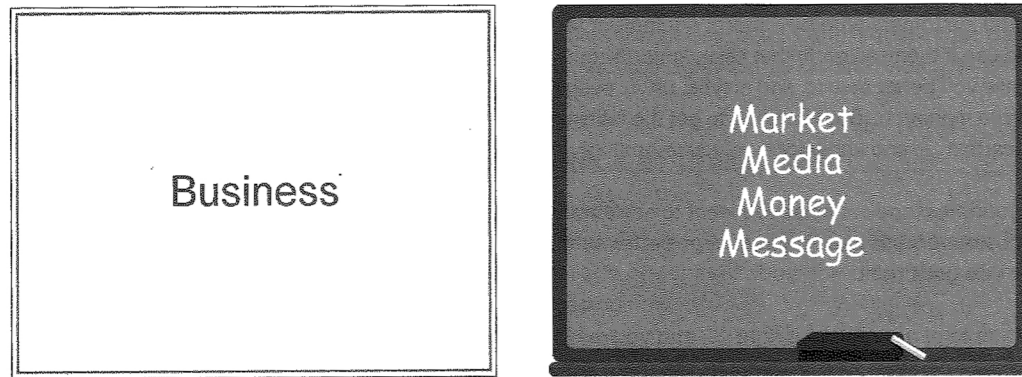


TRACK 77 TRANSCRIPT



Narrator

Listen to part of a lecture in a business class.

Professor

Let's get started. Last time we were talking about the *need* for advertising. Now let's look at how you can *successfully* call attention to the service or product you want to sell. To succeed, you've gotta develop a systematic approach. If you don't come up with a system . . . a plan . . . you risk making decisions that *waste money* . . . or even *drive away potential customers*.

But what does a systematic advertising plan look like? Well, it covers what we call *the four M's*.

The four M's . . . *market* . . . *media* . . . *money* . . . *message* . . . all are important areas to focus on when creating your advertising plan. We'll look at them one by one.

The first step is to look at your *market*. That's the people who might become *customers* . . . *buyers* of your service or product. You need to know all about your possible customers. Who are they? What age group are they? What do they like, or dislike? How do they shop? So . . . ya got that? A market is a *group of potential customers*.

Next, *media*. Obviously the major media are television, radio, newspapers, magazines, uh . . . billboards, and so forth. They're all avenues of communication. And you need to figure out *which* media you should advertise through . . . which media will reach your intended audience . . . your *market*. So you do *research*, trying to determine which media will reach the *most* potential customers for the *lowest cost*.

For instance, if you have a product that, oh, say, teachers would like, then teachers are your market . . . so you ask yourself: *What magazines* do the majority of teachers *read*? What *TV programs* do teachers *watch*? Do teachers listen to much *radio*? At what times of the day? Say . . . now, your *research* turns up two magazines that teachers read. And it also shows that the majority of teachers, say, ages 20 to 30 read the magazine about *classroom activities*, while most teachers *older than that* read the other magazine . . . the one about . . . oh, let's say *educational psychology*. You think your product will appeal most to teachers ages 20 to 30, so you decide to put your advertisement in *their* favorite magazine, the one about classroom activities. You *don't waste money* advertising in the . . . the educational psychology magazine . . . the one that the younger teachers

generally *don't read*. And since you're reaching the *majority* of teachers in your *target* age group, you're probably spending your money well.

Which brings us to the *third* "M"—*money*. You have an advertising budget to spend, but how do you spend it wisely? Again, *research* is the key . . . good research gives you *facts*. Facts that can help you decide . . . well, as we already mentioned . . . decide the right market to target and the best media to use . . . but also *when* to advertise or how to get the best *rates*. Like, maybe you're advertising sports equipment, and you've been spending most of your budget during the holiday season when people buy gifts for each other. In theory, that . . . that would seem a great time to advertise. But maybe research shows that you're wrong . . . that the customers who buy sports equipment tend *not* to give it as a holiday gift, but want to use it themselves. In that case, advertising during a *different* season of the year might give you better results, and maybe, uh . . . even at lower, *non-holiday* rates, so you actually save money . . . But you need to get the facts—facts that come from good research—to be certain . . . and know for sure you're getting your money's worth.

OK . . . finally, there's your *message* . . . what you want to say about your product—Why buying it'll make the customer's life easier, or safer, or better somehow. *Whatever* the message is, make sure you get it right.

Let me give you an example of *not* getting it right . . . and you're going to *love* this one! There was this soup shop. The soup was really tasty, but there weren't a lot of customers. The owners thought that maybe if they gave something away for free with each purchase, then more people would come buy soup. So they got some cheap socks and advertised to give a pair away with each bowl of soup. But then even *fewer* people came to the restaurant . . . well, you can imagine why. People started to *associate the soup with feet* . . . they began to *imagine the soup smelled like feet*. The advertising message—soup means free socks—was a bad choice. It was a waste of money, and *worse*, it caused a *loss* of customers!

Now, I want everyone to get into small groups and come up with some examples . . . not of *good* advertising messages, but of truly *disastrous* ones. Think of real examples or make some up, and, um, talk about the reasons those messages are *unsuccessful*. And then we'll get back together and share.

TRACK 78 TRANSCRIPT

Narrator

Listen again to part of the lecture. Then answer the question.

Professor

Let me give you an example of *not* getting it right . . . and you're going to *love* this one!

Narrator

What does the professor mean when she says this:

Professor

and you're going to *love* this one!

TRACK 101 TRANSCRIPT



Narrator

Listen to a conversation between a student and a professor.

Student

So, Professor Tibbits, your note said that you wanted to see me . . . about my Hemingway paper? I have to say, that grade wasn't what I was expecting. I thought I'd done a pretty good job.

Professor

Oh, you did. But do you really want to settle for *pretty* good when you can do something *very* good?

Student

You think it can be very good?

Professor

Absolutely.

Student

Would that mean you'd, I could get a better grade?

Professor

Oh sorry, it's not for your grade; it's . . . I think you could learn a lot by revising it.

Student

You mean rewrite the whole thing? I'm really swamped; there's deadlines wherever I turn, and . . . and I don't really know how much time I could give it.

Professor

Well, it *is* a busy time . . . with spring break coming up next week. It's your call, but I think that with a little extra effort you can really turn this into a fine essay.

Student

No, yeah, I mean, after I read your comments—I can see how it tries to do too much.

Professor

Yeah, it's just too ambitious for the scope of the assignment.

Student

So I should cut out the historical part.

Professor

Yes, I would just stick to the topic, anything unrelated to the use of nature imagery has no place in the paper; all that tangential material just distracts from the main argument.

Student

I never know how much to include, you know, where to draw the line.

Professor

Tell me about it. *All* writers struggle with that one. But it's something you can learn, that'll become more clear with practice. But I think if you just cut out the, uh . . .

Student

The stuff about the history . . . but, if I cut out those sections, won't it be too short?

Professor

Well, better a short, well-structured paper than a long paper that's poorly structured and wanders off topic.

Student

So, all I have to do is delete those sections?

Professor

Well, not so fast. After you cut out those sections you'll have to go back and revise the rest . . . to see how it all fits together. And of course, you'll have to revise the introduction, too, to accurately describe what you do in the body of the paper. But that shouldn't be too difficult; just remember to keep the discussion focused. Do you think you can get it to me by noon tomorrow?

Student

Wow . . . um, I have so much . . . uh, but I'll try.

Professor

OK, good, do try. But if you can't, we'll shoot for after spring break, OK?

TRACK 102 TRANSCRIPT

Narrator

Listen again to part of the conversation. Then answer the question.

Student

I never know how much to include, you know, where to draw the line.

Professor

Tell me about it.

Narrator

What does the professor mean when she says this:

Professor

Tell me about it.