEDIA BY JOHN CONSOLI

IT WAS A WAKE-UP CALL for one of the most popular prescription sleep aids. For the first time since it went on the market, Ambien would be facing new competitors, and its maker, Sanofi-Aventis needed a promotional media plan aimed at maintaining its share of sales.

The competitor, Sepracor's Lunesta, was planning to spend some \$200 million on a media marketing blitz. So Sanofi-Aventis turned to its media agency, Zenith Optimedia and the planning team overseeing the account: John Potenzano, group media director; Rita Shroff, communications planning supervisor; Adriana Zermeno, communications planner; and Tamara Rabi, assistant communications planner. About 20 people at Optimedia worked on the creation and implementation of the plan.

The Optimedia unit came up with a plan that eventually cost \$100 million, half of what its new competitor spent, which enabled Ambien to maintain the lion's share of the sleep

aid market—45 percent—while meeting the client's goal of converting Ambien's base brand to Ambien CR (a new, time-released formula launched in fourth quarter 2005), and exceeding new prescription sales goals by 47 percent.

Research by the group found that there are certain times of the day and week when sleep is an issue, and when consumers might be more open to ad messages. "Our goal was to reach prospective

users at key touchpoints throughout the day," Zermeno says. Those key times were early morning, when people have had a restless night; late night, when they are actually having trouble sleeping; Sunday night/Monday morning, just before the start of a work week; holidays, when stress keeps people up at night; and clock-change time, when the media gives extra attention to insomnia issues. The plan also targeted business travelers who experience time-zone changes.

Morning news shows made perfect sense for the early morning touchpoint. Ambien signed on to sponsor eight live concerts on ABC's *Good Morning America*, with on-air promos during the week leading up to each concert. Ambien was also the title sponsor of the Ambien Summer Concert Series on CBS' *The Early Show*, along with promos, billboards and commercials in every pod during the concert telecast.

Monday became the day most likely to see an Ambien ad on TV. To reach people who lose sleep Sunday night, the Optimedia team ran a heavy concentration of Ambien commercials during the "morning papers" segment in *NewsNight with Aaron Brown* on CNN on Monday nights. Ambien also sponsored the Business Travel Advisory segment every Monday on CNN and sponsored the prime-time movie each Sunday and Monday night on Lifetime.

Near the end of daylight savings time in October, Ambien sponsored a CBS Healthwatch feature about clock change and sleep awareness. On Court TV's *Saturday Night Solution*, Ambien integrated vignettes, tune-ins and billboards. Spots were run on MSNBC's *Countdown to the Clock Change*, and sleep awareness billboards aired on Nickelodeon's Nick at Nite.

During fourth quarter 2005, Ambien targeted those who become stressed out from holiday activity. The sleeping aid sponsored Lifetimetv.com's fourth quarter 2005 "Holiday Destress" minisite, which featured music, aromatherapy, yoga, games and astrology. On-air promos on Lifetime TV drove viewers to the site. Commercials ran on Lifetime, and Ambien also sponsored Court TV's New Year's Day marathon.

To target the business traveler, Ambien was the exclusive sponsor of the Weather Channel's *First Outlook* for business, global and local weather updates, which included commercials and billboards. Ambien also sponsored a show highlighting points of interest to business travelers on the Travel Channel Business Class, sponsored the travel tips billboards during the *Today* show on NBC, and sponsored a business travel advisory each Monday morning on the CNN Airport Network.

James Bennett, associate director, national TV and radio investments at Optimedia, said putting together this year-long media package meant a lot of discussions with dozens of networks on what was available. With a general plan mapped out, Bennett made upfront holds by network and daypart, then more discussions were held on specific programming and sponsorships before the deals were locked in.

Because pharmaceutical advertising is regulated by the gov-



SOUND PLAN Optimedia targeted Ambien TV ads to times when people had the most trouble sleeping.

and cable

ernment, legal teams had to determine what was permissible and what was not. "The negotiation process [to put the entire plan together] took about three months," Bennett says.

Some of the pieces, like the morning show concert series, already existed, although previously each concert had different sponsors. The new media plan had Ambien as the sponsor of all the concerts on the shows.

Every deal included 15- and 60-second commercial spots, but each one also went beyond just ads. "Everything had value

added, like sponsorships, billboards, Internet," Bennett says.

The campaign has concluded, but Ambien continues to meet its user-conversion goals to Ambien CR. However, the challenge isn't over. "Two more companies will be releasing products, and that will force us to be even smarter with our next campaign," Zermano says. "The second half of this year will be an interesting time for both our agency and the brand." ■

John Consoli is a senior editor for *Mediaweek*.



media plan of the year

Best use of out of

■ MEDIAVEST BY TONY CASE

BREAKING THROUGH THE CLUTTER is one thing. Making a splash with an out-of-home campaign in the over-the-top, hyperdriven outdoor advertising environment that is New York City is another story. But MediaVest USA did just that with its work on behalf of Continental Airlines, this year's Media Plan of the Year for Out-of-Home, using a toolbox of tricks ranging from the tried-and-true to the surprising, to a fun-filled New York Yankees tie-in that really hit one out of the park.

That MediaVest's work managed to stand out from the crowd and deliver bang-up results is impressive enough. That the campaign promoted an airline, as competition among carriers—especially in the busy New York market—has become fiercer than ever makes it all the more remarkable.

While Continental advertises in other cities, "New York was our No. 1 priority. As home to three airports and with 44 airlines flying into New York, it is one of the—if not the—most competitive markets in the country," says Lisa Farrell, MediaVest media director. (One of those airports, Newark Liberty International, happens to be a Continental hub.) "We tried to find a way to resonate with New Yorkers in their

own language, in their own environment," she says.

Others at MediaVest involved with the campaign include Norm Chait, vp, director of out-of-home; Meaghan Groom, assistant media director; Keith Klein, assistant media director; and Jayne Hong, media planner.

"[The MediaVest team], as New Yorkers, create advertising relevant to the daily routine and busy life of a New Yorker," says Kevin McKenna, Continental's managing director, brand marketing. "MediaVest's media strategy and use of out-of-home and place-based creative executions have allowed us to effectively talk to our target throughout their day, in unexpected places and when other media simply would not reach them."

To target the domestic and international frequent business traveler—Continental's bread and butter—MediaVest slapped 1,600 outdoor sites with more than 100 variations of copy that employ the airline's highly identifiable, tongue-in-cheek, oh-so-New York quippery, ending with the airline's familiar, globe-inspired logo and the tagline "Work Hard. Fly Right."

"We've got New York by the miles," read a placard at a subway entrance in Chelsea. "Arrive in better shape," urged a poster in the free-weight section of a popular health club. "The most international destinations. How do you think these people get home?" posited the side of a double-decker tour bus, decked out with Continental's logo and signature color blue, parked outside the Empire State Building.

Other pieces reported the facts about Continental's leg up over its rivals. "More Asia than American and Delta combined," was the simple message plastered across an enormous, wraparound billboard right in the middle of Times Square.

The message was straightforward, but often it was the medium that grabbed the attention of passersby. "New daily nonstop service to Beijing." That it appeared on the side of a noodle container from a Chinese restaurant was undeniably eye-catching, and undeniably creative.

Another unusual placement had a Continental ad wrapped around copies of *Forbes* magazine placed in the backseats of hired cars waiting to take Masters and Mistresses of the Universe to their next business meeting. MediaVest literally papered the town with a blitz of a buy that incorporated limo vouchers, commuter rail platforms, Captivate elevator monitors, dry-cleaning bags, the topside of taxicabs and entire subway trains.

As if all of that weren't enough, Continental leveraged its relationship with the New York Yankees to snag an exclusive



TO-GO, REALLY, REALLY FAR Continental advertised its new daily, nonstop service to Beijing on the sides of take-out containers from Chinese restaurants.

home

sponsorship of the “Pinstripes in the Park” event in midtown’s Bryant Park, featuring a public screening of an out-of-town Yanks game, hot dog vendors and all. Out-of-home venues such as Captivate and phone kiosks were used to drive traffic.

“We wanted to tie into the unique formats that the market had to offer,” says MediaVest’s Chait. “It is a pedestrian market, and we wanted to be at eye-level and talking to people by drilling down to key areas of Manhattan [frequented by businesspeople].”

The Continental ads were hard to miss and—good news for the airline and its agency—hard to forget. MediaVest

reports 70 percent recall among the frequent business traveler target.

What’s more, 65 percent of those who did recall the campaign said it influenced their purchases.

All because of an in-your-face campaign in the most in-your-face town around.

As MediaVest’s Farrell says, “New York is more than just a city: It is a tribe, an attitude, a culture with several unique personalities and flavors. In order for Continental to infiltrate that culture and forge a relationship with New Yorkers, it [was] necessary to understand and embody that culture.”

Moo Goo Gai Pan anyone? ■



media plan of the year
Best use of
nontraditional

TEN UNITED BY TONY CASE

WHAT DO ADVERTISING and germs have in common? They're everywhere, of course.

Promoting an out-of-the-box product calls for an out-of-the-box media strategy. This year's Plan of the Year for Nontraditional Media goes to agency Ten United of Pittsburgh for its wide-ranging multimedia campaign for Airborne, the effervescent cold remedy invented by a school-teacher and known for heading off germs before they attack.

The objective: Build immediate awareness and encourage trials of Airborne to combat germs in tight spaces like airplanes, buses, subways, commuter trains and offices. The campaign, targeting women aged 25-54, commuters and airline passengers and sporting the attention-grabbing, slightly scary tagline "Germs Are Everywhere," hit in October 2005, and culminated in January and February of this year—the height of cold and flu season. Markets known for their harsh winters including New York, Chicago and Boston were singled out.

Ten United selected high-traffic venues for eye-catching, out-of-home appeals, sample and coupon distribution, and TV spots. The campaign spread—not unlike germs themselves—throughout subways, street corners, even a prestigious film festival. "The idea is that germs are everywhere, so

the product message needed to be everywhere," explains Faye Bleiberg, vp, media director. "We focused on creative ways to reach potential customers and tried to use media in unexpected ways wherever we could."

Adds Judy Granato, chief media officer, "It was a fun project. We took it as a real challenge—not just to concentrate on the message of 'Germs Are Everywhere,' but to focus on where we could find the target audience and how to reach them in a way that got a lot of buzz. One of the challenges was making sure all the elements came together, creating a perfect storm where we were going to have media and PR and buzz all happen in a very short period of time."

As Renee Davis, account service supervisor, recalls, the agency got the assignment in July, and had just three short months to create a multifaceted, eye-grabbing plan leading up to the October execution. Others involved in the campaign include James Tarone, assistant media planner, and Greg Smith, account executive.

The airline element of the Airborne campaign targeted American Airlines passengers, and included distribution of 350,000 samples of Airborne in 21 high-volume Admiral's Clubs, the airline's private, in-airport lounges; distribution of half a million Airborne coupons on the meal trays of first-class and business-class passengers; and a 90-second, in-flight video featuring Victoria Knight-McDowell, developer of Airborne, that was shown 27,000 times to an estimated 3.7 million travelers.

Determined to get the attention of air travelers not only in flight but before they took off, the Ten United team also bought Airborne spots on the CNN Airport Network in 42 airports. The ad aired 188 times in each venue, reaching an estimated 118 million passengers.

Then, the agency went deep underground, hitting the New York City subway system in January with a "station-domination" element that papered the heavily traveled Union Square station with 106 boards, to generate a staggering 15 million impressions throughout the month. Furthermore, subway trains throughout the system were plastered with 1,000 cards during the months of January and February, reaching an estimated 4.6 million daily riders.

Hitting the packed streets of New York, Chicago and Boston, several Airborne teams—some of their members dressed up as icky germs—handed out another 150,000 Airborne samples. Among the events targeted: the New York



GERM OF AN IDEA Airborne cold remedy told airline passengers how to put germs in their place with product samples, in-flight videos and coupons on meal trays.

media

City Marathon.

Finally, Airborne-sponsored buses shuttled 36,000 attendees around the influential Sundance Film Festival in Park City, Utah, Jan. 19-29 of this year. Airborne also took over the town's popular Monkey Bar, re-christening it the Airborne Lounge during the festival. A special Airborne cocktail was even created for the venue, and some 50,000 Airborne samples were distributed at the bar.

Ten United reports that—as a result of Airborne's overall

marketing strategy, which encompassed the agency's own nontraditional work—awareness of Airborne increased 75 percent, trial shot up 83 percent and sales soared 130 percent.

Praising Ten United's work, Airborne CEO Elisa Donahue says, "Reaching consumers in a nontraditional way was an important part of our strategy. The personality of the brand is fun and quirky, so using street teams with the Germ Guy character to hand out samples, and funny Germ Guy signage in subway stations, was a clever way to enhance the brand's image while getting across the 'Germs Are Everywhere' message."

Ten United's Bleiberg says the client was so happy with its work, the agency is now exploring expanding the Airborne campaign to other markets. Unlike germs, Ten United isn't so easy to head off at the pass. ■

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WHERE YOUR
BRANDS ARE?**

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Nick@Nite is where viewers and advertisers go for family-friendly, funny and familiar favorites. No wonder we're #1 with women and adults (18-49 and 18-34).

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media plan of the year
Best use of radio

MEDIAVEST BY KATY BACHMAN

SAY THE WORD LAUNDRY, and most people groan. But for MediaVest and its client Procter & Gamble, laundry took on a whole new meaning thanks to a radio plan that turned a mundane chore into a party, 10 of them in fact.

During February and March 2005, WUSL-FM, Clear Channel's Hip Hop station in Philadelphia hosted weekly Gain "See Ya at the Laundromat" parties. Listeners were invited to bring their laundry to local laundromats where they received free, full-size samples of Gain and other promotional items, did their laundry for free and got a chance to win prizes and party with Shamara, one of the market's favorite radio personalities.

The parties helped Procter & Gamble clean up at the laundromat and win over new Gain customers among young, African American women, the primary target of the campaign.

Volume shipments of the P&G brand increased 14 percent during the 10-week Laundry Party period compared to the 10 weeks prior. MediaVest and P&G are considering expanding the concept to other markets and for other P&G brands.

While a party may sound like a simple idea, it was born out of very specific marketing needs and extensive research. Even though Gain had healthy sales and strong customer loyalty among African American women in most regions of the United States, the brand wasn't performing nearly as well in the Northeast. So in June 2004, P&G brought the problem to MediaVest, which along with Starcom handles the spending for more than 113 P&G brands. Since the research showed that African American women were heavy radio listeners, a healthy radio budget had been set aside with the initial idea of

www.targetingoptionsbroadcastcantdeliver.com

aka.comcastspotlight.com

leveraging the target's loyalty to radio using a campaign that relied on endorsements from station personalities.

But MediaVest knew such endorsements were tough to arrange and came with a high price tag. "[It was] an opportunity to tailor the plan and translate a simple radio buy into something more," says Maribeth Papuga, senior vp and director of local broadcast for MediaVest, who headed up the Gain team with Kristy Carruba, vp and local account manager, and Gerald Piscopo, senior negotiator. "Rather than spreading it out, we leveraged the money with one station. We were going to give them 100 percent of the money, so we wanted more," she says.

MediaVest settled on WUSL because of its top rating among young, African American women and its strong ties in the community. "We came out way ahead with the media time and the contribution from the station," Carruba says.

To come up with a campaign, MediaVest shared P&G's consumer research with the station. Until last year, Insight Briefings, conducted for all of P&G's brands, were shared only with the creative side of the business. But by applying that research to the media side, MediaVest began to think differently about how to spend the money to P&G's best advantage.

The research showed that Gain's urban, African American, female consumer does her laundry in the laundromat. She considers the task a social event and uses it as an opportunity to find out what's happening in the community.

"MediaVest gave us an opportunity to be creative under their guidelines," says Anthony Fuscaldo, national sales manager for CC in Philadelphia. "It seemed to go hand in hand with

our audience. Any time we can get out in the community with a purpose, it's a benefit for us. So it was a win-win for both."

In addition to an aggressive schedule of on-air promotions on WUSL, CC supplemented the schedule with mentions on WDAS-FM, the company's older-skewing and No. 1-rated Urban station in the market. Some of the WDAS personalities also attended the parties. The on-air portion of the campaign reached more than 1,200 Urban female listeners 18-54 about six times each week, while attendance at the parties increased 50 percent to 110 percent each week, drawing more than 220 listeners.

"Laundry seems to be a metaphor for daily life. We all have laundry to do, so let's hang out and do it together," says Jennifer Welding, national account manager for WUSL, who handled the logistics for the parties "A little thing became important to a lot of people."

Katy Bachman is a senior editor for *Mediaweek*.



CLEAN TEAM Gain detergent and Philadelphia radio station WUSL turned laundry day into one big party and one big success for P&G.

www.ifidontlearnaboutvodmycareercouldbe.com

aka.comcastspotlight.com

media plan of the year

Best use of local television and cable

HILL, HOLLIDAY BY ANTHONY CRUPI

TRYING TO LURE a Boston-area teenager into a retail environment in high summer is a bit like asking him to wear a Derek Jeter replica jersey in the bleachers of Fenway Park—such an excursion is almost wholly outside the realm of possibility for the kid, and as such, the suggestion may be met with seething adolescent contempt.

The marketing team at Bob's Stores, a northeastern casual/sports apparel outlet with a dozen stores throughout Massachusetts, understands that summer is a difficult season in which to reach teens. Thus, the TJX subsidiary—sister retailers include T.J. Maxx and Marshalls—enlisted media agency Hill, Holliday to cook up a plan that would hit teens where they live without taking a big bite out of Bob's marketing budget.

With an assist from Comcast Spotlight Boston, Hill, Holliday put together a video-on-demand campaign designed to reach Boston-area teens via the convergence of a novel digital application and the adrenalized hook of extreme sports. Using archival footage of ESPN's X Games, the media agency and Comcast Spotlight developed 30-second spots that drove viewers to a sports and fitness VOD menu where exclusive X Games content was housed, and a Web site that offered users a shot at winning a trip for two to Los Angeles for the twelfth installment of the summer sports series.

The campaign ran from mid-July to mid-August 2005. In that period, Comcast registered 2,261 unique set-top views, and 36 percent of them dropped the remote to

go online and register for the X Games contest.

"The original idea was for Bob's to leverage their association with extreme athletes that they naturally have through their apparel sponsors," says Hill, Holliday associate media director Tanya McMahon, who helped spearhead the campaign. While Bob's traffics in dozens of athletic apparel products, labels of particular interest to the X Games set include Billabong, Vans and Etnies; all three of which were ranked as top-10 brands by the store's younger shoppers.

Besides the allure of extreme sports, VOD fit into the overall plan like a wetsuit, McMahon says. "The campaign really reflected Bob's ongoing commitment to television, their ongoing relationship with Comcast and the desire of both parties to do something different," McMahon says. "It was a win-win for everyone. It drove traffic to Bob's and stirred awareness and usage of Comcast's VOD product."

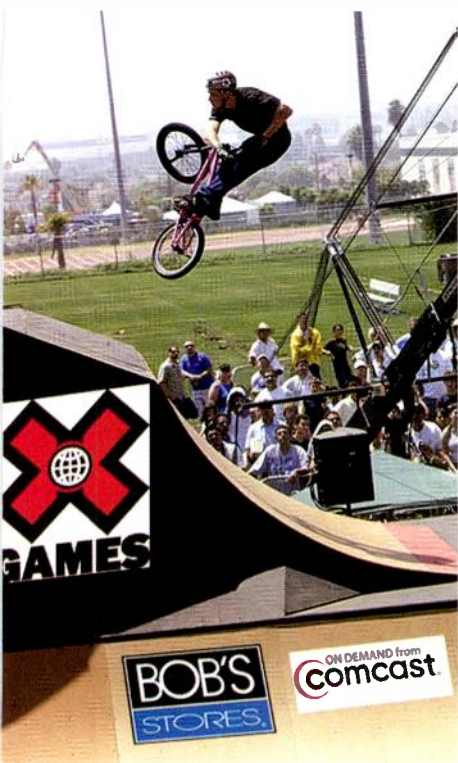
Stephen Flaim, vp/general manager for Comcast Spotlight Boston, says that while the younger demo may stray from linear TV in the summer, VOD fits their what-I-want, when-I-want-it relationship with media. "They love anything new, so we know that VOD is a great place to reach them," he says.

While Hill, Holliday says that Bob's Stores were pleased with the campaign, McMahon says that the agency hasn't developed another VOD plan since, but "we're definitely encouraging clients to think significantly about all sorts of opportunities in the digital media space."

Flaim says VOD advertising will take off once other categories begin to explore the on-demand platform. "Our early successes have primarily been with automotive and financial," he says. "While we haven't done much on VOD with retail, we're looking to work with the Home Depots and the Lowes. We may be able to put up their weekly circulars on-demand."

McMahon says the big takeaway from her first VOD campaign was the relative ease and thrift with which Hill, Holliday was able to implement it. "We're talking about a regional outlet with a small marketing budget. But it was a really easy execution. Comcast did all the heavy lifting." ■

Anthony Crupi is a senior reporter for *Mediaweek*.



EXTREME EFFORT Hill, Holliday and Bob's stores teamed up with Comcast to produce a VOD campaign to reach teens.

media plan of the year

Best use of magazines

OMD BY STEPHANIE SMITH

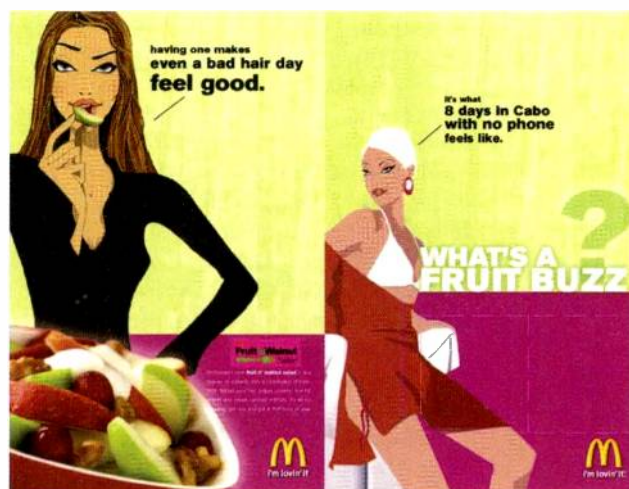
MCDONALD'S AND *Vanity Fair* are three words that are rarely used in the same sentence. But OMD linked them together as part of an innovative marketing strategy for the fast-food chain's May 2005 launch of its Fruit & Walnut Premium Salad. By using a targeted print strategy focusing on health-conscious females, versus a mass-market television campaign, OMD helped McDonald's create buzz—a fruit buzz, that is—among hip, healthy women. Such out-of-the-box thinking earned OMD the honor of Media Plan of the Year for best use of magazines.

The Oak Brook, Ill.-based fast-food chain introduced Fruit & Walnut salads in the face of heavy skepticism. Not only would the healthy product, packed with sliced apples, grapes, low-fat vanilla yogurt and candied walnuts, be offered among McDonald's weightier offerings, the salad was missing a defining component—lettuce.

"McDonald's had done research and consumers were saying 'How do I know it's fresh?' or 'A fruit salad without lettuce seems weird,'" says Diana Smith, OMD's group director. "There was some convincing that needed to happen to break through that barrier." What's more, McDonald's introduced the product three months after competitor Wendy's put fresh fruit on its menu.

To overcome the challenges, McDonald's had to rethink its typical marketing approach. Instead of a traditional TV campaign, McDonald's and OMD decided to use a targeted print campaign that would focus on health-conscious women. The reason, says Anja Carroll, director US Media for McDonald's, is that "salads are the one thing in our arsenal that skews female," compared to other menu items—like French fries—that appeal equally to both men and women.

To find that health-conscious woman, OMD tapped affluent lifestyle magazines whose readers were least likely to visit a McDonald's. But it wasn't enough to simply place a static ad. "We had to grab these women by the lapels and make sure they interacted with the ad," says Joel Redmount, OMD's Ignition director. So, McDonald's placed a four-page starburst pop-up ad in the June issues of Condé Nast titles *Vanity Fair*, *Bon Appétit*, *Vogue*, *Lucky* and *Self* with coupons for a \$1 discount on the salads. The creative, with the tagline, "What's a Fruit Buzz?" equated the feeling of eating a healthy McDonald's salad to women's feel-good moments, such as when you "can wear skinny jeans" or "when everything is 60 percent off."



NOT A NUTTY IDEA McDonald's placed ads for its new Fruit & Walnut salad in upscale women's magazines—a first for the chain.

To reach mass consumers, two- and four-page ads were placed in mass titles such as Hearst Magazines' *Good Housekeeping*, Time Inc.'s *People*, *Cooking Light*, *In Style* as well as Meredith Corp.'s *Family Circle*. In all, 32 magazines were a part of the promotion, the largest magazine-buy ever for McDonald's. Additionally, the company placed poster-sized ads in health clubs nationwide, another first.

Publishers say McDonald's approach helped put the restaurant in a new light. "It's a good example of how [a client] who is not a heavy print advertiser used print very strategically," says Jeff Hamill, Hearst's senior vp, advertising sales and marketing. "The campaign was hip and fashionable. They did a masterful job of changing the dialogue about McDonald's."

According to McDonald's, sales of the Fruit & Walnut salad in its first month were 128 percent higher than during the launch of its Fiesta salad the year prior. For the first five weeks, total McDonald's salad sales were up 123 percent, with Fruit & Walnut salads accounting for 50 percent of that. And a year later, the salad continues to create a buzz. "My wife was eating two a day and still eats them quite a bit," says Ed Hughes, client communications director for OMD. ■

Stephanie Smith is a senior reporter for *Mediaweek*.

media plan of the year

Best use of newspapers

LUCKIE & COMPANY BY TODD SHIELDS

WHEN ALABAMA-BASED Regions Financial Corp. merged with Union Planters Corp., it created the nation's 12th-largest banking corporation. It also created a problem: Regions Bank, although large, was virtually unknown in markets where Union Planters Bank maintained its 707 branches.

How to let Planters customers know their bank was changing its name to Regions Bank? Luckie & Company came up with a solution: Through innovative use of newspaper scatter ads in an integrated campaign, Regions could introduce itself to customers. In four dozen cities, readers opened their newspapers to find not one or two scatter ads, but as many as 40 ads spread throughout the newspaper. The high-visibility presence in Sunday newspapers coincided with the actual physical name switch at bank branches over the weekends.

Splashy. But did it work?

In spades, according to the happy client, Regions. Like the 50-year-old Luckie & Company, the bank is based in Birmingham. "It was a huge success," says Erin Tapp, director of advertising for Regions. She called it a "phenomenal" campaign. "You can have award-winning creative," Tapp says. "But if it's not implemented from a media perspective, it's not as effective as it could be."

Effective is where Jay Waters comes in. Luckie's senior vp, chief strategy officer, led the team that approached the problem with fresh thinking. Team members include Brad White, creative director; Linda Rountree, media director; Ruth Bean, account supervisor; Tripp Durrant, account executive; and print buyers Sandra Fogg and Hope Parks. The team worked with a budget of \$3 million for newspaper expenditures.

"How can we quickly ramp up awareness of the Regions Bank

name in those markets where it was unknown before?" Waters says. "Are there ways we can effectively use newspapers to make a big splash?" The idea was to get into as many pages as possible—every page if possible, up to 40 pages. "That was something people hadn't done before," Waters says. The result: ads ran at the bottom of news pages, three inches deep across six columns. At 40 insertions, that's equal to five full-page ads.

"That accomplished what we wanted to," says Waters. "We wanted to make sure no one who read the newspaper that day didn't know Regions had an ad." The ads incorporated imagery from TV spots that began running on Mondays in the relevant markets. For instance, in the TV spots a man sees a newspaper ad about the bank change. Luckie decided to buy a full-page ad (in addition to the page-bottom scatter ads) so that readers' experience would echo when they saw the TV ads, and vice-versa. In addition, Luckie hired five flatbed trucks to drive in convoy around the targeted markets bearing new Regions signs, providing an out-of-home dimension to the campaign.

The campaign appeared in different regions as the name change was rolled out. Before the campaign, unaided recall of the Regions brand languished in the low single-digits, between 1 percent and 3 percent, Waters says. The campaigns boosted unaided recall to a range between 21 percent and 27 percent. "We were just off the charts," says Waters.

The strategy seemed to offer bigger bang than an equivalent buy of full-page ads, Waters said. "You just feel like the scatter ads are more impactful," he said. "We're used to tuning out those five full-page ads in the middle that have skirts and shirts and such."

Regions Bank's Tapp says banks typically lose a small portion of their customers during a transition. But in this case Regions grew during conversion. "What was really spectacular was the different components and how they worked together," she says. Region workers, and even competitors, called to say they were impressed by the campaign, she says.

Tapp notes that Regions has proposed a merger with AmSouth Bancorporation, which operates more than 680 branches in the South. That means it's time for Luckie to start thinking about its next targeted blizzard of scatter ads.

Says Tapp, "We're hoping we can play off the success of this campaign, kind of tweak it a bit, and do more of the same." ■

Todd Shields is Washington editor for *Mediaweek*.



ALL OVER THE PLACE Ads announcing the name-change of a local bank ran in as many as 40 spots in one Sunday newspaper.



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media plan of the year
 • Best use of
 internet

UNIVERSAL MCCANN BY MIKE SHIELDS

THE IM CONVERSATION started like any other between two teens: How r u? What r u up 2?

Jill020306 was in a lousy mood, dealing with boyfriend troubles and stuck babysitting on the night of a big party. After a bit of innocuous banter, Jill's tone got more serious. "I'm getting these really creepy calls," she typed.

Her friend, concerned, asked for more info. "He's called a few times and breathes into the phone. Ew!" Eventually, Jill convinced her friend to pick up the phone to listen in on one of those creepy calls. On the other end of the line, a man's voice threatened, "Have you checked the children?"

Despite her way casual IM-speak, jill020306 isn't a real teenager at all, but an automated simulation of the character Jill Johnson from the teen horror movie *When a Stranger Calls*. The Jill-IM bot might also be considered the personification of the interactive media plan of the year—highly engaging and far from typical, even in the Web media universe.

The Jill-bot was part of a standout plan launched last winter by Universal McCann Los Angeles for the February premiere of *When A Stranger Calls*, a remake of the 1970s babysitter-in-peril film. While McCann ran plenty of traditional banner ads, the plan's centerpiece was a virtual online life for Jill, featuring an AOL Instant Messenger-bot which utilized pages of scripted responses, a MySpace page complete with Jill's blog entries, plus text messages from Jill and even phone calls from the movie's scary Stranger.

According to those involved, promoting the opening of a horror flick in winter would not be easy, especially since that particular weekend was Super Bowl weekend. "It was an extremely tough weekend known for keeping people out of the theatres and on their couches," says Elias Plishner vp, group director, Universal McCann Interactive Los Angeles.

Plenty of teens avoided their couches for at least a few hours, as *When a Stranger Calls* grossed \$21.6 million, the largest movie to ever open on Super Bowl weekend. And according to exit polls, 42 percent of moviegoers cited the Internet as a key source of information about the film.

Reaching the movie's 12- to 17-year-old-girls target audience warranted a huge amount of creativity. "Young females are very much a moving target," says Plishner. So McCann constructed a media plan that allowed users to interact with Jill as if she were a real person. "We wanted consumers to go on the ride that she goes on," adds Dwight Caines, senior vp, digital marketing at Sony.

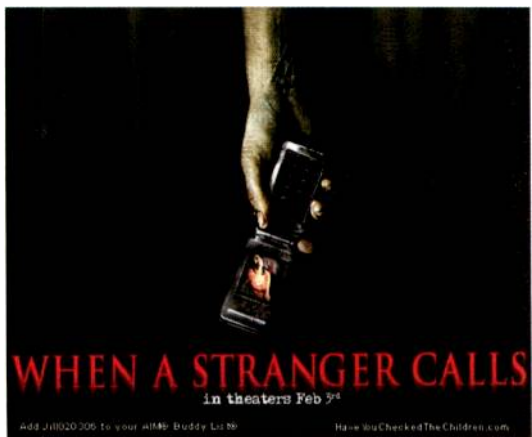
First, AOL instant messenger users were able to chat with the bot, which was built by AOL and programmed by Sony's marketing team. After a handful of exchanges, the fake Jill would encourage users to check out her MySpace page, where they could read her blog, chat and sign up as Jill's "friend." The Jill-bot also urged users to "listen in" on phone calls she'd been getting by calling an 800 number, which played a recording from the movie. Jill's fans could even text Jill and sign up to receive a call from the Stranger (the bad guy from the movie). "The campaign elements talked to one another," explains Plishner. Both agency and client emphasized that it was crucial the virtual representations of Jill sound like a real teenage girl—not like advertising—for the campaign to work. Witness one of Jill's MySpace blog entries:

My plans 4 tonight (this really sucks): To pay for my stupid cell phone bill I have to babysit for a family I've never met in this house that's like way far out there. I'm going to miss the bonfire party, which I've been totally excited about for weeks.

Prior to launch, the hope for the campaign was to at least nurture interest among a small group of super-engaged fans, says Sony's Caines. Yet the results of the interactive elements were off the charts. The AIM buddy engaged in chats with 400,00 people for an average of 339 seconds. In addition, 360,000 calls were logged into Jill's toll free number. Through MySpace, 400,000 people viewed Jill's page and 110,000 kids became her friends. By opening weekend, more than 40 million users had been exposed to the film.

Says Caines, "This is now a case study we are going to use for a long time on how to run an integrated campaign." ■

Mike Shields is a senior reporter for *Mediaweek*.



REAL STRANGE An automated simulation of the character from a film came alive for potential movie-goers.

media plan of the year

Best use of mobile

ZENITHMEDIA BY CATHARINE P. TAYLOR

TOYOTA AND NEW YORK-based Zenithmedia have been working as partners in developing media plans for the edgy Scion brand since 2003. So it's no surprise that Zenith—known for developing programs for Scion that are distinctively, well, off-road—takes the first-ever award for Best Use of Mobile Media.

“One of the challenges of Scion is to stay ahead of the curve and figure out what will be intriguing,” says Neil Ascher, executive vp, director of communications services at Zenith, which is part of Publicis Groupe’s ZenithOptimedia Worldwide.

In fact, the entire Scion brand is about the ability to personalize the car through customization, says Deborah Senior, national marketing and communications manager at Scion. “It’s like the car is a blank canvas,” she says. So, mass-market media solutions, which are inherently impersonal, don’t work.

But the people at Zenith are always on the lookout for new opportunities. Executives at the California Music Channel, with which the client eventually developed this mobile opportunity, had been talking to Robert Lydon, vp/account manager of local broadcast at Zenith, about advertising for several years; first when the music video channel existed only as a local cable

station in the San Francisco Bay Area. Finally, when CMC inked a deal with MobiTV, a company that streams TV channels, Lydon’s interest was peaked, according to Rick Kurkjian, of Oakland, Calif.-based CMC Broadcasting. CMC asked Scion if it would be interested in advertising on its mobile-only “Beat Lounge,” a hip-hop- and R&B-focused channel, which would offer the brand the national exposure it wanted, albeit to a small MobiTV audience.

Senior notes that the deal made sense not only because for Scion the medium is often integral to the message, but because music has also always been an important component of Scion’s

positioning. That made it “easier for us to communicate through that new technology, such as a cell phone,” she explains. Scion was able to repurpose an edited version of TV advertising for streaming. Attik, San Francisco, is the brand’s creative agency.

While that in itself was cutting-edge—Kurkjian says it’s the first instance he and execs at MobiTV had heard of where a normal length spot was being streamed over a cell phone—issues such as what part of a \$50 million budget should be devoted to the campaign did need to be ironed out. Pricing came down to “Ballpark,” Kurkjian says. “You just come up with a figure that everybody feels [is] agreeable.”

Measurement was difficult too, since MobiTV only had the capacity to track viewers to its service, not to individual channels within the service. Thus, agency and client concocted a contest to track exposure and responsiveness to the campaign. They used the lure of a free iPod, and the tag “Configure your music, configure your ride,” to build a strong association between the iPod and the Scion. Beat Channel viewers could respond either by dialing a phone number, or logging onto the CMC Web site. While not technologically sophisticated, the promo did give Scion and Zenith a window into who was viewing. Of the 170,000 people who subscribed to MobiTV, some 5 percent responded to the contest. Since the contest asked for demographic information, the brand was able to gain insight into who they were. Given that MobiTV users tend toward its news-oriented offerings such as MSNBC, some 48 percent of its users are, for Scion’s goals, a little on the old side, falling into the 18-34 demographic; only 2 percent are the 13-17 year olds that Scion also wants to influence. The contest demonstrated, however, that some 34 percent of respondents to the CMC/Scion contest were in the 13-17 demographic.

But raw numbers don’t tell the whole story. Much of what made this program work was the simple willingness that client and agency shared to give mobile marketing a shot. Senior admits the client had no clear idea of what a good response would be. The idea just seemed like “a really good fit.”

Adds Ascher, “This is a client that’s really willing to take some risks and they realize that some of what they do is going to be rough around the edges.” ■

Catharine P. Taylor is a contributing editor to Adweek Magazines.

ON THE GO Toyota’s Scion reached the young demo it covets by advertising on a mobile-only music program.



media plan of the year

Best use of multicultural

GRUPO GALLEGOS BY A.J. FRUTKIN

HISPANICS COMPRISE NEARLY 42 percent of the population of Los Angeles. Yet the city's venerable arts institution The Getty Center has found its mix of antiquities and contemporary work a tough sell among Latinos. That is, until the Long Beach-based marketing firm Grupo Gallegos was hired to spark interest among the city's Spanish-speaking citizens.

In fact, Grupo Gallegos was so successful in luring fans to a summer concert last July featuring the Grammy Award-winning Colombian singer Andrea Echeverri, that concertgoers caused a traffic jam on the freeway exit leading to The

Getty. It's no wonder Grupo Gallegos is the 2006 winner of the Mediaweek Media Plan of the Year for Best Use of Multicultural Media.

Targeting LA's young, hip Latinos for a great night of music may not seem like the toughest sell. But that wasn't the only task The Getty assigned to Grupo. Among its other efforts were driving traffic among Hispanic families to The Getty's weekend

Garden Concerts for Kids series, and creating awareness among Mexican tourists for an exhibition featuring Rembrandt's late religious paintings.

Multiple tasks, for multiple audiences, on a limited budget. That's a tough sell. "Most advertisers come to you and say, 'We're launching a new flavor of toothpaste. Go for it.' And what you do is you buy some TV spots and try to reach as many 18-49 viewers as possible," says Ken Deutsch, Grupo's principal and media director. "To reach all these different segments of the Hispanic population, for all these different events, we knew we couldn't just make one ad. We had to get creative."

Grupo's first creative undertaking was to run ads in the

city's Hispanic newspapers. "When you look at those newspapers, between the ads and the editorial, they're pretty boring visually," Deutsch says. "So what we decided to do was run vibrant, four-color ads versus the typically black-and-white ones."

If the graphics needed some punch, then so did the copy. Grupo execs note that they never referred to The Getty as a museum, per se. Rather, it was called its proper name: The Getty Center. "Museums can sound boring to families," says Juan Oubina, Grupo's creative director. "So we had to communicate that The Getty Center was a fun place."

Media planning also got creative. When it comes to entertainment, Deutsch says the firm's proprietary research indicated that Latinos are late planners. Armed with that information, Grupo placed ads for the events it marketed during the week leading up to each specific event. "We knew if we advertised four weeks in advance, it wouldn't work," Deutsch adds.

Deutsch also says Internet advertising wasn't appropriate for these campaigns, noting it's still difficult to reach enough unique users that are geo-targeted to one specific region. "Univision.com, for example, has a lot of users," Deutsch says. "But we only wanted to reach those in Los Angeles. And while that site has the ability to geo-target, the number of users is so small, you can't have as much impact as you need."

In addition to reaching Spanish-speaking residents, Grupo also targeted bilingual consumers. To do so, the firm looked at local radio stations that targeted English-speaking Hispanics. "It may not seem like a wild thing to do," says Caro D'Antuono, Grupo's account manager. "But one thing you'll find is that many Spanish-speaking agencies only look at the Spanish-speaking market. Our philosophy is that these are Hispanics living in the U.S., so why wouldn't they use English-language media?"

Indeed, finding the right approach for each segment of the Hispanic market is what Deutsch says sets Grupo apart. "The general market usually sees Hispanics more as a language, or just as people who are not white," he says. "But there are many different segments within the Hispanic market. And you can't just reach them as a whole. You have to connect with each of those segments, and motivate them." ■

A.J. Frutkin is a senior editor for *Mediaweek*.



REACHING HIGH The Getty Center targeted Hispanics who had never considered visiting the museum before.

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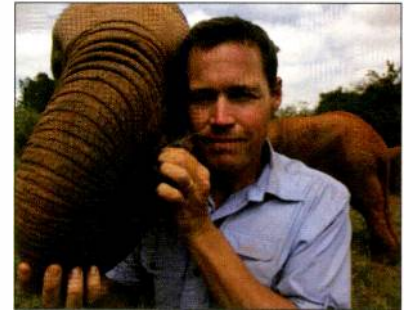
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MediaVest – P&G

Best use of Newspapers

Luckie and Company – Regions Bank

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CHRIS CASARETTA

It's the Economy, Stupid

Advertiser fear—not confidence—is holding up the upfront market

SO THE UPFRONT IS CRAWLING along, with, at this writing, no networks near sellout at very modest CPM increases. If I believed what I read, I would be chalking the sluggish market up to client and agency confidence that they don't need the broadcast networks as much as they once did. But I don't believe what I have read, because there are now a gazillion pundits in print and online weighing in on the upfront, and most of them know nothing.

While there is as yet no need for panic, there is reason for concern, both at the networks and throughout the advertising industry. I don't want to drop the "R" word here (you can say it to yourself if you want, but don't dare let anyone hear you say it), but things sure are starting to smell like they did back in the early 1990s, when the nets kept the upfront marketplace open well into July before they just took their inventory out of

Things sure are starting to smell like the early 1990s, when the nets kept the upfront open into July before they took their inventory out of sale and hoped for the best in the scatter market.

sale and hoped for the best in the scatter market.

Ad spending is a handy, if unscientific, economic indicator. Recent data show some softness in ad spending in the first quarter of this year. Scatter is slow. Estimates of the overall size of the upfront range widely, and while we all know that those numbers are not real anyway, nearly all the real analysts—that is, the Wall Street kind—are predicting a drop of 10 percent or more from last year.

Meanwhile, former Fed chairman Alan Greenspan's hope for a soft landing in the housing market appears to have been dashed. By some estimates, housing prices have fallen 20 percent or more from their highs in 2005.

Consider the following, published in a note to investors earlier this month and quoted by *The Wall Street Journal*, from A.G. Edwards housing analyst Gregory Gieber: "What the industry is going through appears to be much more brutal than most had anticipated even just a few short months ago... Last year, our view was that it would be a soft landing, but as 2006 started to roll forward our concerns grew and we abandoned the soft-landing view for one of a 'sweating-palms or white-knuckle rough landing.' But over the past month or so, we have come to fear that even that revised view was

likely too optimistic."

The problem here is that nearly all growth in consumer spending since the collapse of the dot-com boom has been derived from the housing market. Anyone who has bought property during the past two years is now probably under water, and many of them took adjustable-rate mortgages, often with little or no down payment.

In an article in *The New York Times Magazine* on June 11, under the headline "Reasons to Worry," Niall Ferguson, Laurence A. Tisch professor of history at Harvard, wrote, "More Americans have variable-rate mortgages than ever before, even if most existing mortgage rates remain fixed. Since March 2004, there has been a 59 percent increase in one-year adjustable-rate mortgages... The key question is, 'When do existing A.R.M.'s reset?' The answer: Soon." He later cites a *Barron's* estimate that holders of some \$600 billion in subprime mortgages will see their monthly payments jump by up to 50 percent during the next two years.

In what appeared to be an effort to rebut the article, and the subject of that particular issue of the *Times* magazine, which was "Debt," Fed Chairman Ben Bernanke issued a bizarre statement that he thought Americans were managing their debt well, which, of course, they are not. This as he prepared to raise the Federal Funds rate yet again when the Fed meets at the end of this month. He's worried about inflation, which matters mostly to people who are sitting on piles of cash or to the greedy swine who run and invest in hedge funds. The average American has no savings but is swamped in debt; inflation is good for them.

In other words, the people who actually have some net worth but are not in the hedge-fund class, the ones who buy the Lexi (plural of Lexus) and laptops and big-screen TVs and life insurance and use discount brokers, are about to get squeezed—really tightly. This is not going to lead to an increase in consumer spending.

Smart clients sense this. It explains why they are not falling over each other to get their budgets registered at the networks. Chances are they'll be able to drive a Coke truck, a car-carrier and maybe even Caterpillar earth mover—side by side—through the scatter markets come the first quarter.

Ahh, but then again, they (and I) could be wrong, which is why we have the upfront in the first place. I only hope we are wrong. ■

Bill Gloede, the former group editor of *Mediaweek* and Editor & Publisher, lives in Camden, Maine, where he can be reached at billgloede@adelphia.net.

media elite

EDITED BY LAUREN CHARLIP

MOVERS

MAGAZINES

Barbara LaPlaca was named executive director of marketing and creative services at *Prevention*...Penthouse Magazine Group has named **Susan Steel** West Coast sales director and **Claire Ritchie** Midwest sales manager.

RADIO

Brian Glicklich was promoted to senior vp of digital media for Premiere Radio Networks, a newly created position, from vp of interactive services...**Bob Shomper** joins WGN-AM, Tribune's radio station in Chicago, as program director.

CABLE

E! Entertainment Television tapped **Alex Maggioni** as senior vp, original programming and series development. Maggioni joins E! from Adelstein Parouse Prods.... BBC America upped **Scott Gregory** to vp of scheduling from director of programming...**Melinda Witmer** was upped at Time Warner Cable, earning senior vp stripes...Fox Sports en Español tapped **Eugenio Ramírez** as its advertising sales account executive for the Southeast. He joins FSE from Olé Communications.

SYNDICATION

Elizabeth Herbst-Brady, senior vp at media agency Starcom, will join Twentieth Television as senior vp, advertising sales, effective Sept. 5. **Dave Barrington**, who currently holds the post, will immediately take on senior vp, general sales manager duties for MyNetworkTV.

INTERACTIVE

Pam Horan has been named the new president of The Online Publishers Association. Horan previously served as vp, marketing and membership, and has been acting OPA president since January...**Adam Shlachter** joined MEC Interaction as partner, group media director, from a Starwood Hotels & Resorts marketing post...**Nick Johnson** was named vp of advertising sales for Reuters America, a new position. Johnson joins from Revenue Science.

MEDIA AGENCIES

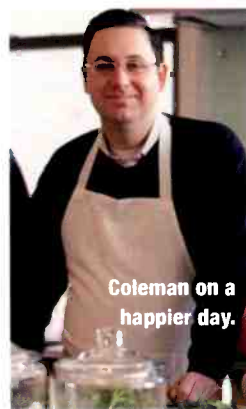
Allan Finehirsh joins Carat Brand Experience, a unit of Carat USA, as senior vp. He hails from Maritz, Inc.

Quicktakes



Wonder mikes like to say hello: (l. to r.) Cordella, Moore and Shah "delight" the Agency Idol crowd.

THEY TAKE THEIR SINGING seriously over at **24/7 Real Media**. June 1 marked the debut of "Agency Idol," and the standard was set high. More than 250 people gathered at Cain, in the far reaches of NYC's Meatpacking district, to enjoy vocal stylings from **Digitas**,



Coleman on a happier day.

Neo@Ogilvy, **Beyond Interactive**, **Young & Rubicam**, **Omnicom** and **FCBi**, among others. It began with office-party karaoke, when 24/7 CEO **David Moore** realized he had talent on his hands. But this Idol was no gin-soaked sing-along. Music-in-

dustry judges in the Simon, Paula and Randy positions were merciless if necessary, even giving one act the gong. But when Agency.com's **Dan Cordella** and **Paras Shah** stepped up to deliver their rendition of the Sugar Hill Gang's "Rapper's Delight," "the place went crazy," Moore said. They won the team category. Integrated Media Solutions' **Amanda Chin** took top solo honors with Springsteen/10,000 Maniacs' "Because the

was in the security line, saying goodbye to my dad, and the next thing I knew, police were gathering around," he said. Airport security had become suspicious that what they saw in his bag on-screen—a combination of digital recording equipment with loose wires and organic food materials for his story (oyster shells, honey and "butt rub" for BBQ pork)—amounted to a bomb. The airport shut down and Coleman was told a robot would retrieve his bag from the screening machine to detonate it in a field. Through the process of telling his story over and over again to "successive layers of law enforcement"—the local Sheriff's office, "half of the Tallahassee police department," the bomb squad, the FBI and Homeland Security—a traumatized Coleman was exonerated and trotted out for a press conference. "I do have a lot of power as a food editor," he said dryly. "More than I thought"...**The Daily Mini**, spawn of Fashion Week bible *The Daily*, celebrated its

Daily monthly: (L. to r.) **Brandusa Niro**, *Daily Mini* editor in chief; model **Gema Ward**; **Jill Carvajal**, *DM* Publisher



launch with a June 6 bash at Garden of Ono. Models mingled with designers at the patio bar to celebrate the new monthly. *Seventeen's* **Atoosa Rubenstein**, *Vogue's* **Virginia Smith** and

Sally Singer and *Allure's* **Linda Wells** were on hand to support the new "hautest little thing" in fashion, sipping cocktails for the team. ■

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Going Up and Up

CAPTIVATE'S ELEVATOR ADVERTISING IS ON THE RISE

Each weekday, an office worker makes an average of six elevator trips. That person arrives, goes up and down for lunch, makes a trip for coffee or a cigarette, and then leaves for the day. Additionally, many will go up and down for meetings and sales calls. And in 7,000 of those elevators, 2 million passengers will watch Captivate Network each day.



Mike DiFranza, President & General Manager of Captivate Network

Narrowcasting into an ever-expanding network of locations (at press time, the company was in 674 buildings in North America), Captivate has capitalized beautifully on the paradigm shift currently under way in the advertising industry. As doubts creep into marketers' minds about the effectiveness of television and other traditional forms of advertising, Captivate is utilizing the elevator environment to deliver a captive audience without remote controls, without DVRs, and at a time of day when they are making business and personal buying decisions. Captivate has also found a way to deliver a market segment that few can promise: one with an average household income of more than \$100,000.

Captivate is now a subsidiary of media giant Gannett and leads the charge among nontraditional advertising media capturing mainstream dollars. The network will also add roughly 100 more buildings this year (translating into 1,000 elevators), increasing its audience by nearly 15 percent. In neither of these respects does the company show any signs of slowing down, with next year promising similar or greater growth.

DiFranza, insightful on matters related to media and advertising, sees tremendous potential for his medium. Despite the growth and success of the company, he sees everything that has happened as just the nascent stages of this medium and looks forward to the opportunities that lie ahead.

In your opinion, what is bringing on this current shift in advertising media?

It is a fascinating time to be in the media industry. Technology is enabling consumers to control how they are entertained and informed. Traditional methods are no longer sufficient, and whether it is our medium or some of the others out there, advertisers are trying to engage consumers throughout the day, not just at the bookends of the day, which is how it was traditionally done.

Are we seeing the gradual whittling away of the power of mass media?

I believe the composition of the media plan is changing. Media plans have historically been constructed using the four primary colors (print, broadcast, out of home, interactive). I believe the media plans of the future will still contain these primary colors, but they will also contain a mosaic of other smaller, more targeted media that can really engage consumers as they conduct the business of their lives. The mix must change because the media consumption habits are changing.

It seems that the best thing about being a media planner is that there are a thousand media platforms to choose from, and the worst thing about being a planner is that there are a thousand things to choose from.

*It's true. While there are a ton of new options, few new media have scale and stability. Having been in the market since 1997, and as a result of the acquisition by Gannett, we have reached critical mass. With 2 million viewers each day, we reach more business people than *The Wall Street Journal*, *Fortune* or *Forbes*. In many cases, new media platforms are regionalized executions, so an advertiser has to go to multiple sources to aggregate distribution.*

What are the conditions that create the ideal setting for captive-audience advertising?

I can tell you our thought process when we designed our product. We looked at it from the viewers' standpoint. We didn't want to be locked in an elevator with this thing barking at us, so we designed it with no audio. We also didn't just want ad after ad because we believed the audience would tune us out, so we split our screens between advertising and programming. The challenge with a lot of these new executions, whether it is video on cell phones or anything else, is you can't just take a traditional model and place it in a nontraditional environment. You really have to think about the venue and what is going to make sense to those consumers at that point in time.

So out-of-home video is a different medium altogether from television?

Definitely. And the advertiser needs to consider how best to use this new capability. Clients will sometimes remark that we don't have sound. But we have to remind them that they are buying the impact that the medium can deliver and not the medium's product feature. For example, TV and radio have sound but deliver a mid-to-upper-teens recall. Captivate's recall is 37%. The question is, "What are you buying—audio or results?" We sell results that are backed by research. And perceptions are changing; there is a greater openness in the marketplace to new things and an increasing focus on the value that new media can deliver.

What changes have you seen in the agencies lately?

Many advertising agencies are taking steps to better position themselves to address the realities of the marketplace. Consumer behavior has changed and agencies must modify the approach they take to reach consumers. A number of agencies have begun to identify "new media czars" to help them navigate the many new options that are available for targeting consumers. While this is a good start, these organizations pale in comparison to the structure that has been put in place to address the more traditional media. The greater focus on how to more precisely target the consumer will require a greater representation of new media in the overall mix of the media plan.

What kinds of things do you tell your clients with regard to best using Captivate to communicate their message?

With an audience that comes back every day—which is different from traditional media where you cast a big net and intersect them almost randomly—we can deliver multiple marketing messages to the same audience over a period of time. For instance, Volvo. Their claim to fame has been safety, but Volvo may run a creative against this audience that focuses on multiple features of the vehicle. They may start out with an ad that features the performance aspects of a Volvo. After some period of time, they may run a new creative about the price, another on reliability, and then the last may be about safety. They are able to build upon the attributes of the brand, not in one intersection with the consumer but multiple intersections with the consumer, because our audience is engaging with that message day after day, multiple times a day.

What is the biggest misconception about Captivate?

I think people only see the tip of the iceberg. They get on an elevator and they see a screen and they say, "Wow, that's cool!" and they think they know all there is to know. But some of the things that surprise people are the size and power of our audience, that we deliver a national audience that exceeds most business publications, our ability to target specific messaging, and the fact that we deliver exceptional research-based results. When we really get a chance to tell our story, most people say, "This is great. I wish we had learned about this sooner."

What other ways does Captivate differentiate itself from other forms of advertising?

We are conducting proprietary research around engagement because I think there are some potentially unique opportunities there. Engagement is about reaching a consumer when they are in the best environment to relate to the message being delivered. For example, as the president of my company, am I really thinking about my database problems on a Sunday afternoon when I am sitting on my sofa watching golf? Or am I more open to the message after I just walked out of a meeting at the office where the IT department just explained to me why we can't pull customer buying patterns out of our database? We believe the research will show that we provide a highly engaging environment for advertisers to deliver their message.



Ad messages can be targeted to reach specific professional workplaces like law firms, accounting firms and ad agencies.

How do you measure something like engagement?

Engagement is exposure and the emotional response a consumer has to an ad. First, you have to know that you are exposing a consumer to the ad. Then the question comes down to determining the emotional response. We know they see the ad and remember the ad and that people value and appreciate having Captivate in their building. We also know through the research that they have a propensity to buy – the numbers are that 50 percent of the people seeing the ad have a more positive impression of the brand as a result of being exposed to it. But, while they are positively inclined, quantifying the emotional side of the engagement equation is a tough one. We are trying to get at that answer through our research. The goal is to quantify both the effective CPM to reach the audience with a measure of the level of engagement. It's about who you are trying to reach and how engaged they are. That's when you start getting into real efficiency.

How does a company like Captivate demonstrate ROI?

I think of ROI in very simple terms: what it costs to reach a target audience and how effectively I can deliver a message or drive an action once I reach that audience. So when you look at Captivate's efficiency from a cost standpoint of reaching business professionals and compare it to some of the more traditional ways advertisers have done in the past, we are much more efficient. We are very bullish about research and being measured because we believe that's our strength. So we conducted recall studies on behalf of about 100 clients and we average a 37 percent recall. That means people are seeing and remembering the messages they receive on Captivate. We cost half the price of *The Wall Street Journal* to reach the same audience and deliver twice the recall—that's a 4x better return. Now we are not kidding ourselves: Advertisers are not going to throw away *The Wall Street Journal*, but it comes down to the weight they put on the *Journal* versus balancing that weight with Captivate in the mix.

As a young media company, you are in the early stages of what your programming might become. Thinking back on MTV, it used to run music videos all day long. Now it is a diverse network with reality programming, comedy, animated series, etc. Do you see Captivate in those beginning stages?

This whole industry segment that includes out-of-home video advertising is absolutely in its infancy. There are huge opportunities, but the key, I think, is making sure you are creating value for the consumer and you aren't just hijacking them. I tell my team all the time that just because you could put a screen someplace doesn't mean you should.

CALENDAR

■ National Sports Marketing Network will host **Sports Licensing Summit** at Licensing 2006 International on June 20. The event will feature major sports properties and leagues. Licensing execs will discuss emerging trends, wireless opportunities and licensing. Preregister at sportsmarketingnetwork.com.

■ **LinkShare Symposium 2006**, a 10-year-old conference for leaders in e-commerce and performance-based marketing, will be at the Grand Hyatt New York on June 20. Companies doing business on the Web will meet to discuss issues facing the industry at large. Go to linkshare.com for info.

■ American Research Foundation will hold its first **Annual Audience Measurement Symposium** on June 20-21 at the Millennium Hotel in New York. It will discuss new alternative measurement systems for the rapidly changing media landscape. For more details, go to thearf.org.

■ *Mediaweek* will host the **Media Plan of the Year awards** on June 21 at the Rainbow Room in New York. More than 300 top media, marketing and advertising professionals will attend the luncheon to honor the most effective and creative media plans of last year. Contact ablod@adweek.com for more info.

■ The American Business Media will address the marketer's perspective and the end user's perspective in the **Business-to-Business Media Research Event**. The June 21 event, at the Bloomberg Auditorium in New York, will reveal business-to-business research findings. See abmevents.com.

■ The Museum of Television & Radio will host, on June 26, the **Deals and Tech Confidentials Convergence 2.0**. Senior industry execs will discuss strategic options for media companies confronted with new technologies, consumer tastes and regulatory actions. They will also address the pattern of consolidation among broadcast, cable, telecom and mobile industries. See TheDeal.com/convergence for details.

TNS Drops Media Forecast by 0.5 Percent

TNS Media Intelligence lowered its overall 2006 forecast for ad spending from a 5.4 percent gain to 4.9 percent, predicting a total of \$150.3 billion. TNS' forecasts for newspapers, radio and cable TV have dropped since the initial January predictions, but all are projected to remain positive, with newspaper just barely above flat at 0.2 percent. In contrast, the Internet's forecast grew to 13 percent up from 9.1 percent, making it the fastest-growing medium. Spanish-language media (up 12.9 percent), network TV (up 6 percent), spot TV (up 8.9 percent) and outdoor advertising (up 7.7 percent) are all forecast to earn more revenue than had been projected in January.

CBS Launches Portal: TheShowBuzz.com

Last week, CBS Digital Media launched an entertainment news and gossip portal, TheShowBuzz.com, which features a variety of original and aggregated content in nine sections, including People, Style, Movies, Music and Television. Interspersed throughout the sections are video clips from *The CBS Evening News*, *The Early Show*, *60 Minutes* and *The Late Show with David Letterman*, as well as other shows. CBS has also partnered with entertainment publishers to supply content, including *The Hollywood Reporter*, *Billboard*, MovieTickets.com and Broadway.com.

PIB Says Magazine Rev Flat, Pages Down

Magazine ad revenue remained flat for May at \$2.2 billion, according to the latest data from the Publishers Information Bureau. Pages during the month fell 2.3 percent compared to the year prior. Year-to-date, revenue through May grew 3.6 percent over 2005 to \$9.2 billion, while ad pages held steady. This year, so far, Retail, Drugs & Remedies and Technology have helped boost both pages and revenue. Conversely, Automotive, Food & Food Products and Home Furnishings & Supplies continue to stagger.

NY Times to Spin Off Real Estate Mag Key

The New York Times will launch *Key*, a real estate magazine, September 10. *Key* will be distributed biannually to the approximately 1.6 million Sunday *Times* subscribers. Content will also appear on www.nytimes.com. The magazine will cover property, renovation and design trends, luxury home furnishings and investment and finance strategies.

ABC Radio Offers One-Minute News Spots

ABC News Radio has launched the industry's first news service developed specifically for music stations. The one-minute, twice-hourly service began June 12 on ABC Radio's Doug FM (WDRQ-FM) in Detroit, joining Mix WRQZ-FM and Smooth Jazz WJZW-FM, the company's stations in Washington, D.C. Anchored by ABC News Radio correspondent Daria Albinger, it includes 10 seconds of commercial inventory and carries approximately five news stories, covering topics such as personal health and finance.

Site to Cover Congressional Elections

U.S. News & World Report has launched a destination on its Web site that will cover the midterm Congressional elections, during the five-month campaign period. The Campaign Diary, available at usnews.com/politics will focus on major issues including economy, healthcare, immigration, Iraq and terrorism. Updated weekly, the site will report on candidates running for both House and Senate seats. Users can click on an interactive map for details on particular state's candidates and popular issues.

MTV's Viewer Labs to Explore Ad Options

In a bid to gauge the effectiveness of its multiplatform programming, MTV has formed Viewer Labs, a three-way partnership among the network, its ad clients and media agencies. The net aims to spark a dialogue with ad clients to move beyond the 30-second spot, carefully examining how consumers really interact with different media platforms. Pitching in on the project are execs from the ad sales, marketing, programming and research departments.

News Corp. Debuts IGN TV for Young Males

News Corp.'s IGN.com has launched IGN TV, a channel focused on TV shows that target the site's core 18-34 male demo. The new channel features clips from shows, interviews with celebrities and a series of blogs built out of fan sites. In addition, approximately 25 shows will be covered in-depth on the new channel through dedicated mini-sites hosted by TV "geeks." Shows featured on the site currently include HBO's *Deadwood* and USA's *The #100*. IGN TV will also produce a single large feature story each week exploring a theme from the TV universe in depth. ■

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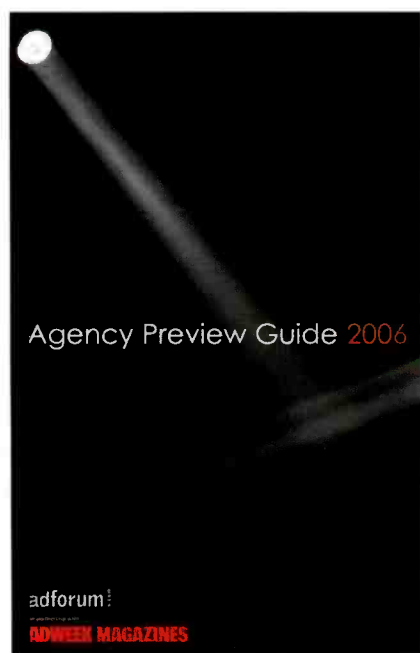
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- Support the Marketing Services Director in the development of brand, client and research presentations as well as "big idea" program proposals
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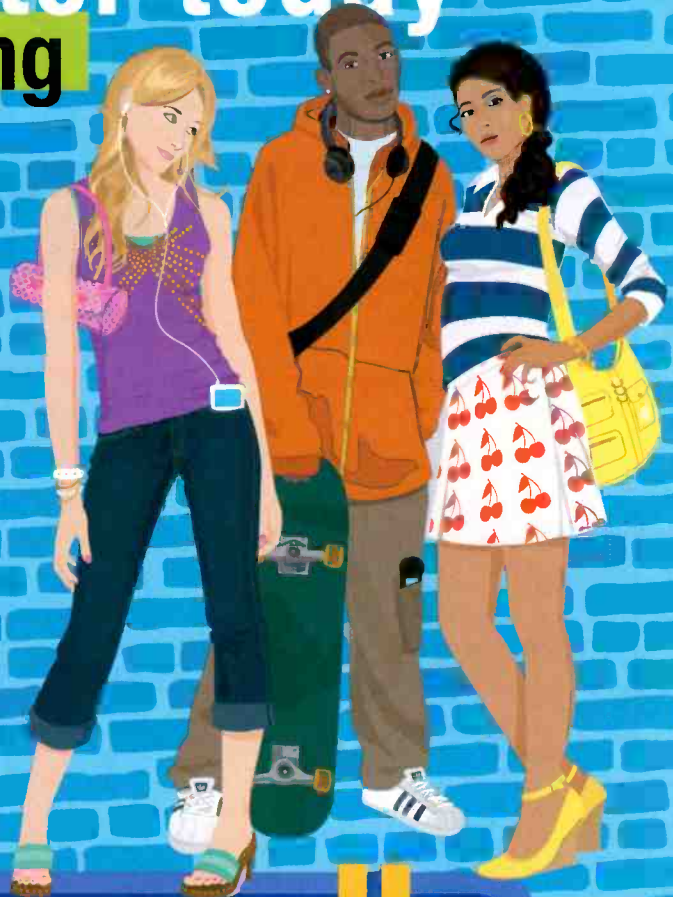
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Brad Coleman
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NASCAR Busch Series;
and his father, Brandon
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and making one teen's
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Company	Impressions (000)
1. Ask Jeeves, Inc.	142,769
2. Microsoft Corporation	79,243
3. Starware	29,820
4. Corel Corporation	24,054
5. Network Assoc. Technology, Inc.	23,587
6. Activision, Incorporated	19,477
7. Hotbar.com, Inc.	17,693
8. Expertcity, Inc.	17,558
9. Symantec Corporation	16,858
10. Nintendo Co., Ltd	12,198
TOTAL	486,557

SOURCE: Nielsen //NetRatings AdRelevance

Note: AdRelevance reporting data reflects advertising activity served on pages accessible via the World Wide Web and not within AOL's proprietary service.

THE HOLLYWOOD REPORTER'S BOX OFFICE

THIS WEEK	LAST WEEK	PICTURE	WEEKEND GROSS	DAYS IN RELEASE	TOTAL GROSS
1	NEW	CARS	60,119,509	3	60,119,509
2	1	THE BREAKUP	20,325,790	10	73,926,040
3	2	X-MEN: THE LAST STAND	16,078,578	17	202,244,652
4	NEW	THE OMEN	16,026,496	6	36,301,837
5	4	THE DA VINCI CODE	10,443,347	24	189,171,331
6	3	OVER THE HEDGE	10,221,499	24	130,213,521
7	NEW	A PRAIRIE HOME COMPANION	4,566,293	3	4,566,293
8	5	MISSION: IMPOSSIBLE 3	3,020,816	38	127,491,115
9	7	RV	1,910,564	45	64,921,678
10	8	POSEIDÓN	1,833,493	31	54,928,443

For week ending June 11, 2006

Source: Hollywood Reporter

The Advertising Database

THE 2006 ADWEEK DIRECTORY

Key Personnel:
 Pres. Gordon Wangers
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 Exec. Vice Pres., Bus. Devel. Jim Sanfilippo
 Vice Pres., Finance/Administration Joe Hogan
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Type Of Organization: Full Service Advertising Agency, Advertising/Marketing Consultancy, Marketing Communications/Integrated Firm
Services Offered: Brand Development, *Business-to-Business, Consumer Advertising, Creative, Direct Marketing, Healthcare, High Tech Specialty, Interactive/Internet Services, Market Research, Media Buying/Placement/Planning, Packaging Production, Public Relations, Sales Promotion, Strategic Planning/Marketing
Fields Served: Architecture/Construction, Beer/Wine/Liquor, Construction/Building, Electronics, Industrial/Manufacturing/Chemical, Pharmaceuticals/Healthcare

Employees: 20 **Year Founded:** 1973
2004 Billings: \$18,879,000
Key Personnel:
 Pres./CEO Hesso Bellem
 Exec. Vice Pres., Commun. John Avitabile
 Exec. Vice Pres./Creative Dir. Ken Taub
 Vice Pres., Mktg./Media Judith Smith-Bellem
 Vice Pres., Interactive/Multi-Media Judy Debiase
 Sr. Art Dir. Joseph Girgus
 Dir., New Bus. Devel. Bill Coleman
 Acct. Dir. Sonja Bellem
 Webmaster Rich Cincotta

Major Accounts:
 Building Contractors Assn.
 Bystronic, Inc.
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 Jameco Int'l
 Lufthansa Systems
 New Generation Software
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 Twinings Tea
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 Boston, MA 02114
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Ultimate Parent Company:
 Alloy, Inc., New York, NY (212) 244-4307
Services Offered: African-American Specialty, Asian-American Specialty, Brand Development, Consumer Advertising, Creative, Cross-Promotion, Event Management/Marketing, Hispanic Specialty, Interactive/Internet Services,

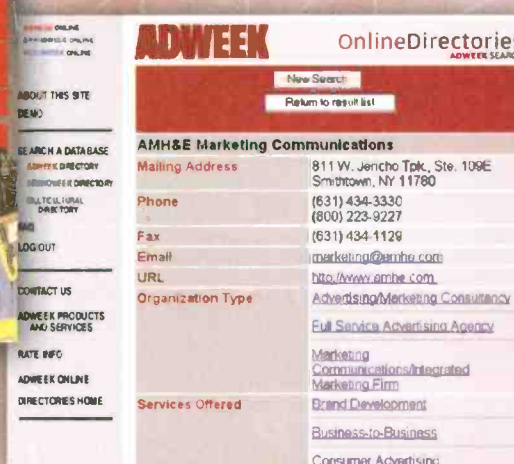
Market Research, Youth Planning/Marketing
Fields Served: Automobiles, Cosmetics/Toiletries, Entertainment, Telecommunications
Employees: 170
2004 Billings: \$39,242,000
Key Personnel:
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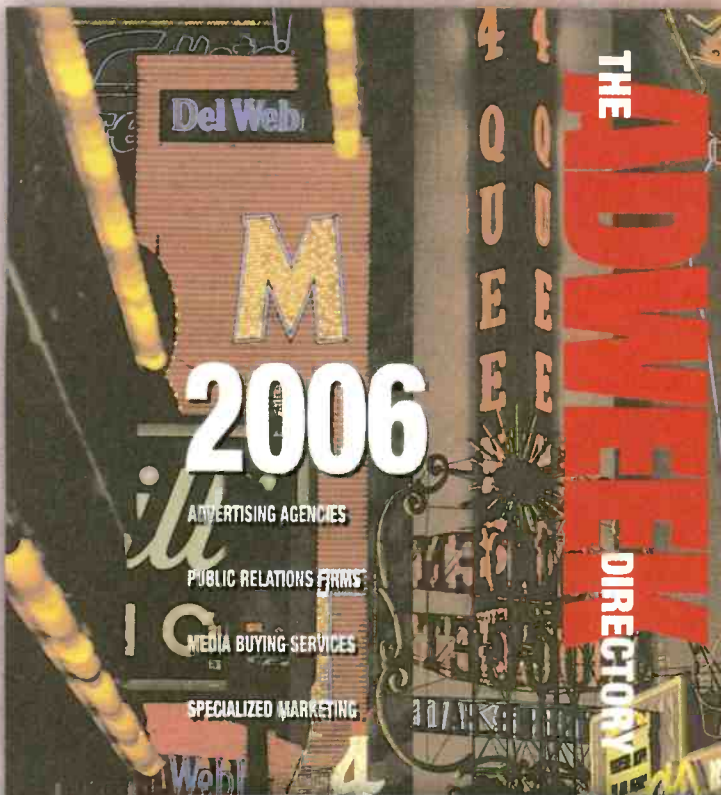
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BY STEPHANIE D. SMITH

Home Improvement

Shelter titles hunt for cover as ad pages soften, circs tank and competition keeps growing **By Tony Case**

WITH INTEREST RATES RISING, THE HOUSING MARKET COOLING AND HOME-design content flourishing in other media, shelter magazines may be on the bubble. After healthy growth in recent years, ad sales across the category have fallen flat, with some major players, including Hearst Magazines' *House*

Beautiful, Hachette Filipacchi Media's *Metropolitan Home* and Time Inc.'s *This Old House*, experiencing double-digit declines in ad pages through June, per the *Mediaweek* Monitor. Circulation is also stagnant. Newsstand, which accounts for a small share of circ among these titles but remains an important measure of a magazine's appeal, is in virtual freefall.

Through the early part of this decade—amid heady home sales and remodeling activity—double-digit growth for shelter books was common. There remain some bright spots, notably, newer niche titles like *Dwell* and Condé Nast's *Domino* and established players like Condé Nast's *House & Garden* and Meredith Corp.'s *Country Home*. But overall, business is off—along with the print outlay of the all-important home furnishings/supplies business, which declined 2.5 percent through May versus last year, according to the Publishers Information Bureau. While diversifying their ad base by reaping more business from auto, financial, food/beverage, even health/beauty, they remain heavily dependent on the core home category.

"The makers of windows and flooring, they've got to be in the shelter books. But with decorating products like bedding and window treatments, you could argue that [women's lifestyle] magazines like [Time Inc.'s] *Real Simple* and [Hearst's] *O, the Oprah Magazine*—hot new titles with shelter as part of their mix—have stolen some of those pages," said Steve Lerch, print manager at Campbell Mithun. Lerch, and even some publishers, point to the "revamped, revived" *Martha Stewart Living* as also siphoning business from shelter books. Moreover, the field continues to grow. The latest entry is the

MSL spinoff *Blueprint*, which launched last month. Home-design edit also has continued to proliferate across a range of media, from cable network HGTV to ABC's *Extreme Makeover* to 150 home-focused special-interest publications from Meredith's *Better Homes and Gardens* and to the fall launch of *Key, The New York Times Real Estate Magazine*.



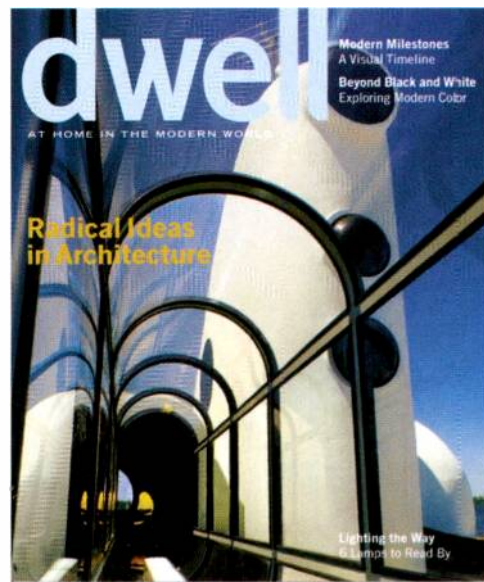
More traditional titles such as those published by Hearst (left) are losing some ground to newcomers.

Under extreme pressure: Hearst's *House Beautiful*, the century-old title that lately has seen a succession of editors, struggles to find its editorial focus and has seen business falter. Through July, ad pages declined 19.5 percent to 340, while newsstand in the last six months of 2005 plummeted 29.5 percent, according to the Audit Bureau of Circulations. (Paid

circ fell 1 percent to 861,704, while subs grew 2.8 percent.) As a source familiar with the situation put it, "You can't change editors four times in six years and have an identity. It throws the reader for a loop."

Editor in chief Stephen Drucker, the *MSL* vet who came aboard last October, has breathed new life into the once-stodgy book by shepherding a more modern, cleaner look, instituting a unique Q&A format throughout the well, and introducing front-of-book columns on topics from shopping to technology (see also *Mediaweek*, Feb. 13). Some changes are bold: A new pets column called "Ask the Dog Shrink" has some scratching their heads. But media observers give Drucker props for shaking things up. "People feel this need to make decorating important by making it intellectual," Drucker said. "I think it should be made to be fun and simply give people the information they're looking for."

House Beautiful vp, publisher David Arnold calls the first half "challenging" but believes that as Drucker's vision unfolds, advertisers will follow. He cites more than 100 pages this year from new or returning clients including American Standard, Sotheby's and L'Oréal. (The dog column, meanwhile, enabled the



magazine to snag pet food maker Iams.)

Also hitting a snag: Hachette's *Metropolitan Home*, which last year increased its frequency from six to 10 issues and whose ad pages through July this year fell 11.9 percent to 494. Said new vp, publisher Deborah Burns, late of the company's recently shuttered *Elle Girl*, "The reality is, there is one pie and the slices

WEEKLIES JUNE 19, 2006

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	19-Jun	58.99	20-Jun	85.42	-30.94%	1,197.79	1,262.37	-5.12%
The Economist®	10-Jun	51.00	11-Jun	56.00	-8.93%	961.00	1,000.00	-3.90%
Newsweek ^E	19-Jun	26.10	20-Jun	34.96	-25.34%	855.16	844.99	1.20%
The New Republic	19-Jun	7.12	27-Jun	11.60	-38.62%	284.34	348.25	-18.35%
Time ^E	19-Jun	30.00	20-Jun	33.81	-11.27%	931.80	932.13	-0.04%
U.S. News & World Report	19-Jun	19.93	20-Jun	26.97	-26.10%	708.13	716.03	-1.10%
CATEGORY TOTAL		193.14		248.76	-22.36%	4,938.22	5,103.77	-3.24%
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	19-Jun	31.17	20-Jun	38.75	-19.56%	557.55	562.89	-0.95%
Entertainment Weekly	16-Jun	30.05	17-Jun	40.52	-25.84%	705.90	767.00	-7.97%
Golf World	16-Jun	19.17	17-Jun	24.50	-21.76%	615.72	647.67	-4.93%
In Touch	19-Jun	24.66	20-Jun	13.00	89.69%	370.02	283.98	30.30%
Life & Style ⁺	19-Jun	7.66	27-Jun	6.33	21.01%	201.27	173.97	15.69%
New York	19-Jun	133.30	20-Jun	41.20	223.54%	1,503.60	1,312.80	14.53%
People	19-Jun	76.50	20-Jun	66.82	14.49%	1,756.00	1,803.85	-2.65%
Sporting News	23-Jun	19.50	24-Jun	11.08	75.99%	353.28	357.58	-1.20%
Sports Illustrated	19-Jun	35.51	20-Jun	52.36	-32.18%	913.19	932.66	-2.09%
Star	19-Jun	24.67	20-Jun	27.00	-8.63%	470.00	412.25	14.01%
The New Yorker ^{@/L}	19-Jun	26.43	N.A.	N.A.	N.A.	810.25	969.59	-16.43%
Time Out New York	14-Jun	67.25	15-Jun	70.06	-4.01%	1,480.21	1,476.03	0.28%
TV Guide (redesign) ^T	19-Jun	11.78	N.A.	N.A.	N.A.	377.26	N.A.	N.A.
Us Weekly	19-Jun	39.17	20-Jun	45.67	-14.23%	879.16	876.99	0.25%
Woman's World	20-Jun	7.00	21-Jun	7.00	0.00%	174.66	164.99	5.86%
CATEGORY TOTAL		553.82		444.29	24.65%	11,168.07	10,742.25	3.96%
WEEKEND MAGAZINES								
American Profile	18-Jun	10.32	19-Jun	8.90	15.96%	251.53	240.25	4.70%
Life [@]	23-Jun	4.00	24-Jun	9.77	-59.06%	193.65	163.50	18.44%
Parade	18-Jun	10.18	19-Jun	12.27	-17.03%	324.41	311.71	4.07%
USA Weekend	18-Jun	8.69	19-Jun	17.42	-50.11%	339.54	323.58	4.93%
CATEGORY TOTAL		33.19		48.36	-31.37%	1,109.13	1,039.04	6.75%
TOTALS		780.15		741.41	3.96%	17,215.42	16,885.06	1.96%

@=One less issue in 2006 than in 2005; E=estimated page counts; +=One more issue in 2006 than in 2005; L=Double issue in 2005; T=relaunched Oct. 17, 2005, with different rate base; @@=Two less issues in 2006 than in 2005.

CHARTS COMPILED BY ROBIN ELDRIDGE

works' *Official Xbox Magazine* will upgrade its content in order to take advantage of all the bells and whistles available in Microsoft's newest console, the Xbox360.

Since breakthrough technology on the Xbox360 allows gamers to connect to a high-speed Internet connection and download customizable music, pictures and videos, editor Francesca Reyes said *Xbox* must cover more

than just advancements in game graphics. "The graphics are great but at some point, gaming consoles hit a ceiling and all games look great," she said. "So how are you going to differentiate it? We have to find a new way to talk about things beyond great graphics."

Effective with the June issue and continuing throughout the year, *Xbox* will feature more interactive and community-building

elements and additional themed content. "We're getting them excited about the games and the new console without abandoning the old console," explained Reyes, who is a 10-year veteran of the title.

Besides covering cool games in the Next and Inbox sections, the magazine will begin covering game development and accessories, such as high-definition televisions, since videos for the Xbox360 are all formatted for high def. "As we evolve the magazine product, we have to make sure we deliver the kind of content [readers] can use in the right place," noted associate publisher Rob Smith.

Writing about high-def TVs will also help court nonendemic advertisers. So far, the magazine has carried Gillette, Honda and Dodge in the magazine this year. Through June, *Xbox* ad pages have fallen 14 percent to 228, though pages for the gaming category have fallen 20 percent, according to research firm eBasket.

Future is also developing content for Xbox Live Marketplace—an online destination where gamers can download movie trailers, videos, and images—which is planned for this fall. While *Xbox* already produces podcasts on iTunes and packages a DVD with game demos and photo galleries with each issue, Smith hopes to package video and editorial content for the Live site so gamers can access *Xbox* while using the console. Advertisers will also be able to sponsor the podcasts.

Xbox's revamp comes as paid circulation for the title grew 8.6 percent through the second half of 2005, to 435,440, according to the Audit Bureau of Circulations. Newsstand sales fell 4.8 percent. —SDS

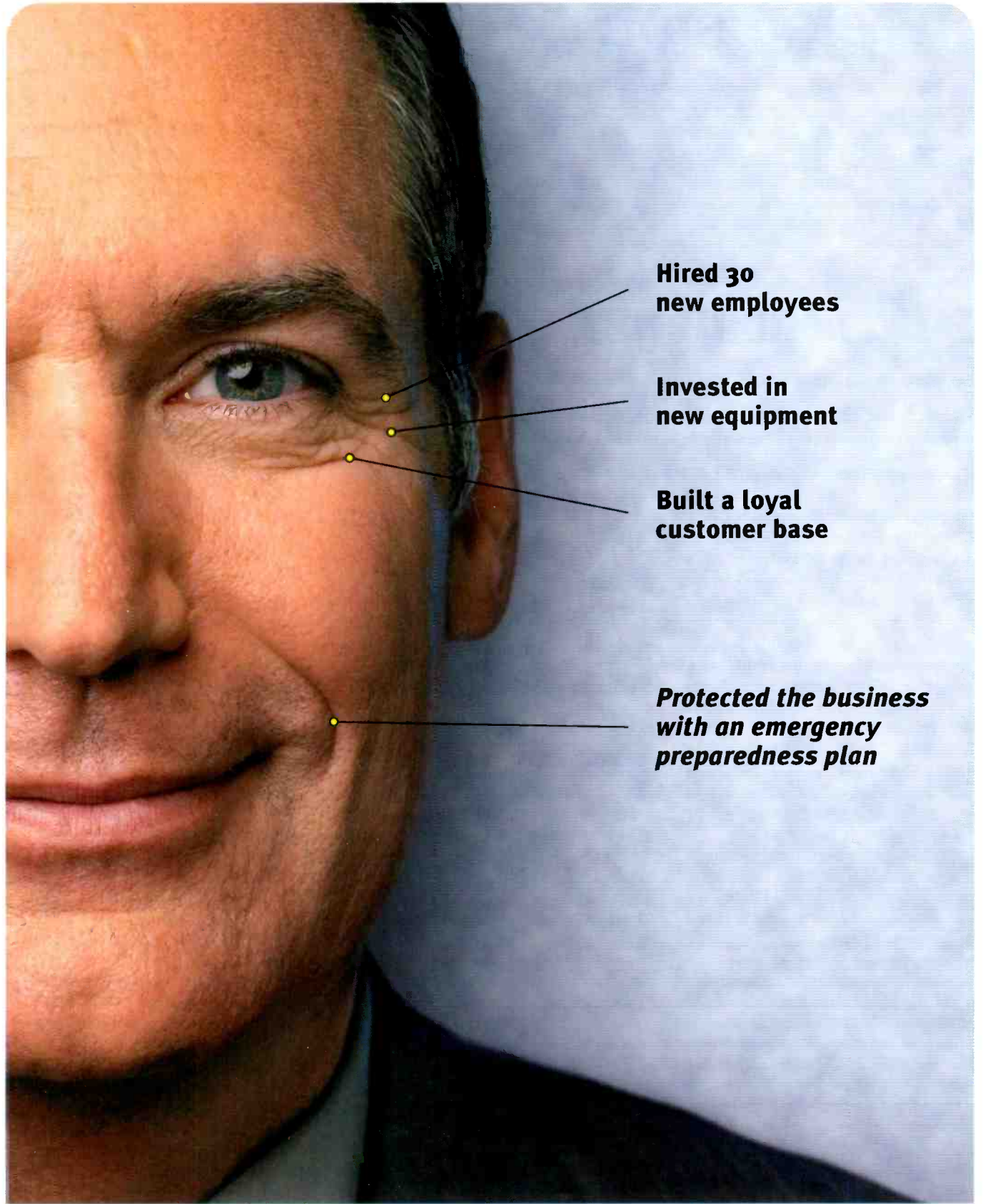
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Jim Fishman vp/president, AARP Services

Q. AARP The Magazine boasts 22 million subscribers but averages just 2,000 single-copy sales, according to the Audit Bureau of Circulations. Any plans to increase visibility at newsstand? **A.** No. We only sell it at Barnes & Noble. Newsstand is an awful business these days anyway. But we are looking at upping the frequency of the magazine to monthly from bimonthly. We're figuring out how to balance the delivery of content between the Internet and print and other possibilities. **Q.** Do you find it a challenge to woo advertisers that typically

believe younger consumers are more valuable? **A.** Yes. Consumer electronics is a good example of that. Automotive drives me crazy. There's no question that [older] people are buying these products. But many advertisers chase the younger consumer thinking that the older consumer already knows the brand and they don't need to advertise to them. The beauty category has been making products for women over 50 for a long time but didn't advertise [with us]. Now they are. We believe the fashion advertisers are right behind them, but to date they haven't start advertising with us. **Q.** AARP since 2003 has published three editions for readers age 50 and up. Which edition has been most successful? **A.** For the first two years, the 50-to-59-year-old edition was the biggest. The people are youngest and appear to have the most money to spend. [Today], the 60-to-69-year-old version is now the biggest, coming from the fact that the boomers are turning 60 and more marketers have decided that they've got speak to the them. **Q.** If you could retire tomorrow, what would you do? **A.** I would take my wife and the dog and get in the car and wander around the U.S., starting in the Pacific Northwest.



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BY MARC BERMAN



The Return of Reege

GUESS WHO IS COMING BACK TO PRIME TIME THIS WEEK? I'LL GIVE YOU A few hints: 1) He already hosts a daily morning talk show opposite a perennially perky woman who is young enough to be his granddaughter. 2) He's a frequent guest on CBS' *The Late Show With David Letterman*. 3) He's

the man responsible for "saving" ABC, then single-handedly almost killing the entire network as host of *Who Wants to Be a Millionaire*. That's right, it's gazillionaire Regis Philbin, who just can't seem to take a day off—New Year's Eve included—for fear viewers will forget him, heading over to NBC as host of its new summer reality show *America's Got Talent*. It premieres Wednesday, July 13 at 9 p.m., and the live results show will run on Thursdays.

Given the endless appetite for this type of competition, I bet that *America's Got Talent* finds a sizable audience. And that means, of course, that the already inflated ego of the beloved Regis will only get bigger.

"For years I've thought about hosting a variety show on television, but I could never put it together in my mind," said Philbin in a prepared statement. "Finally, here it is and I'm thrilled to be a part of it."

Come on, Reege, let's be realistic here. *America's Got Talent* sounds more like 1970s classic *The Gong Show* than 1960s classic *The Ed Sullivan Show*. So, if I was going to compare him to anyone, it would be Chuck Barris, not that "really big shew" headmaster or any legitimate variety show host. Created by Simon Cowell and the forces behind *American Idol*, *America's Got Talent* is a reality/game show featuring performers of all kinds (singers, dancers, comedians and God knows what else) competing to win a \$1 million cash

America's Got Talent sounds more like 1970s classic The Gong Show than 1960s classic The Ed Sullivan Show.

prize. The three celebrity judges are former *Moesha* star Brandy; David Hasselhoff (laugh all you want, he is richer than rich courtesy of *Baywatch*) and Piers Morgan, a U.K. personality and the former editor of the *London Daily Mirror* newspaper. Morgan steps in for Simon Cowell, who was unable to appear on the series due to a Fox exclusivity clause in his contract (and who is wise to stay off-camera for awhile and recharge his batteries).

Like *American Idol*—and the countless imitators out there—Brandy, Hasselhoff and Morgan will determine which acts advance to the final rounds where America will vote for the ultimate performer.

I know nothing about Piers Morgan, but I assume he will be the judge characterized as the "villain." Because no talent competition is complete without a sweet, understanding Paula Abdul-type, I'm guessing Brandy will

do well in that role. The aging Hasselhoff will sit in the "dawg" chair.

With Granddad Regis really nothing more than an older version of the vanilla Ryan Seacrest, *America's Got Talent* has the perfect ingredients for summer success. And NBC can sure use a hit these days, especially as a promotional platform for its fall 2006 lineup. Still, let's keep our fingers crossed (what the hell, if you're the religious type, say a prayer) that Regis will not be all over the place crowing how he saved NBC. I give the guy credit for daring to even show his face in prime time after the *Millionaire* fiasco, but let's hope he has learned a lesson about humility. The bigger your mouth is, the harder the fall, Reege. So, keep it shut. Please!

My favorite summer addiction, *Big Brother*, is also coming back this week, with a Wednesday 8 p.m. special on the casting of the upcoming All-Stars edition (which officially kicks off on Thursday, July 6 at 8 p.m.). What concerns me about any All-Star edition (just ask Reege, he'll tell you) is that the minute the "best" contestants or the celebrity participants make an appearance, the "jump the shark" fins start circling, waiting to critically wound your once-quality, must-see series. When you do an All-Stars or a gimmicky themed edition, subsequent seasons with everyday people competing suddenly don't seem all that appealing. And CBS' *Survivor* and *The Amazing Race*, which is still on oxygen after last fall's dreadful family edition, are both proof of that.

Had CBS learned from its mistakes, *Big Brother* season seven would be happily populated with a bunch of unknowns looking for their brush with fame and a chance to win \$500,000. But since it didn't, you had better get use to the likes of Marcellas Reynolds, Jun Song, Alison Irwin, Kaysar Ridha, Howie Gordon and the biggest liar in the history of reality television, Will Keller, from season two. But I'm willing to bet the second time around won't be that special for this group. ■

Do you agree or disagree with Mr. TV? Please e-mail mberman@mediaweek.com and let him know if you would like your response published in an upcoming issue.

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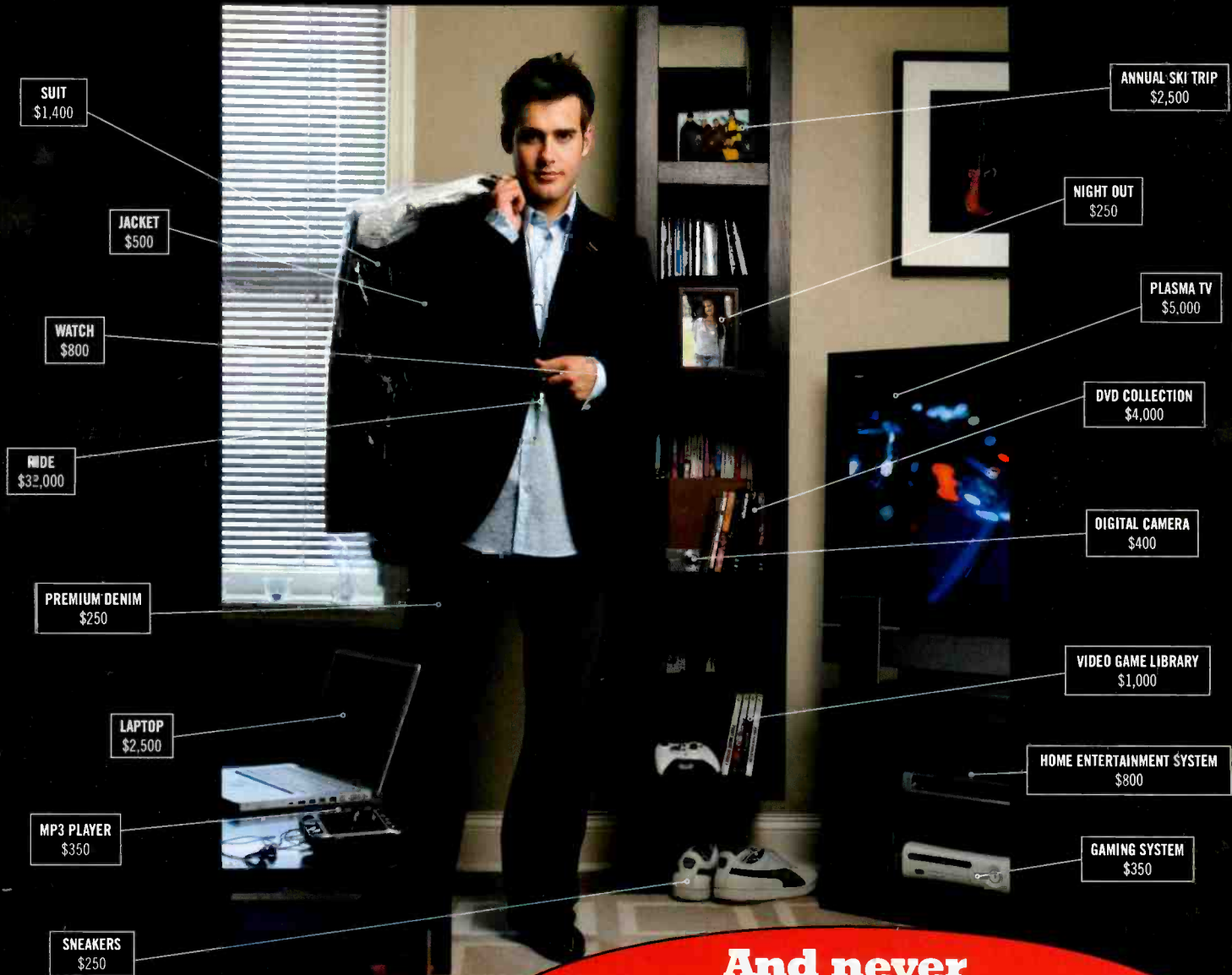
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