COMMUNICATION QUALITIES IN THE MULTI-MEDIA ENVIRONMENT

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The multiplicity of media options is as never before. Communications choices for the brand owner continue to expand. In order to maximise potential, planners must therefore understand the communication qualities that are on offer. This paper discusses some of the questions that planners now have to consider: how consumers approach the relationships they have with media, and what communication values can be drawn upon in different media.

1. Tools for the planning process

With the ever growing number of multi-media planning tools available to both agencies and media owners, a number of questions beg to be asked. What differentiates them from each other? Do we need all these tools? What do users really require from them? Do they really make a difference to clients' media plans at the end of the day? Do they add anything to our overall understanding of how different media work together and specifically how press works? That's a lot of questions!

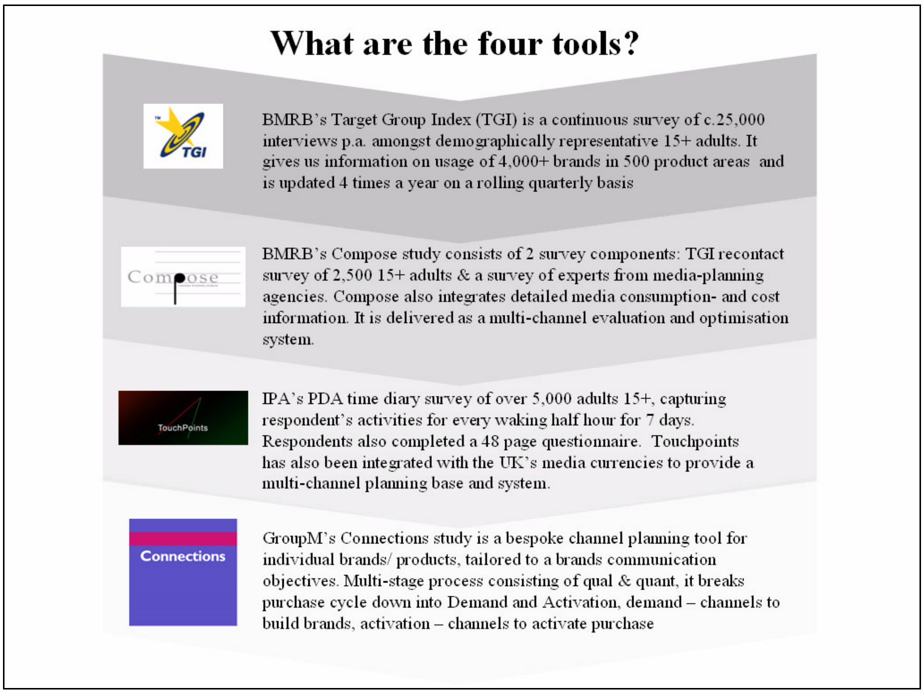
The first section of this paper aims to answer the first three questions, and questions four and five will be explored in the latter part of the paper.

What differentiates the tools from each other?

Firstly, which tools are we talking about? This introductory section focuses on four tools that MindShare UK uses, namely TGI, Compose, TouchPoints and Connections. Other media agencies and media owners will have varying degrees of access to these, and some may even have their own proprietary tools, as MindShare (and other GroupM agencies, Mediaedge:cia and MediaCom) have with Connections.

Broadly speaking, all MindShare's channel planning tools seek to inform a planner's choice of channels for particular target audiences based on several criteria, such as budget, objectives, and so on. We include TGI in this list, as in its broadest sense TGI is a channel planning tool. (Figure 1)

Figure 1



Source: MindShare

Do we need all these tools?

There is a time and a place to use each one; they are complementary, and not as some might think competitive. As with all research, these tools are intended to guide the user's thought processes, not replace them! At MindShare we may not use all the tools at once, or use them in any particular order – for example go from Compose through to TouchPoints – but we do use the most appropriate tool for the job in hand.

Generally speaking this is how we see the tools as fitting together:

TGI is used for understanding all facets of a consumer, from their attitudes and outlook on life, to product usage and brand consumption, to their media choices. MindShare's planners use TGI to identify which communication channels work best for their target audiences.

Compose covers the early planning stages, when budget allocation and channel selection are being considered. The software allows you to take campaign objectives into account, and to reflect the priorities of a brand in order to determine which channels will help to deliver those objectives. Compose helps planners to understand the most effective channels for a given task, and how they can be used in combination to create the most effective plans. Compose is a category level tool

TouchPoints*,* an industry initiative carried out by the IPA with the support of all the main media agencies and several media owners, is essentially a consumer-centric, multi-media survey integrated with the existing industry media research currencies to become a tool that can evaluate mixed media schedules. It also aims to deliver new insights into consumer behaviour and how media is used in their lives, by way of the time diary.

As well as containing information that can help with understanding your target audience before making your channel selection, TouchPoints would then naturally fit into the next stage of the planning process, whereby the overall reach and frequency of a mixed-media campaign can be understood. This could be based on channels selected from using Compose. Also the TouchPoints hub survey provides a more detailed view of media usage, and will allow planners to understand the media consumption environment in more detail. You can read more about TouchPoints in Belinda Beeftink's paper also at this Symposium.

In summary, Compose will help to select the most effective channels, and TouchPoints will provide information on when and where those channels should be used. Then the more implementational side of the planning process can be considered through the use of planning systems for individual media.

Connections is a proprietary tool developed by GroupM and Millward Brown. It is a bespoke channel planning tool for individual brands or products, tailored to a brand's communication objectives. It evaluates new and existing channels. Connections uses a combination of qualitative and quantitative research, and breaks the buying process down into demand, or predisposition, and activation which is the actual purchase event.

The qualitative research aims to understand the roles of channels at each stage of the purchase cycle, from long-term demand (or brand equity) for the product or brand, to activation (or purchase). It reflects channel consumption and context, and relates to brand objectives.

The job of the quantitative research is to understand the roles of demand and activation for the brand in its category, and to quantify the influence of the channels at all stages of the purchase cycle, which also relates to brand objectives.

Connections comes with unique GroupM Software that sits on planners' desks, so they can use the data to evaluate and optimize plans. The software is flexible and can incorporate other data as well. Both the qualitative and quantitative learnings can be used to determine channel mix and budget optimization.

What do users require from them?

Something that is all too often overlooked, but is of paramount importance, is that end-users require easy-to-use software with intuitive interfaces. The tool will fail at the first hurdle if it is too complex or clunky for the intended user. At MindShare we operate an "information democracy", meaning all our planners and buyers have direct access to the systems they need to do their job. If software is designed only with researchers in mind, it will forever be consigned to an unused icon on the planner's desktop. The Compose software designed by PointLogic is an excellent example of a well designed interface which leads planners easily through the steps needed to craft their plans.

Secondly, we have found from experience that our planners need clear guidelines and examples of when to use each tool, which is why we have spent a long time thinking about the structure and positioning of our channel planning tools. Prior to this work we found our most frequently asked question was: what is the difference between the tools, and which one should I use now?

Training is the third prong of attack. MindShare's Insight Academy runs workshops for each tool, which are open to every planner of all abilities. This ensures that our tools have widespread usage and understanding within the agency.

2. Research learnings from Compose

Of the planning tools mentioned above, KMR provides MindShare and other users with two, namely TGI and Compose. This paper concentrates on what we have learned from Compose about the communications properties of different media, and how brand communications planning benefits from better understanding of these properties.

Compose was described in detail in a paper presented at the 12th Worldwide Readership Research Symposium in Prague in 2005 (1). It is operated by KMR in conjunction with Pointlogic in Great Britain and the US. It consists of an annual consumer study, augmented with input from experts as well as media cost and reach data, and is delivered in specialist software which allows for multi-channel evaluation and optimisation.

Compose has now had three releases in Britain and two in the US. Each time we have been able to apply learnings from previous surveys to enhance and develop the survey questionnaire. Several of the findings discussed in this paper are therefore based on the most recent release, namely Compose GB 2007.

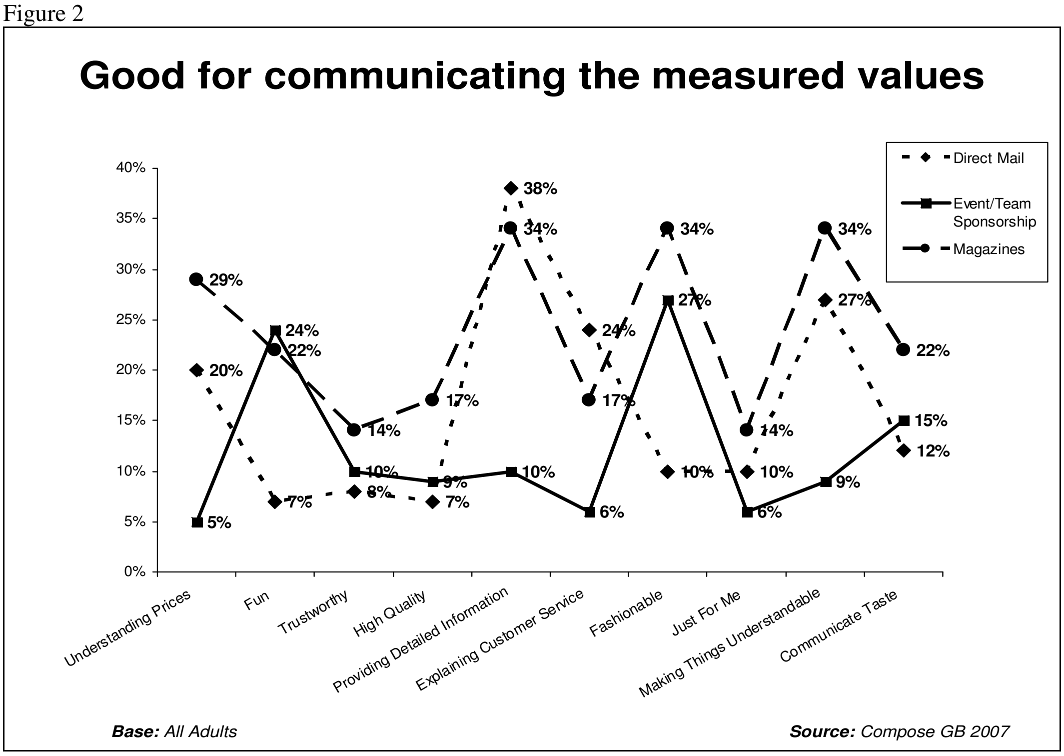
The survey data component within Compose is critical, as the source of the information gathered from consumers about the communications properties of many different communications channels. These include traditional above-the-line media as well as below-the-line channels, newer media and one-to-one channels such as personal recommendations.

Identifying and isolating the communications properties of media channels

What kind of information do we receive from consumers about the 30 or so communications channels included in the study? When asked about different media, are consumers able to identify different kinds of communications properties in a way that is useful to practising media professionals?

It seems clear that they are. Figure 2 gives a good illustration of this. It takes three different media channels – direct mail, sports or event sponsorship and magazines – and shows whether the respondents to Compose GB 2007 consider them to be good for communicating the 10 different traits or drivers measured in the study.

Figure 2



We can see straight away from the lines on the graph that the 'profiles' of the different channels differ significantly. Furthermore, they do so in ways that media professionals would regard as credible. Of the three, magazines outperform the others on measures such as making things understandable, conveying fashionability and helping with the understanding of prices. Direct Mail is seen as the best at providing detailed information, and event or sports sponsorship as being the best way to communicate fun.

If a planner has a specific challenge in support of a brand which requires the communication of one or more individual drivers, Compose can help in the definition of the media most suited to the task. From the 30 or so different channels, Figures 3-6 show how 15 – primarily the more traditional display advertising media – perform in communicating four of the 10 drivers.

If it's a question of providing detailed information, print media are well-suited to the task, as Figure 3 shows. National newspapers, customer magazines and regional newspapers all registered around 40% on this score. Magazines weren't far off that level too. National and regional newspapers in particular are also seen as good for helping consumers to understand prices. (Figure 4).

Figure 3

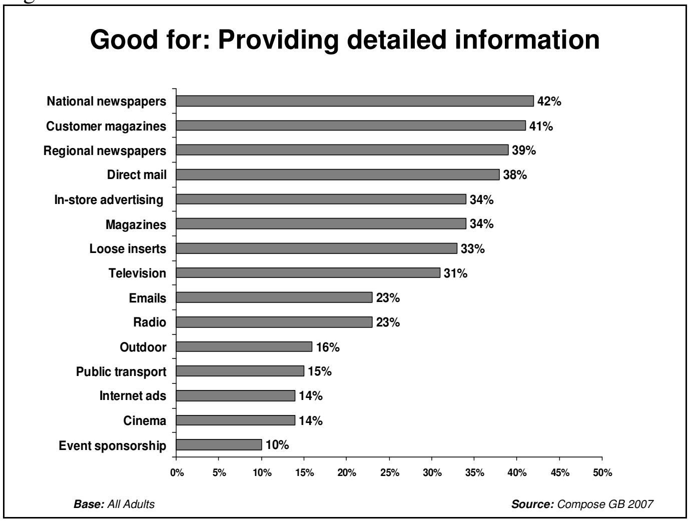
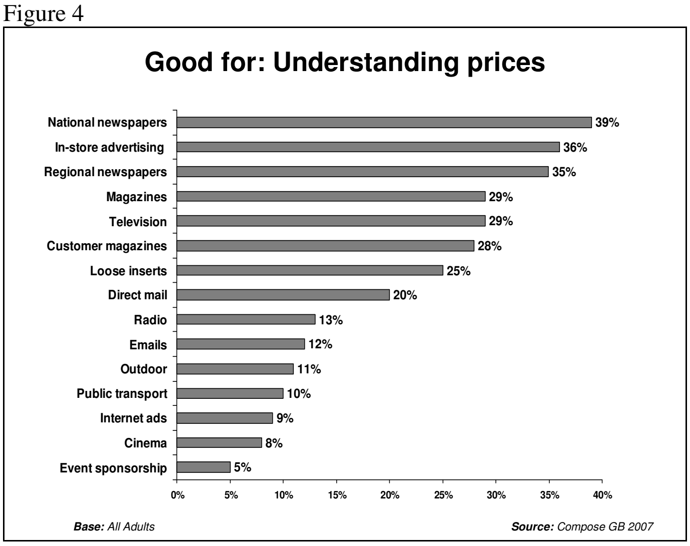
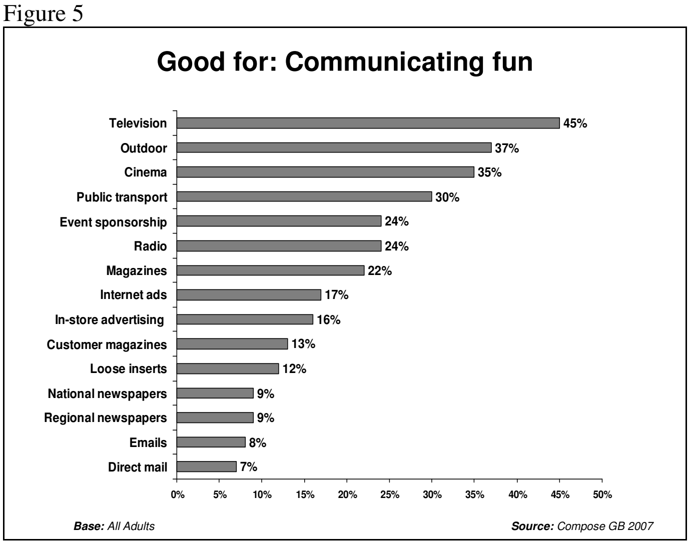


Figure 4



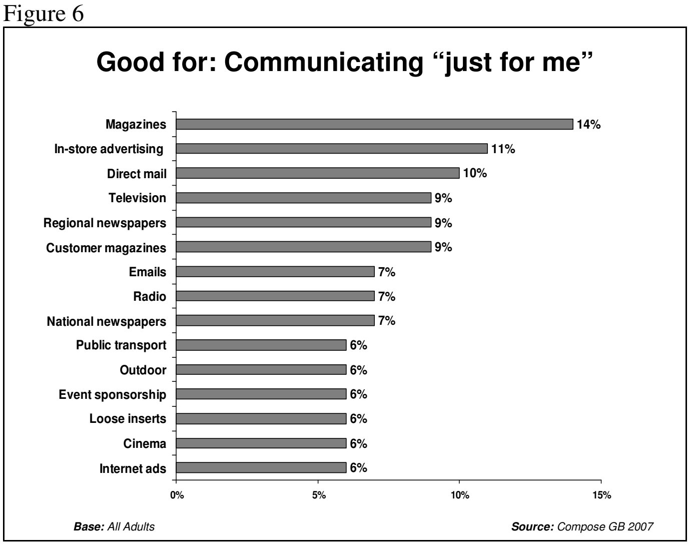
Consumers do not generally see newspapers as being a good means of communicating fun – although, as we see on the following page, this can vary when individual titles are considered. Television, outdoor and cinema perform well on this measure. (Figure 5).

Figure 5



Where magazines come into their own is in communicating a sense of "just for me". They out-perform all other channels on this measure (Figure 6). Magazine publishers often talk about the sense of personal bonding that a reader can have with a magazine; consumers here are reporting the same thing.

Figure 6

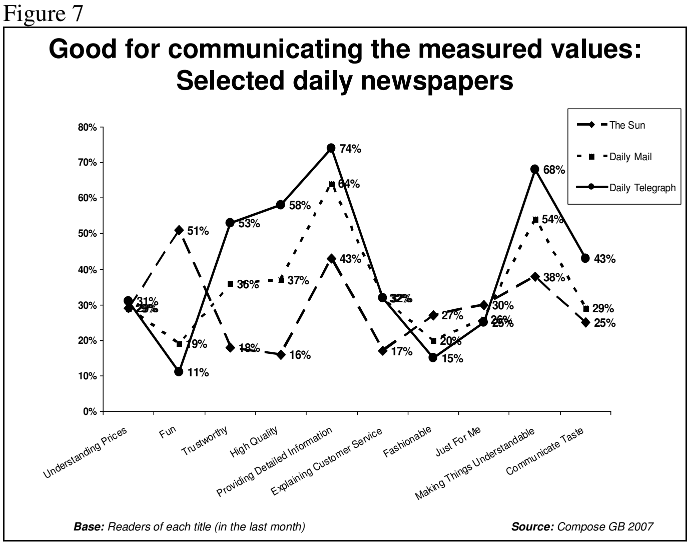


Identifying and isolating the communications properties of individual media properties

The GB version of Compose also asks respondents about how well a selection of individual media properties can communicate the same set of 10 traits. Focusing on print, here too we see that readers can discriminate clearly.

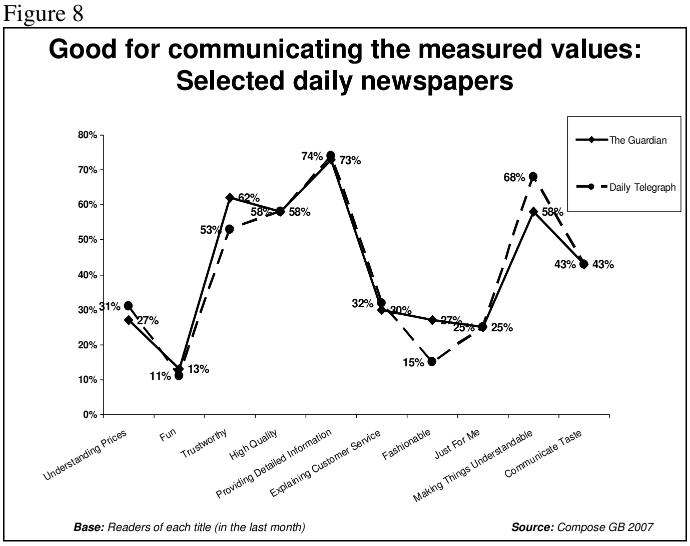
Figure 7 illustrates the performance of three national newspapers against the 10 drivers. In this case the analysis base is respondents who have read the publication in the last 30 days, and so should have a reasonable knowledge of it. From the upmarket sector, the Daily Telegraph scores highest on measures such as conveying trustworthiness and quality, and "making things understandable". From the downmarket or popular sector, The Sun scores highest on fun and fashionability. The mid-market Daily Mail scores between the two.

Figure 7



Titles in the same market sector tend to perform equally on many measures, although there are sometimes some interesting differences. Figure 8 compares two upmarket national newspapers, the Daily Telegraph (whose readership is older and generally more conservative) and The Guardian (with a younger and more liberal readership). For seven of the 10 drivers there is no significant variation between the two titles. For the other three, however, there is. The Guardian is especially highly regarded by its readers at communicating trustworthiness – this is perhaps a reflection of their appreciation of its own unique editorial style. It also scores twice as well as the Daily Telegraph on fashionability. The Daily Telegraph, however, has a 10-point lead over The Guardian on "making things understandable".

Figure 8



Figures 9 and 10 compare different types of magazines. Figure 9 profiles weekly celebrity magazines and TV listings magazines. We can see how the celebrity magazines are seen very much as communicating fun and fashionability, while the strength of the TV listings magazines is in providing detailed communication. This a hardly a surprise, since that is what these magazines set out to do, but it is nonetheless reassuring to see these responses from consumers. Also it gives numerical measures of their relative performance, which is useful for planners.

Figure 9

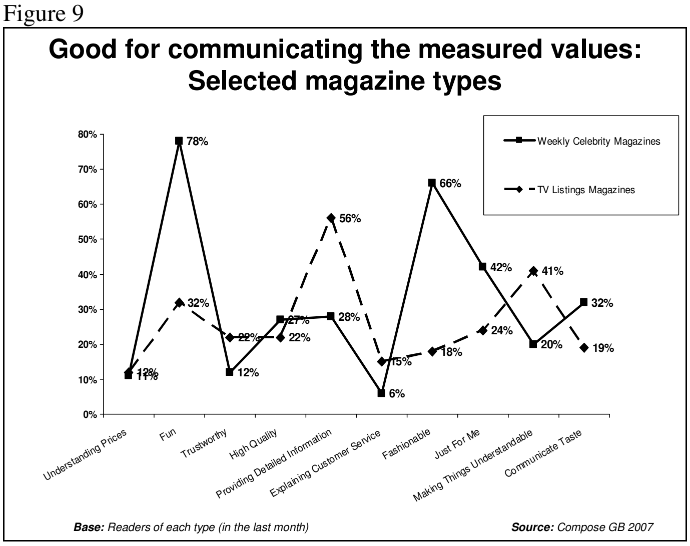
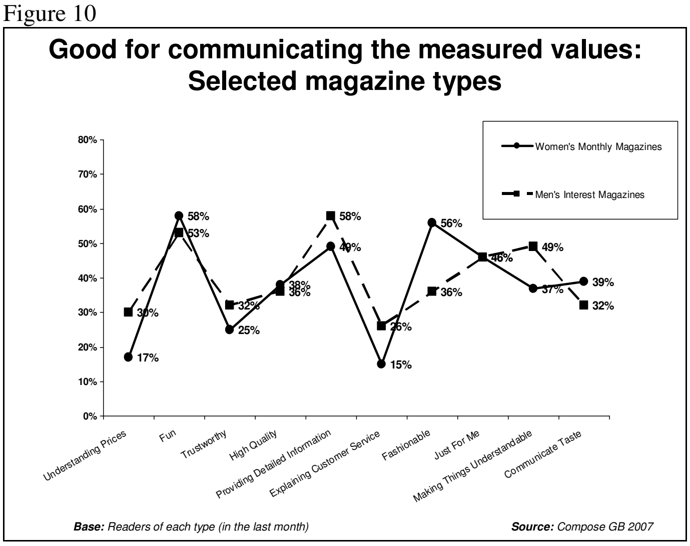


Figure 10 contrasts the readers of women's monthlies with men's interest magazines (which will often be specialist or hobbyist publications) and shows some differences in what can be communicated. Unsurprisingly, for readers of women's monthlies fashionability is much higher on the agenda; however they score below men's interest magazines for understanding prices and explaining customer service. Perhaps readers do not see that as their role. Men's interest magazines also score more highly for "making things understandable" – perhaps they act as a guide or path through our complex world!

Figure 10



3. Reviewing comparative learnings from the survey findings

More learnings can be obtained from comparative analysis of different Compose studies. The existence of Compose in both Britain and the US allows us to see whether British and American respondents answer questions in the same way. Also Compose Solo has been developed as a single-category version of Compose, and this allows us to examine the performance of channels in different contexts: generic as against category-specific.

Do consumers in different markets view media in the same ways?

From the examination we have made so far, it appears that consumers in Britain and the US broadly agree in their assessments of the communications strengths of different media – the rank orders of media in terms of how they perform against the different drivers are similar.

In general however, American respondents seem more positive. Figures 11 and 12 compare respondents' answers from Compose US 2007 with those from Compose GB 2006 – two surveys with virtually identical methodologies. Figure 11 shows a higher level of positive response to newspapers in the US as compared to national newspapers in Britain for five of the six drivers included in these versions of Compose (with the sixth showing no difference).

Figure 11

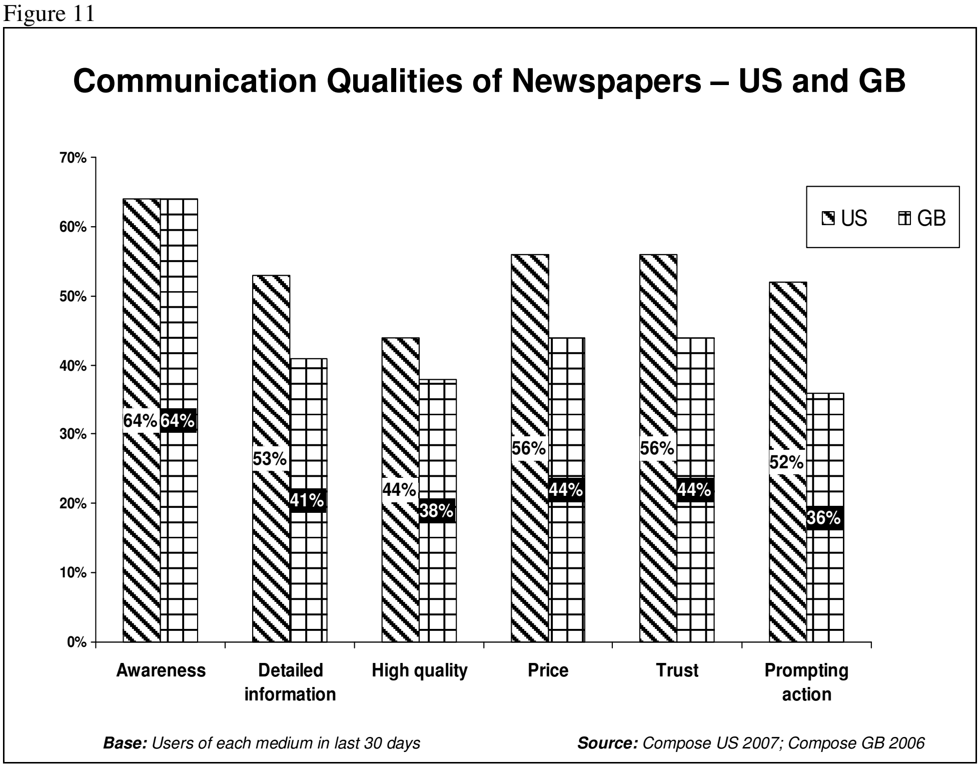
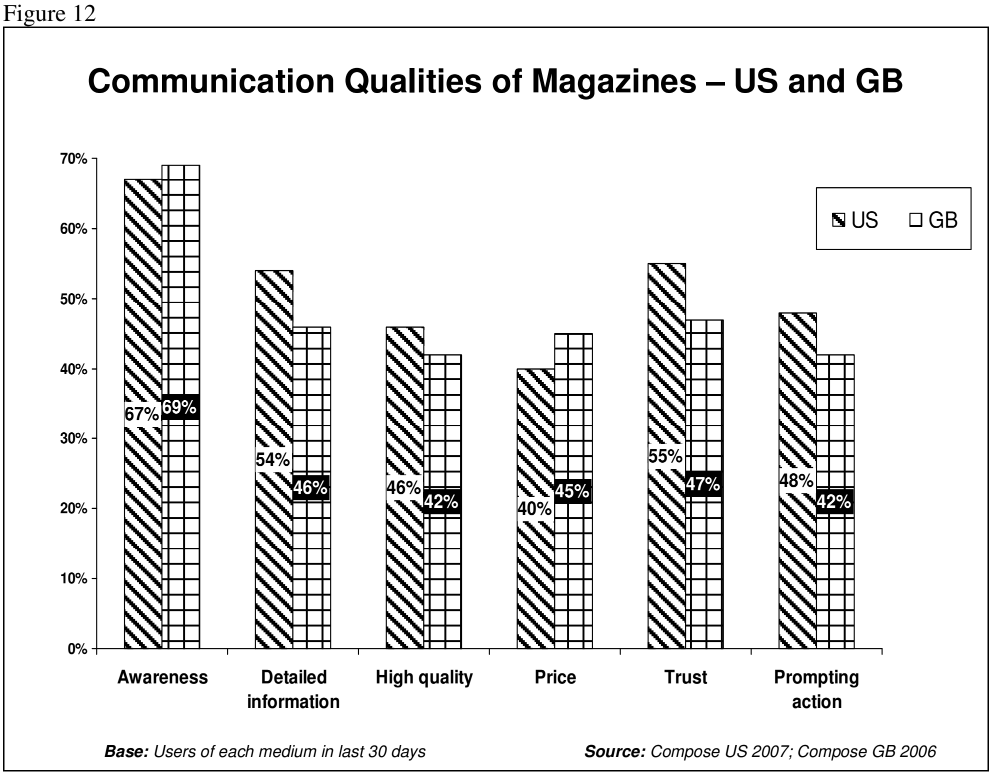


Figure 12 sets out the equivalent comparison for magazines. The story here is similar, although not quite as clear-cut. US respondents responded more positively than British ones for four of the six drivers. British respondents were more positive about two drivers, but by smaller margins.

Figure 12



Do perceived communications qualities change when the area of study is more specific?

Compose is a study of multiple categories – information is gathered relating to 30-40 product sectors. Its media questions are therefore generic, and cover how respondents view channels overall. The single-category version of the study, Compose Solo, focuses on just one product sector, and thus its media questions cover respondents' perceptions of communication properties in relation to that particular category.

The range of media included in Compose Solo studies therefore includes channels that are specific to individual categories – for example packaging for food categories, test drives for the automotive category, and so on.

Figure 13 sets out the highest-ranked media in terms of providing detailed information from two studies: a Compose Solo study of automotive buyers in the US and Compose GB 2007 (using an analysis base of recent car buyers). We have used Compose GB 2007 rather than Compose US 2006 for this comparison because its methodology is closer to that of Compose Solo.

Figure 13

Ability of channels for providing detailed information

US - Automotive buyers / Considerers (Compose Solo)		**GB - Car buyers (Compose GB 2007)**	
Car manufacturers' websites	65%	Reviews or recommendations in the media	48%
Articles in auto magazines	56%	National newspaper advertising	47%
Brochures or magazines published by the automobile manufacturer	53%	Free magazines produced by companies for their customers	47%
Other websites specializing in auto content	53%	In-store examination of products	47%
Salesperson at the dealership	52%	Websites for brands and companies	46%
Owner satisfaction studies (e.g. JD Powers)	48%	Internet search results	44%
Internet search (e.g. Google, Yahoo, etc)	45%	Mailings and letters sent to you at home	43%
Trade shows or other automobile-related special events	43%	Regional or local newspaper advertising	41%
Advertising in auto magazines	42%	Information from helplines you call	38%
Articles about automobiles in newspapers or other kinds of magazines	41%	Recommendations from professionals/experts	38%
Mailings sent to you at home by the car manufacturer	37%	In-store advertising materials and displays	37%
Newspaper advertising	33%	Loose inserts in newspapers and magazines	36%
Taking a test drive	33%	Recommendations from friends and family	36%
Recommendations from friends and family	31%	Magazine advertising	35%

Base: *Automotive buyers / considerers* ***Source:*** *Compose Solo (Automotive US 2007); Compose GB 2007*

The channels which perform best in the category-specific Compose Solo study are the specialist ones: car manufacturers' and other auto content websites, articles in auto magazines, manufacturers' brochures and sales people at the dealership. These all outscored all the generic measures in Compose GB. Note however that the 56% for "articles in auto magazines" correlates fairly well with 48% for "reviews or recommendations in the media".

Note also the score of 42% in Compose Solo for "advertising in auto magazines" – an increase from the score of 34% for the generic "magazine advertising" in Compose. Conversely, the definition "newspaper advertising" is used generically in both studies, and slips down the list in the Compose Solo study.

Overall this seems to suggest that the generic scores are reliable, and that when the format of the study allows for more specific definitions, as well as the inclusion of category-specific channels, the information obtained can be even more precise.

Other Compose Solo studies have yielded broadly similar findings. For example in a study of the breakfast cereals category in Britain, the cereal box packaging and free samples performed well on a number of dimensions. In another GB study of mobile phone networks, key channels emerged as being recommendations from friends and the opportunity to discuss the options in-store.

Tailoring communications choices to brand needs

Within the category-specific format of Compose Solo, planners can also explore brand performance and judge communications needs. Looking at the same US Compose Solo automotive study, Figure 14 sets out the factors that car buyers claim are important in decision-making. Quality, trust, safety and price all rank highly, as one would expect, with scores in the 65-80% range. Environmental impact ranks much lower, with only 34% saying it's an important factor.

Figure 14

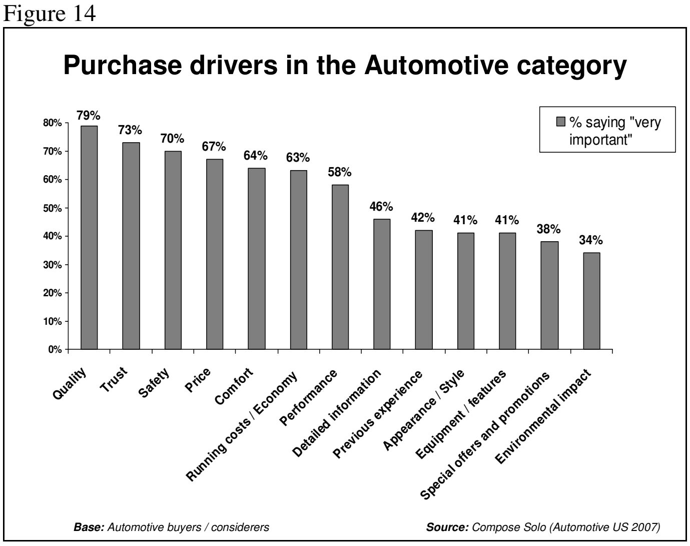
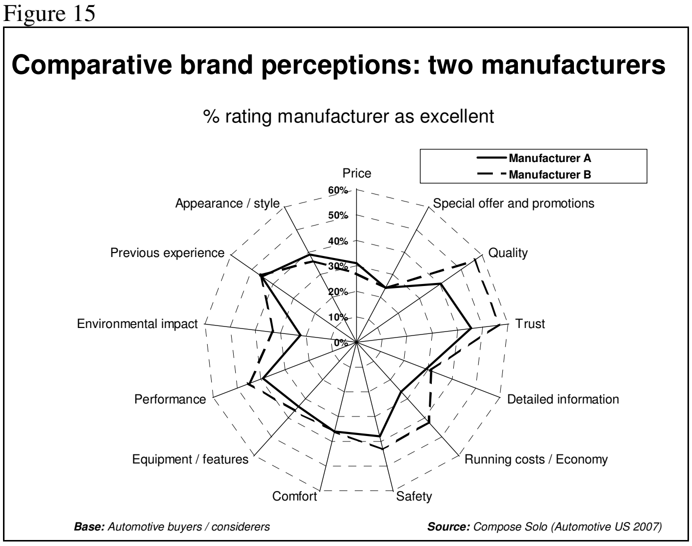


Figure 15 shows how two manufacturers are perceived to perform against these drivers. The perceptions of Manufacturer B are on the whole a little stronger.

Figure 15



In terms of what it might want to communicate, let's hypothesize that either brand might choose to focus on two factors. Quality is the single most important factor in the sector; and growing consumer pressure allied with corporate responsibility issues might drive a decision also to focus on what the car-maker is doing about the environmental impact of its cars. Figures 16 and 17 highlight the channels perceived as being the most appropriate for communications involving these two factors. Some channels perform well against both; others only against one of the two. The planner would need to balance these two sets of information.

Figure 16

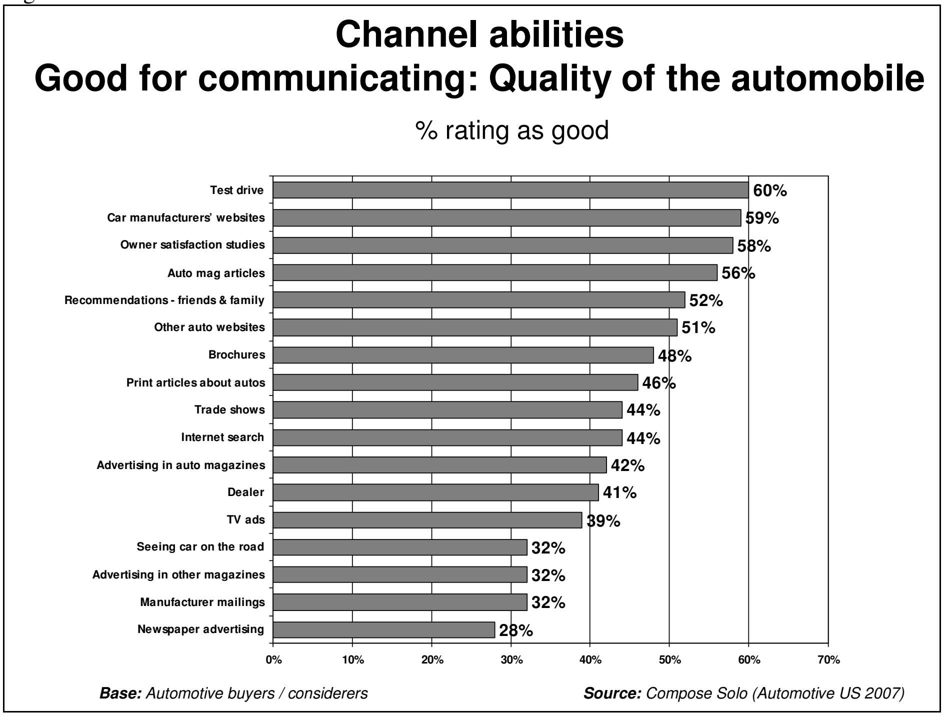
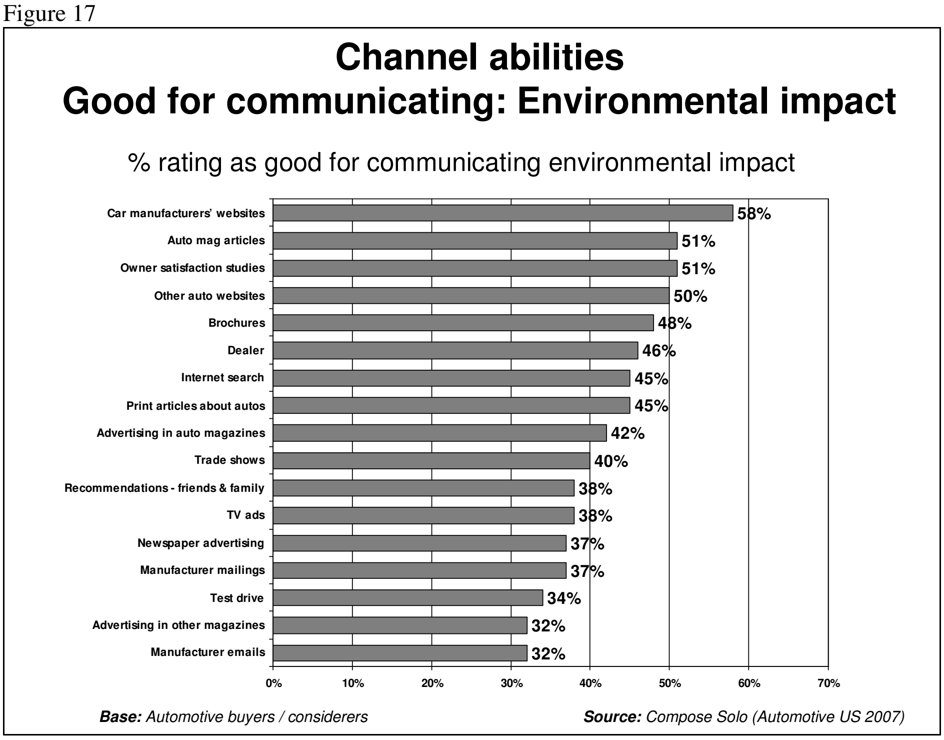


Figure 17

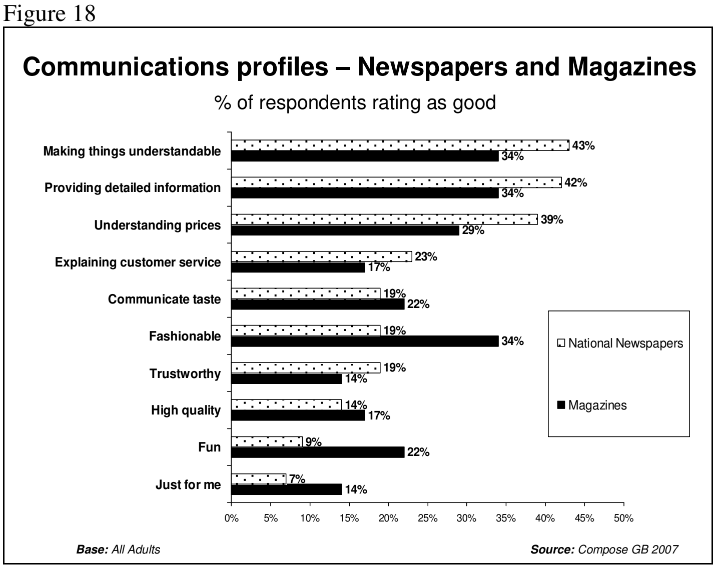


4. Learnings for Print

As far as Print in particular is concerned, what can we say are the strengths that it offers, which publishers could point to as key reasons for brand owners to use the medium?

Without wishing to repeat the findings discussed in section 1 above, it is interesting to see that newspapers and magazines are in many ways complementary in the communications possibilities that they offer to brand owners. Figure 18 sets out their 'communications profiles' of both. We can the particular strengths of newspapers at making things understandable, providing detailed understanding and conveying pricing information. Whilst magazines do fairly well on these measures too, their counter-balancing strengths lie especially in communicating fashionability, fun, and the element of "just for me".

Figure 18



In relation to television advertising, if making a case for the advantages offered by print, or – perhaps more likely – the benefits of a mixed-media approach, figures 19 and 20 show how this can be done. Figure 19 highlights the benefits of newspapers noted in the paragraph above in relation to television; figure 20 shows that for information and the "just for me" factor, magazines are a powerful option for planners.

Figure 19

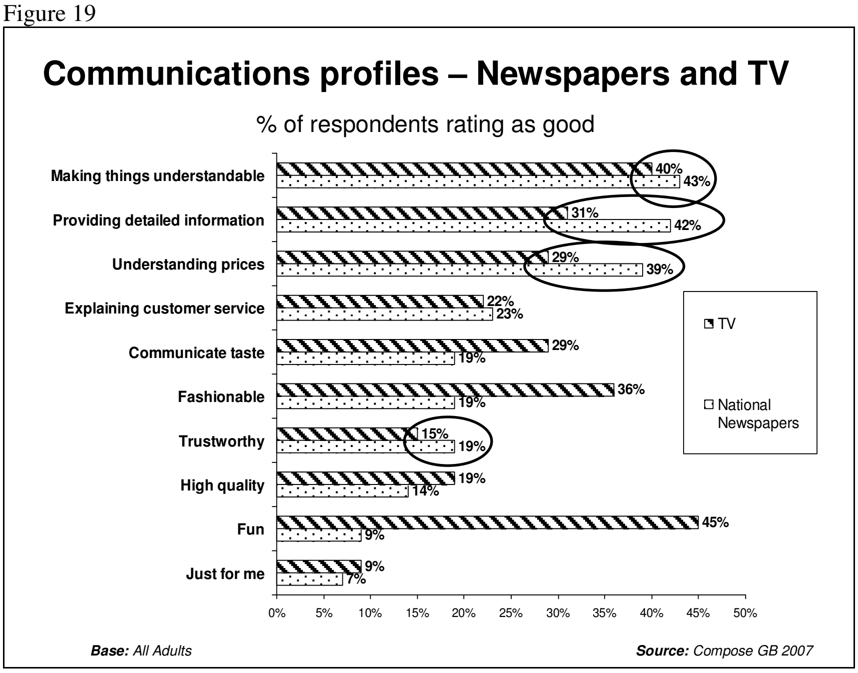
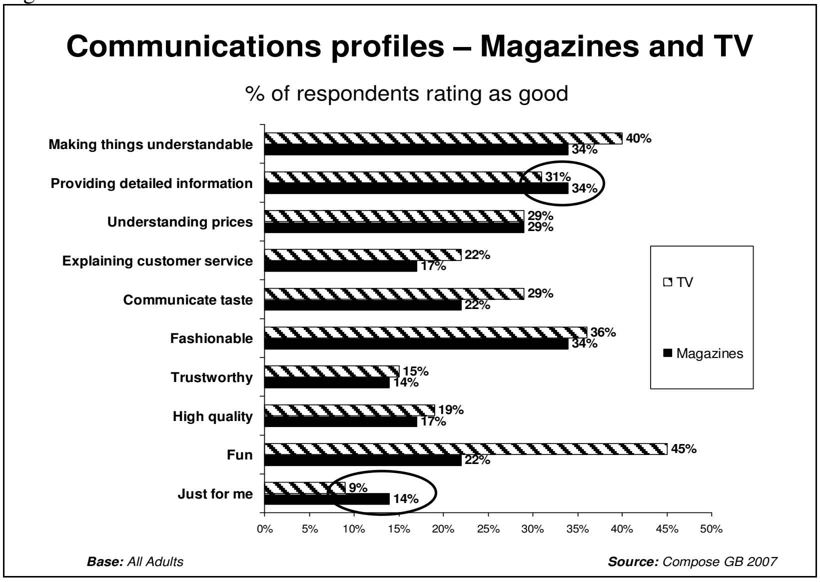


Figure 20



5. The benefits of multimedia planning

Back in 2002, MindShare Insights published two booklets ("Quality Guidelines") on the executional parameters that affect the effectiveness of print and TV advertising. The guides were designed to uncover which executional aspects of individual communications channels are the most potent.

Five years later it was decided that although much of the content in the original guides remained relevant, the material needed updating for a changed media landscape, and extending to cover other media. The outcome was a series of guides: 'Smarter Thinking, Smarter Execution', which cover print, TV, radio, outdoor, internet, retail, cinema, mail and sampling. Additionally, one further guide discusses and comments on campaigns that utilise a multimedia approach, with examples of cross-media campaigns that generated superior results. We have used Compose extensively to confirm the results of what is mainly media-owner funded research in this multimedia area (which still carries the spectre of bias in an agency planner's mind).

Throughout the Compose 2007 examples quoted below we have used an audience of all adults, and assumed a medium weight campaign in each medium.

Whilst we are not entirely comparing apples with apples (for example, many of these case studies are measuring the movement of measures such as brand awareness and purchase consideration) we believe Compose adds to our understanding of how various channels work together.

The advantages of using a range of media in a campaign are succinctly summarised by Roderick White in the June 2005 edition of Admap:

- The fragmentation and rising costs of TV
- The diminishing returns from using a single medium
- The need to cover hard-to-reach groups
- Varying editorial contexts enable messages to be varied within sympathetic environments
- Multimedia generates synergies, both of targeting and of content, thus increasing media value for money
- A mix of media enables targeted messaging to specific sub-groups within the target audience

The trend towards multimedia campaigns is illustrated by IPA (Institute of Practitioners in Advertising) data on the number of channels used by campaigns submitted for IPA Effectiveness Awards. In the 1980s the average number of media used per campaign was around two. This rose to around three in the 1990s, and five in the first decade of the millennium. The report from which this summary comes also reveals higher market share gains from multi-channel campaigns, and greater 'effectiveness.' However, it also goes on to sound a note of caution by suggesting that the optimal number of channels utilised in any campaign is around three, as the table below illustrates.

Table 1: Average Effectiveness Levels of Different Numbers of ATL Media

	1	2	3	4	5
Effectiveness Success Rate	59%	64%	74%	62%	57%

Source: IPA/WARC - Marketing in the Era of Accountability.

Internet, Print and TV

Data from DynamicLogic's CrossMedia database shows the incremental effects of the use of adding print to a TV and online campaign. The basis for the study is only 17 campaigns however.

Table 2: Percentage Point Increases in Brand Metrics vs. Control

	Unaided brand awareness	Aided brand awareness	Message association	Brand favourability	Purchase intent/ consideration
TV	5.6%	9.3%	3.7%	2.0%	3.1%
TV & Online	10.0%	15.2%	7.2%	5.0%	4.5%
TV, Online and Magazines	16.0%	24.8%	10.7%	12.3%	13.5%

Source:DynamicLogic

Exposure to additional media drives all of the brand metrics higher. Looking at the incremental effects of adding each media, it would appear that magazines are driving bigger uplifts than the other media, particularly for the favourability and purchase intention metrics. Print's strengths as an informative reference point may be generating this impact, but it's difficult to draw too many firm conclusions from this comparatively small number of studies.

We used Compose GB 2007 broadly to replicate these three scenarios. Taking an audience of all adults and choosing the product category of packaged, canned or frozen food, we firstly examined the 'plan power' of a TV-only campaign – that is to say, how well this plan can be expected to deliver against the chosen set of objectives. We then compared this to a TV and online campaign, and finally to a campaign that added magazines too.

Our results reinforce the findings of the Dynamic Logic study. Our TV-only campaign generated a Compose 'plan power' score of 71. When online was added this increases to 78, but with a combination of TV, online and magazines we can achieve a 'plan power' of 98.

Press and Outdoor

The Newspaper Society's Conversion study from 2003 cites as a case study a local advertising campaign for Imperial Leather Wake-Up Shower Bar in four British cities. One of these cities was used as a control, with only posters being used in that city; in the other cities a mixture of posters and local press were used. In the control region advertising awareness averaged 16%, compared to 23% in the test region. Brand familiarity and brand consideration were also higher. This campaign illustrated how the use of mixed localised media produced better results than a single-medium campaign.

Our work in Compose reiterates this. A medium weight outdoor-only campaign for the toiletries category generates a plan power of 31 – simply adding regional newspapers to the schedule pushes this score up to 44.

Press and Radio

The US radio body, RAEL, tested the use of print and radio advertising together through an experiment in a controlled but realistic setting. Respondents were asked to read through a copy of an appropriate newspaper (with test ads in it) in order to comment on the editorial. At the same time they were offered one of three different radio stations to listen to in the background (with the ads included). A control group was exposed only to the newspaper advertising. RAEL were then able to compare the results of the group exposed to the combined radio and print advertising with those exposed to print only. The results indicate that the combined use of print and newspapers generates higher awareness than print in isolation:

Table 3: Brand Metrics

	Unaided brand recall	Aided brand recall
Newspapers	25%	39%
Newspapers and radio	70%	79%

Source: RAEL – The benefits of synergy, quoted in RAB: Using radio with newspapers

Compose endorses this result – a medium weight press-only campaign generating a plan power of 22, with the addition of radio to the mix nearly doubling the plan power to 40.

TV and Magazines

The best-known study in the UK about the superiority of using a mixture of media to obtain better results is the PPA's Media Multiplier research. This and other studies of the use of magazines alongside TV are covered exhaustively over 17 pages in 'How Magazine Advertising Works'. The Media Multiplier project examined 12 campaigns that utilised a mixture of TV and magazine advertising, and discerned 10 effects that arise from the synergy between the two media. Print, it determined, can:

1. Lead people to view the TV commercial in new ways
2. Encourage more response from the commercial
3. Add extra information or message
4. Re-enforce the TV message
5. Expand the TV message
6. Help understand the TV message
7. Strengthen brand identification
8. Make the product more accessible
9. Focus more on product-orientated messages
10. Create a more positive feeling towards the product

A specific case study demonstrating the superiority of using a mixed magazine and TV campaign against a solus TV campaign was a 1995 project on behalf of Kenco coffee. In 35% of the UK it ran a campaign with a mix of TV and print, and in 65% it ran a solus TV campaign. The results of Nielsen shop audits indicated that in the regions where a mixed campaign was run, Kenco achieved a market share 28% higher than in the TV-only region.

Running a similar scenario through Compose gives us a plan power of 72 for the solus TV campaign, but 85 for the combination of TV & print.

6. Do channel planning tools make a difference to the media plans we craft for clients?

Compose has turned out to be an invaluable tool in MindShare's planning armoury. It provides useful evidence in conversations with clients – where previously planners may have relied on their gut instinct.

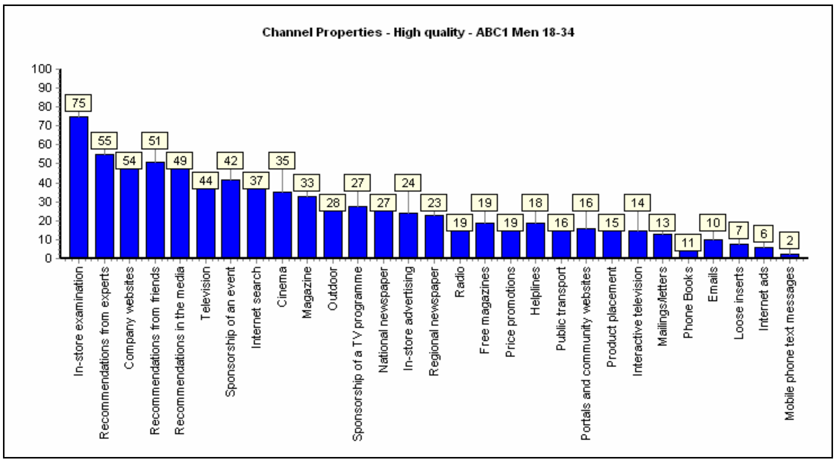
One such conversation took place with our client Heineken in 2006. For 2007 they were looking to increase brand awareness in the UK, and to reinforce their position both as a high quality, aspirational premium lager brand and as the main challenger to Stella Artois amongst a key target audience which can be broadly translated as ABC1 men aged 18-34. MindShare explored many several different scenarios, ranging from a fairly traditional laydown (TV, cinema, outdoor and online), to a controversial online-only campaign, to a third scenario of TV, cinema and online. The communication challenge was to increase awareness and ultimately persuade the target audience to buy.

We used four tools for comparing channel performance, TGI, TouchPoints, Compose and MindWare (the latter being proprietary MindShare software, one module of which assists with campaign phasing). TGI was used to identify the target audience propensity to consume a channel, and to measure the volume of the target audience that consume particular channels. TouchPoints was used to measure the time the target audience spent with a channel, and to quantify the cumulative reach and frequency of the multimedia campaign.

We then ran each of the three potential plans through Compose to gauge the 'impact' of each channel, and to learn more about the tactical strengths of each channel.

When looking at which channels are particularly good for conveying high quality to this target audience (a key objective of this campaign) we found that in-store examination, recommendations, television, internet and cinema perform particularly well, closely followed by magazines. (Figure 21).

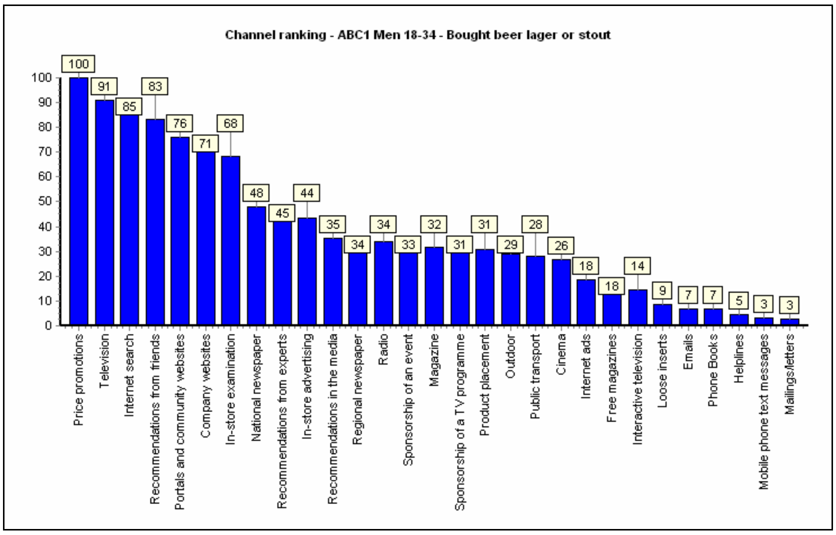
Figure 21



Source: Compose GB 2007

When looking at which channels are best at delivering our overall objectives we can see again that television and internet search, portals and company websites all deliver. (Figure 22).

Figure 22



Source: Compose GB 2007

Looking at our potential plans one by one, we found that scenario 1 (TV, cinema, outdoor and online) had a plan power of 126. This was higher than the plan power of 93 achieved by scenario 2.

Compose identified that, given our budget and objectives, scenario 3 (TV, cinema and online) produced the best plan power, of 130 – and this plan was recommended to the client.

On this occasion print did not make the final schedule (making this perhaps an unusual case study for a print-oriented conference). Nonetheless, Heineken bought into the multimedia approach and we hope that next time we might persuade them of the added benefits of including print on the schedule.

However, as one of the key benefits of Compose is that it is a planning tool, not simply a reporting one, we can play around with a few 'what if" scenarios.

If we were to reallocate some of the budget, and add magazines to the schedule, we could have achieved a plan power of 154.

And going one step further, if we had also replaced cinema with national newspapers, we could have achieved a plan power of 171!

Conclusion

It is now the norm for planners to use a multiple media approach in brand communications. At the same time, the number of media options continues to grow – and so does the variety of ways in which research data can be analysed and utilised in support of communications planning.

The information required by planners has moved on from the traditional reach and frequency metrics, and now encompasses a much broader range of measures. These include assessments of the kind of communication that different media can assist a brand in delivering – both individually and in combination. Survey-based tools such as Compose help to answer the requirement for this kind of information.

From the perspective of the media owner, they also allow the communication strengths of different media to be understood – once again, both individually and in combination. They help us to see how the use of print media can often contribute significant benefits to brand communication

References

(1) Planning Print in a Multi-Channel World by Geoff Wicken (KMR) and Victoria Cook (MindShare)