

PLANNING PRINT IN A MULTI-CHANNEL WORLD

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Introduction: the agency perspective

Within agencies today there is a greater focus than ever on how campaigns are targeted across a multi-media platform. Fewer and fewer campaigns involve the sole use of TV, which offers opportunities to other media, not least print. At the same time however, more and more media options are developing as competitors for the marketing budget.

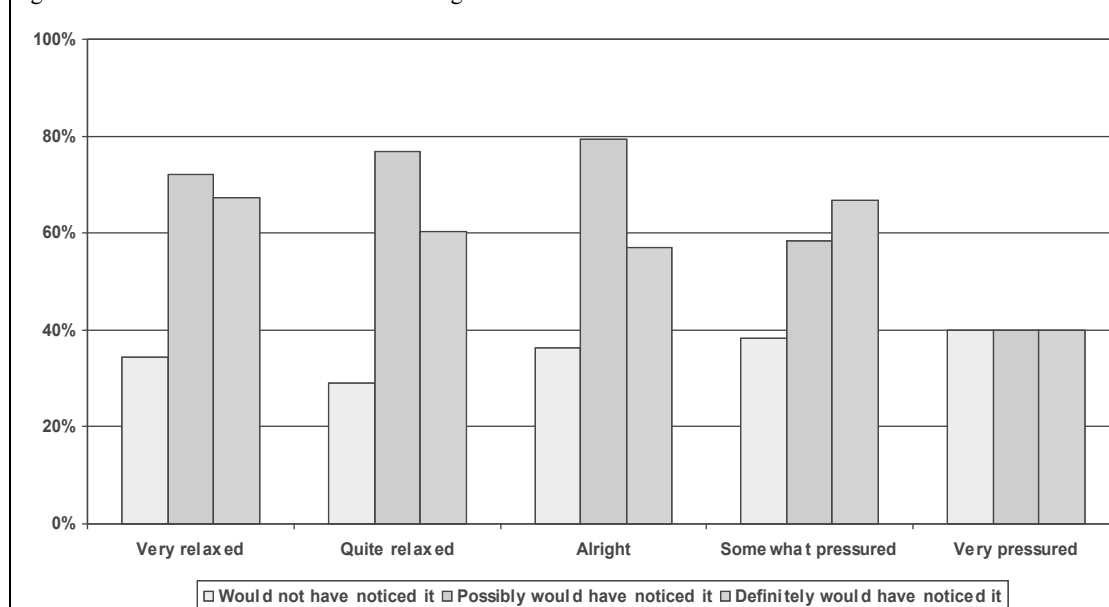
There are several factors involved in the contemporary approach to planning, and how they work together is particularly important. For the best understanding we need to look closely at the key strengths of each major media channel.

Historically TV has played a central role in consumers' lives. With the advent of PVR (Personal Video Recording), such as Sky+ in the UK, the way in which people watch television is changing. They are able to watch what they want, when they want, without any of the hassle. This technological advance allows people to organise their TV viewing time around their personal schedule. Thus TV will become less of a fixed point around which other behaviours revolve. Of course it will still have a major role to play in many multi-media campaigns due to the benefits it offers, of which two of the most noticeable are mass reach and instant impact.

Print media also have a role to play in a multi-media environment. Typically an agency might use print when advertising needs to be reviewed and revisited, especially when there is a need for consumers to take in new information. MindShare's view is that to really understand print media, we can benefit from thinking about it as divided into two types: magazines and weekend newspapers on the one hand, and weekday newspapers on the other.

Magazines and weekend newspapers are all about relaxation, whereas weekday newspapers are about "need to know" information. Through its proprietary MindSet research programme, Mindshare is beginning to see some correlation between consumers' degree of relaxation and how much they notice advertising. (See Figure 1). This finding is something that is of great advantage to the first group of print media in many circumstances. Advertising in this environment is not an interruption – rather it is part of this tactile experience. This is a benefit in the new age of 'pull' not 'push' advertising.

Figure 1: Mood vs Awareness all media average



Source: MindSet Global Database

Weekday newspapers are a little trickier to understand as not all readers consume them in the same way. We observe that there are two clear groups: the scanners and the in-depth readers. The scanners are less likely to notice print advertisements because they are mainly looking for articles that grab their attention, but the in-depth group often look on them as part of the paper. Further to this, we find that one can often attribute what people think of the advertising to their opinion on the quality of the newspaper itself.

Although the number of hours reading magazines or newspapers is in decline, especially among younger readers, the number of hours looking at the internet is on the increase, especially in Asia. This represents a serious opportunity for print media to increase their online presence. A good internet site can convince readers to buy the real paper!

Radio is another important media channel that has seen growth through listening online. It is also very good at targeting times of day, as most people have particular set hours when they listen to the radio.

The multiplying effect of different media is also well established. There are a number of ways in which multi-media campaigns can be of great advantage:

- When different media are used to reach different parts of a target audience, for example topping up light television viewers through the use of print media
- When additional, lower-cost media are used to extend a campaign, thus increasing combined reach
- When communication is magnified by presenting the same message across a variety of media sources – the repetition in different media reinforces the message

Indeed, all channels have their strengths, and one of the key purposes of integrated channel planning in agencies is to understand and use all the possible ways in which a consumer might come into contact with a brand, so that communication plans that use the best possible combination of channels for delivering a given marketing message can be developed.

Print can play a significant role in multi-media campaigns, especially among audiences that are slipping away from TV viewing. Young men are particularly hard to reach with TV, and any opportunities to target them through other media might be seized upon. Print offers some of these, at least via certain specific publications.

The theory behind Compose

In order to define a channel-neutral plan, different media must be compared – yet most existing media measures are silo-based. The currency of measurement for print is quite different from that of TV, cinema or outdoor. Consequently planners have traditionally had to rely on intuition for media-mix combinations.

Channel planning is not about a single factor. It is about balancing the power of a medium with its reach. It is about the precision of the targeting with the cost. It involves understanding the tactical needs of the campaign with the characteristics of delivery.

By combining innovative consumer research with planner insight, key industry data and intelligent analytics, KMR in partnership with the software specialists Pointlogic have developed Compose – a unique and reliable technique that can be used to compare all of the different media available, in terms of their ability to deliver on specific campaign goals. Compose explores how consumers experience the myriad of channels around them and applies this insight to campaign planning: in many ways, a true combination of art and science.

Compose was first implemented in the UK and is being rolled out in the US at present. Across the two markets it is supported by Carat, Initiative, Mediacom, Mediaedge:cia, Mindshare, OMD and PHD. It is also being adopted by media vendors.

Compose had to be holistic because the process of communicating a media message is holistic – involving multiple goals and constraints, all of which interplay. Different media have different strengths. For example with TV you can control how many times people are exposed to your commercial in a short period. Equally cinema offers huge impact in terms of the audience experience sitting in front of a big screen, exposed to the sheer scale of the advertising. Print offers consumers the chance to absorb information in their own time. The challenge of weighing up the role of each medium is complex.

A channel's ability to perform will vary according to the goals the campaign is trying to achieve, and so strategic objectives must also be included in the assessment process. Gaining awareness may be easier than generating a sale. Compose helps the planner firstly to isolate which communication traits are important to convey, and then to identify which channels offer the best vehicle to deliver them, taking into account other factors at the same time, such as cost, power, and reach and frequency measures for the channel.

As a planning tool, Compose assesses how well each channel can deliver different kinds of brand messages. It reveals how different channels can work together and complement each other in delivering campaign objectives, and allows users to evaluate and prioritise between different combinations of channels.

Consumer survey information

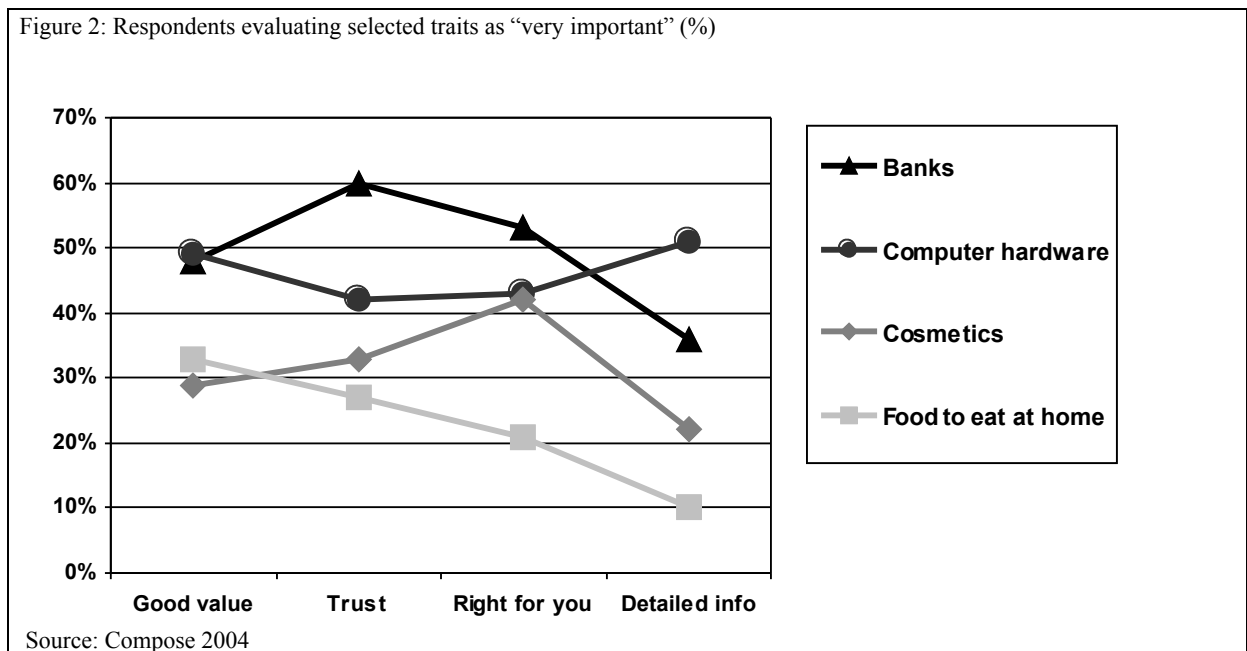
The base data for Compose in the UK came from a re-contact study conducted by BMRB (the KMR company in the UK) on a sample of 2,385 adults across Great Britain. All respondents had previously been TGI respondents (TGI is a large-scale, continuous survey collecting a wide range of demographic, media, marketing and lifestyle data). Their responses to Compose can be dynamically linked to this rich set of profiling information.

Information within Compose is derived from two key research questions:

A: What marketing traits are important to people when making purchase decisions across a variety of product categories?

For each of 28 common product categories – from soft drinks to toiletries and computer hardware – respondents are asked to rate the importance of seven marketing factors. These include: having trust in a brand; previous experience; having detailed information on the brand; and so on.

As Figure 2 shows, each category has its own profile in terms of what people believe is important when selecting a brand within that category. For instance, “trust” is the factor most important in choosing a banking service. For those buying computer hardware it is having “detailed information”, whereas for food to eat at home the key factor is “good value”.



B: How effectively do the different channels deliver against these marketing factors?

This element of the research measured 26 communication channels, including traditional above-the-line media such as TV and print, below-the-line marketing activity such as free samples and promotions, and even one-to-one channels such as personal recommendation. Importantly, all channels were measured in a comparable manner.

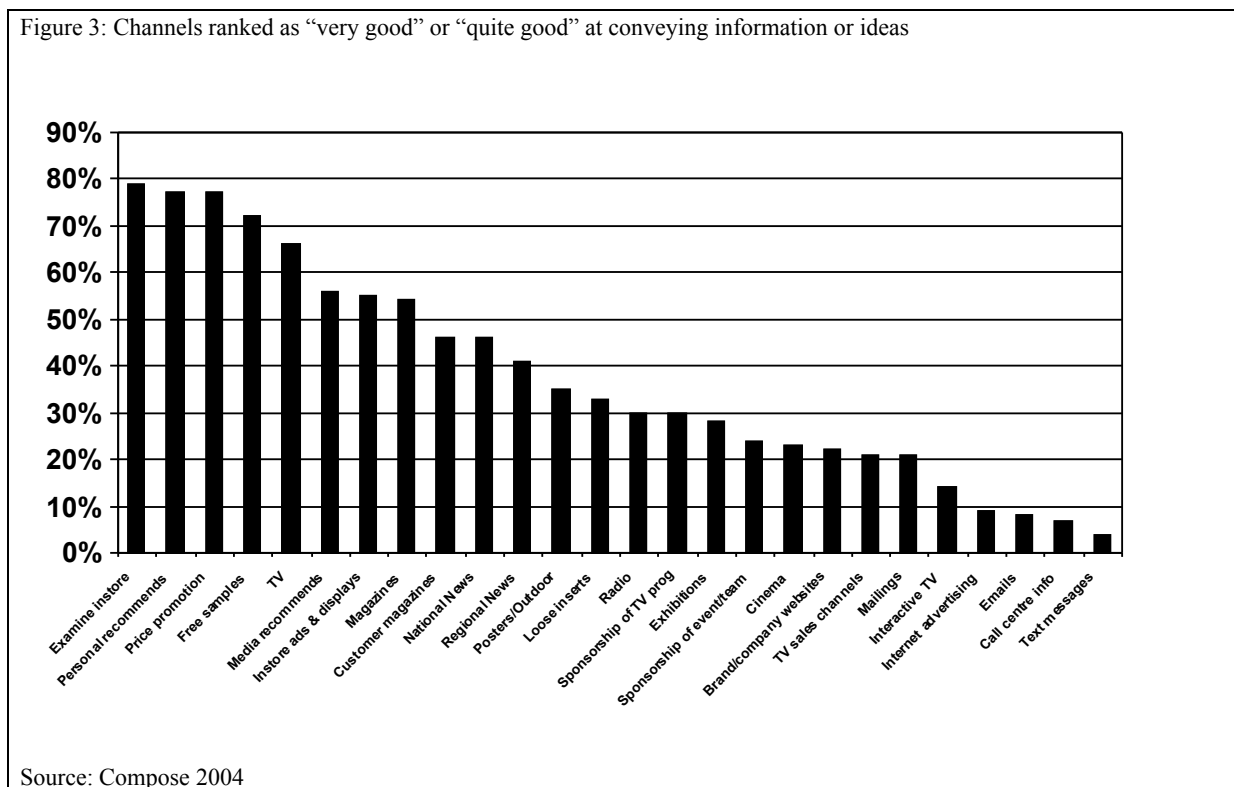
The full list of channels measured in the UK is:

- Television
- Interactive TV
- Magazines
- National Newspapers
- Regional Newspapers
- Customer magazines
- Loose inserts
- Radio
- Cinema
- Posters
- Brand & company websites
- Internet advertising
- Mailings
- Information from a call centre
- In-store advertising
- Exhibitions
- Sponsorship of event/team
- Sponsorship of TV programme
- Text messages
- TV sales channels
- Personal recommendations
- Media recommendations
- Examination in-store
- Free samples
- Emails
- Price promotions

Respondents were asked how they rate each channel at delivering against a variety of marketing factors. Several of these are the

same as are asked for the categories, so the responses can be matched. For example, ‘good value’ may be scored as the most important factor when buying soft drinks, whilst promotions may be scored as the best communication channel for reinforcing good value.

As an example, Figure 3 shows the responses for channels based their rating as being ‘very good’ or ‘quite good’ at conveying information or ideas.



Overall the responses stack up with the experience of planners but also offer some insights. One-to-one channels are strong, but television is believed to be the most powerful of the above-the-line channels. Newspapers and magazines are strong, and interestingly custom publishing or customer magazines are very positively rated by consumers. Specific tasks and categories cause us to report different patterns, but the key finding from this is that the technique does seem to have worked in capturing a comparable measure of channel power.

Compose also draws on existing TGI data regarding the reach and frequency delivery characteristics for the channels. Thus from TGI we know the reach and frequency probabilities for TV consumption. This is very important, as it helps us to understand not only which channels are powerful, but also how efficiently they can be used to deliver the messages the right number of times. Costs are also entered for the 26 channels.

What are the strengths of the print medium?

Looking at the survey responses gives a sense of how consumers regard the print medium and its component parts. Figure 4 shows for seven of the channel traits how each of magazines, national newspapers, regional newspapers, loose inserts and customer magazines are viewed. The responses regarding reviews or recommendations in the media are also shown, since these can include coverage in the print medium.

It is noticeable that media recommendations are claimed by consumers to be more helpful to a greater or lesser degree in all respects. Magazines run them close on providing information and in tending to be the first way in which one hears about new things. The strength of customer magazines in helping consumers understand everything offered by brands is also evident.

Figure 4: Print channels – rating as being “very good” or “quite good”

	Magazine advertising	National newspaper advertising	Regional newspaper advertising	Loose inserts in newspapers and magazines	Customer magazines	Reviews or recommendations in the media
Conveying whether a product or brand is good value	38%	33%	29%	25%	38%	54%
Helping you decide whether you can trust a brand	33%	28%	25%	19%	33%	52%
Giving information or ideas about new brands	54%	46%	41%	33%	46%	56%
Prompting you to take some action	44%	38%	35%	29%	42%	59%
Helping you understand everything that a brand offers you	36%	28%	25%	23%	42%	55%
* Buy products or brands largely as a consequence of	25%	17%	15%	16%	28%	44%
* Tend to be the first way in which you hear about new things	55%	44%	35%	37%	41%	57%

* = How often

Base: All Adults
Source: Compose 2004

Expert survey

Compose does not separate the survey data on channel power from planner insights on the specific properties of media. For example TV and radio can, under most circumstances, be controlled by time of day or day of week, whereas outdoor typically can not. If a campaign has a requirement to reach people at a particular time of day (e.g. breakfast promotions) or a certain day in the week (retail promotions) then the relative strength of channels to deliver against that brief is an important part of the planning process.

Within Compose properties such as these are called tactics. Planners are the best source of information about these technical properties of media – so we conducted a survey of planners in order to provide insights on the power of channels for these tactics.

Enabling tool

Compose is designed to provide a step-by-step platform for planners to input a profile of their proposed media campaign and to then gauge which combination of channels will best deliver on the campaign goals and truly connect with the chosen audience.

Compose is not intended to be a ‘robot planner,’ replacing the intuitive work that individual media planners carry out. It is instead designed as an enabling tool, structured to help planners use their experience to make informed decisions about media campaigns and their objectives.

In Compose, planners first define the target audience and product category of their media campaign. The software uses the survey data to calculate a default consumer task profile for the campaign, based on this selected audience and product category. This shows the relative importance that typical consumers in that audience assign to different campaign attributes, when talking about products in that category.

Planners will typically use these values as reported, but there may be circumstances in which they wish to use their expertise to fine-tune the profile. If promoting a low-cost airline, the planner might elect to up-weight the value dimension in the airline category data in order to reflect the particular brand positioning.

Planners also shape the campaign profile by considering different strategy goals for the campaign and assigning their own weights to them – to drive awareness, prompt purchase, change attitudes, and so on.

Using the insights from the expert survey, planners also have the opportunity to flag certain campaign tactics as important, for example to ‘reach people out of home’. This has a direct effect on the eventual choice of channels, as the expert panel data on the ability of different channels to deliver against these tactics is already held on the system, and is used in the overall channel planning calculations.

Channel ranking

Compose will calculate and display relative scores for each channel in delivering against the consumer, strategy and tactics profiles set. This ranking is largely driven by the ratings given by the consumers on the ability of the channels to deliver against the various traits. Taking into account the performance measures in combination with the importance attached to the traits, the tool rates the channels on their ability to deliver against factors that will ultimately determine the success of the campaign.

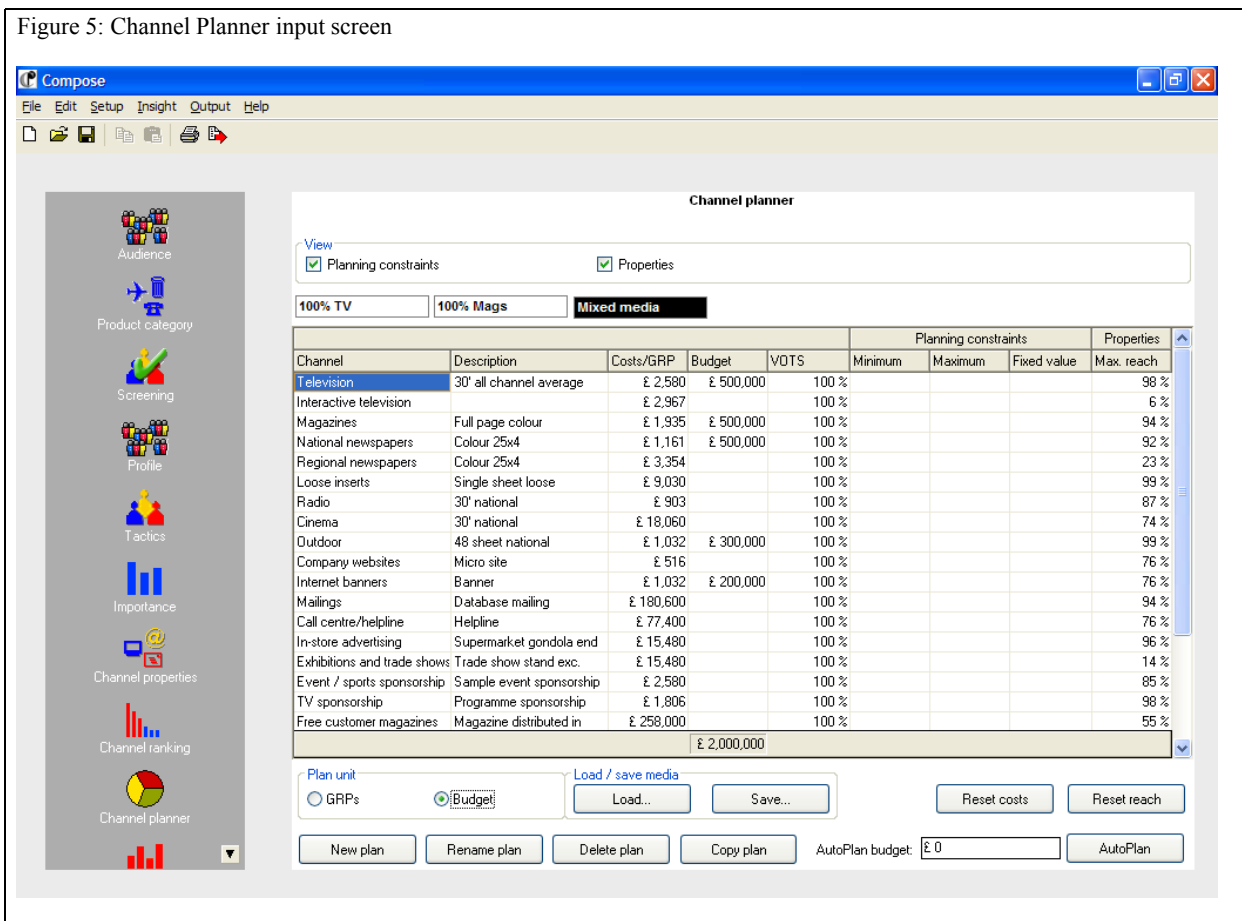
Finally, Compose takes all these inputs and uses them to help the planner in evaluating the strength of different channel plans. It helps planners to assess how much to spend in order to exploit a particular strength of a channel, when to switch from using a single channel to deploying a mixed-media approach, and which combinations of media are likely to perform best.

Channel planning

The channel planner function allows planners to input plans, evaluate them, change assumptions such as cost and reach, and also get a perspective on what might be achievable by using the ‘AutoPlan’ feature.

It functions by prompting the planner to enter a plan – or multiple plans – in which allocations either of budget or GRPs are put into the different media. The planner then has the choice of either formulating a communications plan themselves or using the ‘AutoPlan’ function, which prompts Compose to use optimisation techniques to produce the most efficient plan possible. Figure 5 shows the input screen.

Figure 5: Channel Planner input screen

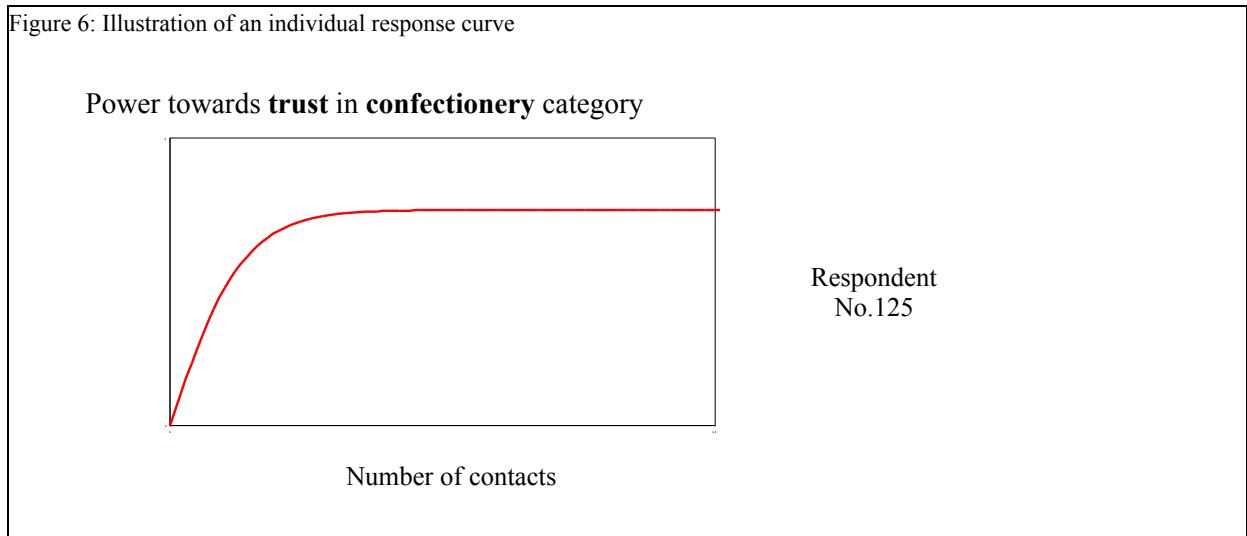


Exposure probabilities and response curves

While the interface that the planner sees is clear-cut and simple, the powerful analytics engine within Compose is busy combining all of the inputs previously described, in the form of millions of response curves. The curves reflect the projected impact at an individual level of successive exposures to an average message carried by the communication channel.

Thus if a plan is built with 100 GRPs in one medium, Compose translates this at a respondent level into a measure of how many exposures each respondent will receive. It does this based on a knowledge of their media consumption from the survey data. We can then understand the effect of those exposures for each individual, by using the curves we have built for each task and each media and category combination.

As with all response curves, these have two main elements: maximum height or potential, and speed or steepness on the way to that potential. Figure 6 illustrates this.



The following information is used to estimate the shape of the curve:

- Compose survey responses on the evaluation of the channel for that task
- Compose average difficulty measures for the task
- Compose average importance scores for the category
- Compose survey and expert panel input on the relative power of the first exposure within that channel
- User input on the tactics variables

Using a combination of these factors, Compose produces curves for each individual consumer, for each combination of category, task and channel. In total, this creates over 10 million potential curves, of which around 500,000 will be used in any one analysis.

Each response curve has exposures along the horizontal axis. In order to gauge the effect of a plan, Compose must first translate proposed GRPs into reach and frequency for the individual, by combining consumption probabilities for all of the channels.

These consumption probabilities are derived from either the Compose survey information or TGI data. For some channels, such as personal recommendations, the best assumption is that exposure will be based on an equal probability. They are then combined with the overall reach definition for each channel. For example, if the universe for a given medium among a particular target is calculated or estimated at 50%, any GRPs deployed will only be distributed among 50% of the target audience. The interaction of media consumption, reach and planned GRPs is complex, and by handling this Compose frees up planners to think about the more qualitative elements of the planning process.

Critically, while any campaign plan will have hundreds of thousands of curves associated with it, the relative importance of one task versus another also needs to be taken into account. In Compose, the underlying curves are combined with the empirical or user-defined weights so that results reflect both the potential of channels to achieve goals and the relative importance of those goals within the overall campaign.

‘Plan Power’

Compose uses its underlying response-curve intelligence to assess the power of alternative channel plans. This assessment is based on how much impact each plan has had on the campaign factors that the planner marked out originally as important. Plan performance is measured and expressed in percentage terms as ‘Plan Power’. The premise is to identify a “maximum communication effect” and then evaluate how plans stack up against that goal. The maximum communication effect or

maximum Plan Power is a function of the power of the most powerful overall channel. All plans are then evaluated in terms of how close they get to the maximum.

The maximum is designed as twice the power of the most powerful channel. Plan Power functions as a single summary output measure for each plan that a planner wishes to evaluate.

Case study

The campaign was to launch the new Gillette Mach 3 Power, a premium priced three-blade battery powered razor that gives a wet shave – a truly innovative concept. Its head produces micro-pulsations that deliver a superior shave. Mach 3 Power is a new product extension with a completely new concept, so it was important to get the message across and create a buzz in this traditionally low-interest category that communicates 80-90% through orthodox television. Using Compose we are able to explore the right media mix to use with this campaign in order to create interest through more than just standard television advertising - even though television will play a part in the communication.

We defined the audience as men who use razors, and focused on the Compose data for the toiletries category. We judged that for this campaign all the consumer and strategy variables are relevant to differing degrees. The strategic factors for this campaign were of particular importance, and we chose to set the following parameters, for the reasons explained:

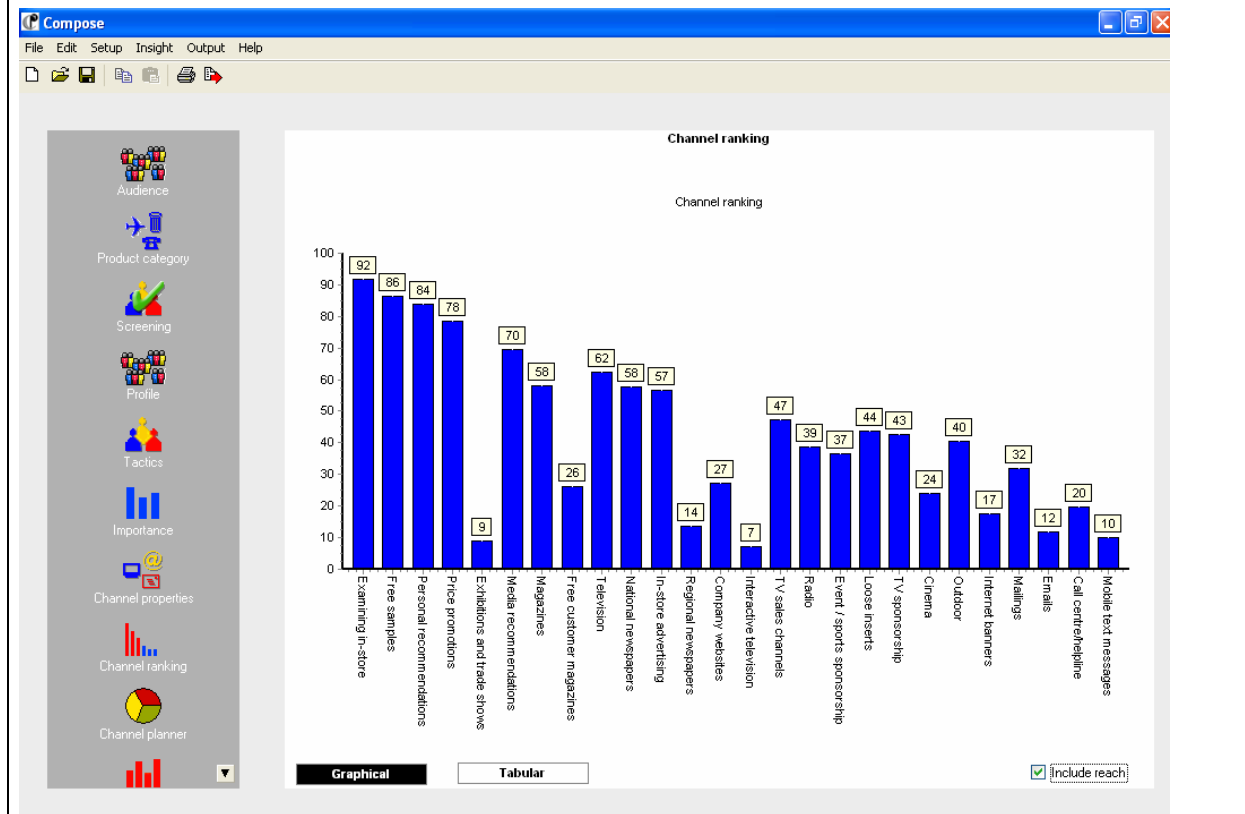
1. New information and ideas Set to 60
This is probably the most important aspect to the campaign. Mach 3 Power is an extension line, but it is a brand new concept in shaving
2. First time awareness Set to 40
This is also important as Mach 3 Power is a new launch
3. Convey desirability Set to 40
This is a premium product for which it is extremely important to grab the consumer's attention
4. Prompt action Set to 10
Although this is important, it is probably the least important for this particular campaign
5. Change attitudes Set to 20
Although the concept in shaving is completely new, people's attitudes towards the brand and shaving are not especially strongly related to this launch
6. Prompt purchase Set to 40
An important aspect to any new product launch

We judged that not all of the tactical variables are appropriate for our use. For example, the need to control by time of day or day of week is not relevant since this is a new launch. So the tactics we used, with the weightings applied to them, are as follows:

1. Offer additional information instantly Set to 40
This is quite important, as the campaign is about a new idea in shaving, so seeking out additional information on how the power blade can get a closer shave will be important
2. Editorially relevant content Set to 60
This is probably the most important tactical factor as it will add weight to the new idea
3. Review message later Set to 40
This tactic is as important as the additional information, for the same reason
4. Support multiple price and offer information Set to 20
This will be important, as different price offers will be promoted as part of the launch
5. Reach people out of home Set to 20
From MindShare's own proprietary research we know that reaching people out of home is important especially for young men in the UK as they are spending more and more of their time outdoors. We also know this is important for spontaneous purchases whilst shopping

With the criteria set we can look at the channel ranking. For this campaign we have qualified the information by including the channel reach information. (Figure 7).

Figure 7 – Channel ranking profile



The next step is to consider which channels to use. We know that some channels are not appropriate for our objectives so we can take them out of the selection. Now we add our budget (which must remain confidential) to create an 'AutoPlan' – this tells us that the maximum theoretical Plan Power is 63. From this point we can juggle practical budget laydowns in the knowledge of what can be achievable.

Ultimately we end up with 16% of the total campaign budget going into magazines, and 13% into national newspapers. TV is still the dominant medium, but at a level of 21%, rather than the more traditional 80-90% that is usually found within this category.

With this campaign MindShare looked at product explanation through medium innovation, in order to reflect the innovation of the product. We identified FHM as the ideal magazine partner to truly 'bring alive' the excitement of M3 Power, due to its position as market leader, and its resonance with 16-34 year-old men. MindShare negotiated an exclusive deal with FHM to produce the first vibrating tip-on in the bagged January issue. This is a great example of using this medium as 'pull' rather than 'push'.

Beyond this, a follow-on campaign of more traditional page advertising was rolled out via 25 different publications.

As a result of this innovative use of magazines combined with an excellent multi-media campaign, M3 Power has dominated razor systems sales and trounced our competitors. In the UK, following the launch of M3 Power (after 3 months) 1 in 3 razors sold has been M3 Power, while the nearest competitor Quattro has generated 1 in 25 sales over the same period.

Balancing the budget between TV and print

As well as being a tool to assist agencies in their practice of channel planning, Compose can also be of value to print owners as an information and sales tool. It can help make the case for print as a medium both in its own right and as part of multi-media campaigns.

Here are two illustrations of how print can be shown to make a difference within a multi-media plan.

For the first example, we will see the effect of varying the percentage of a budget split between TV and print. Let us assume that an agency is promoting a banking service to graduates, and that the communications planning objectives for this campaign are as follows:

Target Audience

Graduates (terminal education age 21+)

Category

Banking

Strategy

High importance: changing attitudes, prompting action

Medium importance: conveying new information

Tactics

High importance: target consumers being able to retain messages for later review

Medium importance: the ability to offer additional information, targeting using consumer lists

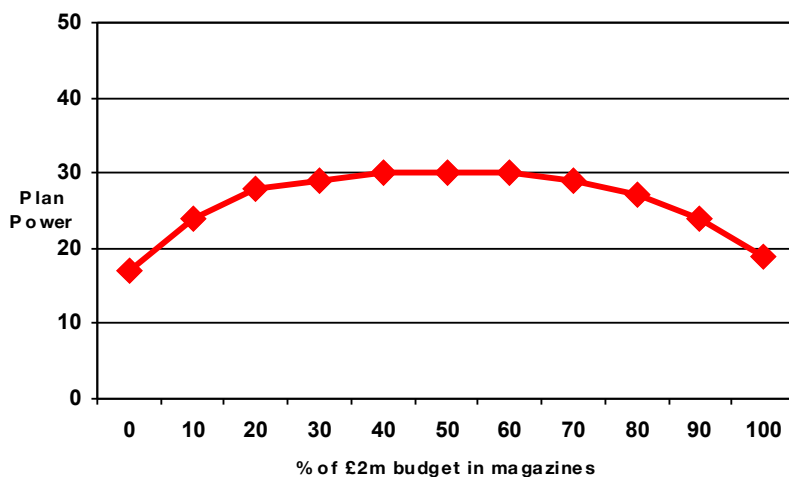
Minor importance: editorially relevant environment, supporting multiple offers, reaching people out of home.

Budget

£2,000,000

Taking this notional budget of £2million, Figure 8 shows the effect in terms of ‘Plan Power’ of different splits between TV and magazines. Given the parameters that have been input (which have a positive effect for magazines in comparison to TV), with all the budget in TV the Plan Power score is 17, whereas allocating the entire budget to magazines yields a Plan Power of 19. Combining the budget between the two media brings the most positive outcome: the Plan Power score reaches 30 when the budget is split reasonably equally between the two, and anywhere between 40% and 60% is allocated to magazines.

Figure 8: Example case – budget allocation between TV and magazines



For the second example, we will see how newspaper owners might make the case for using a combination of the channels at their disposal to pitch for a campaign that might traditionally have been regarded as a natural for TV. In this case let us assume the campaign is for a household cleaning product. It's aimed at shoppers, and the budget is £1million. The communications planning objectives are:

Target Audience

Shoppers

Category

Household goods

Strategy

High importance: prompting purchase

Minor importance: first time awareness, conveying information

Tactics

High importance: supporting multiple price information

Medium importance: controlling by day of week, reaching people out of home

Minor importance: controlling by time of day.

Budget

£1,000,000

Figure 9 shows the way in which the case for newspapers and related channels might be made. The Plan Power achieved if the entire budget is allocated to TV is 22. If it were switched in its entirety to national newspapers the Plan Power would drop to 20. However, by using half of the budget in the newspaper medium and the other half in internet banner advertising – which could involve sites operated by newspapers – the Plan Power goes up to 23. And by using a mix of newspapers, internet banners and loose inserts – which again could be controlled by newspaper owners – the Plan Power rises further to 27.

Figure 9: Example case – potential budget splits

(1) £1,000,000 on TV:	Plan Power = 22
(2) £1,000,000 in national newspapers:	Plan Power = 20
(3) £500,000 in national newspapers, £500,000 in internet banners:	Plan Power = 23
(4) £500,000 in national newspapers, £200,000 in internet banners, £300,000 in loose inserts:	Plan Power = 27

Source: Compose 2004

Summary

Print has a valuable part to play in the multi-media environment in which advertisers and agencies are now operating, and Compose allows its strengths to be harnessed in combination with those of other media. Through measuring them and their abilities in a comparable manner, and evaluating how they work in combination, Compose allows traditional and new media to be embraced together by planners and used in their channel-neutral planning. Its evaluations of budget allocation based on planners' communications parameters show that the case for print will often be a strong one.

