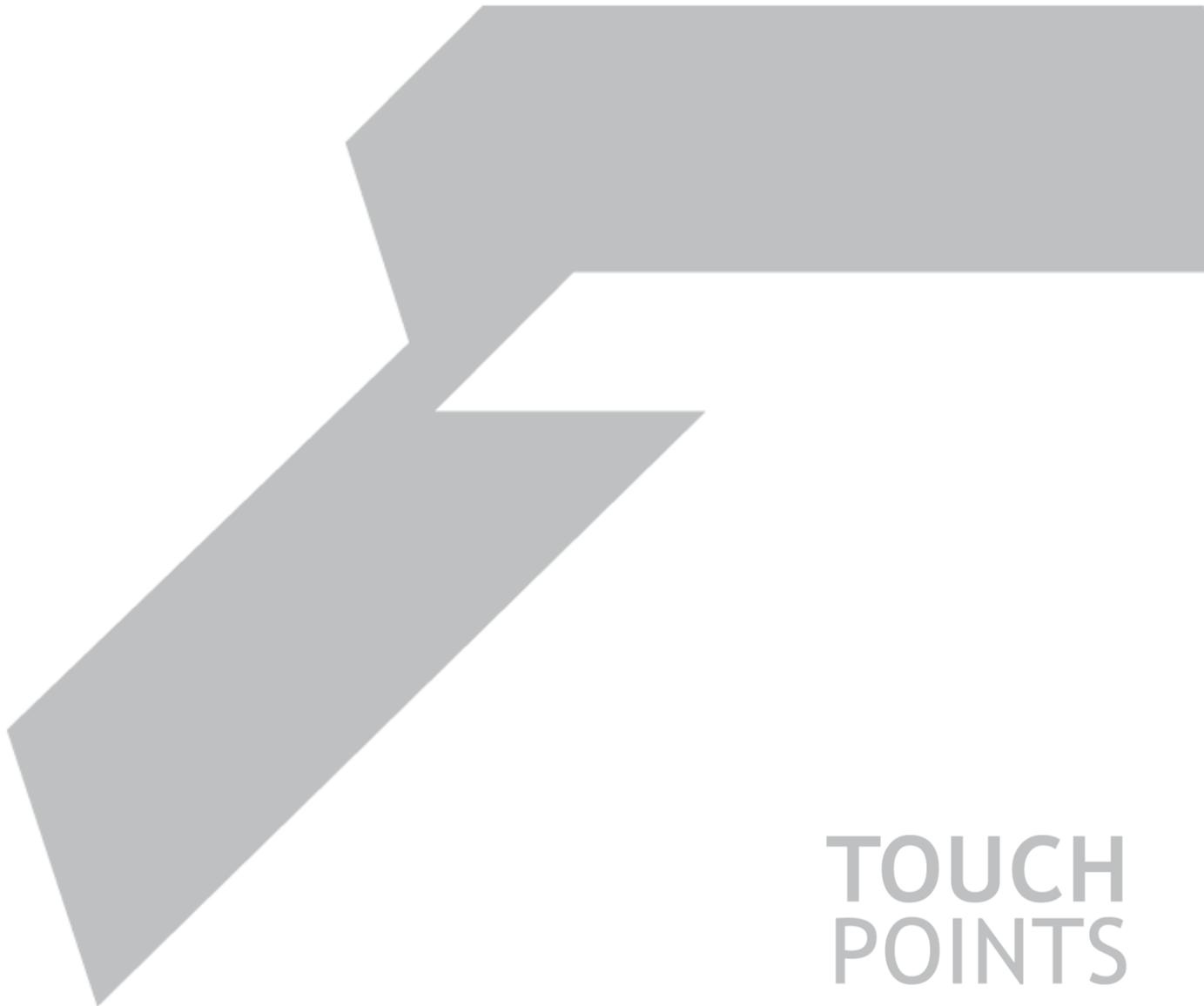


**A practical guide
to using the
TouchPoints 2016
Channel Planner**



**TOUCH
POINTS**

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Introduction

This document has been produced in response to requests from a number of our media owner subscribers and is primarily intended for media owners.

In it, we hope to provide some **very broad guidelines** for cross-channel planning which may help when using channels outside your area of specialism.

The TouchPoints Channel Planner is generally used for planning Paid media. The planning and delivery of Paid media should always be considered in the context of a campaign's POE framework or ecosystem.

1. Key factors to consider when putting together a Cross Media Channel Plan

There are a few key factors to be considered when putting together a cross media / platform channel plan, these are:

1.1: The role the channel will play in meeting the objective(s)

Channel planning is about *brand* first and *media* second – it is not about how many channels are used but how effective they are in contributing to/ reaching the campaign objectives, so:

- Be clear about the objective(s) - different channels will suit different tasks.
- Understand how the campaign and channel performance will be measured.

Also consider:

- Learnings, such as response, modelling, tracking from previous campaigns
- The purchase journey and the channels' potential roles along it
- Optimal or complementary media characteristics (see point 1.3)
- How the central communication idea can be amplified
- The competitive context of the campaign

1.2: Understanding how your consumers use the various media channels and their relationships with each

- Understand the path to purchase and the customer journey.
- Target audiences differ in many ways. They consume different media in different ways, at different times, on different platforms, via different devices and in different places. Gather as much information as you can on your particular consumers' media consumption patterns.
- Context is key - lifestyles, location, behaviour, who they are with, modes and mood will all impact on which media reach them and how effectively they do so.
- Different audiences influence each other – word of mouth can be very powerful.
- Consider the combination of channels you are using to ensure that you maximise their interrelationships and position within the brands POE ecosystem.

1.3: Media characteristics

Each media channel has a different set of characteristics – both functional and emotional - which will impact on its suitability for a communication task. It is often helpful to map these out as pros and cons.

Functional characteristics are what the medium physically delivers e.g. the level of coverage attainable, regional/local flexibility, data collection etc.

Emotional characteristics are how the medium is consumed e.g. it is seen as a 'companion' or it provides a shared experience etc.

1.4: Cross media / platform orchestration and channel relationships

How do your candidate channels work together? Do they deliver complementary media characteristics; do they fulfil defined and different roles within the purchase cycle; or do they deliver synergy to the communications idea etc.?

1.5: Some key practical considerations

- Seasonal or timing requirements
- Creative development and production timescales
- Cost - both media and production
- Campaign management – particularly with the always on nature of digital and social channels
- Any legal and voluntary restrictions both on the product/service or the channel

When considering any of the above factors, please remember that they do not work in isolation, in practice they overlap and should be cross referenced.

2. How TouchPoints can help

Both the TouchPoints Hub and Channel Planner datasets can be used to look at the areas outlined in section 1 to help make channel decisions. This can be done at a macro media level (e.g. online vs. radio vs. social etc.) and/ or at a micro media level (e.g. which radio station should be used - Capital or Heart?).

2.1: TouchPoints Hub Survey

At a macro level, the **TouchPoints Hub Survey** has a wealth of data about consumers' relationships with and use of media channels e.g. mood; mode; WOM; frequency of use; content consumed ('favourites'); reasons for using; platform; device used; hours spent; and days of week and times of day used.

At a micro level the **Hub** can be used to shortlist potential vehicles (stations, sites titles, formats) before using the **Channel Planner** e.g.

- Rank by reach vs. the target audience
- Rank by composition of the target audience
- Frequency of use
- Favourite content

Shortlisted vehicles can then be taken into the Channel Planner as the basis of a plan.

2.2: TouchPoints Channel Planner

The **TouchPoints Channel Planner** is used for evaluating the reach and frequency of cross media campaigns and also for understanding the contribution to the plan of different vehicles and channels.

Any audience that you can construct in the Hub (whether behavioural, product, demographic, lifestyle or attitude based) can be taken into the Channel Planner and used to plan with.

The Channel Planner software allows you to simultaneously plan against multiple audiences e.g. your planning audience and a number of potential buying audiences. This not only helps for comparison and conversion purposes in choosing a trading audience, but enables you to input costs by different buying audiences which may be necessary for different channels. It is best practice to include all adults as one of these audiences.

Points to note:

- Be aware of the available trading audiences as they can differ significantly by channel e.g. TV uses a predefined set of 16 trading audiences whereas many publishers will trade against planning audiences if they can replicate them in TGI or NRS.

- When planning with multiple audiences in the Channel Planner, make sure that you are inputting against the correct target audience. For example, if you are buying all Housewives on TV but all Adults on radio, make sure that you are inputting the correct audience GRPs into the correct target audience. The software will convert these GRPS to the other audiences for you.

In giving some guidelines on how to use TouchPoints CP to plan a channel you may not be familiar with, we have tried to distil what are complicated practices into some very simple TP related rules by channel.

These will clearly not reflect the depth in which these channels are generally planned and are meant to be useful for **top-line** planning only.

We have referred to and borrowed from many of the trade bodies excellent websites which should be used for further information and detail:

www.thinkbox.tv

<http://www.outsmart.org.uk/>

www.newsworks.org.uk

www.magnetic.media

www.ppa.co.uk

www.iabuk.net

www.radiocentre.org

www.newsmediauk.org

www.dcm.co.uk/

<http://www.pearlanddean.com/>

3. Planning by medium

This section deals with each of the media available for analysis in the TP 2016 Channel Planner. For each medium, we have highlighted:

- The strengths of that particular medium
- The watch points
- A note on the medium's audience measurement
- How advertising is typically phased for the medium
- Coverage guide
- The TP 2016 Channel Planner audience inputs

In terms of **cross platform measurement**, UKOM data is the source of the majority of digital platform data. Within the Channel Planner the UKOM data we use is based on PC only and does not cover mobile or tablet use.

3.1: Cinema

Strengths:

- Impactful environment – audience sat in the dark watching a huge screen with state of the art sound
- It's a shared experience amongst an audience in the mind-set for entertainment and ads perceived as part of the experience
- The latest technology i.e. Digital screens, 3D, 4D, 48 FPS and Dolby Atmo all increase audience excitement and engagement
- It has been largely insulated from the wider trend of technology allowing consumers to view on their own terms in their own time.
- Long term investment in delivering a high quality experience for consumers has protected cinema's status as a very upmarket form of mass media.
- Offers good flexibility e.g. can plan by: showing; audience; cinema; film (arthouse, family, blockbuster); nationally or regionally.
- Cinema is particularly effective in reaching the 15-34 year old market. 68% of them have been in the last year and they will visit approximately 7.5 times over the year
- Given that cinemagoers tend to be lighter TV viewers; cinema is able to add unique cover to a combined TV & cinema campaign.
- A social experience fueling on and offline word-of-mouth

- Partnership opportunities are available e.g.in foyer experiential, sampling, live ads, sponsorship, etc.

Watch Points:

- Coverage levels can be limited and build slowly
- Even once a month visitors are classed as 'heavy users' - which impacts on short term frequency delivery.
- With the progress of digital, production costs and lead times have been significantly reduced – however. traditional reels can prove costly in terms of production (up to 5% of media costs).
- Relatively expensive in CPT terms
- Performance can be film release dependent
- All cinema advertisements need to be cleared by the Cinema Advertising Association (CAA). The CAA aim to make a decision within 72hrs however this can sometimes take longer and delay campaigns.

Industry Measurement:

The cinema industry produces data on the number of cinema admissions and also produces their FAME audience measurement dataset.

Admissions are the standard trading currency – buyers will typically look for guarantees on admission levels as part of their packages.

Typical Phasing:

- Campaign weights are predominately ruled by campaign length as costs are attributed by week.
- Further to this audience packages can be purchased but a premium is paid compared to buying straight all adult packages.
- Alternatively, you can place advertising by specific film and nationally or by region.
- Common Audience packages are: Female / Male / Youth (15-24) / Premium / Arts / Family / Alcohol

Coverage Build:

With GRPs

To get a REACH of:	20 %	40 %	50%
Input GRPs	↓	↓	↓
All Cinema GRPs	30	100	200

With admissions

All Adult	Reach	10%	20%	40%	50%
	Total admissions (000s)	5,000	15,000	50,000	100,000

Example:

If you were planning a cinema campaign and you wanted 40% cover of an all adult audience, you would need to enter 50,000 total admissions.

Channel Planner Inputs:

The input for the Channel Planner is admissions.

Channel Planner fusion periods:

FAME 12 months ending December 2015

3.2: Consumer Magazines

Strengths:

- The variety and choice of magazine media available is enormous -it can be narrowcast or broadcast.
- There are general and specialist titles, weeklies and monthlies - catering for passions, interests, lifestyles and attitudes, which makes it a good medium for targeting.
- Many magazine media are available multi-platform, with mobile use growing significantly over the last year (Source: Magnetic Media).
- Magazine media publishers are striving to transform themselves into multi-platform provider of high quality content.
- Magazine media enjoy a strong audience relationship - trusted source of information and listened to by their readers
- Ability to reach consumers during 'me time' - magazine reading is a very personal experience. Magazine content is most commonly consumed when alone.
- Editorial environment
- Magazine brands offer many advertising opportunities across multi platforms from embedded video content to sponsorship to native.
- Magazines brands are able to deliver creative flexibility and impact through special print mechanics (covers, gatefolds) and also sampling (free gifts, inserts, coupons, tip ons etc.).
- Can convey detailed info in copy

Watch Points:

- Unique nature of the environment means they can be heavy with advertisers competing for the same share consumer's attention and therefore can be cluttered (depending on the Ad/ Ed ratio).
- Outside of the big weeklies (TV, women's, etc) magazines give slow coverage build.
- Tend not to be a good response media.
- Some monthly magazines have long copy deadlines -weeks in advance of publication.
- Environment and positioning can vary in delivery of awareness etc.
- Some sectors are hard to target e.g. young men's weeklies have seen heavy declines
- Limited regional flexibility

Industry measurement:

ABC report respective titles' circulations whilst the NRS (National Readership Survey) surveys 30,000 adults per year to estimate the number and type of readers of some 150 consumer magazines.

Typical Phasing:

Space is sold at a page rate and fractions thereof based on a combination of volume and value of the title's delivered readership. Creative solutions will be weighed up on a case by case basis.

A weeklies campaign may follow a similar pattern to newspapers, i.e. starting with heavy presence in just a few titles before lowering insertion weights over the following weeks.

Alternatively, advertisers in monthlies may opt for a constant presence in selected titles, using 'smart' positioning to create stand out or simple point of difference.

Please note that magazine's total readership builds over time – weeklies take about 4 weeks to achieve the majority of their readership and monthlies can take up to six months.

Coverage Guide:

Magazines

With Insertions

	Insertions	Insertions	Insertions
Bella	2	4	6
Best	2	4	6
Chat	2	4	6
Closer	2	4	6
Grazia	2	4	6
Heat	2	4	6
Hello	2	4	6
New	2	4	6
Now	2	4	6
Woman	2	4	6
Woman's Own	2	4	6
Cosmopolitan	2	4	6
Elle	2	4	6
Essentials	2	4	6
Glamour	2	4	6
Good Housekeeping	2	4	6
Red	2	4	6
Marie Claire	2	4	6
Vogue	2	4	6
Total insertions	38	76	114
Women % Reach	31	37	40

PLEASE NOTE: the maximum number of inserts (and therefore % reach of target) is:
52 for weekly magazines
12 for monthly magazines
 A higher number of inserts can be used than this but will increase frequency rather than cover

Example:

If you wanted to reach around 30% of all women you could achieve this by planning 2 insertions in each of the titles. If you wanted to reach 40% you could achieve this by planning 6 insertions in each of the titles.

Channel Planner fusion periods:

NRS 12 months ending March 2016

comScore measures exposures to magazines' digital properties and the top sites are available for planning in the Channel Planner. The comScore/UKOM data reporting in TouchPoints is based on pc use only and does not include any mobile or tablet measurement.

Coverage Build:

A mixture of insertions and GRPs allocated to print and online properties will deliver the following reach and frequency levels: -

	Light	Medium	Heavy
Magazines print (insertions per title) as list before	2 per title	4 per title	6 per title
Magazines digital (GRPs per property **)	10 GRPs per property	20 GRPs per property	25 GRPs per property
Overall reach % (All women)	41%	48%	51%
Overall frequency (All women)	3.8	6.5	8.5

** Bauer Consumer Media, Conde Nast Digital, Dennis Publishing, Time Inc, Future, Immediate Media and Hearst Magazine Digital

Example:

If you were planning to reach around 50% of all women using Magazines you could use a mixture of print titles and digital properties with at least 6 insertions per print title and at least 25 GRPs per online property.

3.3 Direct Mail

Strengths:

- Direct Mail has extensive reach and can be delivered to virtually all UK households.
- Mail has high opening rates, 83% of the population open ALL of their mail¹.
- DM can drive acquisition, retention, loyalty and win-back initiatives for all brands and sectors.
- Allows advertisers to personalise their communications through sophisticated digital printing techniques, and build lasting meaningful 1-2-1 relationships.
- Mail integrates with other media, converting awareness and consideration generated by other media into understanding and response across offline and online channels².
- TV also has a priming effect on mail, adding mail to the mix after a burst of broadcast activity can significantly increase impact³.

¹ TGI Kantar Media Q1 2016

² The Private Life of Mail, Royal Mail, MarketReach, February 2015

³ Royal Mail MarketReach, Neuro-Insight, 2013

- While it may seem counterintuitive, the growth of digital has also led to the resurgence of mail; the medium is increasingly driving online behaviour.
- Mail is a great way to generate social impact, it triggers a conversation which people seek to share with others, often beginning in the living room and then spreading via social media channels like Facebook & Twitter.
- Data targeting means communications can be fine-tuned to meet specific goals – this applies to cold data, warm leads or existing customers.
- Creatively, mail packs can appear in a variety of formats, allowing advertisers to deliver a visually stimulating and tactile communication.
- Relevant messaging and offers can drive short term response (e.g. coupons, vouchers), but also generate long term positive brand effect (e.g. how to guides, checklists etc.)
- The physical tangibility of mail increases the emotional engagement of recipients to the medium and long-term memory encoding.
- People give mail time, often retaining it in the home for several weeks creating a continuous brand presence.

To learn more about mail, head to <http://www.mailmen.co.uk/>

Watch Points:

- A strong mail programme will consider all stages of the customer journey & integrate with other media channels for optimum performance.
- If a mailing is lacking in personal relevance, and it feels too generic, the communication may have limited impact & value with the recipient.
- A mail campaign should be planned by taking into consideration a variety of behavioural, lifestyle, geo-demographic and financial factors, and fully utilise available data to carefully segment existing customers and new prospects into meaningful groups.
- Ineffective mail can look expensive on an initial CPT basis, when compared with broadcast & digital channels. However, effective & engaging DM with precision targeting can be highly efficient from a long term ROI perspective, identifying new customers and building long-term relationships.

Measurement:

Most advertisers favour ROI as their primary KPI, typically measured after the campaign period and then at several intervals post-campaign to attribute the long-term effect - this will generate an acceptable “Cost Per Response” for a campaign to break-even. Acquisition requires a longer perspective, where Life Time Value is used to calculate an acceptable “Cost Per Acquisition”. Where the customer can interact directly, these effects can be measured by analysing multi-channel interactions on the database. Where the relationship is not direct, mechanics such as coupons and

online offer codes are necessary to trace the effects. Holding back a representative control group allows natural response and effects of other media to be subtracted, indicating the true uplift of the activity.

Typical Phasing:

This will depend on the objective, and the weight of a mailing is determined by the size of your target audience or customer base, but try to identify appropriate triggers and events upfront, as timing is just as crucial as targeting.

Coverage Build:

Direct Mail

With GRPs

To get a REACH of:	20 %	35 %	60 %	80 %
Input GRPs	↓	↓	↓	↓
Direct Mail GRPs	20	39	78	157

Example:

If you were planning a direct mail campaign and you wanted to reach 20% of an all adult audience, you would need to enter 20 GRPs in the Direct Mail category

Channel Planner Inputs:

The input is the percentage of households targeted within a geographic region

3.4: Newsbrands (national)

Strengths:

- Widely used across multiple platforms and devices
- Can generate rapid coverage
- Immediate and therefore topical
- Active consumption and involved readers e.g. on the days they read them people spend 72 minutes reading newspapers in print (TP 2016)
- Title 'relationship' and emotional choice (reflects view, interests etc.)
- Benefit of editorial environment
- Short production lead times
- Ability to deliver detailed info
- Targeted National and local – title, section, content, day of week

- Impact via the variety of advertising opportunities and formats available both on and offline e.g. thermal ink, AR, video and apps
- Various studies have shown newsbrands can deliver strong ROI e.g. 2014 Ebiquity Study 'Payback4' and Brandscience study for Microsoft

Watch Points:

- Reader as editor
- Clutter
- Fragmented marketplace
- Technology access changing the nature of consumption
- Regular print reader bias towards older demographics but can vary by title
- Digital readership of newsbrands skews younger, especially on mobile
- Off line has limited regional flexibility

Industry Measurement:

ABC report respective titles' circulations whilst the NRS (National Readership Survey) surveys 33,000 adults per year to estimate the number and type of readers of all the national Newsbrands

Typical phasing:

The weight of any newsbrand campaign will depend on its role and how it interacts with other channels that you may be planning to use.

If, for example, rapidly built, high levels of coverage are required, then a single insertion in a large number of titles, both weekday and weekend would be a good approach – this might be used for a product recall or a sale event.

If, however, you are looking for a slower build and to maintain awareness, then limiting the number of titles and dropping the insertion level to run over an extended period, would deliver more distributed frequency.

Coverage guide:

With Insertions

	Insertions	Insertions	Insertions
Daily Express	2	4	8
Daily Mail	2	4	8
Daily Mirror	2	4	8
Daily Record	2	4	8

Daily Star	2	4	8
Daily Telegraph	2	4	8
The Guardian	2	4	8
I Newspaper	2	4	8
The Sun	2	4	8
The Times	2	4	8
Total insertions	20	40	80
% Reach	32	39	46

Example:

If you want to reach 32% of the adult population using National Newsbrands you would need two insertions in each of the newspapers. If you want to reach 46% of the adult population using newspapers you would need to increase your insertion level to 8 in each of the newspapers

Channel Planner Inputs:

The Channel Planner input for national newspapers are either the number of insertions or rating points for each title listed in the NRS survey.

Channel Planner fusion periods:

NRS 12 months ending March 2016

comScore/UKOM measures exposures to newsbrands' digital properties and the top sites are available for planning in the Channel Planner. The comScore/UKOM data reporting in TouchPoints is based on pc use only and does not include any mobile or tablet measurement.

Coverage Build:

A mixture of insertions and GRPs allocated to print and online properties will deliver the following reach and frequency levels:-

	Light	Medium	Heavy
Newsbrands print (insertions per title) as list before	2 per title	4 per title	8 per title
Newsbrands digital (GRPs per property) **	10 GRPs per property	20 GRPs per property	25 GRPs per property
Overall reach % (All adults)	44%	53%	60%
Overall frequency (All adults)	2.94	4.85	6.87

** The Guardian, Mail Online/Daily Mail, News UK Sites, Northern & Shell Network, Telegraph Media Group, Trinity Mirror Group and Independent

Example:

If you were planning to reach around 50% of all adults using Newsbrands you could use a mixture of print titles and digital properties with at least 2 insertions per print title and at least 10 GRPs per online property.

3.5: Newsbrands (Local media)

Strengths:

- Allows national, regional and local targeting
- Can be used to re-weight a national media campaign by increasing penetration into key areas e.g. standard government regions or TSA's
- Low wastage way of communicating local level announcements such as store sales.
- National campaigns can benefit from local copy changes to enhance relevance
- Geographical, demographic or bespoke packages available
- As with all print media you are able to add greater depth to your communication through longer copy.
- Multi-platform - print, desktop, mobile, e-editions, social media
- Local media is a very effective combination for driving consumer action and affords national and local brands a unique way of getting much closer to local communities.
- Local media has been found to be more than twice as trusted as any other commercial media channel.
- Consolidation within the industry has led to fewer titles but stronger brands with a high solus readership i.e. local daily readers who don't read a national newsbrand.

Watch Points:

- Whilst print circulations have declined in recent years, overall newsbrand reach has increased due to strong online presences, especially on mobile and social media.
- Cost per contact is much higher than in national press but with the benefit of local relevance increasing action. National CPT's can also be accessed via many of the packages available.

- Local media used to be seen by some planners as quite complicated to plan and buy but that has improved since the advent of local sales house specialists and JICREG, the industry planning tool.

Industry Measurement:

Virtually all titles have their circulation figures audited by ABC
The readership currency for regional and local newspapers is provided by JICREG using a combination of researched and modelled data.

Typical Phasing:

Space is sold at a page rate and fractions thereof, based on a combination of volume and value of the title's delivered readership.

Local media is highly flexible, allowing highly targeted local campaigns or broader coverage across the UK. National advertisers, such as large retailers and central Government, use the medium for UK-wide campaigns, as do local businesses who want to target new and existing customers in their area. Additionally, for a national campaign, local media can add unique coverage to national campaigns as it is complementary to national newsbrands in every TV region across the UK.

Where possible, planners will look to use the region's largest paid for daily, operating with 3 insertions across the week to ramp up share of voice and then maintaining this presence for a further week. However, through varying creative sizes and number of insertions across the week you can in turn vary the weight of your campaign.

Coverage Build:

With GRPs

To get a REACH of:	38 %	50 %	53 %	58 %
Insertions	↓	↓	↓	↓
All JICREG titles	1	2	3	6

Example:

If you were planning a regional press campaign and you wanted around 40% cover of an all adult audience, you would need to enter 1 insertion into each JICREG title.

Channel Planner Inputs:

The Channel Planner input for regional newsbrands are either the number of insertions or rating points for each title listed in the JICREG database.

Channel Planner fusion periods:

6 months ending April 2016

3.6: Online Display

Strengths:

- 'Audiences' are actively consuming and creating content - offering brands the chance to start dialogue with their target consumers and ultimately drive a relationship, in turn helping advertisers to fine tune their communication and evolve their proposition.
- Innovations such as behavioural targeting allow advertisers to ensure consumers more receptive to their messages are the ones that see it whilst technology to monitor blogs provides instant access to qualitative data on your brand.
- Custom audiences (where you facilitate the passing on of your client's CRM data to a media owner e.g. Facebook and they match it to their users and target them with ads) is also worth noting.
- Highly Targeted by audience demographic, interests and online behaviour
- Engaging variety of formats (static, video, interactive ads)
- Variety of platforms – PC, Mobile, Tablet, IPTV
- Provides incremental and exclusive reach when used with other media
- Can achieve mass reach
- Wide geographical (global) reach
- Cost effective (ability to trade programmatically / frequency cap / optimise creative)
- 'Trackable' – ability to measure exposure, interaction, response, capture data and target sequential messages
- Low production costs and short lead times
- Able to drive directly to an online destination e.g. purchase / social pages
- Optimisations can be made on a daily basis to improve performance

Watch Points:

- Low response rates - increasingly difficult to cut-through
- Highly cluttered environment
- Ad Viewability e.g. are ads served ('in-view, above the fold) and verification (correct geography and appropriate context)
- Attribution to sale between digital and offline media

- Choosing appropriate effectiveness measures e.g. cost per exposure, cost per response, cost per Acquisition, cost per engagement and customer value
- Ensuring SEO, PPC and Affiliate activity is also in place
- Fragmented marketplace with a wide variety of channels / networks
- Ad blocking

Measurements:

Ad-serving technology provides a granular understanding of actual behaviour at the point of seeing an ad all the way through to post impression behaviour even if no action is initially taken. Sites themselves are audited by ABC. Viewability and in-target auditing available from the likes of Nielsen. Viewability and in-target also integrated into a number of DSPs.

UKOM, backed by comScore, provide audience centric data for planning online display

Typical phasing

- Online display advertising is often set up, traded and measured as a ‘direct response’ channel but is increasingly being used by advertisers as a branding medium.
- The highly controllable nature of display advertising allows you to compliment all sales seasonality and planned marketing activity. Many advertisers consider online display advertising as an ‘always on’ channel working closely with search activity.
- Through large websites, (news, Social, video and portals), online display advertising can be used to gain significant reach, quickly (e.g. 70% of All adults within 2 days) but at a CPT greater than other media channels, increasingly programmatic trading can enable similar reach and frequency at a reduced CPT. Frequency capping is key here.
- With many advertisers still testing the viability of their brand within this medium there are profound variations in execution – brands looking for rapid cover build can spend upwards of £30k for 1 day on MSN, whilst others may look for a low weight presence on Handbag for a fraction of the price.

Coverage Build:

With GRPs

To get a REACH of:	20 %	40 %	60 %
Input GRPs	↓	↓	↓
Internet Search/Navigation Category	50	200	800

Example:

If you were planning an internet search campaign and you wanted 40% cover of an all adult audience, you would need to enter 200 GRPs in the Internet Search/Navigation category

Channel Planner Inputs:

The Channel Planner input for online display are impressions or GRPs for each site listed within the comScore/UKOM dataset.

The comScore/UKOM data reporting in TouchPoints is based on pc use only and does not include any mobile or tablet measurement.

Channel Planner fusion periods:

UKOM March 2016

3.7: OOH**Strengths:**

- OOH is ubiquitous – multi format OOH exists virtually anywhere where consumers are out of their home.
- OOH advertising is a broadcast medium capable of delivering high coverage at a low cost per thousand (CPT).
- It continues to offer up big, bold creative canvases.
- As a location based medium, OOH allows for highly targeted campaigns based on advertiser requirements e.g. close to point of sale.
- Data is held at frame level (through Route) allowing flexibility when planning a campaign.
- Outdoor delivers fast cover build, especially in urban areas and for a young, mobile and upmarket audience.
- Diverse range of environments, each with a unique audience profile, allows for contextually relevant advertising
- Digital OOH (DOOH) across numerous environments and formats now generates good levels of coverage and flexibility by day of week or time of day.
- DOOH provides the opportunity for both animated and dynamic / contextually relevant copy using data triggers such as location, the weather, time of day or social media feeds, delivering “personalization at scale’ for brands. More and more experiential campaigns are also being amplified on DOOH screens as well as other AV channels.

- OOH advertising has a clear synergy with mobile. Both are obviously used when out and about and going online, particularly on smartphones, is the main response to OOH advertising. Mobile data is now also being used to plan campaigns with hotspot geographical locations identified around access to specific websites or social media activity and OOH frames are then targeted to these locations.
- OOH can also create an active consumer experience where consumers can search, play or even buy through the use of touch screens or NFC / QR code interactions.

Watch Points:

- Coverage – may be best achieved by different formats in different conurbations
- Different OOH formats / environments deliver various levels of frequency so depending on advertiser objectives, need to strike the right balance between reach and frequency.
- OOH is a predominantly an urban medium and is strongest in conurbations, specifically for DOOH. Therefore, there is a need to identify best touchpoints to deliver in smaller towns.
- Quality – need to be clear what it refers to e.g. size, scale, status, digital, no specific measure
- Cost – to deliver on cost have to decide which of the above measures you may be prepared to compromise on
- The lack of editorial surround means site selection is important - although OOH and particularly DOOH is increasingly focused on context
- Need to consider posting periods for classic OOH and specific days/times for DOOH
- Important to understand when is it best to use Classic OOH, DOOH or often a combination of both
- With the exception of some transport sites, short consumer dwell times make creative work key
- Can be a cluttered surrounding environment
- Limited rural coverage

Industry Measurement:

The OOH currency is supplied by Route which provides audience data across a wide range of formats.

Typical phasing

Historically OOH planning was simply classified by weight of panels bought, but the industry has been evolving and underpinned by the launch of Route in February 2013.

The new OOH audience measurement system redefined how OOH could be planned. Route covers the majority of OOH spend and planning by coverage targets against campaign target audience is increasingly the norm.

A two week posting period has been the traditional campaign length but based on campaign KPI's planning lighter weights for longer is often a better solution.

DOOH has made the medium far more flexible with the ability to buy specific day of week and daypart campaigns the incorporation of data triggers to make DOOH dynamic and contextually relevant means that DOOH is can be very targeted to the moments that matter most to advertisers.

Coverage Build:

With GRPs

To get a REACH of:	20 %	50 %	70 %	80 %
Input GRPs	↓	↓	↓	↓
Bus all dimensions	30	125	350	600
Roadside all dimensions	50	180	280	750
Input GRPs	10%	20%	40%	
Shopping centre exterior all dimensions	40	150	1000	
Shopping centre interior all dimensions	50	400	2600	
Supermarket car parks all dimensions	15	50	200	
Input GRPs	10%	15%	20%	
Taxi all dimensions	50	200	1000	
Input GRPs	10%	15%	20%	
Train interior all dimensions	300	2000	30000	
Train station all dimensions	100	1000	10000	
Tube station all dimensions	500	10000		

Example:

If you were planning a roadside campaign and you wanted 50% cover of an all adult audience, you would need to enter 180 grps in the Roadside all dimensions group.

Channel Planner Inputs:

The Channel Planner input for OOH is either the number of rating points or impressions for each format listed above.

Channel Planner fusion periods:

ROUTE V18.1

3.8: Radio

Strengths:

For brand campaigns

We know from the IPA Databank that successful, long-term, brand-building campaigns need to do three things: reach a wide audience, make an emotional connection, and create fame. How does radio stack up in this regard?

- In an age of increasingly fragmented or declining media audiences, commercial radio continues to deliver high reach for advertisers.
- Music is inherently emotional, and radio stations often talk about on-air about topics in a way that triggers an emotional response; research highlights the positive emotional influence that radio exerts over listeners, making them more receptive to advertising.
- Radio amplifies brand fame: analysis of the IPA Databank reveals that including radio as part of the mix significantly increases the chance of achieving brand fame.
- Radio accounts for around 20% of all time spent with media (source: IPA Touchpoints 2016) so is effective at driving high share of voice/share of mind for a brand on budgets that would have limited impact within other media.

For activation/tactical campaigns

The short-term, sales-response model of advertising is the way many advertisers use radio, and is based on its obvious strengths:

- Radio offers short lead-times and relatively low cost
- It is a highly cost-efficient medium – you get more impacts for your money
- It can be efficiently targeted via music genre, socio-demographics, and geographical region as well as by time of day or day of week
- Radio delivers a larger audience than TV throughout the morning helping brands to reach people at relevant times and in relevant places.
- Radio drives response, especially online.

It is important to note that even if radio is being used primarily for tactical purposes it still provides an opportunity to communicate brand in some way.

Effectiveness evidence

There is a wealth of industry research that demonstrates the impact of radio when used as part of a wider media campaign.

- Radio delivers £7.70 ROI for every pound spent - second only to TV overall, and higher in a number of product categories e.g. retail, finance, travel, automotive.
- Reallocating a proportion of a TV or press budget into radio increases overall ad awareness for no extra cost.
- Listeners demonstrate significantly higher ad awareness/brand consideration of radio advertised brands.
- Radio advertised brands feel more relevant and are more trusted by radio listeners

Watch Points:

- Live radio remains the dominant audio format but is now complemented by other on-demand services which are helping to increase the total commercial audio audience. To use both optimally consider increasing audio's share of the total media budget rather than just cannibalising radio spend.
- 'Ts&Cs' or 'wealth warnings' applicable to all media have to be read out on radio ads in real time (see 'Optimising radio's effect' below for thinking on how to limit these).
- Lack of visuals can be a creative barrier, particularly if the brand's communication has historically been visually-driven (see 'Optimising radio's effect' for ideas on how to address this).
- As a real-time linear medium (like TV) simplicity of message works best for radio; for multiple messages, multiple executions are recommended.

Radio best practice

Recent research projects conducted by Radiocentre reveal the following best practice to elicit optimum effects from radio:

- Focus on building weekly reach over average frequency – data shows that higher radio campaign weekly reach delivers improved radio ROI
<http://www.radiocentre.org/roi-multiplier/>
- Overall media campaign ROI increases when radio is allocated a more significant proportion (c. 20%) of the budget
- Developing a consistent creative route (voice, music, construct) helps radio ads become more effective; similarly, when radio is used alongside TV better

outcomes result when commercials in both media are integrated through the use of common audio brand cues.

- Using music consistently over time and across media channels enhances engagement with radio advertising and drives brand recognition.
- Financial Ts&Cs can be reduced by avoiding the main triggers e.g. fixed monthly repayment schemes; the Radiocentre Clearance team can offer advice on this.

Industry Measurement:

RAJAR (Radio Joint Audience Research) surveys over 110,000 respondents per year. Listening data is collected via weekly diaries with data being published each quarter on a rolling basis

Typical Phasing:

- Radio is bought against All Adults but it is the job of the planner to optimise their schedule's stations and air time to deliver against the target in question.
- Spot advertising is the most commonly used form of paid-for-advertising on Commercial Radio.
- Spot airtime can be bought across different day parts and days of the week depending on the objectives of your campaign.
- The standard campaign length is four weeks, this depends on campaign objectives
- Local activation campaigns are typically planned against weekly frequency with 8 opportunities to hear (OTH) for a launch or 2 OTH for general awareness. A medium weight campaign is typically planned at 4 OTH per week but again this will depend on specific objectives and creative considerations.
- The consolidation of brands and buying points over recent years means that radio is now also a cost-efficient driver of national reach. A medium weight campaign (4 OTH) would require around 160 Radio Ratings Points, front weighted in the week if looking to drive responses online or back weighted for announcements such as would be the case with a typical retail strategy. Up or down weighting this delivery by around 50% will vary the schedule to deliver either a heavy or light weight burst.

Coverage Build:

To get a REACH of:	20 %	40 %	60 %
Input GRPs	↓	↓	↓
All Commercial Radio	28	110	400

Example:

If you were planning a commercial radio campaign and you wanted around 40% cover of an all adult audience, you would need to enter around 110 GRPs.

Channel Planner Inputs:

The basic input for radio is GRPs or gross impacts. These can be entered on a range of levels from just the numbers of GRPs by each channel or major station group down to allocating spots or GRPs by time period for each major station and /or group.

Mon-Fri	Sat/Sun (separately)
06:00-09:59	06:00-09:59
10:00-12:59	10:00-12:59
13:00-15:59	13:00-18:59
16:00-18:59	
19:00-23:59	19:00-23:59
00:00-05:59	00:00-05:59

Radio stations available.

Individual BBC stations:

Radio1	Radio2	Radio3	Radio4	Radio4Extra
Radio5 Live	Radio5 Live Sports Extra	6 Music	1Xtra	Asian Network UK
Local radio in England	Local radio	Radio Scotland	Radio Wales/Cymru	World Service

Individual Commercial stations:

Absolute 80s	Absolute Radio (London)	Absolute Radio	Absolute Radio Network	Bauer City 1
Bauer City 2	Bauer City 3	Bauer Radio Total (Inc Orion)	Capital London	Capital XTRA (UK)
Capital Network (UK)	Classic FM (London)	Classic FM (Midlands)	Classic FM (North)	Classic FM (South)
Classic FM	Gold Network (UK)	Heart London	Heart Network (UK)	Heat
Kerrang!	Kiss (London)	Kiss	Kisstory	Kiss Network
LBC 97.3	LBC Network (UK)	Magic (London)	Magic Network	Planet Rock
Radio X Network (UK)	Smooth Extra	Smooth Radio London	Smooth Radio North West	Smooth Radio Network (UK)

TalkSPORT (London)	TalkSPORT (Regional)	Total Celador Radio	Total Global Radio (UK)	Total UKRD
UTV Radio (inc talkSPORT)				

Grouped Commercial stations by sales house:

Bauer Media	First Radio Sales	Global Radio	JAZZ FM	Sunrise National Sales
TalkSPORT	Independent			

Channel Planner fusion periods:

RAJAR 6 months ending March 2016

3.9: Search

Search advertising or pay per click (PPC) on the three main search engines (Google, MSN, Yahoo) accounts for 60% of all internet advertising spend, or over £1 .2 billion media spend. Natural searches are the non-paid for results that are derived by Google's algorithm, and advertisers look to influence through search engine optimisation (SEO). PPC is the most direct response and close to the point of purchase of all media, making it the core digital channel advertisers use to drive cost efficient sales on their web sites. The growth of search has hit other traditional search environments such as directories and classified advertising and in turn call centres, leading to many businesses reassessing their whole business model.

Strengths:

- Ensures a constant stream of traffic to a client's website
- Can be set up quickly
- Great for testing different messaging
- Highly targetable e.g. geography, time with companies such as Google now offering custom audience options too (see Online Display)
- Significant reach and scale
- Can be ahead of competitors if prepared to outbid on specific keywords
- Ensure targeted traffic to your website, people who are looking for your product / service
- Highly measurable and accountable – can measure conversions, site visits and ROI

Watch Points:

- Requires a high level of ongoing management and optimization to see best returns
- Some keywords can be very expensive to bid on, depending on the competition.
- This is a fast moving category and any changes to rules to rank means a changing strategy given Googles' dominance (c. 90% in the UK) much importance is placed on updates and changes to the search algorithm (particularly with SEO).
- Bidding on keywords (esp. generic terms) can become expensive

Measurement:

Ad serving technology monitors effectiveness of click through to action on site.

Typical Phasing:

- Budgets are generally (certainly for most DR clients) set on a monthly basis, and because of the tracking efficient bid pricing can be set. Total spend in a sector will clearly be determined by seasonality and this also need to be taken in to account when setting budgets.
- Many clients consider Search (PPC) as an always on channel. Strong consideration should to phasing around other marketing activity and spend is typically up-weighted around bursts of other media activity (particularly TV).
- You should be able to reach almost all consumers that actively search for your keyword / brand. Cost and coverage of a search campaign, is highly dependent on range of keywords, ranking and target audience and competitors (i.e. who else is in the auction and how much they're prepared to pay)

Coverage Build:

To get a REACH of:	20 %	40 %	60 %
Input GRPs	↓	↓	↓
Internet Search/Navigation Category	50	200	800

Example:

If you were planning a search campaign and you wanted around 40% cover of an all adult audience, you would need to enter around 200 GRPs in the Internet (Search/Navigation) category

Channel Planner Inputs:

The Channel Planner input for search are impressions or GRPs based on each site listed within the comScore/UKOM dataset.

The comScore/UKOM data reporting in TouchPoints is based on pc use only and does not include any mobile or tablet measurement.

Channel Planner fusion periods:

UKOM March 2016

3.10: SMS / Mobile

Strengths:

- Scale
- Personal device – used throughout day and physically closest
- Granular location targeting
- Innovation opportunities
- Active consumption
- Range of formats
- Drive footfall
- Variety of calls to action

Watch Points:

- Very needs driven – less good at longer content engagement
- Screen size
- Creative requirements
- Conversion rate
- Tracking capabilities
- Privacy concerns
- Ad blocking threat

Measurement: Modelled data from TouchPoints.

Typical Phasing:

(What would be a typical heavy/medium and light campaign.)

- As with other channels, the phasing and weighting of the campaign will be highly dependent on the objectives and KPIs.

- Due to low minimum spends, a light mobile campaign can start from as little as £5000.
- Typical campaigns would range from £20 - £100k with anything over that being relatively heavy weight.
- Mobile and tablet are often run as part of a digital (desktop) campaign to ensure reach across all devices.
- Mobile activity is also commonly run in conjunction with other media, matching the geo targeting with OOH or adding a response mechanism to TV or print.

Coverage build:

With GRPs

To get a REACH of:	20 %	40 %	60 %	80 %
Input GRPs	↓	↓	↓	↓
Mobile: Text	12	30	60	120
Mobile: URL	12	30	60	120

Example:

To reach 20% of the population using mobile you would need to input 12 GRP's into Mobile Text and Mobile URL.

3.11: SOCIAL

Strengths:

- High reach
- A scalable media channel with a range of partner options
- Granular audience targeting
- Segmented audience messaging
- Engagement with consumers
- Can build a community around a brand
- Very flexible with ability to react to real world events to maximize relevancy
- Be part of the trending cultures
- Speed to market
- Dynamic buying models

- Mobile penetration

Watch Points:

- Ad formats can be limited
- Ad content requires regular refresh to keep users engaged and coming back.
- A range of strong content is required to maximise effectiveness and depending on the community/ TA
- Conversations are two-way
- Always on – requires constant maintenance and ongoing management
- Brand safety
- Host dependent e.g. technology changes etc.
- Community and crisis management scenarios must be well thought out in advance.

Typical Phasing:

- Phasing of paid social starts with establishing the multiple audience segments that you wish to target within social. One of the strengths of social is the ability to create granular audiences based on social demographic, interest or behavioural signals. Not only does that enable for a more relevant message to be crafted for each segment, but should also provide a guide on the 'universe' size of each audience segment. By approaching paid social in this manner, you will gain greater control in understanding what a light, medium heavy weight campaign would be for each audience segment.
- If the campaign objectives are more focused to an ongoing communication, then the usual approach would be starting lightweight, to ascertain robust data on the segments engagement rates, as well trialing different messaging approaches. Once established, look to increase the weight of messaging to the responsive audience segments and revise segments that are less engaged.
- If the campaign requires more immediacy, then start the communication to the audience segments at a medium/heavy weight but understand the time of day and/or day of week that the segment may be more responsive to this type of message.

Channel Planner Inputs:

The Channel Planner input for social are impressions or GRPs based on each site listed within the UKOM dataset.

The comScore/UKOM data reporting in TouchPoints is based on pc use only and does not include any mobile or tablet measurement.

3.12: TELEVISION

Strengths:

- Mass reach
- Rapid coverage build
- Emotional resonance
- The most talked about medium both on and offline
- TV is the catalytic agent for other media creating the 'halo' effect
- TV ads create response
- Sight, sound and motion
- Makes brands famous
- Sponsorship opportunities Impact and immediacy
- Some regional flexibility
- Multi-channel growth has improved ability to target
- Can help generate word of mouth Springboard to feed other media content
- Available across multiple platforms and devices
- Proven ROI – over the short, medium and long term

Watch Points:

- High capital media cost (channel dependent)
- High production costs
- Long lead times
- Increase in online viewing and via different devices
- Different weights of viewing by audience
- Linear TV skewed to old and down-market
- Costs vary by month
- TV is not as 'discrete' a buy as other channels and there is often negativity about 'wastage' but it is worth remembering that the buyer only pays for the audience they target and deliver.

- Passive consumption/ attention levels
- Clutter

Industry measurement:

BARB supplies television ratings for all channels on a continuous minute by minute basis

Typical phasing

It is crucial to think about the levels of coverage and frequency you want to achieve. Cover means how many people in your target audience you reach and frequency means how many times they see the ad. Ideally you will reach as high a proportion as possible of your target audience with a frequency that is appropriate to your ad.

Burst – a heavy weight of advertising over a short period of time. This method is used to cut-through to a target audience quickly or maximize reach over a particular time frame. If you were buying 600 ratings, a burst of advertising would most likely be 150 tvrs per week over 4 weeks

Always on/ drip – a lighter weight of advertising over a longer time frame. This type of flighting might be used when you want your campaign to reach buyers of a product who could be in market at any particular week (e.g. car insurance). If you were buying 800 ratings, an ‘always on’ strategy could be to deliver 60 tvrs per week over 13 weeks.

Pulse – if budgets were limited and you wanted to be on air for as long as possible you might opt for a pulse campaign. This means advertising week on, week off and allows you to achieve a (lower) level of burst effect over a longer period. If you were buying 400 ratings, a pulse campaign would most likely be 50 tvrs every other week for 8 weeks.

Coverage build:

To get a REACH of:	20 %	40 %	60 %	80 %
Input GRPs	↓	↓	↓	↓
ITV/C4/S4C/C5 Terrestrial	23	70	180	650
All other commercial TV	23	65	190	800

Example:

If you were planning a commercial terrestrial TV campaign and you wanted around 60% cover of an all adult audience, you would need to enter around 180 GRPs.

Channel Planner Inputs:

The Channel Planner inputs for TV are either the number of rating points or impressions. These can be entered on a range of levels from just the number of

GRPs by each major TV channel and/or group down to allocating GRPs by time period for each of the major terrestrial and digital channels.

Mon-Fri / Sat / Sun
06:00-09:29
09:30-11:59
12:00-16:29
16:30-17:29
17:30-19:59
20:00-22:59
23:00-00:29
00:30-05:59

Available TV Channels

ITV1	Channel4	S4C	Channel 5	4 Music
4 seven	5 USA	5STAR	Alibi	Animal Planet
Attheraces	Boomerang	BT Sport 1	BT Sport 2	BT Sport Europe
BT Sport/ESPN	Cartoon Network	Cartoonito	CBS Action	CBS Drama
CBS Reality	Challenge TV	Channel 5+24	Chart Show TV	CITV and CITV Breakfast
Comedy Central	Comedy Central Extra	Community Channel	Crime+Investigation	Dave
Discovery	Discovery History	Discovery Home & Health	Discovery Science	Discovery Shed
Discovery Turbo	Disney Channel	Disney Junior	Disney XD	Dmax
Drama	E!	E4	Eden	Film4
Food Network	FOX	GOLD	Good Food	H2
Heart TV	Heat	History	Home	Horror Channel
Investigation Discovery	ITV Encore	ITV2	ITV3	ITV4
ITVBe	Kerrang	Kiss TV	Lifetime	Local TV Macro Network
London Live	Magic TV	More4	Movie Mix	Movies 24
Movies 24+	Movies4Men	MTV	MTV Base	MTV Classic
MTV Dance	MTV Hits	MTV Music	MTV Rocks	National Geographic
National Geographic Wild	Nick Jr	Nick Jr 2	Nickelodeon	Nicktoons
NOWM	PBS America	Pick	Pop	Quest

Real Lives	Really	RT	Sky 1	Sky 2
Sky Arts	Sky Atlantic	Sky Living	Sky Movies Action & Adventure	Sky Movies Comedy
Sky Movies Disney	Sky Movies Drama & Romance	Sky Movies Family	Sky Movies Greats	Sky Movies Premiere
Sky Movies Scifi – Horror	Sky Movies Showcase	Sky News	Sky Sports 1	Sky Sports 2
Sky Sports 3	Sky Sports 4	Sky Sports 5	Sky Sports F1	Sky Sports News HQ
Smash Hits	Sony Channel	Sony Movie Channel	Spike	Star Plus
Syfy	Talking Pictures	TCM	The Box	Tiny Pop
TLC	Travel Channel	Tru TV	True Drama	True Entertainment
True Movies 1	True Movies 2	Universal	VH1	Vintage TV
VIVA	W	Yesterday	Your TV	Zing

Channel Planner fusion periods:

BARB 4 weeks ending 27th March 2016

3.13: VoD

Strengths:

- Takes advantage of the popularity and cost-effectiveness of Catch-Up TV platforms across multiple channels and devices.
- Benefits from the additional accountability that digital tracking offers.
- Allows you to balance your TV audience delivery as it can deliver younger, more affluent audiences.
- Experiment with “interactive” formats that allow us to augment and tailor our TVC to include multiple click exits, calls-to-action and not simply recycle the TVC inline.
- Can be used to extend TV campaigns as it naturally delivers frequency over a longer period

Watch Points:

- **Adserving** – It is important to consider carefully which Adserver your client will be using (will the creative be uploaded into the adserver or supplied direct to the vendor?) and ensure that the correct rates are planned in with an appropriate contingency buffer put in place for any potential over-deliveries versus your planned number of impressions.

- **Interactive Formats** – When it comes to planning in iVod formats on your campaign, this requires additional time for build and approvals, it also requires additional budget for production costs and, in some occasions, CPM premiums.
- **Post-Rolls** – Some suppliers include Post-Rolls as part of their break ecology, which we believe to have a lower propensity to be seen or create impact. You may need to specifically request your creative doesn't run in a post-roll slot.
- **Activation Report** - Request an Activation Report the day after launch date to ensure all tags are firing correctly and the activity is being properly tracked.
- **Reporting** - Reporting metrics: Impressions, Clicks, and Unique Users. Reporting should be done on at least a weekly basis, it's good practice to agree a day of the week that you can expect a weekly delivery progress reports with your Ad Ops contact.

Typical phasing

There are multiple variables to take into consideration when planning in a VoD campaign such as availability, budget and time. Below are some examples of a light, medium and heavy VoD campaign:

- Light VoD campaign
Budget: £25,000 - £40,000 CTC
- Medium VoD campaign
Budget: £40,000 - £70,000 CTC
- Heavy VoD campaign
Budget: £80,000 + CTC

Coverage Build:

To get a REACH of:	10 %
Input GRPs	↓
ITV.COM (Media brand)	30
Channel4 (Media brand)	30
Sky Go (Media channel)	30

Example:

If you were planning a VOD campaign and you wanted around 10% cover of an all adult audience you would need to enter around 30 GRPs each in ITV.COM, Channel4 and Sky Go

Channel Planner Inputs:

The Channel Planner input for search are impressions or GRPs based on each site listed within the UKOM dataset.

Channel Planner fusion periods:

UKOM March 2016

The comScore/UKOM data reporting in TouchPoints is based on pc use only and does not include any mobile or tablet measurement.

4. About the TouchPoints 2016 Channel Planner

The TouchPoints Channel Planner is designed to calculate the coverage and frequency of cross media communication plans both in terms of the individual contribution of each communication channel and the total **net** coverage and frequency for the schedule as a whole.

The TouchPoints Channel Planner has been created by integrating the following industry media currencies – BARB, NRS, JICREG, RAJAR, Route, UKOM, TGI and FAME onto the specifically designed TouchPoints Hub Survey. Where industry currencies do not exist i.e. Mobile and Direct Mail, they have been modelled using data inputs from the TouchPoints Hub Survey.

The Channel Planner is designed to replicate campaign delivery, not overall patronage to a particular channel or medium.

4.1: Available Target Markets

Any target market which is created in the TP 2016 Hub Survey e.g. demographic, behavioural, media, attitudinal, purchasing etc. can be carried through to the TP 2016 Channel Planner for coverage and frequency analysis.

It is also possible to integrate other databases e.g. client databases, other media surveys etc. onto the Channel Planner to create further bespoke audiences.

4.2: Regionality

TouchPoints is primarily designed as a national (GB) survey; however, analysis by BARB/ITV net regions is available on all systems

4.3: Accessing the TP 2016 Channel Planner

The Channel Planner is available through the following software houses – IMS, KMR and Telmar.

- **IMS:** Contact: Ann-Mari Simonidis Tel. 020 7420 9200
- **KMR:** Contact: Alison Barsby Tel. 020 8433 4000
- **Telmar:** Contact: Gary Mosson Tel. 020 7467 2599

4.4: Calculation methodology

The methodologies used for the calculation of media coverage can be grouped into two main approaches:

(i) the use of **personal contact probabilities** - where a probability of between 0 and 1 of being exposed to a campaign is assigned to each respondent – in practice this will be a range of probabilities which will relate to the probability of seeing an ad once, twice etc.,

(ii) a binary approach – a much simpler approach, where a respondent is assigned one of two values, that is 1 or 0, for example a respondent either has or has not been to the Cinema.

The choice of methodology is very much dependent on the structure of the base data set. Given its complexity of construction and the multiple media covered, the Channel Planner employs the **personal contact probabilities** methodology.

The TouchPoints integration process calculates individual currency level **personal contact probabilities** for each TP6 Hub Survey respondent from the official industry media research currencies of BARB, NRS, JICREG, UKOM, RAJAR, Route and FAME and these overwrite the original TP Hub Survey media usage data in the Hub Survey with the currency level equivalent in the Channel Planner.

As a result, the TP 2016 Channel Planner produces ‘near currency’ coverage estimates for user defined target markets for all media. Any differences which do occur between coverage and frequency estimates for the same schedule analysed on the TP Channel Planner and the relevant currency can be attributed to the following circumstances:

- The analysis period: The Channel Planner base data is for the time periods detailed in 4.5 and audience levels may differ from the currency data used in any other analysis.
- Differences in universe definition. For example, RAJAR coverage analysis is calculated within the geographic areas of the radio stations, not the whole country or ITV region. UKOM data is based on their ‘active universe’ that is, ‘individuals aged 18+ who have used a website in the past month’.
- Differences in the coverage calculation methodology i.e. binary v. personal contact probabilities.
- Channel Planner schedules are planned at a macro level rather than a micro level. The TP Channel planning systems do not offer the same level of granularity found in the individual planning systems and these two approaches can sometimes produce different coverage results.
- The use of the personal probability coverage methodology requires the base currencies to be internally consistent; sometimes this is not the case which results in some discrepancies in coverage calculation for certain schedule

4.5: Industry data sets used in the fusion process

The following industry datasets have been used in the TP5 fusion process:

BARB	4 weeks ending 27 th March 2016
NRS	12 months ending March 2016
RAJAR	6 months ending March 2016
JICREG	6 months ending April 2016

ROUTE	V18.1
FAME	12 months ending December 2015
UKOM	Monthly data March 2016

These time periods have been selected in order to match as closely as possible to the fieldwork period of the TP 2016 Hub Survey, therefore, finding the best respondent to respondent matches across the TouchPoints 2016 Hub Survey and the individual media currencies.

4.6: The definition of ‘an impact’ for each medium

It is important to remember when planning any multi-media campaign that each industry currency has evolved its own measurement of contact that is relevant to their medium and it is these which are replicated in the TouchPoints Channel Planner. Thus, the value of ‘an impact’ and therefore its proximity to an advertising exposure will vary across media.

For example:

- For **Television** it is *present in the room with the set switched on.*
- For **Press** it is *read or looked at (the publication) for two or more minutes.*
- For **Radio** it is *listening to for at least five minutes during a fifteen minute period.*
- For **Cinema** it is *presence in the auditorium.*
- For **Outdoor** it is *eyes on panel.*
- For **Online** it is *accessed the named website/domain.*

The ‘value’ of an individual contact in each medium in relation to the defined communications task is another issue to consider. For instance, for a specific campaign, a planner may decide that a contact in one medium may be worth 0.8 the value of a contact in another medium. The planner may then weight each medium accordingly in order to produce his/her equivalent of ‘effective’ OTS and ‘effective’ coverage and frequency.

All of the above should be considered when planning and evaluating a multi-media communications strategy. The TouchPoints bureaux (IMS, KMR and Telmar) have included a variety of functionality to deliver the flexibility required by their users in these areas. What this means in practice is that the bureaux will allow adjustment weights to be entered for each medium. This will have the effect of reducing the contact probabilities by media type and in turn, reducing reported coverage for that medium.

4.7 A note on costs

Each software system allows the user to input costs per thousands / cost per rating point for each medium. Agency users can therefore input their own planning costs, media owners may wish to ask their agencies to supply planning costs for those media channels they do not produce.

Planning inputs: broad media costs from WARC (2016)

Medium	Format	Adults cost per thousand
Television	30 seconds	6.03
Newspapers	A3, colour	3.21
Magazines	Page, colour	5.68
Radio	30 seconds	1.81
Out of Home	Mixed formats	2.20
Cinema	30 seconds	39.00
Internet	Banners	1.00