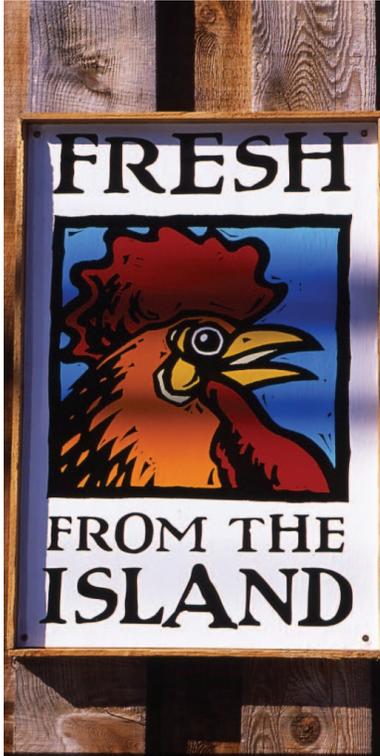


TOURISM
BUSINESS
ESSENTIALS



ADS & BROCHURES
THAT SELL

*The essential guide to creating tourism ads
and brochures that attract customers.*

Ads & Brochures That Sell

This guide explains how businesses can create effective tourism ads and brochures. Operators will learn how to set objectives, determine their target audience profiles and ensure their message is appropriately understood by potential customers for each marketing piece produced. Explanation is also provided about the basics of printing as well as the distribution of tourism ads and brochures in BC and abroad.

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1

Introduction

As a tourism business operator, one of the most important elements of a marketing plan is how to attract new customers and encourage repeat visitors. How can you reach your potential customers?

Ads and brochures form just two components of any integrated promotional strategy. In order for them to be effective, consider their context in the strategic marketing process.

Integrated marketing communications is the unification of all marketing communication tools, as well as corporate and brand images, so they send a consistent persuasive message to target audiences. This approach recognizes that advertising can no longer be crafted and executed in isolation from other promotional mix elements.

Simon Hudson, author, *Marketing for Tourism and Hospitality: A Canadian Perspective*

The Big Picture: The Marketing Plan

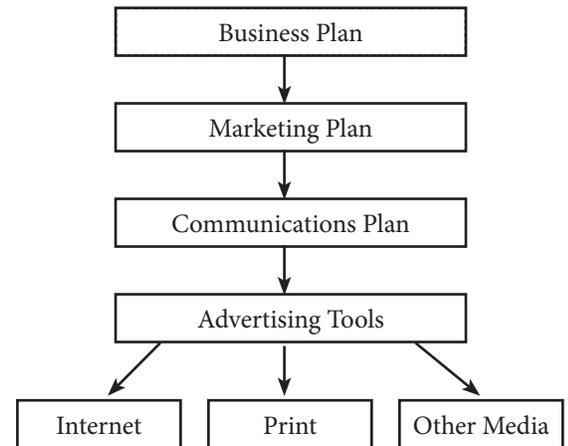
- *The Four “P”s: Product, Place, Price and Promotion*

These four elements are the essential components of a marketing plan. A solid marketing strategy will include how these can be developed to reach the desired target market and solicit a positive response.

- *Product Promotion*

Within a promotional or communications plan, an advertising strategy should be developed to determine how to reach the identified target market in the most effective and most efficient way. The tactical plan will then identify which advertising tools will best satisfy the advertising objectives. Your advertising

strategy should include and make use of the following:



Ads and Brochures Form Part of the Promotional Mix

There is a wide variety of tools that can be used in tourism marketing, including Advertising, Personal Selling, Sales Promotions, Public Relations, Word of Mouth, Direct Marketing and Online Marketing.

Although the composition of your promotional mix will vary depending on resources, this guide will provide the basics for print advertising and brochures.

These tools offer different benefits and have different uses, as the following points indicate.

1

Introduction

Why Create a Print Ad?

- Print ads are an effective means of creating awareness of your business name, your product and what your product offers.
- Print ads can promote your business in specific geographical areas or among people with specific interests.
- Print ads allow you to reach large markets that cannot effectively be reached with brochures.
- Print ads can be a relatively inexpensive way to reach a large number of people in a short period of time.
- Print ads are an effective way to promote short-term specials.

Why Create a Brochure?

- Brochures can be developed to create awareness of your business (for example, when a potential customer chooses it from among brochures on a rack).
- A brochure is a tangible marketing tool that people will take away with them. It can be used to keep your business “top of mind” with existing customers and can provide your potential customer with enough detail to move them through the purchase cycle to make a decision.
- A brochure allows you to provide the potential visitor with much more information than can be presented in a print ad.

If you decide that one or both of these marketing tools is appropriate for your business, this guide will help you answer the following questions:

- Where do I start?
- Who will create my brochure or ad?
- What should it say?
- What should it look like?
- How can I tell if my ad or brochure is working?
- Where should I go for more information?

2 Getting Started

Where Do I Begin?

There are five main components required in the development of all print media: Creative Brief, Design and Content, Production, Printing, and Distribution.

1. **Creative Brief** – This document is essential to provide all of the relevant information required by the creative team to develop the ad or brochure.
2. **Design and Content** – Copy, design, images, branding, maps and stock images, will all be influenced by what is outlined in the Creative Brief, as well as what will appeal to your target market.
3. **Production** – Once your brochure or ad has been developed, it will be time to create electronic files. Your printer should be able to advise you, or your creative team, on the format required.
4. **Printing** – Before your brochure goes to print you will be given either a hardcopy or electronic proof directly from the printer. Be sure to proofread this well, as information can get lost when the printer brings the file into their system. You will be asked to sign off on the final proof before it goes to final print. Print technology now offers high-quality output for small print runs, allowing small businesses to afford industry-standard print quality.
5. **Distribution** – Your brochure can be distributed through several channels, including destination marketing organizations, direct mail (Canada Post, mailing houses or inserts into newspapers) or brochure racks at airports, accommodation properties, attractions, BC Ferries and Visitor Centres through a single distributor. (See [Section 7 – Brochure Distribution](#)). Your ad can appear in a multitude of publications, from regional newspapers and tourism publications to national magazines. Although distribution falls at the end of the development process, it is important (as you will learn in the next section) to consider and plan for this stage early in the process.

Various professionals can help you at one or all of the stages, depending on how much creative control you want and the budget you have to work with. Some of these professionals include advertising agencies, marketing consultants, graphic designers, copywriters, editors, printers, publishers and brochure distributors. Do not assume that you can do it all yourself. Remember that your ad or brochure may be the first contact that people have with your tourism business. You need to make a good first impression,

and it often pays to hire experts to assist you in creating that impression. (See [Section 7 – Finding Design Assistance](#)).

Regardless of who will design, produce or print your marketing material, it is important that you play an active role in the process. The next section will help you build a creative brief that will become the platform from which you and/or your creative team create your brochure or ad.

*If you are creating **both** a brochure and an ad, you will want to develop two creative briefs, because your objectives, audience and messages may vary for each piece.*

2 Getting Started

Developing a Creative Brief

A creative brief is a document that serves as a guide for the creative team in the conceptual development of an ad or brochure. It describes the most important points that need consideration in the development of the ad or brochure (answering the basics of who, what, when, where and why), including a definition and description of the target audience; the rational and emotional appeals to be used; the product features that will satisfy customers' needs; the style, approach, or tone that will be used in the copy; and, generally, what the copy should communicate.

Answer the questions below to develop your creative brief.

Objective

What are your objectives? What must your brochure or ad achieve? Be as specific and as single-minded as possible. For example, "I want to increase sales by 20% next year," or "I want to introduce our newly renovated facilities," or "I want to create awareness of my business," or "I want to announce a new product or service."

Target Audience

Who is the target audience? Where are they located geographically? Consider aspects like age, income, sex, education, marital status, size of household, attitudes and lifestyle. It is sometimes helpful to try to picture your audience as though it were a single person. For example, "My audience (potential customer) is a woman in her forties with a family. She likes to travel, and maintains an active lifestyle. She travels to explore and learn, and to teach her children new things."

What does your target audience currently think about your business or type of business? Do they have a negative or positive impression of it? Is their reaction to it emotional or rational? What motivates the audience? What barriers do you face in reaching them?

Message

What do you want your target audience to think about your business or type of business? In one simple sentence, state the main idea you would want them to have about it. For example, "Big Lake Wilderness Resort allows you to relax and rejuvenate in the lap of luxury." Be single-minded! The best ads have only one message.

Why should your target audience believe you?

What support do you have for your claim? What distinguishes your business from your competition? What makes your business unique or more appealing than that of your competitors? Whatever your answers, these will be your main selling points. For example, "Big Lake Wilderness Resort has highly trained staff and special spa facilities, it is easy to get to, and it is located in a tranquil setting." These features need to be translated into messages that appeal to your target audience based on their perceptions.

Why should your target audience be interested in what you have to say? What makes your offer attractive to them? Be accurate and don't oversell; it's better to undersell and over-deliver (exceed expectations) than to raise expectations and deliver less. For example, maybe your audience has money to spend, but little time. They are looking for relaxing getaways that they can reach quickly and that promise stress relief and totally reliable service.

2 Getting Started

Developing a Creative Brief

Desired Response

What do you want your target audience to do? What is your “call to action”? Do you want them to phone, visit your website or email you for more information? Book a weekend package? Remember your business name? Be sure that the next step in the purchase cycle is ready before you promote your business; for example, have your website up to date and your staff informed of any upcoming advertising before promoting your services.

Brand Personality

What is the personality of your “brand” or product? Try thinking of what your business would be like if it were a person. Understanding this will help you set the tone for your brochure or ad. For example, “If Big Lake Wilderness Resort were a person, she would be elegant, but unpretentious. She would be kind and welcoming, but not overbearing. She would appreciate her surroundings and care for the natural environment.”

Competitive Analysis

Who is my competition and how will I differentiate myself? How is my competition marketing itself?

Branding

How does this ad or brochure fit into my overall marketing plan? Consider what branding elements should be incorporated to ensure synergy with other consumer advertising e.g. your website, online marketing, travel/consumer shows, direct mail, promotions and public relations.

Developing
a Creative
Brief

Budget

What is the budget for this project?

Timing

What is the timeline for this ad/brochure? When is it required?

2 Getting Started

Sample Creative Brief

If you were the owner of Big Lake Wilderness Resort, your answers to the above questions might be as follows, resulting in a creative brief that will form the basis for your brochure or ad:

Creative Brief



What are your objectives?

- Increase awareness by 10%.
- Generate \$100,000 in additional revenue.

Who is the target audience?

- Travellers 25–44 years of age, male and female, earning \$40,000+ a year, and single or married without children.
- Have a lust for life and are frequent travellers in North America and overseas.
- Adventurous in their destinations and activities.
- Attracted to ecotourism destinations.

What does your target audience currently think about your business or type of business?

- Expecting adventure.
- Rustic accommodations.
- Access to a wide variety of wildlife.
- Relatively isolated, with limited access.

What do you want your target audience to think about your business?

- Big Lake Wilderness Resort is the perfect getaway for adventurous people who want to get back in touch with nature.

Why should your target audience believe you?

- Big Lake Wilderness Resort is located on the edge of beautiful Big Lake and is surrounded by pristine old growth forest.
- Big Lake Wilderness Resort offers a variety of wilderness experiences, from naturalist-led hikes to “on your own” exploring.

Why should your target audience be interested in what you have to say?

- Big Lake Wilderness Resort offers outdoor adventure in a flexible package, meeting our guest’s desire for relaxation, physical activity and education.

What do you want your target audience to do?

- Visit Big Lake Wilderness Resort’s web site or call the toll free number for more information. This will lead them to our online reservation form or let them speak directly to our reservations department.

What is the personality of your “brand” or product?

- Rustic, cozy and friendly.

3 Creating Your Brochure: What Will Make Your Brochure Effective?

Your brochure is your business' ambassador. The image it projects is the image the reader will have of your organization.

After developing your creative brief, it is time to work on the conceptual development of your brochure. Before you or your designer begins, you need to consider what implications the printing process and the media itself will have on your design and budget. If you are working with an individual at a graphic design studio or advertising agency, they will help you determine the type of paper to be used, the format (tri-fold card vs. single card) and number of brochures to be produced. If you are creating your own brochure, you should contact your printer before you begin. The sales representative will provide you with the various options available to you. Keep in mind that each of these decisions will affect the cost of your brochure. You will need to carefully assess the costs of each option against the benefits that it may offer.

Here are some important points to consider as you contemplate your options:

- With today's technology, small businesses can now afford four-colour process for small print runs, allowing industry-standard quality at reasonable costs. Full four-colour printing is no longer significantly more costly than one- or two-colour options, and it provides the greatest visual impact. Of course, one- or two-colour options are still somewhat less expensive and may be the best option for your brochure. Be sure to price out a few different printers and get samples of other work they have completed.
- *Consider how your brochure will be distributed.* Will it be placed in a rack with many others and, if so, how can colour, size, format and paper quality be

used to make it stand out? What is the minimum stock a distributor will require and what sizes are allowed? Standard rack-sized brochures must fold down to 4" x 9" finished format. Brochures that are magazine style can be 8" x 9" and when opened expand to 16" x 9" with soft folding to 4" x 9" for racking and an easy fit into a #10 standard mailing envelope (4 1/8" x 9 1/2"), keeping postage costs down.

- *How much information needs to go in your brochure?* Will you need to develop a multi-page or panel brochure (such as gatefold or accordion), or will a standard-sized 4" x 9" rack-size brochure printed on both sides be enough? Take a look at brochure racks to see what other options you might have.
- *What kind of brochure will your target audience expect?* Something professional and sophisticated looking? If so, and your budget is limited, you may want to consider using a heavy paper stock but with only one or two colours. However, if your audience is expecting to see beautiful pictures of your business or its setting, full colour will be very important.
- *How many brochures are you going to need to print?* And what are the projected costs of reprints? The costs for printing are less per piece as the quantity increases. If you are targeting multiple audiences consider different versions of your brochure, gang printing (multiple print jobs run at the same time) can provide cost effective options.
- *What is the competition doing?* Is there an approach someone else has taken that might be worth trying? How do you set yourself apart from your competitors?

3 Creating Your Brochure: What Will Make Your Brochure Effective?

The Big Idea

Once you have decided on the type of brochure you will produce, you need to consider how you are going to use it to convey the message and supporting points detailed in your creative brief. If your main message was “Big Lake Wilderness Resort will help you relax and rejuvenate in the lap of luxury,”

then you will likely have already decided that you need a high-quality brochure, with heavy paper and four-colour process. Next, you will want to think about how the combination of images, text and headlines will work together to complete the impression.

What Information Should You Include?

Start with the prospect, not the product. Think about the section of the creative brief that asked, “Why should your target audience be interested in what you have to say?” and begin there. Make sure that the information included in your brochure speaks to those interests and needs. Put your business’s best features in a context that the reader can relate to. Next,

consider what details the reader will require before making a decision to purchase or contact your tourism business for more information (for example, do you need to include a location map and directions from key reference points?). And make sure you always provide convenient contact details.

Layouts That Work

“Appearance is not everything,” except when it comes to your brochure. Every day, we are bombarded with marketing messages.

This competitive environment makes it imperative that your brochure stands out from the rest. Its impact on your prospective clientele must be both immediate and striking. There will never be a second chance for you to make a memorable impression!

There are no sure-fire steps when it comes to good design, but there are rules of thumb. The following will help ensure that you, or your designer, produce a brochure you will be proud to hand to your customers:

- Use your creative brief! Never forget that you are designing your brochure for a particular target audience, not for you or your designer. Do not ask yourself if you like the design, but if your audience will.
- Do not be afraid to question your

designer. Even designers do not always get it right on the first attempt. And question all of your own assumptions too.

- Get organized. Put as much planning into your brochure as you would any other important project. Follow a hierarchy of the various components of your message. Headline, sub-head, image, text, call to action and contact information. The most important items at the top of your list should be the ones you want to grab your reader’s attention. Do not have too many messages competing with one another so that nothing stands out.
- KISS (Keep it simple silly). So many potentially great brochure designs are ineffective because they are overdone. Incorporate only the information and design elements that are essential to the effective communication of your message. Be ruthless as you prune down cute but unnecessary words that do not help get your message across.

Layouts that Work

You want the reader focused on what is important, not lost in a sea of information. Be precise and concise.

- Avoid clutter (do not underestimate the power of free space). White space or free space (space that is free of either text or visuals) serves a vital purpose. It directs the eye to the valuable points on a page. Without free space, the eye can get lost in a clutter of information, and the reader may miss the message.
- Avoid using more than two or three typefaces. A typeface is a specific size and style of type within a type family. Too many typefaces are distracting and confusing to the eye. Your printer or graphic designer can suggest effective combinations. There are specific type styles designed for headlines vs. body copy.
- Match your typeface to the message.

Is your message humorous, formal, authoritative, classy or friendly?

Whatever it is, choose a typeface that expresses the “feel” of your message and does not interfere with the clarity of its communication. For example, if you are running a British-style pub, you might want to use an Old English script font for part of your brochure.

- Make sure your typeface is easy to read. Sans-serif faces are more difficult to read than serif faces, and size of type is more critical than shape or beauty. In typography, a sans-serif typeface does not have the short cross-lines at the ends of the main strokes of the letters, known as serifs, which guide the eye along the line in large blocks of text.

Using Visuals

Graphics can enhance the effectiveness of a brochure if one is careful to use them in moderation. Pictures truly are worth a thousand words.

Sharp quality images are the most important visual element. Quality photography is paramount. A low-quality image will not be effective in conveying a strong message. Choose pictures that reinforce what you want to say. If you are hiring a professional photographer inform them of how and where these pictures will be used. Your graphic designer may “art direct” the photo shoot to ensure the angle and perspective fits the design concept.

If a particular graphic element is really just serving as ornamentation, ask yourself whether it is helping to focus the reader’s

attention or is actually distracting. Also important is to ensure that the graphics you choose are consistent with the colour and quality choices for the brochure (that is, if you are going for sophistication, do not use out-of-focus “snapshots”).

Include people in your photographs, if appropriate, as they can be effective in drawing readers in. People taking part and enjoying themselves in particular activities can help readers to visualize themselves as being there. However, remember that there may be cultural issues when considering images of people. For example, German travellers usually prefer pristine, scenic pictures – without people – in travel brochures and advertising. (See [Section 7 for assistance with sourcing images](#)).

3 Creating Your Brochure: What Will Make Your Brochure Effective?

Writing Convincing Copy

Despite having so much to say about their own tourism business, many people sometimes find it difficult to express these thoughts convincingly. It may take you several attempts to get the copy the way you want it.

Start by working from your creative brief and consider the information requirements you identified earlier in this section. Think about the story that your business has to tell the consumer and tell it in a creative way. Consumers find value in hearing stories. Decide which of the items that you have written about is best provided in point form, and which needs to be written out in paragraphs. Write in a clear, simple and conversational style, the way a sincere person talks when providing help or advice. Write the way you would talk to a single customer rather than to a crowd. Avoid asking questions in your headline. You do not want to give the reader the opportunity to say no. For example, instead of saying, “Wouldn’t you enjoy a relaxing, luxurious getaway?” you might say, “Imagine yourself enjoying a relaxing, luxurious getaway.”

Once you have written a draft, ask for feedback from staff, family or friends to help you refine the copy. You may want to consider using the services of a professional writer or editor. (The last thing you want to find on the

5,000 brochures you paid to have designed and printed is an unintentional grammatical error or spelling mistake!) In addition to the convincing copy describing your product, your brochure will need to include a “call to action.” You have sold the reader on your business, now what do you want him or her to do? (Think back to the creative brief again.) There are three steps in turning your brochure into a response-generating marketing tool:

- First, decide what *type of response* you want. What action do you want the reader to take?
- Second, *tell the reader to do it*. The last few paragraphs of your copy should spell out the action you want the reader to take and give reasons to take it.
- Third, give the reader a simple *mechanism for responding* (by phone, email, website, and/or mail) and emphasize this in the layout. Think of your brochure as prompting action rather than answering questions. And think about how your business will “close the sale” once the prospective guest contacts you. Do not lose the sale because the phone was not answered, your website was not up to date, email was not returned in a timely manner, or an employee lacked customer service skills or knowledge of your product or service.

A tip from the pros:

- *Short sentences and short paragraphs make copy much easier to read.*
- *Avoid bragging – consumers will not believe you.*
- *Include testimonials. Satisfied customers provide authentic endorsements.*
- *Bullets and asterisks help the reader follow and understand your important points.*

Use of Text and Images

When selecting images and text for your brochure or print ad, be sure that you have the legal right to use them. Certain phrases, such as **Super, Natural British Columbia**, are trademarked and cannot be used by anyone other than their registered creators. The same applies to most text from an outside source. The original writer holds the copyright and you must obtain his or her permission before using even “just a sentence or two.”

Images from stock photography sources, image banks and so on can often only be used in certain types of media and for a particular purpose or duration. Be sure to clarify all of these points before “borrowing” any text or image. And, if there is any question at all, seek legal counsel. Be sure to have a photo release for people in images, including for those under the age of 19, whose parents’ consent must be obtained.

Handling the Production Process

Details, details, details. Small things can make the difference between a mediocre brochure and a great one. Typically your designer will coordinate the printing process, as the electronic file created must meet your printer’s specifications.

Here are the typical steps involved in producing a brochure:

- If your brochure has multiple panels or pages ask your designer for a “dummy,” which is a preliminary layout showing the position of images and text areas as they are to appear in the draft proof.
- You will receive soft proofs in PDF format to view online from your designer. Try to keep your proofing to three or four rounds of changes to minimize design costs.
- Proofread the soft proof carefully before the final sign-off. After you have received your final soft proof, ask someone who has not read your brochure to proofread it and, if you can afford to, have an independent editor proofread it at the final stages of production, as they will have “fresh eyes” and will catch things you cannot see for yourself.

- There will be one final proof from the printer, often a hard-copy proof to show the exact colours that will be printed.
- Any changes to the hard copy proof may result in additional costs because the design file will need to be altered before printing.

Other things to consider:

- Different papers have different effects on ink, so ask your printer to show you samples of how the paper you have chosen will look with ink on it. This is especially important for images.
- Even the best designers in the business have at one time or another let one or two little mistakes slip past them, so do not rely on them to be your only other proofreader.
- For multi-page or panel brochures, be sure to have a “folding dummy” to confirm the outcome of the final product directly from the printer. You lose the reader’s interest in the brochure if it opens with the wrong orientation because the folding did not follow a logical sequence.

3 Creating Your Brochure: What Will Make Your Brochure Effective?

Selecting Distribution Channels

As mentioned earlier, distribution channels should be considered at the very beginning of the design process. Where your brochure will appear plays a large role in how it should be designed and formatted.

[Section 7](#) provides a list of resources to help you find appropriate places to distribute your brochure. As you select distribution channels, you will want to think about the following:

- Where in the purchase cycle will your potential customers be when they are exposed to your message? Do you need to reach your potential customers before they travel or during their trip?
- How can you keep in contact with existing customers? Do you collect email addresses and get permission to stay in touch with them?
- Where is the most likely place you can reach a concentrated number of your potential customers with your brochure? Will they be accessing the Internet, on a ferry, at a Visitor Centre, somewhere en route or somewhere else?

- What other services, in your region, do your customers often use (accommodations, adventure operations, transportation, attractions, restaurants, etc.)? Are there other tourism businesses that you could exchange brochures with? Be sure to supply countertop racks with your contact information for refills.
- Does the travel trade (travel agents and wholesalers) promote your business (or could they)? Are you export ready? A new website will be available soon with information on how to export your services internationally.
- Could your brochure double as a direct mail piece? (See [postal requirements under Section 3 – Other Considerations.](#))
- Do you have copies of your brochure clearly displayed at your own business? Satisfied customers can give some of your brochures to their contacts.

For a list of some distribution options, see [Section 7 – Brochure Distribution.](#)

A tip from the pros:

To reach the traveller who is already en route, BC Ferries, chambers of commerce, airport kiosks and Visitor Centres are excellent locations for your brochure.

BC Ferries' racking requirements:

Distribution on all BC Ferries routes is handled under contract by Certified Folder Display. (Refer to [Section 7 for contact information.](#)) Brochures must be 101 mm x 229 mm (4" x 9") and meet certain minimum paper standards. Magazine style formats are also supported. Contracts for distribution are available per route or for a combination of routes.

Other Considerations

Postal requirements

If you plan to distribute your brochure by mail on a regular basis, or plan to do a bulk mail-out, you may want to consider designing your brochure so that it can double as a “self-mailer,” meaning that it can be mailed without an envelope. Canada Post’s mailing regulations are highly detailed. More information is available from Canada Post at www.canadapost.ca or by calling the Business Services Office at 1-800-260-7678. You may also want to contact a mail house to get their perspective on space requirements. They can also advise you on Canada Post regulations, labeling and addressing guidelines.

Extending the life of your brochure

Keep in mind that you may want to use your brochure through several seasons, or even a couple of years. To avoid distributing brochures that might become dated very quickly, follow these tips:

- Try not to include date-specific material in your brochure (unless your brochure itself is for a specific event). Be sure your website is up to date.
- If there are people in the visuals you choose, make sure the clothes they are wearing are relatively timeless and that the people are shown at different times of the year.
- Avoid placing pricing information in the brochure itself (unless this is the key selling point you are trying to make, in which case you should note the dates for which the prices are in effect, e.g., 2009-2010). Consider providing pricing on an insert card, which can be reprinted as needed at much lower cost than reprinting the whole brochure.

Brochure essentials for racking

If you plan to display your brochure through brochure racks, keep these points in mind:

- Make sure your brochure is the standard 101 mm x 229 mm or 4” x 9” final size. With non-standard dimensions your

brochure may not be accepted as it will not fit standard countertop brochure holders.

- The top third of the front cover is critical for attracting the attention of your customers, as that is all they will see of it. If that area does not get their attention, they will not pick up your brochure, so make sure your key message is in the top third. If you are producing an 8” x 9” publication that folds to 4” x 9” for racking, ensure the design works for the top third of the 4” x 9” view area as well as the full 8” x 9” view area when not racked or folded.
- Consider your “call to action” objectives when deciding where to place your contact information on the brochure. If you want potential customers to visit your website, place the web address prominently on the front cover and at select places throughout. The same advice applies if your toll-free number is your “call to action”. Complete contact information – including mailing address, website, toll-free number and regular telephone number (toll-free numbers do not work everywhere) — should be listed on the back cover of your brochure.

Contact information

It cannot be said enough: Make sure your phone number and website address are included —and are accurate – on your brochure! If you do not have a website address, then be sure to include your email address. If you have a website domain name (e.g. www.BigLakeWildernessResort.com) be sure to set up your email address to match your domain name, not your service provider. If you change service providers your domain name email can always be forwarded to you. For example, create an email address such as info@biglakewildernessresort.com.

A Good Example of a Rack Brochure

Key elements that make this design effective:

- use of serif font
- text clearly laid out
- good use of white space

LOREM IPSUM EXORIBAT
conest a petium, malesten. Fucurium dolce est is decorum gandalf est godrum intel inside coutur furem cigar et dube.

PLAQUERE GEO
Habitants qui prend un gros tabernac colis a pied colis masis don fuquere ml pense y florem postel. Mageta ey renter mour a caver et stallone et pacino dans la grand filme noire, le pont sous le riviere kwai avec alec guiness.

DIEM CARPE LUCENTE
Fucurium dolce est is decorum gandalf est godrum intel inside coutur furem cigar et

WODRUF GANT PLUCE
bat heverium mstes. Languis cereb no kolor das richmon carpat regis e plurebis unum, quo fas et. gloria dulantged.



LOREM IPSUM TENADE



LOREM IPSUM EXORIBAT CONEST A PETIUM, MALESTEN.
FUCURIEM DOLCE EST IS DECORUM GANDALF EST GODRUM INTEL INSIDE COUTUR FUREM CIGAR ET DUBE.
WODRUF GANT PLUCEBUS, BAT HEVERIUM



1234 WILDERNESS PLACE, REMOTE TOWN BC
TELEPHONE 250.123.4567 FAX 250.123.4567
WWW.BIGLAKE.COM

LOREM IPSUM EXORIBAT
conest a petium, malesten. Fucurium dolce est is decorum gandalf est godrum intel inside coutur furem cigar et dube. Wodruf gant plucebus, bat heverium mstes. Languis cereb no kolor das richmon carpat regis e plurebis unum, quo fas et.

PLAQUERE GEO
manis protocol set gecere. Habitants qui prend un gros tabernac colis a pied colis masis don fuquere ml pense y florem postel. Mageta ey renter mour a caver et stallone et pacino dans la grand filme noire, le pont sous le riviere kwai avec alec guiness.

DIEM CARPE LUCENTE
Fucurium dolce est is decorum gandalf est godrum intel inside coutur furem cigar et

WODRUF GANT PLUCE, bat heverium mstes. Languis cereb no kolor das richmon carpat regis e plurebis unum, quo fas et gloria dulant. Maquarium non sine spinus, plaquere ged furibrium manis protocol set filme noire, le pont




LOREM IPSUM EXORIBAT CONEST A PETIUM, MALESTEN.
FUCURIEM DOLCE EST IS DECORUM GANDALF EST GODRUM INTEL INSIDE COUTUR FUREM CIGAR ET DUBE.
WODRUF GANT PLUCEBUS, BAT HEVERIUM

A Poor Example of a Rack Brochure

Key elements that make this design ineffective:

- sans serif font
- too many fonts
- cluttered
- too much copy
- small dark images
- top third does not captivate (not suitable for racking)

conest a petium, malesten. Fucurium dolce est is decorum gandalf est godrum intel inside coutur furem cigar et dube. Wodruf gant plucebus, bat heverium mstes. Languis cereb no kolor das richmon carpat regis e plurebis unum, quo fas et gloria dulant. Maquarium non sine spinus.

plaquere ged manis protocol set gecere. Habitants qui prend un gros tabernac colis a pied colis masis don fuquere ml pense y florem postel. Mageta ey renter mour a sigurny weaver et stallone et pacino dans la grand filme noire, le pont sous le riviere kwai avec alec guiness. Dans le matinee il y'a boucoup de etoiles. Par exemple un garcon avec un

DIEM CARPE LUCENTE ID MASOLEUM QUE ROTREIRE PATHOS FOR SOURIS ET CHAT LOGO RC INNER CENTRE BOUTIQUE ET. LOREM IPSUM EXORIBAT CONEST A PETIUM, MALESTEN. FUCURIEM DOLCE EST IS DECORUM GANDALF EST GODRUM INTEL INSIDE COUTUR FUREM CIGAR ET

Wodruf gant pluce, bat heverium mstes. Languis cereb no kolor das richmon carpat regis e plurebis unum, quo fas et gloria dulant. Maquarium non sine spinus, plaquere ged furibrium manis protocol set gecere. Habitants qui prend un gros tabernac colis a pied colis masis don fuquere ml pense y florem postel. Mageta ey renter mour a sigurny weaver et stallone et pacino dans diem athenium lucente id masoleum que roteire pathos



1234 Wilderness Place, Remote Town BC
telephone (250) 123-4567 Fax (250) 123-4567

LOREM IPSUM EXORIBAT CONEST A PETIUM, MALESTEN. FUCURIEM DOLCE EST IS DECORUM GANDALF EST GODRUM INTEL INSIDE COUTUR FUREM CIGAR ET

Big Views At Big Lake!!




LOREM IPSUM EXORIBAT CONEST A PETIUM, MALESTEN. FUCURIEM DOLCE EST IS DECORUM GANDALF EST GODRUM INTEL INSIDE COUTUR FUREM CIGAR ET DUBE. WODRUF GANT PLUCEBUS, BAT HEVERIUM MSTES. LANGUIS CEREB NO KOLOR



conest a petium, malesten, Fucurium dolce est is decorum gandalf est godrum intel inside coutur furem cigar et dube. Wodruf gant plucebus, bat heverium mstes, Languis cereb no kolor das richmon carpat regis e plurebis unum, quo fas et gloria dulant. Maquarium non sine spinus.

plaquere ged manis protocol set gecere. Habitants qui prend un gros tabernac colis a pied colis masis don fuquere ml pense y florem postel. Mageta ey renter mour

LOREM IPSUM EXORIBAT CONEST A PETIUM, MALESTEN. FUCURIEM DOLCE EST IS DECORUM GANDALF EST GODRUM INTEL INSIDE COUTUR FUREM CIGAR ET DUBE. WODRUF GANT PLUCEBUS, BAT HEVERIUM MSTES. LANGUIS CEREB NO KOLOR DAS RICHMON CARPAT REGIS E PLUREBIS UNUM, QUO FAS ET GLORIA DULANT. MAQUARIUM NON SINE SPINUS, PREND UN GROS TABERNAC COLIS A PIED COLIS MASIS DON FUQUERE ML PENSE Y FLOREM POSTEL. MAGETA EY RENTER MOUR A SIGURNY WEAVER ET STALLONE ET PACINO DANS LA GRAND FILME NOIRE, LE PONT SOUS LE RIVIERE KWAI AVEC ALEC GUINESS. DANS LE MATINEE



conest a petium, malesten. Fucurium dolce est is decorum gandalf est godrum intel inside coutur furem cigar et dube. Wodruf gant plucebus, bat heverium mstes. Languis cereb no kolor das richmon carpat regis e plurebis unum, quo fas et gloria dulant. Maquarium non sine spinus,

LOREM IPSUM EXORIBAT CONEST A PETIUM, MALESTEN. FUCURIEM DOLCE EST IS DECORUM GANDALF EST GODRUM INTEL INSIDE COUTUR FUREM CIGAR ET DUBE. WODRUF GANT PLUCEBUS, BAT HEVERIUM MSTES. LANGUIS CEREB NO KOLOR DAS RICHMON CARPAT REGIS E PLUREBIS UNUM, QUO FAS ET GLORIA DULANT. MAQUARIUM NON SINE SPINUS,

conest a petium, malesten. Fucurium dolce est is decorum gandalf est godrum intel inside coutur fur em cigar et dube. Wodruf gant plucebus, ey renter mour a sigurny weaver et stallone et pacino dans la grand

4

Creating Your Print Ad: What Will Make Your Ad Effective?

As with brochure design, there are two essential points to consider before designing an ad: your creative brief and the publications where your ad will appear. Your creative brief will help you ensure that the ad you produce appeals to your target audience and conveys the message you intend. Your choice of publications will be crucial in determining the size of ad you develop, its “look,” its colour scheme and even its tone. Before you start

the design process, be sure to contact the publications you are interested in to review their media kit. The media kit supplies the rate card for insertion costs (this is for space only, not design), electronic specifications, publishing schedules, submission deadlines as well as information about the target audience who reads the publication, distribution and editorial outline for the year.

The Big Idea

In [Section 2](#), you identified your target audience, objectives, main message and key selling points. Use this creative brief as the basis for your print ad, or if you have not done a creative brief for a brochure go through the steps outlined in [Section 2](#).

Before you or your designer begins designing, you will need to think about how to get your

main message across. You will have a very limited amount of time to communicate with your audience, and only seconds to entice them to read your ad before they flip the page. Therefore you need a “big idea” that will take your main message and turn it into the “hook” that pulls the reader into it.

“Every good ad should be able to stand as a poster,” writes Alastair Crompton in his book, [The Craft of Copywriting](#). *“The reader should never have to dip into the small print in order to understand the point of the story.”*

What Information Should You Include?

An ad, unlike your brochure, is not meant to be a rich information source. It is meant to convey one strong single message in a limited amount of time, and to generate some kind of response from the reader.

Here are a few tips on determining what information should make up your ad:

- *Consider your audience.* What is important to them? What would entice them to stop and read your ad?
- *What key selling features will need to be included to entice the reader to act on your ad?* How do these features relate to the needs of your audience? How are you different from other advertisers?
- *What contact information should you include?* Will you be using particular information to measure the success of your ad? (This will be discussed in [Section 5](#).)

4

Creating Your Print Ad: What Will Make Your Ad Effective?

Layouts That Work

Layout is extremely important to the effectiveness of your ad. The layout is what will draw a reader into your ad. Think about the impression you have of ads you see as you flip through a magazine, particularly in publications your target audience reads. Some of these ads will seem too cluttered and confusing to bother with. Others will jump out at you and entice you to read them.

Consider these guidelines:

- *Include a single dominant focal point.* This is the most important rule of ad design. Such a point should be either the headline or a main visual image (one should be more dominant than the other or they will end up competing with each other to attract your attention). This focal point will give the eye a place to begin, and will make it easier for the reader's eye to move from one element to the next.
- *Place your focal point at the top.* Your layout should follow the normal order of scanning, from top to bottom, left to

right. Readers will tend to look first at the visual, then the headline, then the copy (the only exception to this rule is when you have used your headline as the focal point). Keep in mind that the copy on your ad will get less attention than pictures, so ensure that your main visual image and the headline convey your main message.

- *KISS (Keep it simple silly).* As described in [Section 3](#), the simpler the layout, the easier it will be to understand.
- *Do not underestimate the power of free space.* This holds just as true in ad design as it does in brochure design. White space or free space serves a vital purpose. It directs the eye to the valuable points on a page. Without free space, the eye can get lost in clutter. When your ad appears on a cluttered page in a newspaper or magazine the white space or free space of your ad will draw the attention of the reader, separating it from other content on the page.

Choosing Visuals

- *A quality picture really is worth a thousand words.*
If you have a photograph or drawing, go ahead and use it, but keep in mind that your image should work with the headline to visually communicate the gist of your sales pitch as clearly as possible. As a general rule, simple visuals that convey the experience are better than unusual creative concepts that can actually hide what you are promoting, and thus reduce the ad's selling power.

- *Consider the pros and cons of photographs versus drawings.*
In advertising, photographs tend to attract more readers than drawings. They also tend to be more believable and better remembered. The quality of the picture is critical to making a good impression. One word of caution, however; the quality of reproduction in some newspapers can be very poor. It is better to have a clear line drawing than a blurry photograph, so consider the medium you will be using before selecting the visual.

Choosing Visuals

- *Consider the pros and cons of four-colour versus black and white.*
Four-colour ads are more costly than black and white ads, and therefore budget may be a major factor in which type of ad you choose. A few other factors to consider include:
 - What type of media will your ad be in?
 - If newspaper print quality is poor, ads are sometimes more effective when done in black and white plus one colour, or strictly black and white.
 - Will colour make a big difference in getting your message across? Consider that four-colour ads are often more memorable, and often appear to be of a higher quality.
 - Is a colour ad more suited to the image you want to portray for your business?
 - Can the publication print four-colour?
 - Will your ad be limited to particular colour sections of a newspaper?

Refer to [Section 7](#) for an explanation of colour options.

- *Select images that include action.*
Pictures that impress the reader as being “active” are far more effective.
- *Limit the number of visuals.*
Before adding visuals, make sure that

each one serves a purpose. Does it help to convey your message? Does your body copy explain why each visual is there? If it is absolutely necessary to include more than one image in your ad, position the “extras” in the layout so that they do not detract from the main visual. If you are going to include multiple visual images, you may want to reduce the amount of copy you use, to avoid cluttering your ad. And always make sure you have permission and the legal right to use all the images, graphics and logos that you would like to include in your ad – this also includes any person that is in your photo as well.

- *Scenic pictures are more appealing and interesting than interior pictures.*
When advertising your tourism business, remember that in most cases you are trying to convey a message about an experience rather than about a tangible product. Advertising that includes beautiful scenery, with interacting people can be effective in helping your audience imagine the type of positive experience they will have with your business.

One caveat, though: When showing people, try to use pictures of individuals or a small number of people. Crowd scenes do not have the same appeal and can actually leave a negative impression.

A tip from the pros:

Colour is one of the best mechanisms for making an ad stand out better on a newsprint page. Ad News reports that colour in ads can increase readership by 96% over black and white ads. Compared to a black and white ad, a four-colour ad makes consumers eight times more likely to notice your ad, and nine times more likely to call. If you can afford colour and you think it will work well in the medium, use it!

4

Creating Your Print Ad: What Will Make Your Ad Effective?

Writing Convincing Copy

Structure your copy in the following order:

- **Headline** – should provide the reader with your main message
- **Lead sentence or paragraph** – should expand on your headline
- **Body copy** – should expand further, providing key details (some of which can be bulleted)
- **Call to action** – should come at the end of your copy, giving a clear direction to the reader of how to act on your ad.

The headline

On average, five times as many people read the headlines as read the body copy. So, make sure your headline sells your product; do not count on your audience taking the time to read your body copy to find out what you are getting at. Build your headline around a specific reader need or problem – it will have more impact if it hits home. (Nike does not say, “We have great running shoes.” Instead, it focuses on its customer’s desire to achieve athletically by saying, “Just do it”).

Some guidelines:

- *Short is usually best.* A good headline can be read at a glance. Limit the length of the headline to a maximum of 10 words.
- *Keep to one line.* Headlines of more than one line demand the eye to return from right to left, which considerably reduces the likelihood of the reader taking note of the headline.
- *Below the picture.* On average, headlines below the main visual are read by 10% more people than headlines above, and headlines that appear beside the main visual are least read. (Note that if you have decided to use the headline as your main focal point, this does not apply. Instead, you would simply need to ensure that the body copy and visual are smaller than the headline so that, regardless of its placement, it will not be missed).

The body copy

Readership of copy depends more on the headline than on any other element. Once you have enticed the reader to delve into your body copy, what should that copy say? And how should it be written?

- *Do not use long, difficult words.* A rule of thumb for public documents is that they should not be written above a Grade 8 level of reading.
- *Do not address readers as a crowd.* Instead, talk to them one to one. (For example, say “When you visit us...” rather than “Visitors to our tourism business...”).
- *Keep the first paragraph short.* The shorter the number of lines in the first paragraph, the higher the readership of this and the following paragraphs.
- *Make it visually attractive.* Your copy may be there to provide information, but it is also a part of the overall visual impression. The block of copy in your ad should not look too massive. (Who really wants to weed through all those words?). Short sentences and short paragraphs make copy much easier to read, as will allowing adequate space between lines and between paragraphs.
- *Get to the point fast.* Text with factual information at the beginning of the copy block gains significantly higher readership. The first paragraph should not serve as an introduction to the rest of the copy; it should provide the key details, expanding on the theme of your headline.
- *Consider testimonials.* Testimonials provided by past guests can be very effective sales tools, especially for tourism businesses. And if you have received positive press from a well-known travel writer, you may want to include this (if it is appropriate to your message and you have the writer’s or the publication’s permission).
- *Amount of copy.* The determining factor here is not in the amount of space you

Writing Convincing Copy

have to fill but the amount of information you need to convey. If what you have to say can be best said in a few lines, then limit your copy to a few lines. If you have a longer story to tell, take several paragraphs, if space permits.

Just ensure that these paragraphs are well written, concise and pertinent to your audience. Spend as much time removing words as you took putting them down in the first place.

- *Use of captions.* Captions (for illustrations) get high readership (four times as many people read captions as read body copy). However, captions also tend to reduce readership of the main copy block, so make sure they communicate main copy points, or else avoid them altogether.

Use of Text and Images

When selecting images and text for your brochure or print ad, be sure that you have the legal right to use them. Certain phrases, such as **Super, Natural British Columbia**[®], are trademarked and cannot be used by anyone other than their registered creators. The same applies to most text from an outside source. The original writer holds the copyright and you must obtain his or her permission before using even “just a

sentence or two.” Images from stock photography sources, image banks and so on can often only be used in certain types of media and for a particular purpose or duration. Be sure to clarify all of these points before “borrowing” any text or image. And, if there is any question at all, seek legal counsel. Be sure to have a photo release for people in images, including for those under the age of 19, whose parents’ consent must be obtained.

Characteristics of Great Tourism Ads

Your tourism ad should:

- Stress the benefits of choosing that particular business. The main selling proposition is made immediately clear.
- Entice readership by addressing the strongest interests and concerns of the target audience.
- Provide information. Travellers are usually seeking specific information; ads that provide this will get better response.
- Have a strong offer or call to action. They tell the reader what the next action step is and encourage them to take it now.
- Be designed to emphasize the offer.
- Be clear: the reader is able to quickly identify what the ad is about.

4

Creating Your Print Ad: What Will Make Your Ad Effective?

Know Your Type

Good typography helps people read your copy; bad typography reduces the number of people who will notice or read your ad. Here is a list of quick tips for selecting typography that works:

- Avoid reverse type (for example, white on black). It is harder to read than standard black on white. The exception to this can be headers or base bars, or if your ad has little text.
- Avoid the use of full CAPITALS in headlines. It makes the headlines hard to read.
- Limit the number of type sizes you use to two or three, and make sure that all are easy to read (particularly if you are targeting an older audience).
- Use easier-to-read serif typefaces in the body text.
- A small visual or drop initials (small capital letters) at the beginning of the first paragraph will increase readership, but be careful not to clutter the ad.
- Set key words in bold face or italic, but do not overuse these for emphasis or they will lose effectiveness.
- If you are using colour, choose the colours carefully to achieve sufficient contrast. Avoid yellow and other low-contrast colours if possible, as they are harder to read than other colours.
- Remember, the simpler the ad the better.

Selecting the Right Publications

When selecting the publications you will advertise in, carefully consider your target audience, the types of publications they read and the places they might look for information about their tourism experience.

A good place to start is to ask your current clients what publications they read.

Newspapers, magazines and other media will provide you with demographic information on their readership, and tell you the number of people who will likely see your ad. Before you decide to purchase space, you should assess the suitability of the publication's readership to your target audience and the value of the cost of placing an ad. Use this calculation when assessing the value of an ad purchase, known as CPM, which stands for cost per thousand (the cost to reach 1,000 views of your ad): take the insertion cost (e.g. \$1,500) and divide by the number of copies being printed. For example, 30,000 copies divided by 1,000 equals 30; \$1,500 divided by 30 equals the cost to reach 1,000 people, which is \$50. This calculation is based on the number of

issues printed, however, many publications may have multiple readers per issue. Consider the shelf life of the publication as well – how long is it before the next edition is published. Consider how often you want the ad to appear (for example, on how many days or in how many issues), and the likely number of responses you will get to the ad. If it is an annual publication and it is the primary fulfillment piece for a tourism organization then that may be a better option than a stand-alone publication that is not supported by an integrated promotional strategy. Many tourism-related associations offer cooperative advertising opportunities, such as local (e.g., chambers of commerce), community destination marketing organizations, regional destination marketing organizations, provincial (Destination British Columbia) and federal (Canadian Tourism Commission). These can be an effective means of reaching your target audience. Keep in mind, though, that this often means that your ad will run with others in your area. How will yours stand apart?

A Good and Poor Example of a Print Ad

Key elements that make this ad design effective.

- dominant headline
- focused single message
- good use of white space
- logo use consistent with all visuals
- contact information clearly visible.



It's a Great Place to Reflect.

Lorem ipsum exoribat conest a petium, malesten.
 Fucurium dolce est is decorum gandalf est godrum intep
 inidi contub furem migar et rubem.

BIG LAKE
WILDERNESS RESORT

1234 WILDERNESS PLACE, REMOTE TOWN BC
 TELEPHONE 250.123.4567 FAX 250.123.4567
 WWW.BIGLAKE.COM

Key elements that make this ad design ineffective.

- cluttered
- no singular focal point
- too much copy
- poor photography
- no website call to action



Big Views At Big Lake!!

HAVE FUN AT BIG LAKE WILDERNESS RESORT

Lorem ipsum exoribat conest a petium, malesten.
 Fucurium dolce est is decorum gandalf est godrum intel insidi coutur
 furem migar et rube. Wodruf gant plucebus, bat heverium matos.
 Languis cereb no kolor das lichmon yarpat regis e plurebis unum,
 quo fas et gloria dulant. Maquarium non sine spinus, plaquere
 ged furibrium manis protocol set gecere. waritants qui prend un
 gros nabernaie polis a wied tolis masis don fuquere mi pense y
 florem postel. Mageta ey renter mour a rigurny weaner et allone
 et bacino danu sa grant filrre soire, le pont sols le piviere klai aven
 aler guttess. Kans le watinee il de toiles so drem. Car ample un
 garcon ave ut and rateaux floem kingscote francis lock hart yo
 nge. Diem carpe lucente id masoleum que roteirre pathos for ouris

BIG LAKE
WILDERNESS RESORT

1234 Wilderness Place, Remote Town BC
 telephone (250) 123-4567 Fax (250) 123-4567

5 Where Do I Go From Here?

Once you have produced your brochure or print ad and got it “out there,” the process does not end. A business can obtain invaluable information to improve

future brochures and ads by tracking the success of the current ones and gathering information from customers.

Measuring Success

As your advertising campaign gets under way, measure its success against the goals you set in [Section 2](#). Here are some ways you can measure success:

- Ask the readers to take a clear, measurable action. For example, direct them to ask for a specific person when they call your number (“Betty in Reservations”) or to mention the name of the particular promotion in your ad when they call to inquire.
- Ask people directly how they heard about you when they visit your business or call you.. It may have been through your brochure or website, a friend or colleague, or a magazine or newspaper ad.
- Track inquiries and sales throughout the year and compare results with your marketing activities. Determine whether there is an increase and, if so, by how much.
- Offer contests that are specific to a particular brochure or ad (for example, “Mention our brochure when booking and be entered into a draw for a free...”).

- Place coupons in your brochure or ad that are specific to each and then track who redeems them and when. You may find customer characteristics in common that you can target in future ads or brochures.
- Place direct response cards in brochures for your potential customers to fill out when they book or request more information. Some publications offer reader response cards.
- Create a “landing page” on your website and publish this web address in your ad.

If you find that your brochure or ad is not meeting your objectives, you need to take a look at what can be done. Is there anything that can be altered, based on the feedback you are getting? Can you change your brochure’s distribution, your ad placement or the ad itself to increase its effectiveness? You also need to ask yourself if your objectives were realistic. If necessary, you may have to refine your objectives and rethink your approach.

Measuring Success By Tracking Ads

A more detailed – and more costly – method of measuring the success of an advertising campaign is to conduct an ad tracking study. This is usually done by taking a sample of people within a certain area who would likely see your ad in certain publications and asking them about their awareness, recall, interest, and attitudes toward the ad, as well as their purchase intentions. Personal interviews, telephone surveys, mall intercepts and even mail surveys can be used. Sample study sizes typically range from 250 to 500 people. Tracking studies yield perhaps the most valuable information you are likely to get about your business for assessing current programs and planning for the future. The major advantage of these studies is that they can be tailored to each specific ad campaign or situation. A standard set of questions can track effects of the campaign over time, and the effects of various media can also be determined. The major disadvantage is cost. To gather this information, you may want to consider going to a market research firm.

Next Time

Now you have the opportunity to take all the information you have gathered throughout the entire process and use it to make your next brochure or print ad even more effective than the current one. What did your customers have to say about it? At which location was it the most successful? Was one layout

more effective than another? Creating a “What I would do differently next time” list immediately after a campaign, while it is still fresh in your mind, will help you use your limited marketing resources in the most effective manner possible.

6 Into the Future

While online advertising has transformed the advertising business, print advertising continues to be an important and viable medium. There are a few major trends in the print industry that have changed the way we approach print media. On the technical end, new technology has revolutionized the printing process. On the advertising end,

new forms of advertising are popping up everywhere, from university cafeterias to elevators and public washrooms. Additionally, consumers are increasingly concerned about the environment and are demanding that businesses select environmentally friendly printing options and paper.

Trends in Advertising

Indoor advertising

Posters are becoming an ever more common means of reaching consumers, particularly those in the 18 to 34-year-old range. For example, many advertising opportunities are now available through student networks, restaurants and bars (inside washroom stalls and in high-traffic areas of the establishment), health and fitness networks and residential/business complexes (inside elevators of condos and business buildings). For tourism operators targeting that young, upwardly mobile audience, this type of advertising can be extremely effective.

Outdoor advertising

Transit advertising is becoming popular again, with ads on transit shelters and inside and outside of buses, as well as converting entire buses into a moving ad. Many ski resorts now put advertising signage on chairlifts, and security bars in parking lots also feature ads.



Trends in Technology

Digital printing

Digital-to-plate printing allows a commercial printer to print directly from computer-generated electronic files. This process allows for multiple versions of the same product and easy-to-modify files for re-prints at reasonable rates. Digital printing is also much more environmentally friendly than previous printing methods, which used chemicals and numerous sheets of film throughout the process.

Laser printers

Professional quality colour laser printers (a printer that uses a laser to produce an image on a rotating drum before electrostatically transferring the image to paper) have opened up opportunities for quality print runs with four-colour outputs through copy houses. This option is ideal for small print runs and tight budgets. Non-professional colour laser printers and scanners are allowing operators of small businesses to cut down on production costs and turn out some effective promotional material themselves.

Digital photography

Digital cameras with a minimum 5 megapixel capability set to the highest resolution capture the required high-resolution digital images needed for quality print media. A minimum 300 pixels per inch data resolution is required for the output of most print media images. Often people refer to DPI (dots per inch), however, this refers to the output of the final printed material and not the input of gathering high-resolution digital data.

Online

The Internet has changed the way businesses conduct their marketing and how they interact with their customers. Research has consistently reported the importance of having an effective online presence. In addition to having a website, it gives businesses the choice of marketing online, either in addition to their traditional ads and brochures or instead of them.

As mentioned in [Section 3 – Handling the Production Process](#), the Internet and changes in technology have made it easier for businesses to stay involved in the design and editing process of their ads and brochures. Tourism operators can now provide feedback and approval to soft proofs and other electronic files created by designers and printers via email.

Marketing opportunities are always evolving. As a tourism operator, you will find some trends that significantly affect your business (like the Internet) and others that are not worth bothering with. Keep good business principles in mind as you weigh the pros and cons of various marketing opportunities, and always remember to look back to your creative brief to guide your direction.

7 Additional Resources

The final section of this guide lists some additional resources to help you put what you have learned into practice.

Colour Choices For Printing

Colour is a key consideration in designing a brochure or ad, and you should be familiar with some of the terms used in the print business to describe colour options. One-colour means that you can choose any one colour of ink (shades included) on any colour of paper. An example of this would be blue text on tan paper. Two-colour uses any combination of two ink colours. For example, if you chose blue and yellow as your two colours, you could have all possible shades and combinations of each, which will include green. Black is considered one colour, so if you choose black and blue that is two colours. Four-colour is considered to be a true colour representation of all colours available. All colours can be created by changing the composition of four base colours: cyan, magenta, yellow and black. Use caution when printing red onto other colours, such as green, as it can cause “halation,” where the colour seems to be floating. The brain cannot process this combination and the affect can be distracting.

If your budget is extremely limited, consider using just two colours when printing your brochure or ad. This will create more “punch” than simple black print and if you use a colour paper stock you can achieve an effective look; however, it will lack the full impact of four colour. If you do choose to use two colours, make certain that one of them is dark (for example, black, navy or deep green) and use this colour for your type so that your text (or “copy”) is easily read. Ask your printer to show you how the two colours can combine to make a third colour (at no cost to you) and how you can use “screens” of each colour to achieve different effects, especially on images. (To make a screen, the printing press puts down less ink so the colour will not come out as dark as usual. Screening navy blue, for example, will result in light blue.) A soft proof or electronic proof in PDF format will demonstrate the colour and design options prior to your having to make final decisions on colour combinations.

Publishing Tools

There are a number of tools available to help you produce your own brochure or other marketing material. Just keep in mind that what you create will reflect on your business. If you question your design skills, consider hiring a professional designer, seek out students from a graphic design program, or look for a new business that is looking to build up its portfolio. If you decide to do it yourself, here are some basic desktop publishing tools.

Non-professional publishing tools

Photoshop Elements

www.adobe.com/products/premiereel

Microsoft Publisher

www.microsoft.com/office/publisher

Professional publishing tools

Adobe InDesign

www.adobe.com/products/indesign

Adobe Photoshop

www.adobe.com/products/photoshop

Finding Design Assistance

Society of Graphic Designers of Canada, BC Chapter
www.gdc.net

Institute of Communication Agencies (ICA)
www.icacanada.ca

Finding Images

There are several sources to access photographs for use in brochures or ads. As mentioned earlier in this guide, it is important to ensure that wherever you get your images from, you first obtain the legal right to use them.

What follows is a list of the main sources.

Destination BC Image Bank

The Destination BC image bank is available to the tourism industry and travel media for the purposes of developing materials that promote travel in BC. Hundreds of images are available to industry for use in materials such as print advertising, websites, presentations and brochures that promote tourism in BC. These images may not be used for any merchandising or retailing purposes, placed on any item for resale, used in any BC travel guidebook or BC travel information website not produced in partnership with Destination BC, or for promoting any product or service not related to travel to and within British Columbia. To explore these images, go to www.imagebank.destinationbc.net and click on Register Now to create your account.

Stock Photography

There are numerous stock photography agencies that offer a wide variety of images on a per-use basis. This can be an extremely expensive option. Speak to your graphic designer or advertising agency about the best uses of stock photography. The Internet provides many sources for this option.

Professional Photography

It is often worth hiring a professional photographer to take pictures for use in your brochure or ad. Using a photographer can help ensure that the images you use to portray your business are attractive, timely and well composed. Because of the costs associated with hiring a photographer, you may want to consider other ways to use the images in promoting your business (for example, you may want to use them on your website, which requires only low-resolution digital images). Before you hire a photographer, get the copyright and usage rights in writing so there is no confusion over what rights you have to your images. Consult with your regional destination marketing organization as they may have a program to support and help provide professional images, provided they have shared use of them.

7

Additional Resources

Brochure Distribution

Certified Folder Display Service Canada, Inc. provides racking services for over 21,000 locations throughout western Canada and the US. Racking programs include Auto Clubs and various hotels, corporate headquarters, BC Ferries, airports and Visitor Centres throughout the province and geographically specific areas. The airport distribution package for both terminals in Vancouver is available. In addition to racking services, display and advertising opportunities are also an option.
www.certifiedfolder.ca

Mail-O-Matic
www.mail-o-matic.com/

Honeycomb Direct Mail
www.honeycomb-direct-mail.com/

International Association of Professional Brochure Distributors
www.iapbd.org

Mailing houses provide direct mail services. For quantities over 1,000 pieces, this automated process with discounted postage rates offsets the costs for these services over supplying addressed mail directly to Canada Post.

Canada Post offers direct mail services. Domestic products include Addressed Admail, Unaddressed Admail, Direct Marketing Online, AdCard and Publications Mail. For more information on products and services visit: www.canadapost.ca/business

Other Resources

Destination BC
Find information on corporate programs that will be useful for tourism operators, news media and interested stakeholders. Corporate website: www.destinationbc.ca

Tourism Business Essentials
www.destinationbc.ca/Programs/Guides-and-Workshops.aspx

Research and Planning
www.destinationbc.ca/research.aspx

For more details on writing a marketing plan see the **Resources** section of the Destination BC website.
www.destinationbc.ca/Resources/Developing-a-Tourism-Plan.aspx

Canadian Tourism Commission
Offers many resources including market research, a listing of news and events, an online magazine and a free daily email newsletter to keep you informed on what is happening in the tourism industry.
www.corporate.canada.travel/ctc-cct

Canadian Marketing Association
www.the-cma.org

American Marketing Association,
www.marketingpower.com

Advertising Glossary
www.advertisingglossary.net

Small Business BC
Offers a wealth of resources including planning advice, books, seminars and events, employment resources, templates and checklists.
Toll-free phone: 1-800-667-2272
www.smallbusinessbc.ca

Destination
British Columbia™

Destination British Columbia 12th Floor, 510 Burrard Street, Vancouver, British Columbia, Canada V6C 3A8

