ONLINE MARKETPLACE

PWC forecast internet advertising to grow at an average rate of $12% to reach $4.7 billion in 2016. Search and directories take the lion share, with 53% of internet ad spend, general display is 24% and classifieds 23%.

MARKETS

Websites are national but all advertising can be targeted by IP address and geographic location. Activity on global websites can be target to 'Australian eyeballs'.

TYPES OF SITES

Portals

"One stop shop" sites designed to fulfil all the needs of the user, thereby keeping them within the site. Portals include sites such as ninemsn.com.au, yahoo.com.au, bigpond.com.au and news.com.au

Search Engines

Sites dedicated to assisting a user find what they' re looking for online. Search sites include Google, Yahoo!, MSN Search and Bing.

Content Sites

Sites specialising in a certain category, e.g. news, travel, sport. Can be incredibly targeted or special interest such as AFL, NRL, Lifestyle, The Vine etc.

PLACEMENTS

- Homepages
- Sponsorships

Advertiser owns a particular site or section, branding throughout.

- Targeted buys

Advertiser buys a specific demographic (only available within sites that have a registration process). Eg Ebay, Messenger, emails and Demand Side Platforms.

- Run of Site/Sections

Advertiser runs randomly across entire site.

PLACEMENTS CONTINUED

TOP 15 SOCIAL MEDIA SITES JANUARY

Australia		Percentage of Australia's Population (22,905,450)
Facebook	11,784,460	51.45%
YouTube	10,790,715	47.11%
LinkedIn	3,924,421	17.13%
Tumblr	2,992,048	12.76%
Twitter	2,925,383	12.77%
WordPress	2,735,586	11.94%
Pinterest	1,409,197	6.15%
Flickr	1,202,510	5.25%
Instagram	915,746	4.00%
MySpace	615,534	2.69%
TripAdvisor	601,957	2.63%
StumbleUpon	186,112	0.81%
Foursquare	120,985	0.53%
Reddit	96,782	0.42%
Bebo	23,263	0.10%
Digg	18,580	0.08%
** Google+ insufficient data		

Adcorp 2012

- Run of network

Advertiser runs randomly across entire network, e.g. Fairfax Digital, Ninemsn or MCN

- Buyouts

Advertiser buys all the inventory available on a site or homepage for a `specific period.

- Email list rental, database acquisition.
- EDMs

Mass email distribution to targeted audiences.

media

CREATIVE OPTIONS AND LENGTHS

Standard ad units

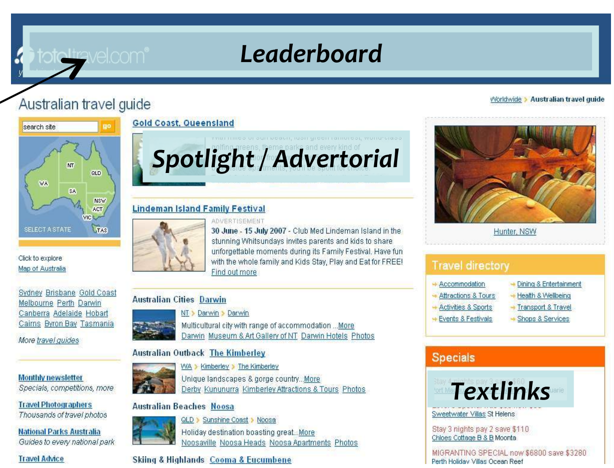
Gif or flash format ad units in variety of sizes.

Most common sizes available :

Banner – 468 x 60 pixels

Island – 300 x 250 (MREC or Medium Rectangle)

Skyscraper – 160 or 120 x 600



Leaderboard – 728 x 90

-

For more information go to http://iabaustralia.com.au/standards.html

media

Online

Rich media ad units

More complex and impactful executions. Examples are:

- Over the page ads (OTP’s)
- Ad unit that expands on roll over
- Ad units that are synchronised
- Streaming video or games within creative
- Interactive banners (with upload and download facility)

- http://www.eyeblaster.com/products/rich_media_formats/

Advertorial

Ads in editorial format comprising a small image (usually a logo) and a limited amount of text.

Text links

As the name suggest, usually up to 7 or 8 words in the form of a hyperlink through to an advertiser’s site.

Integrated Content

Advertiser content hosted on a publisher’s site.

Search Paid Listings

Sponsored links in search listings whereby advertisers buy specific keywords that they want their advertising to appear against. The advertiser only pays when a user clicks on their sponsored link.

PLANNING CONSIDERATIONS

- Need to consider what the target does online, consider total audience of site and demographic breakdown, appropriate content environments to fit product/message and overall media strategy.

- The creative message and format is key to how and where an ad is placed - does it have a suitable call to action etc.

Online

BUYING CONSIDERATIONS

Generally purchased on either

- CPM (cost per thousand),
- CPC (cost per click)
- CPA (cost per acquisition)
- Sponsorship basis.

Performance networks now offer cost-per-landing page (CPL).

Outdoor

THE OUTDOOR MARKETPLACE

Outdoor is available nationally, but more predominantly in metropolitan areas. (i.e. those areas with a higher population density). Not all local councils are accepting of outdoor, however, the coverage varies from one local council to another.

Traditionally Outdoor is dominated by the static inventory, but recent years have seen a growth in the digital inventory. To date, the digital growth has been mostly in internal environments (airports, shopping centres, etc).

Outdoor accounts for more than $500 million in advertising.

THE RESEARCH THAT IS USED

MOVE (Measurement of Outdoor Visibility and Exposure) provides LTS (Likelihood to See) campaign reach and frequency results across more than 100 target audience demographics.

MOVE measures signage located within each of the major Outdoor environments of Roadside (static and bus/tram), Retail (Shopping Centre), Station (train and bus terminals), and Airports.

To deliver a campaign result, each location is measured separately against the potential audience living within the PCA (Primary Coverage Area). Each of the five PCA's measured (Sydney, Melbourne, Brisbane, Adelaide and Perth) are geographically equivalent in size to metropolitan TV PCA's.

In addition to MOVE, each Outdoor Operator is likely to have proprietary research that provides further insight into the environments their signage is located within.

move
MEASUREMENT OF OUTDOOR VISIBILITY AND EXPOSURE

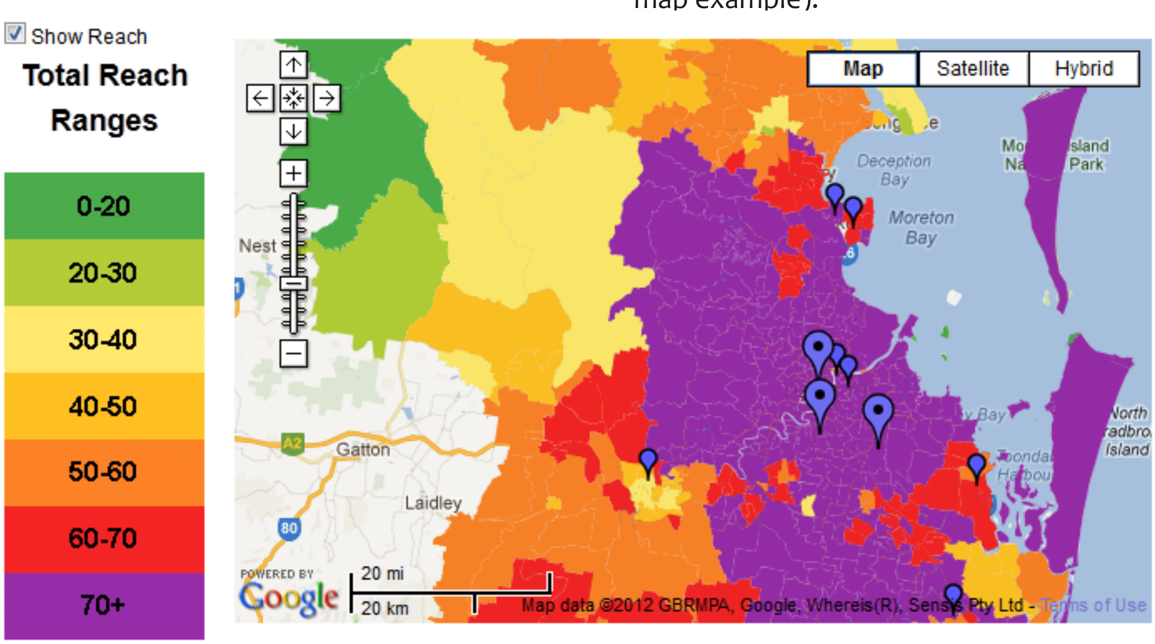
Outdoor

HOW THE RESEARCH IS USED

MOVE's LTS is an accurate reach and frequency result of the audience for a campaign. At a broad level it enables comparison of Outdoors' ability to deliver an audience against other media choices.

When evaluating between Outdoor formats, it is important to keep in mind the LTS measure assumes a common level of exposure duration. The visibility studies used to determine this common level all work from the same minimum amount of viewing time.   Any value in having a longer viewing time is not measured by MOVE.

If a geographical focus is required for a campaign, reach and frequency reports also enable a geographical understanding of the campaign delivery via the heat map display. To achieve MOVE's accuracy, each market is broken down in to small geographical regions (over 16,400 regions are used across the five markets). As part of a report, the reach within each of these regions is calculated and reported on a map, providing an understanding of which geographical segments of the population are being impacted more by the campaign than others (see image below for a heat map example).



media

WHAT WE NEED TO KNOW AND PREPARE TO BUY OUTDOOR.

The Outdoor Media Association (OMA) is the peak industry body which represent s most of Australia's Outdoor Media Display companies and production facilities, and some Media Display asset owners. The OMA has a wide range of resources available to help assist with the planning and buying of Outdoor, including research and the directory of Outdoor member companies.

The MOVE website has broad planning information available based on market averages. Additionally Location/Campaign specific results are available to MOVE subscribers. www.moveoutdoor.com.au

MARKETS

Outdoor is available nationally, but is more predominant in metropolitan areas (i.e. those areas with a higher population density). Not all local councils are accepting of outdoor, however, the coverage varies from one local council to another.

CLASSIFICATIONS

Static, Street Furniture, Transit, Mobile

FORMATS

Static

- 6 sheet posters - (3.0m x 1.5m) located in suburban neighbourhoods.
- 24 sheet posters - (6.1m x 3.1m) located in commercial/suburban areas.
- Supersites - large format signage located on major highways/ arterials.
- Spectaculars - any poster display over 50 square metres is classified as a Spectacular.
- Airport signs - located in the concourse, lounges, baggage claims.
- Corporate sky signs - neon signs on top of buildings.

media

Outdoor

FORMATS CONTINUE

- Railway signage - includes formats ranging from 24 sheet posters to illuminated light boxes.
- Retail - similar sizing to portrait street furniture, only located inside shopping centres.
- Digital Retail - landscape digital formats located inside shopping centres.
- Sports Stadiums - range of formats located inside sporting stadiums.
- Roadside seats - on seats on the side of the road.

<u>Transit</u>

- 24 footers - format is one long strip of advertising on the drivers side of the bus/tram.
- Twin 8s - 2 x panels on the passenger entry side of the bus/ tram.
- Super 6's – bigger panel than Twin 8's on the passenger entry side
- Interiors - inside panels of buses/ tram.
- Portrait Backs- appear on the side of the bus/trams
- Fullbacks are a larger, square shape, which cover the full back of buses
- Maxi Tram/Bus - format where the whole bus/tram is wrapped in a single advertising creative.

Outdoor

Street Furniture

- Citylights / Metroliltes - stand alone signs located on the side of the road or as part of a bus shelter or public convenience (Newstands, fruit stands, toilets) - often scrolling.
- Highlights – signage located on the side of phone booths, smaller in dimension than Citylights.
- Premieres - larger, scrolling, non-digital sites
- Advertising on rubbish bins.

Mobile

- Taxi backs - a 800mm x 400mm advertising unit on the back of the taxi.
- Mobile billboard - generally 6.0m x 3.0m posters (24 Sheet size) applied to small trucks and other carriers for two-sided displays.
- Truck advertising - advertising wraps on the side of trucks/semi trailers.
- Vespas/Scooters/Minilites - advertising panels towed by these vehicles.

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Outdoor

RATES

Costs are based on individual cost per site or number of sites in campaign over a given period. Larger volume generates rate incentives, whilst premium rates are applied on premium positions.

BOOKING PERIODS

Booking periods differ depending on the format – from a week for small format street furniture through to a month for large format supersites. Many sites are booked according to the lunar calendar (and therefore do not necessarily start on the 1st of the month).

CONSIDERATIONS

Sites or routes are chosen that best reach the target. Many sites are bought as a package, based on whether the campaign requires a low, medium or heavy weight campaign. Depending on the weight required, a recommendation for how many sites/panels is provided by the supplier.

CINEMA MARKETPLACE

Val Morgan manages around 98% of all advertising for all cinema complexes across Australia in metro and regional markets and the remaining 2% is controlled by individual independent Cinemas.

CREATIVE OPTIONS

15 seconds, 30 seconds, 45 seconds, 60 seconds, 90 second, 120 second spots. All lengths are considered on Cinema. From March 2013 onwards Cinema screen buys will be 100% digital, with no 35mm transfers required. As of December 2012, Val Morgan screens are 83% digitised.

In terms of 3D in Cinemas, 3D admittance account for 20% of total Cinema admitance. The majority of the top ten performing movies each year are released in 3D, with around 5% of total ads that go to screen converted or shot in 3D.

Placement can include pre movie screening, in foyer screens via Digilites. Digilites are 50 inch HD digital displays, vertically positioned in high traffic areas of cinema foyers and concourse areas. Advertising is available in 15 second increments, with the playlist restricted to a maximum of 3 minutes. The network is currently in 100 cinema locations, with 290 Digilites installed in key cinemas in metro centres.

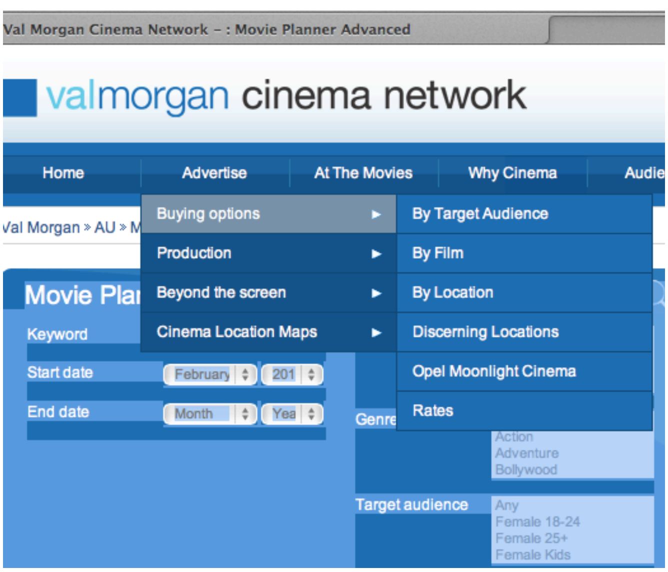
Further opportunities exist with live in-cinema advertising experiences involving live performances that may extend a creative idea from a commercial or engage the audience (i.e. product sampling).

Moonlight Cinema is an option that is available to use over the Summer months, kicking off in December and finishing in March. There are a range of options of involvement including onscreen buys, activation nights and principal, national , state and Gold Glass sponsorships.

There is also the option of aligning with certain distributors for bigger movies throughout the year. Advertising options for associating with these bigger titles are on a case by case basis.

RATES

Rates are based on the total number of screens, commercial length and package type (i.e. Movie Mix , Follow Film, TAP). Unlike TV, Cinema longer length creative is not double or triple based on an initial creative length (i.e. a 60sec rate is not doubled a 30sec).



CONSIDERATIONS

There are 3 main buying options for cinema:

Movie Mix

Where movies are selected based on the variety of criteria for a movie title (i.e. film rating, film genre and anticipated audience - by key demographics) along with screening preferences.

When running a cinema campaign by Movie Mix, the campaign is booked with appropriate/available movies in each complex.

Follow Film

Where an individual movie can be selected, for screens only against this movie. The synergy exists between the product advertised and a particular movie. There is sometimes a small element of Movie Mix associated with Follow Film buys to ensure some coverage across other relevant titles.

Tap

Where an individual can buy a certain reach level based on a lower investment that a Movie Mix or Follow Film buy. These buys focus on achieving an agreed reach level across all movie titles offered.

Cinema

EFFECTIVENESS

Cinema advertising is measureable, with campaign reach and frequency against specific demographics available for both planned and post campaigns.

Reach and frequency is derived from the actual or projected campaign admissions overlaid with cinema going demographics from the Roy Morgan single source survey.

When running a cinema campaign by target audience, the campaign is booked with appropriate movies in each complex. The total number of movies available each week against a particular demographic sets the optimum weight (i.e. the campaign weight required to reach all movie goers in that demographic.)

These optimum screen weights by demographic are used as the basis for reach and frequency calculations.

Content/ Sponsorship

THE CONTENT MARKETPLACE

Today Australians have access to a greater range of communications and media services than ever before. Developments in technology and increasing broadband speeds have led to the emergence of innovative services not previously imagined.

Users are increasingly at the centre of content service delivery. They are creating their own content and uploading it to social media platforms. They are controlling what content they want to view and when they want to view it, for example, through catch-up television services and social TV applications provided by television networks.

A number of the major commercial operators in Australia have established or partnered in cross-platform advertising sales and/or strategic divisions.

THE RESEARCH THAT IS USED

A range of research options exist for advertisers, a few of which include:

▪Agency research tracking that has been tailored to broadcast sponsorship to measure consumer engagement.

▪Repucom provides comprehensive, independent market research, analytics and consultancy services to support and evaluate sponsorship activities in sports and entertainment

▪Nielsen's in-depth view of consumers' media habits across multiple platforms, coupled with its analysis and insights, assists clients to gain an understanding of the media habits and trends shaping the marketplace

Content/ Sponsorship

WHAT WE NEED TO KNOW AND PREPARE

In the past, sponsorships were very straightforward: naming rights, logo placement and various "traditional" advertising units. Today, meaningful sponsorship must move to a deeper level. Aligning your brand with a particular property is one thing. Making your brand a part of the consumer experience is another.

Step one must begin with a well structured brief. This is crucial in understanding the brand/campaign, objectives, target audience, strategy, campaign idea and media platform.

Step two, review sponsorship opportunities available in market and identify suitable properties and/or if a bespoke property needs to be created.

Step three, conduct a workshop with all key partners to extract as many ideas as possible. These should range from the practical through to blue sky thinking. They are then organised into something useful.

All ideas should seamlessly link together and support the campaign idea.

Step four, brief media partner of selected property then assess response. Here the feasibility of some idea will be questioned and new ideas may be generated. This process upon occasion will see a return to step two or three.

Step five, assess ROI of sponsorship and negotiate with media partner and IP partner.

Step six, present to client.

Ambient media

Ambient Media can provide a whole range of existing and new ways of promoting products and services by placing the advertising message where it is most relevant to the audience in their day to day lives Some of examples of ambient media include:

- Blimps / Airplane banners
- Sky writing
- Paper / coffee cup advertising
- Train tickets advertising
- Coaster advertising
- Bin ads
- Building wraps
- Back of receipt advertising
- Floor and wall stickers
- Street mediums: stencils / chalking
- Street posters
- Washroom (inc back of door) advertising
- Sampling street teams
- Digital light projections
- Branded beach umbrellas
- Petrol pump advertising
- Dry cleaning hanger advertising
- Pedapods


The Social Media Marketplace

Social media is maturing as a category and the use of social networks continues to grow. The number of social media networks consumers can choose from has exploded with new sites popping up everyday to introduce new social features or better integration.

Source: Luma Partners, Terry Kawaja

While Facebook and Twitter continue to be among the most popular social networks, Pinterest emerged with the largest year-over-year increase in both unique audience and time spent.

Australians are rapidly increasing their participation in social media, content sharing and brand interaction spending on average over 7 hours online per day.

Mobile access has been the key growth driver, particularly with app usage now accounting for more than a third of social networking time.

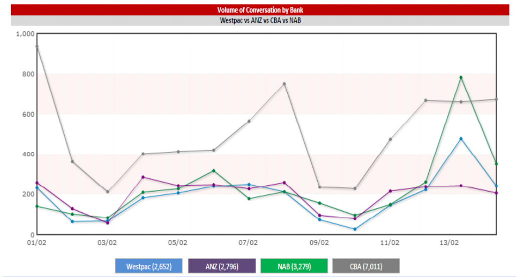
For consumers, this means more opportunity to be better informed, have a say and tap into the opinion of others before making purchase decisions.

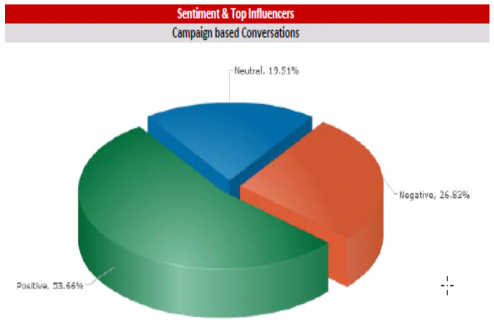
For marketers, this means more opportunity to engage with users and tailor their brand messages to them. According to Nielsen, over 25% of users say they're more likely to pay attention to an ad shared by one of their social connections.

THE RESEARCH THAT IS USED

From a communication planning perspective, monitoring conversation online and understanding the category triggers is the first step in everything we do for our clients.

We use a range of advanced paid for social monitoring tools, including Buzz Numbers, Melt water or Radian6, to track brand mentions, key topics of conversation, volume over time, sources and key influencers

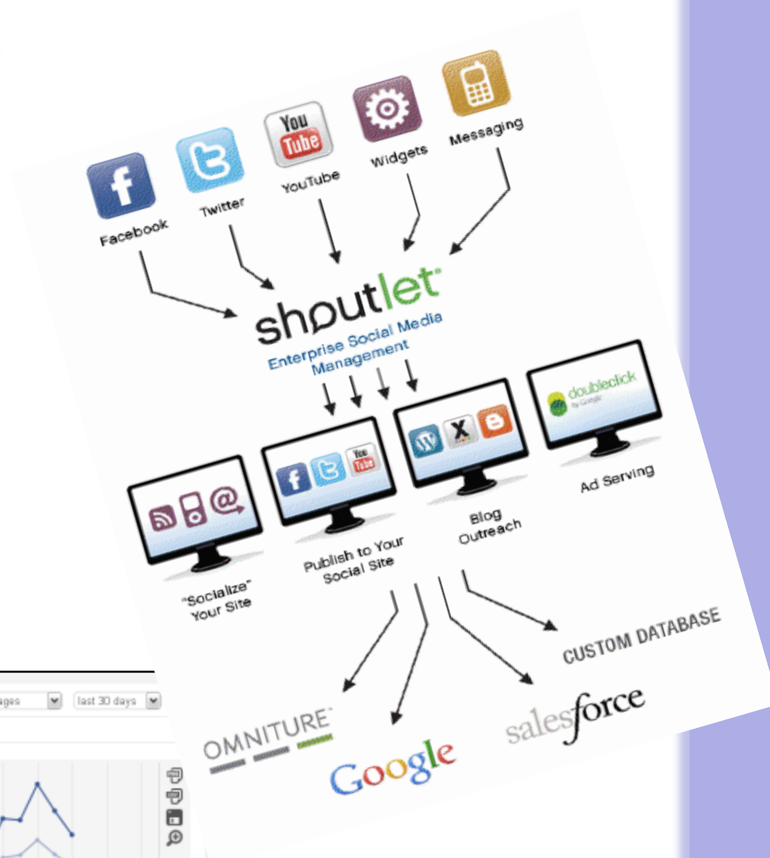


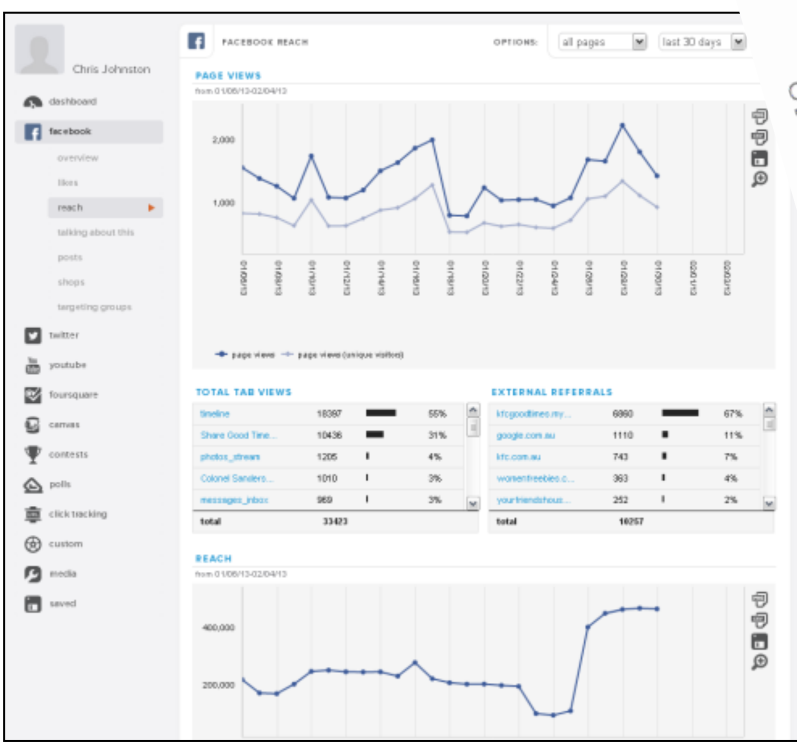


media

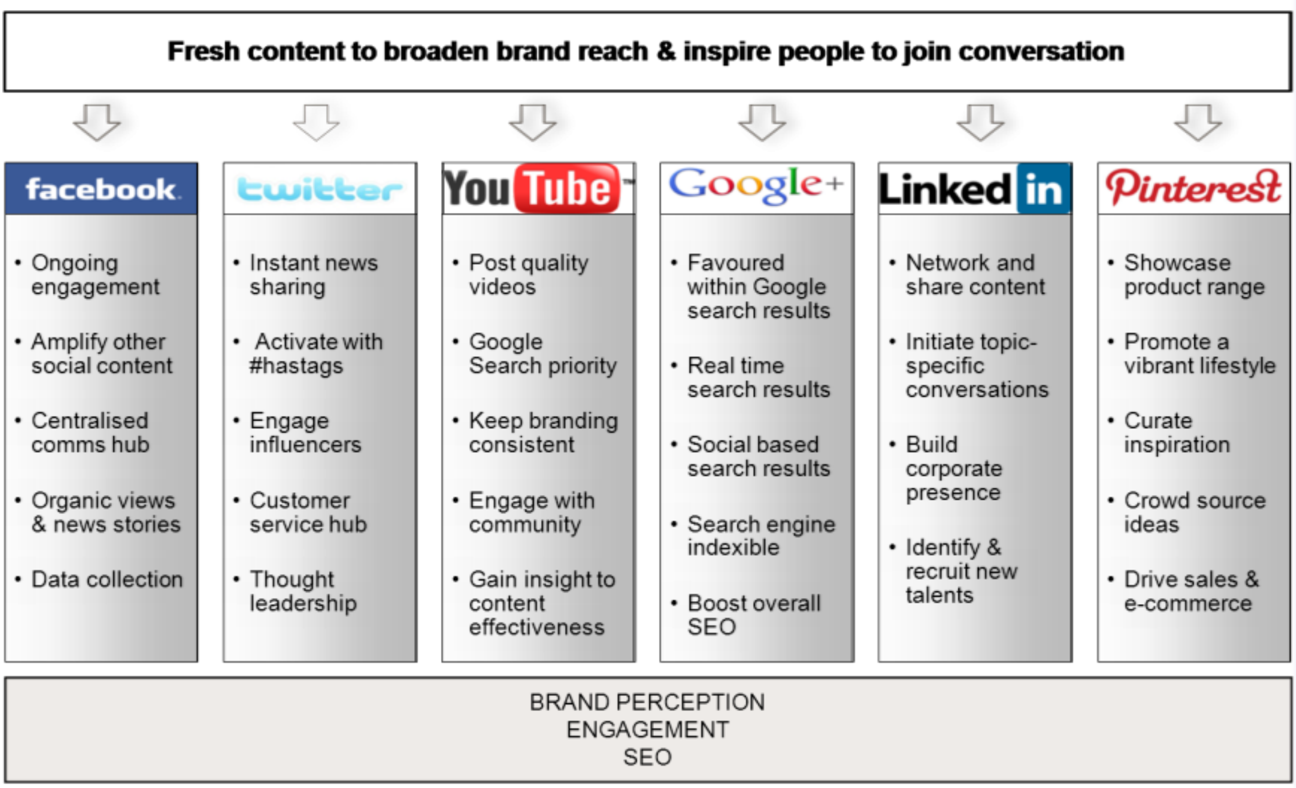
Social Media

We also integrate technology throughout the implementation process as way to drive time and resource efficiency - including Buddy Media or Shoutlet as a 24/7 community management tool (keyword filters/ alerts) and Roambi as a mobile interface to visualise social metrics in real time and be as reactive as possible.





However, there are also a number of free tools that can be used by small businesses, including Google Analytics to help measure how search volumes and social traffic is directly impacting your site conversions, Hoot suite to help collaborate with fellow employees, schedule messages, and assign tasks to your team, Klout to provide an influencer score based on your social media activity or tweet reach to help capture who is reading and sharing your tweets.



media

How do we select the best social platform for each campaign?

While all social platforms can be helpful to some extent to help drive engagement and shift brand perception – each platform also offers a unique USP which you need to consider depending on your campaign objective.

Facebook is best used to drive ongoing engagement, news stories, scale and data collection.

Twitter is best used to engage influencers, for reputation management or as a customer service tool.

YouTube is the best platform to share great video content. It also helps search visibility as owned by Google.

Google Plus can be very beneficial from a search visibility and SEO optimisation point of view.

LinkedIn is perfect to build corporate presence, identify and recruit talent, network and share content.

And some of the newer platforms, such as **Pinterest,** could also be considered tactically as a way to promote a vibrant lifestyle, showcase a product range, curate inspiration or even drive e-commerce.

What do we need to know, to keep up to date with this media?

The social media landscape changes every day compared to traditional media as a result it's important to stay on top of the latest news.

There are a number of great sites out there which provide information on the basics and keep you up to speed on what you should be paying attention to: Mashable; Social Media Examiner; Social Media Today and for more platform specific information use sites like insidefacebook, Socialbakers, whatthetrend and tweetreach.

While there's a plethora of places you can go to read up on social media and numerous books on the subject, the best way to master social media is to just dive in.

You need to approach social media as a consumer. Join all the major sites and learn how they work, immerse yourself in the space. As a consumer of social media, you will develop a feel for how it works that you will be able to decipher which platform to use for each objective.

media

Mobile

THE MOBILE MARKETPLACE

The IAB generally refers to "mobile" as encompassing media on feature phones, smartphones, and tablets, as well as eReaders and portable gaming devices.

Over the past 3 years there has been rapid adoption of mobile technology by Australian consumers. Australian Smartphone penetration is at 62% in 2012 according to eMarketer.

Investment in Mobile advertising is due to reach $186m in 2016 (currently $72.8m).

THE RESEARCH THAT IS USED

Due to the rapid technological change and increase in adoption of mobile technology, research tools are currently behind that of traditional 'online', especially to plan mobile media.

Nielsen's Mobile Measurement product only reports on traffic from mobile devices to mobile sites only. This isn't an accurate reflection of the market for a number of reasons.

Most importantly;

•Not all consumer activity on mobile devices is web browser based. A significant proportion of time is spent within applications which Nielsen currently doesn't track (in Australia).

•This method doesn't account for mobile visitors to standard websites – therefore again skewing the representation of the number of mobile visitors.

We are expecting greater developments over 2013 to improve this area of mobile advertising in order to assist the planning of mobile media.

media

WHAT DO WE NEED TO KNOW AND PREPARE FOR BUYING MOBILE

It's important to note that Mobile is a platform and there are multiple ways to reach consumers. This includes display advertising, mobile messaging along with video and mobile search to name a few.

Secondly, mobile media can be used individually or in conjunction with other media to create a full campaign.

There are many different types of Mobile Advertising which increases it's complexity.

Mobile media can be bought in many of the ways which desktop can (please see the 'online' section). There are limitations on the level of behavioural and re-targeting capabilities on mobile devices however due to limitation of using traditional cookies.

Mobile Display

- Mobile web or in-app
- Banners or full-screen
- CPM or CPI
- Can be static or rich media
- Can run on feature phones if creative designed for it

Video

- Still nascent
- Consumers increasingly paying for data, may limit video growth

Audio

- Most often inserted into mobile music apps
- Can include graphic companion banners

Mobile Activation

- Enables traditional media (print, TV, outdoor) to be interactive
- Uses SMS shortcodes, 2D barcodes, or audio tagging

Branded Apps

- Marketers build own app
- Helping consumers find apps is challenging
- Maintaining consumer app use also challenging

Location-Based Advertising

- Utilizes GPS technology or more traditional geolocation
- Calls to action can include click to find nearest retail location, click to coupon and click to call

For more information, please see the IAB Mobile Buyer's guide, here:

http://www.iab.net/media/file/Mobile_Buyer%27s_Guide_2012revision-final-a.pdf

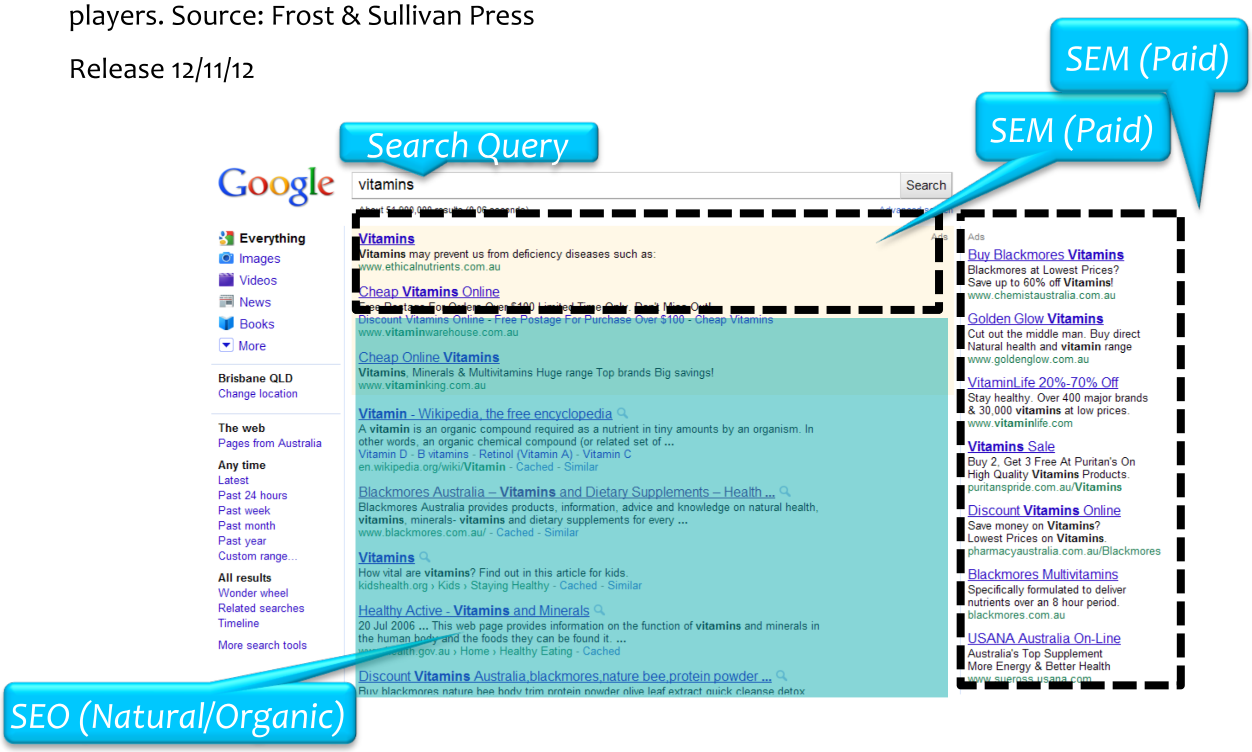
THE PAID SEARCH MARKETPLACE (SEARCH ENGINE MARKETING OR SEM)

The Paid Search industry in Australia is estimated to be worth at least $1.3 billion.

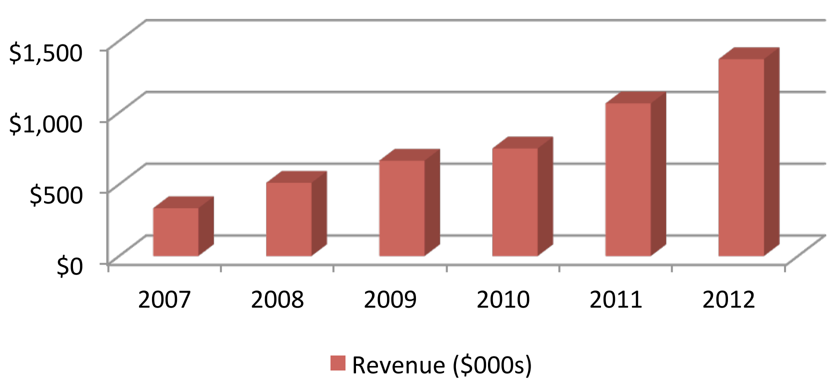
There is one dominant player within the Australian market place – Google, who according to Frost & Sullivan in 2011 - 2012, have 86% of the Paid Search market. Yahoo! 7 (6%) and Bing (5%) are the two secondary players. Source: Frost & Sullivan Press Release 12/11/12

It is anticipated that Facebook will enter the Paid Search marketplace through Graph Search, (in partnership with Bing) in 2013/2014. Source: Bing.com Blog 15/01/13

This section relates to purely SEM or paid search. The chart below explains the difference.



Total Search Marketing Revenue ($000s)



Online search advertising remains the strongest performing main segment of the online advertising industry, growing 29% in 2012 and outperforming online general advertising (online banner, sponsorships, integrated site content, advertorials, EDM / e-newsletters), online directories and online classifieds advertising.

Frost & Sullivan predict that the search advertising market in Australia will continue to grow at a Compound Annual Growth Rate of 18% between 2012 and 2017.

Source: Frost & Sullivan Report November 2012

RESEARCH THAT IS USED TO EVALUATE SEARCH

From a campaign research perspective:

General Market Research

A straightforward web search on a Search Engine such as Google or Yahoo using a keyword such as ‘car insurance’ can highlight a number of features about the competitive landscape of that keyword/ industry:

- Level of Paid Search competition

e.g. how many advertisers are bidding on that keyword and how ‘sophisticated’ those advertisers are

- Level of organic search competition

a search result for the keyword ‘Australia’ returns placements from Wikipedia, News and Government websites suggesting this term is not commercial in nature and likely not worthwhile for selection for most Paid Search campaigns where commercial intent is key

- Type of creative typically being used

e.g. awareness/education vs. direct response

•The bid position that a particular advertiser is appearing will indicate the level of traffic that it may receive for that keyword

•Search results layout

e.g. a search result for ‘Sydney doctor’ may display a map result, whereas a search for ‘iPod online’ will likely bring up product feed showing sponsored results from online retailers such as OfficeWorks

media

Google Trends/ Insights

Google trends provides you with data on search volume for individual keywords over time. Certain industries, such as Florists are very seasonal (Mother's day/Valentines Day) therefore understanding the potential audience at any given time is crucial in estimating the required budget for that period.

Social Media

Often trending topics in social media tools such as Twitter and Facebook, reflect upward trending searches in the Search landscape. For example, as of January 2013, 'the Ellen show' was in the top 15 trending Twitter topics and also showed a large spike in search related activity. This coincided with Ellen deGeneres' imminent visit to Australia.

For an online retailer, for example, understanding the latest trending products could assist in determining optimal budget allocation at a keyword/campaign level.

Hitwise Search Intelligence

Hitwise Search Intelligence provides insights on how people search for products and services across a number of industries helping advertisers understand at a keyword level:

- Market share
- Brand awareness
- Competitive Paid Search/Organic Search activity
- Trending terms

How we use research as part of the bidding process

Search is bought on a bidding model.

For each query on a search engine (Google, Yahoo or Bing), there is a new auction. Advertisers bid on specific keyword to appear when people research those keywords.

The 10 available listings on the Search Engine Result Page are distributed to the advertisers according to their bids and the relevancy of their site to the customer's query.

The process goes as follows:

1. Advertisers 'bid' on keywords - e.g.. 'car insurance'

2. When a consumer searches, advertisers' ads appear with their specified title and description. 'Allianz' and 'AAMI' are both bidding on the term 'car insurance' so they both participate in the auction.

3. Rank is determined in real-time by a combination of bid and 'quality score' – the auction is blind so advertisers do not know what others are bidding or what their 'quality score' is. Allianz appears in position 1, therefore it is safe to assume their bid is higher than AAMI's who appears in position 5

4. The auction is for clicks. When a consumer clicks an advert, that advertiser pays the search network for the click (CPC). Here the consumer clicks on the Allianz ad, requiring the advertiser to pay for this click; AAMI doesn't pay to simply appear in this auction.

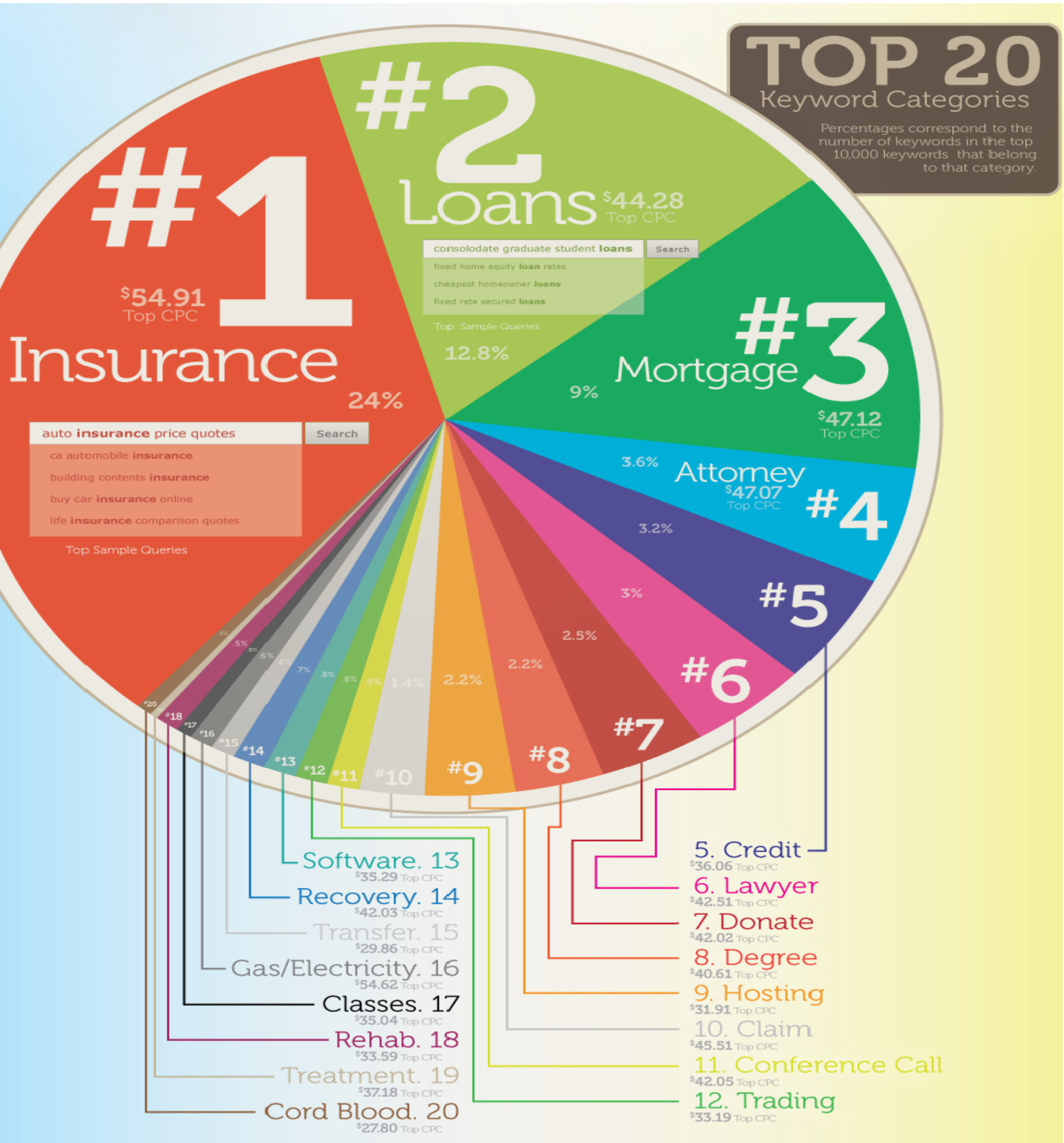
Information gathered through research tools (Keyword Tool, Traffic Estimator) is used to put together the search plan.

•We can estimate the number of search queries and impressions available for each keyword.

- We then forecast how many clicks and what CPC (Cost per Click) we would be paying on the auction depending on budget available and competition. We use this information to determine how much we can bid on each term.

All of this information is compiled in a Search plan giving us impressions, click, CTR (Click through rate), CPC (Cost per click) and Spend targets. The plan is then used to measure future campaign performance against a set benchmark.

Below chart shows the top 20 keyword categories and their respective CPCs in Google in the US in 2011/2012. Source: Wordstream.com



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SEM – Sample Creative

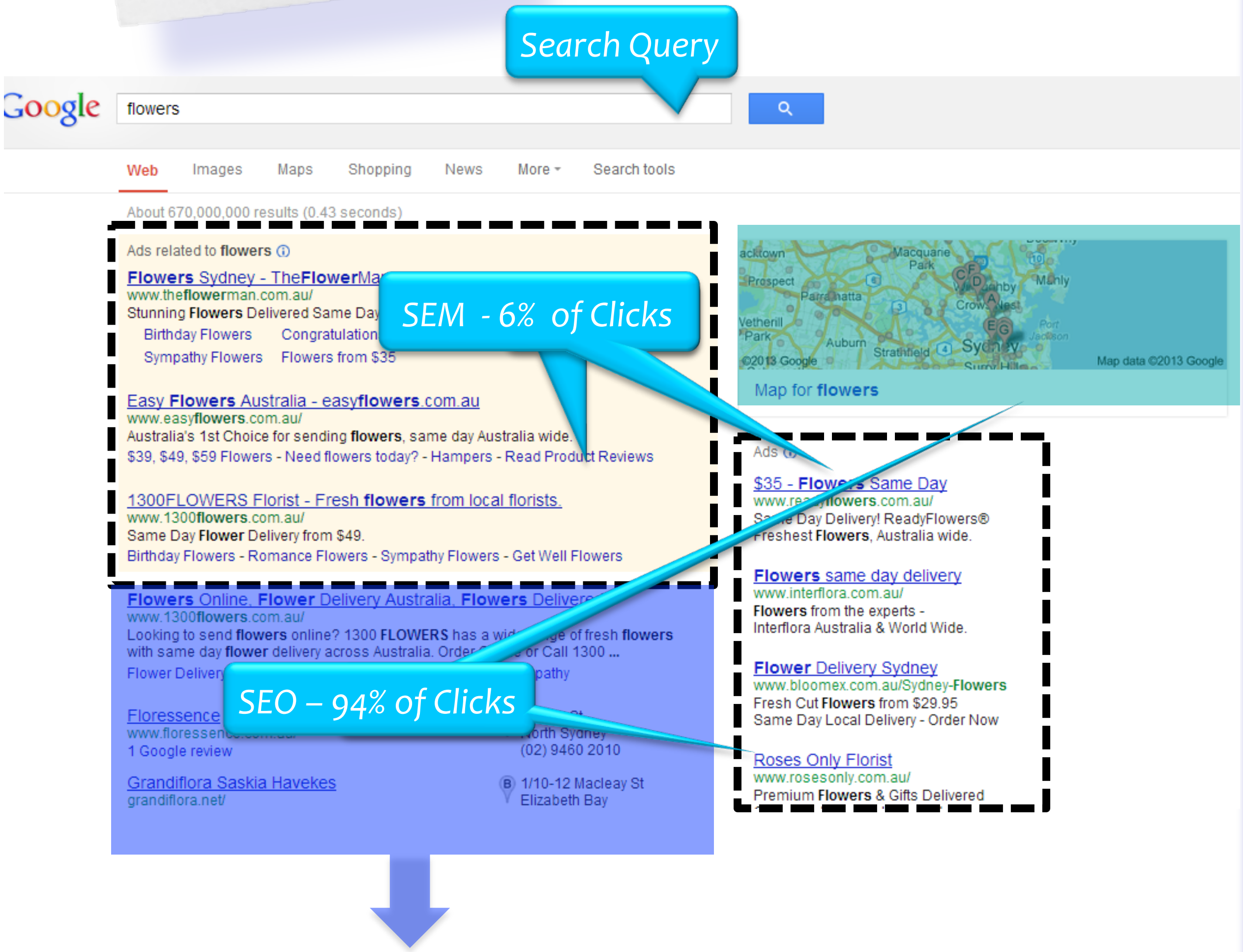
Ad copy/creative copy plays a vital role in the success of any SEM campaign. In a given campaign, hundreds of different creative variants may be used to promote different products/services or general brand messaging.

Frequently, creative will include a:

1) specific headline/title typically relating to the search query
2) benefit, such as a delivery offer/ discount message
3) call-to-action prompting the visitor to act – e.g. 'buy online'

From an optimisation perspective, a search marketer will aim to increase the CTR (Click through rate) or conversion rate of all their Ads to increase the overall performance of their campaign.

media



SEO (Search Engine Optimisation) is the practice of improving and promoting a web site in order to increase the number of visitors the site receives from search engines through organic/non-paid traffic. There are many aspects to SEO, from the words on your page to the way other sites link to you on the web. Sometimes SEO is simply a matter of making sure your site is structured in a way that search engines understand.

Search engine users overwhelmingly click on organic results on Google and Bing by a margin of 94% to 6%. Based on a sample of 1.4 billion searches conducted by 28 million UK citizens in June 2011. Source econsultancy.com 12/08/12

Why does a website need SEO?

The majority of web traffic is driven by the major commercial search engines – Google and Bing/Yahoo!. Although social media traffic is growing, search engines are the primary method of navigation for most Internet users.

Search engines are unique in that they provided targeted traffic - people looking for what you offer. If your site cannot be found by search engines or your content cannot be put into their databases, you miss out on large opportunities available to websites provided via search.

Search queries, the words that users type into the search box, carry extraordinary value. Targeted visitors to a website can provide publicity, revenue and exposure

Investing in SEO, whether through time or finances, can have an exceptional rate of return compared to other types of marketing and promotion.
Source seomoz.org 12/08/12

Top Traffic Sources

Sources	Visits	% visits
google (organic)	13,981	51.50%
(direct) ((none))	6,030	22.21%
twitter.com (referral)	653	2.41%
Big Picture Web (Josh)	599	2.21%
google.com (referral)	488	1.80%

Keywords	Visits	% visits
squarespace review	2,415	16.72%
squarespace vs wordpress	1,033	7.15%
squarespace reviews	797	5.52%
wordpress vs squarespace	312	2.16%
calculate potential revenues website ads	179	1.24%

Image source: Google Analytics

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