THEMFA GUIDE

Everything you need to know about the media agency industry.

THEMFA GUIDE

3.

MEDIA OPTIONS

PART 2

Radio, Print, Social Media, Content / Sponsorship, Ambient

Everything you need to know about the media agency industry.

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Media Channel Options

Overview

Given the many media options available to agencies and advertisers, listed below are the main media channels agencies will plan and buy media.

We have broadly categorised the four stages of the marketing funnel based on the role of media, and split it into three parts.
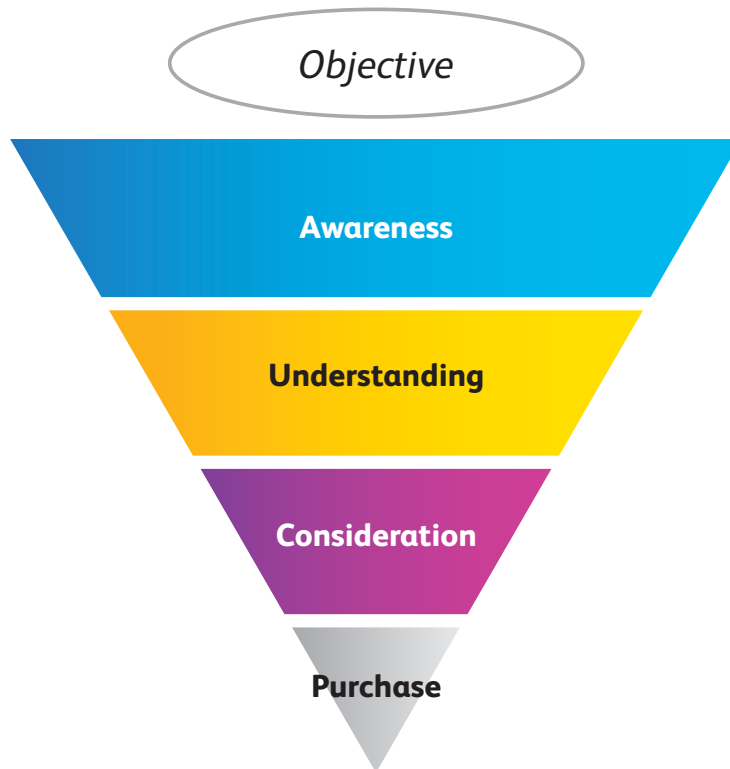
This is Part 2.

The marketing funnel

The customer knows about your brand/product and may be seeking a bit more information.

Some Channels suited to this role may include:

- Radio
- Print
- Social Media
- Content/Sponsorship
- Ambient

Radio

Main Players

Each radio station has a specific profile that is usually complemented through all dayparts with a consistent selection of music and personalities.

A station profile may be one of the following formats: *talkback, easy listening, hit music, classic hits, contemporary, new music, sport.*

Marketplace

Since its birth at the start of the 20th century, radio has moved beyond the four walls of the family home into the car and workplace. With the huge variety of mobile devices available today, radio can travel wherever the listener goes

Radio has broad reach capabilities and the ability to reach over 18 million listeners each week, according to the industry body Commercial Radio Australia(RCA). 46% of listening takes place in the home and 33% in the car.

A radio campaign can extend space beyond the airwaves with on-air talent and radio brands extending their reach via social media platforms, a popular way of amplifying on-air campaigns.

Program syndication exists across popular sessions, such as Evening, however having local content is key for radio to maintain its relevance in the community.

Digital radio launched in Australia in 2009 and listening continues to grow. DAB+ is the most widely adopted digital radio standard worldwide, on-air in more than 40 countries, including Australia.
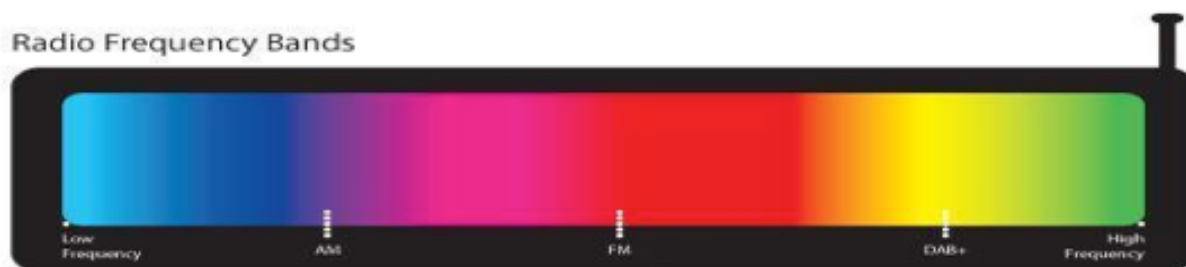
Broadcasting on different radio frequencies defines the characteristics of AM, FM and DAB+ transmissions. While AM uses the longer wavelengths in the medium wave bands allowing the signal to travel further, the band suffers from interference, particularly in dense urban environments. FM broadcasts on VHF Band II (88-108MHz), a higher frequency offering improved sound quality to AM. However, the band is subject to multipath interference and is congested, so it limits the ability for radio to expand or offer new features and functionality.

Features and Benefits

DAB+ radio offers many features and benefits, enhancing the experience for radio listeners.

Exceptional sound quality

Free-to-air

On-screen information

No data usage

Broad product range

More station choice

Niche formats

Targeted advertising

More opportunities to listen

Revenue opportunities

For more information on DAB+ visit:

www.digitalradioplus.com.au

Buying/Trading Radio

Radio spots are bought in time slots across days. The cost of each spot will vary depending on size of the audience and market demand. The total cost is calculated based on the number of spots x relevant cost for the session.

The higher-performing sessions attract a higher rate (i.e. Breakfast and Drive). Campaigns are often optimised based on reach and frequency, but also messaging is a consideration. For example, a retail message may be placed leading into the weekend where there is higher foot traffic in retail stores, whereas a brand message may run across the week.

Research Used for Audience Measurement

GFK is responsible for providing radio ratings data. There are eight surveys per year across five metropolitan markets. (Sydney, Melbourne, Brisbane, Adelaide, Perth). Additionally, some major regional cities also have surveys but less frequently.

Media agencies use the radio information to help assess the size and share of audience each station attracts across a broad range of demographics and each station's performance at different times of the day. This information helps a media planner to decide which station(s) to choose in order to reach the right target, as well as decide what time of the day offers the greatest opportunity to reach the most number of the target demographic.

Considerations

Markets

Radio markets are categorised as either metro or regional. The metro markets are made up of Sydney, Melbourne, Brisbane, Adelaide and Perth, with all other markets categorised as regional.

Sessions

Breakfast (B), Morning (M), Afternoon (A), Drive (D), Evening (E) session can be bought individually or in any combination across any day. A common way to buy is Monday – Friday BMAD.

- **5.30am - 9.00am**   Breakfast
- **9.00am -12.00pm**   Morning
- **12.00pm - 4.00pm**   Afternoon
- **4.00pm - 7.00pm**   Drive
- **7.00pm - 10.00pm**   Evening
- **10.00pm - 12mn**   Late Evening
- **12am - 5.30am**   Midnight – Dawn
- **ROS – Run of Station**   Across the total day

Additional Information

The Commercial Radio Australia website hosts considerable information about radio, including case studies, the history of radio, coverage maps, survey dates and relevant media releases:

www.commercialradio.com.au

Commercial Lengths

15 seconds, 30 seconds, 45 seconds, 60 seconds

Creative Options

Media agencies often work with radio stations to implement many creative opportunities, such as outside broadcasts at specific locations, competitions, product sampling and digital (online) extensions.

- **'Live reads'** are a way of getting you message read by the on-air announcer. The script is provided to the station and is read in the booked session. Live reads are more costly than a standard commercial as the talent reading the script is paid a fee. Costs for live reads will vary by announcer. The Australian Traffic network delivers the option to buy a live read placement across metro and some regional stations.
- **Sponsorships** allow naming rights to a segment including a five-second credit (e.g. this program is brought to you by…).
- **Sampling promotions** is where product giveaways are provided on location.

Each radio station has a portfolio of digital assets that complement the station and the on-air talent. These digital assets are often used as an extension of the on-air activity. Social media opportunities are also included in their digital products.

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Print / Magazines

Main Players
Newspapers
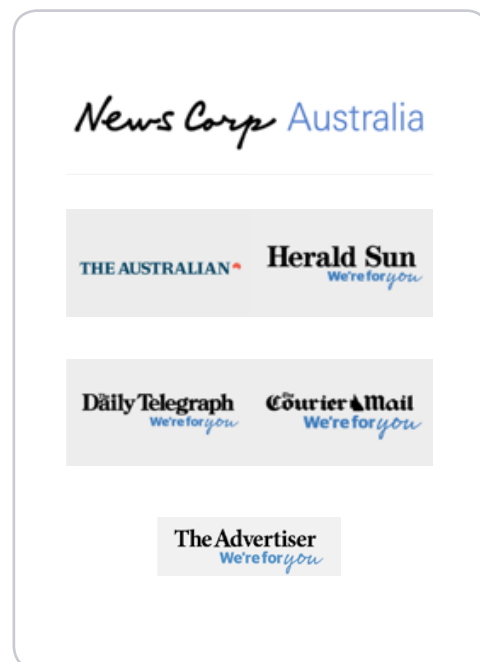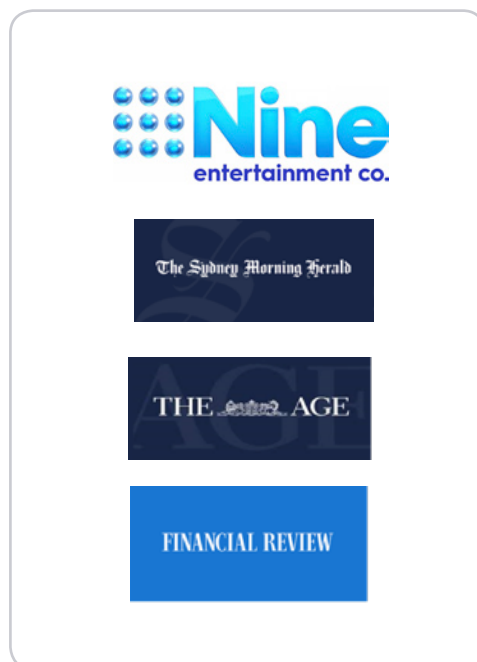
Magazines
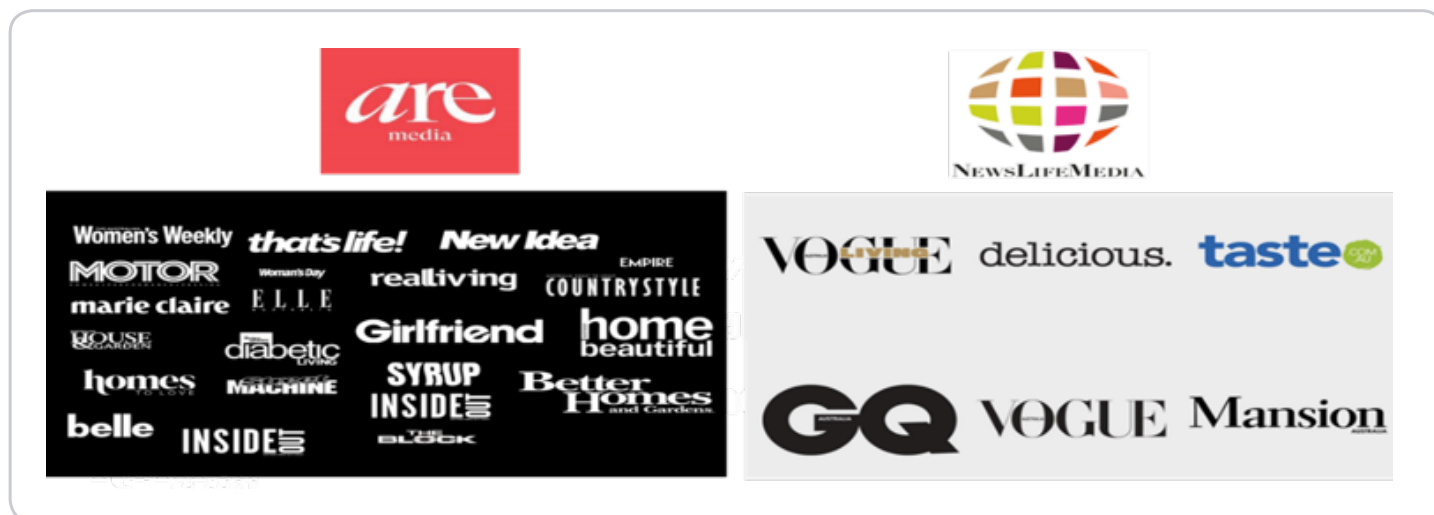
Marketplace

Magazines are seeing declines in the two-core metrics of circulation (sales) and readership (number of readers). Print's future lies with a broader multi-platform offering, including digital apps and online presence in addition to hardcopy print issues.

The two major magazine publishing groups in Australia are **News Life Media** and **Are Media**. The major newspaper publishing groups include **Nine Entertainment Company, News Limited** and **ACM (Australian Community Media).** The remainder of the market is served by niche and smaller publishing groups.

Newspapers are published in a variety of market breakdowns:

- **COMMUNITY -** most are digital only (The Local Manly Daily)
- **REGIONAL** (The Newcastle Herald)
- **METRO** (The Sydney Morning Herald)
- **NATIONAL** (The Australian)

The majority of the above papers are distributed to local areas and sold at their cover price. Several of these titles e.g. *The SMH*, also have an online news website accessible behind a paywall. There are some exceptions, including many community-based titles that are distributed to all residents within the catchment area of the specific title, e.g. *The Local Manly Daily*.

In addition, there are other more niche classifications that are part of the print market:

- **STREET NEWSPAPERS** – usually lifestyle-focused, available free of charge at specific locations.
- **ETHNIC NEWSPAPERS** – written in their specific language, they are relevant for their specific ethnic audience.

While the overall reach (readership and circulation) of magazines is declining, they still play an important role within the channel mix, depending on the overall objective of the campaign.

Magazines are defined as a 'lean forward' medium, in that readers actively engage with them when reading. In contrast, TV is a lean back medium, as it can often be consumed while conducting another activity (e.g. on your phone or laptop). As such, magazines provide high engagement.

In addition to being able to provide reach to an engaged audience, magazines are an exceptionally cost-effective means to distribute samples to a mass audience via the use of tip-ons – e.g. cosmetics companies often use this within their campaigns.

Research used for audience measurement

Roy Morgan Research

Provides data on the number of people that read a publication. Readership is generally higher than a circulation figure as more than one person may read a particular print issue.

ROY MORGAN

Enhanced Media Metrics Australia (emma)

Set up by Ipsos in conjunction with The Readership Works, emma provides readership data for more than 600 newspapers and magazines, including over 150 community titles and over 250 regional titles. emma also captures data across tablet, mobile and desktop. Circulation and readership trends are important factors to consider when buying magazines. Historical performance is important to review as it gives a broader picture of the likely direction of future issues.

emma

Audited Media Association of Australia (AMAA)

The Audited Media Association of Australia (AMAA) provides data on verified print and digital sales of paid consumer titles through the ABC audit process. The CAB audit process also verifies the number of copies distributed for titles that have either total or part free distribution.

- **The Audit Bureau of Circulations (ABC)**: This audit service is for publications that sell their copies. The audit verifies an average number of print sales (and digital sales if applicable), per issue.
- **The Circulations Audit Bureau (CAB)**: This audit service is for publications that distribute all or a large portion of their copies for free (although sold copies can be accounted for). The audit verifies the average distribution per issue.

Audited Media
Association of Australia

abc   cab   amaa

Cost Per Thousands (CPMS) become important when looking for cost-effective titles.

Magazines with higher readership and circulation become important when trying to build reach.

In this example, **Title C** offers highest readership but it seems to be declining at a more rapid rate than **Title B**.
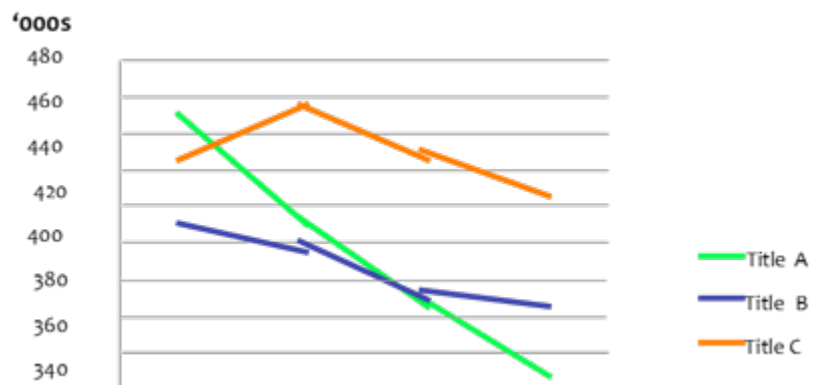
Buying Magazines

There are four key criteria for selecting a magazine for a campaign that need to consider:

- **EFFECTIVENESS** (based on previous learnings)
- **VALUE**
- **MAGAZINE INDEX** vs **TARGET AUDIENCE PROFILE**
- **RELEVANCE** (both demographically and environmentally)

Once the magazine title(s) have been selected based on these factors, the activity is bought by specifying the on-sale date and cover date of the issue, size of the advertisement, placement requirements and negotiating the rate. Often, magazines' online platforms (website, social, mobile, etc.) are included as part of the magazine buy. Advertising for online assets may be negotiated alongside the print buy or may require a specific brief to an alternative sales representative for the online site. Although, magazine sales teams are often in charge of both the physical and online publications.

Importantly, KPIs / measures of success for the online publication will be vastly different to those of the print edition.

When agreeing KPIs for printed publications, the media agency may simply specify several pages to be delivered, along with the positioning of the ads (within the magazine itself) and any negotiated added value and/or editorial.

Whereas online potential metrics include, but are not limited to:

- Delivery of impressions by ad format
- Delivery of an agreed number of unique visitors to site
- A click-through rate (the % of people sent through to the advertiser's destination page)
- Number of video views
- The length of time spent within an ad unit
- Delivered sales / leads via the online publication

In addition to rate and added value, editorial coverage may also be included in the overall negotiation to further stretch the coverage provided by magazines. When negotiating print deals, media buyers need relevant information such as readership and circulation trends, contract rate agreements, feature lists, publication dates, and material deadlines. All publishers provide highly informative circulation and readership data on their websites.

Considerations

Markets
In most cases, magazines are national media. Upon request, state and regional insertions may be possible.

Classifications
Magazines can be classified generally by genre. For example, consumer magazines are usually paid-for titles around lifestyle interests (e.g. Marie Claire) versus business/ trade magazines, which are specialist titles for key industries (e.g. AdNews for the advertising industry).

Consumer magazines can be further classified across a broad spectrum of content areas.
The main ones include:

- Home & Garden
- Food & Entertainment
- Fashion
- Health & Family
- Women's Lifestyle
- Men's Lifestyle
- General Interest
- Sport & Motoring
- Special Interest

Sections
Each magazine has its own individual sections. For a woman's magazine, this may include specific sections dedicated to health/beauty, food, fashion, gardening, gadgets and more. Magazines may also publish a list of features throughout the year (e.g. Christmas Special).

Formats

Standard sizes would include Full Page (FP), Double Page Spread (DPS), Half Page, Third Page and Quarter page formats. Other options may be considered on application. Full Colour, spot colour or Black and White options are available (though the latter is not frequently used). Other creative options are inserts, cover mounts, tip-ons (samples) and gatefolds, to name a few.

Placement

The placement of an ad can be non-specific, i.e. run of book or specific placement. Placements include front of book, inside front or inside back covers, right page or left page, centrespread, outside back cover and consecutive pages.

Rates

Publications publish a rate card, which many make available on their website. Rates will depend on the size dimensions, colour requirements and placement of the advertisement. The volume of spend in a publication will influence the level of discount applied. Generally, a request to have a specific placement will attract a loading.

Issues

Magazines have several applicable dates.

- The **cover date**, which is published on the magazine (for example, a monthly magazine may have September on the cover).
- The **on-sale date**, which is the date the magazine is available for purchase (for example a monthly magazine with a cover date of September may in fact be on the shelves in mid-August).

Monthly magazines have booking and creative delivery deadlines a long way prior to on sale dates. These need to be considered when planning.

Newspapers

Buying Newspapers

Rate cards for most newspaper publishers are found on their websites. Rates will depend on the size dimensions, colour requirements and placement of the advertisement. The volume of spend in a publication will influence the level of discount applied.

Using an ad in The Australian as an example, we:

> **1.** Determine the number of modules the advertisement will require.

Ad Size (Name)	Depth mm	Width mm
M17x16 (Double Page Spread)	540	774
M9x16 (Half Page Spread)	284	774
M4x16 (Quarter Page Spread)	124	774
M17x8 (Full Page)	540	372
M9x8 (Half Page Horizontal)	284	372
M6x8 (Large Strip)	188	372
M5x8	156	372
M4x8 (Medium Strip)	124	372
M2x8 (Small Strip)^	60	372
M12x6 (Portrait)	380	278
M6x6	188	278
M4x6*	124	278
M3x6	92	278
M17x5(Dominant)	540	231
M17x4(HalfPageVertical)	540	184
M9x4 (QuarterPage)	284	184
M6x4***	188	184
M5x4***	156	184
M4x4***	124	184
M3x4	92	184
M2x4***	60	184
M12x3	380	137
M9x3***	284	137
M7x3***	220	137
M6x3	188	137
M5x3	156	137
M4x3	124	137
M3x3	92	137
M17x2 (Quarter Page Vertical)	540	90
M9x2**	284	90
M7x2**	220	90
M6x2	188	90
M5x2	156	90
M4x2	124	90
M3x2	92	90
M2x2	60	90

Newspaper Specifications
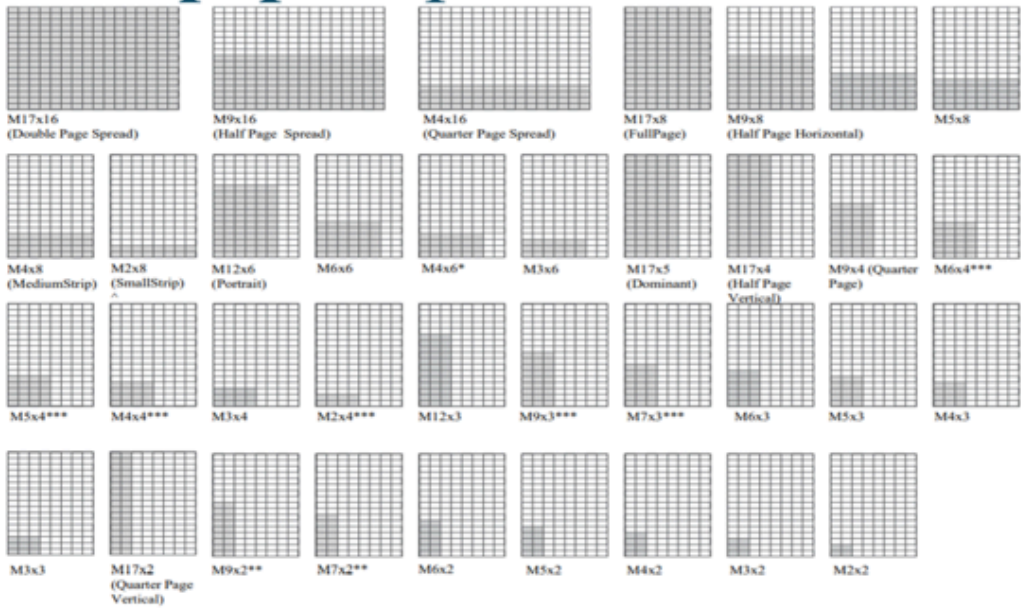
2. Source Ratecard

	Discount	Mon-Fri (excl. GST)	GST	Total (incl. GST)	Saturday (excl. GST)	GST	TOTAL (incl. GST)	Review (excl. GST)	GST	Total (incl. GST)	Travel & Life (excl. GST)	GST	Total (incl. GST)
Casual	0%	$380.00	$38.00	$418.00	$677.00	$67.70	$744.70	$405.00	$40.50	$445.50	$619.00	$61.90	$680.90
$75,000	-2%	$372.40	$37.24	$409.64	$663.46	$66.35	$729.81	$396.90	$39.69	$436.59	$606.62	$60.66	$667.28
$150,000	-4%	$364.80	$36.48	$401.28	$649.92	$64.99	$714.91	$388.80	$38.88	$427.68	$594.24	$59.42	$653.66
$300,000	-6%	$357.20	$35.72	$392.92	$636.38	$63.64	$700.02	$380.70	$38.07	$418.77	$581.86	$58.19	$640.05
$500,000	-8%	$349.60	$34.96	$384.56	$622.84	$62.28	$685.12	$372.60	$37.26	$409.86	$569.48	$56.95	$626.43
$750,000	-10%	$342.00	$34.20	$376.20	$609.30	$60.93	$670.23	$364.50	$36.45	$400.95	$557.10	$55.71	$612.81
$1,000,000	-12%	$334.40	$33.44	$367.84	$595.76	$59.58	$655.34	$356.40	$35.64	$392.04	$544.72	$54.47	$599.19

Position loadings

Section	Page	Loading Mon-Fri %	Loading Saturday %
General News	Page 1 *	125	150
	Page 2	35	35
	Page 3	50	50
	Page 5	20	40
	Outside Back Cover	-	20
Business	Page 1	35	35
	Page 2	35	35
Sport	Page 1	35	35
Review	Outside Back Cover		35
Travel	Page 1		35
All sections	Other specified position (not listed above)	20	20

Rates are inclusive of colour. Prices based per module.

Modules not sold individually

*Cancellation of General News Page 1 requires 14 days prior notice.

Size restrictions may exist on specific pages, please contact your Advertising Representative for more information.

3. Determine if a load for a specific placement is required.

The Result.
A full-page advert on page 5 on Wednesday 17/2/21.

1. 17 (modules high) X 8 (modules wide) = 136
2. $418 (cost per module inc GST)
3. 20 % position load to guarantee Page 5

Would cost: $68,218

Rates for Newspaper-Inserted Magazines (NIM) are set similarly to magazines, based on format (full page, half page etc.), placement and level of spend.

17 modules

8 modules

Considerations

Markets

While each newspaper has its own individual sections – for example: early general news, business, sport, entertainment, holidays, real estate, classifieds – most follow the same format.

Headline, local and international news are given priority, followed by specific sections. These sections can take the form of a lift-out, which is popular for weekend versions of the title.
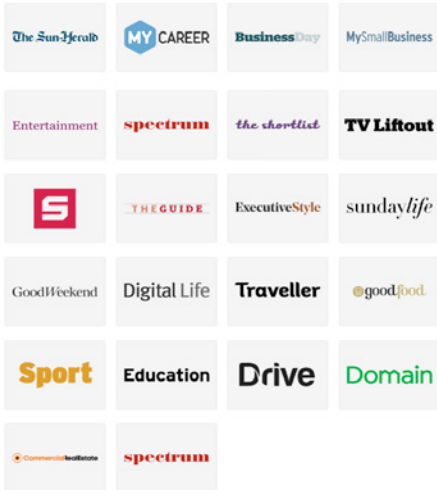
Dimensions & Placements

Newspapers come in two standard sizes –Broadsheet (56cm x 11 cols) & Tabloid (38cm x 7 cols).

However, the dimensions are specific and based on the number of square column centimetres (SC cm), i.e. height (in centimetres) multiplied by width (in columns).

Placement can be a general run of paper, a specific page placement, consecutive pages, specific section placement. Specific placements – such as right hand page only – or specific sections, come with an additional charge referred to as a load.

Advertising shapes
The Sydney Morning Herald

All dimensions shown in mm's
(Height x Width)

Shape	Compact dimensions
FULL PAGE	Compact 374x260
JUNIOR PAGE	Compact 280x194
1/2 PAGE V	Compact 374x129
1/2 PAGE H	Compact 186x260
LARGE STRIP	Compact 139x260
1/4 PAGE V	Compact 186x129
1/4 PAGE STRIP	Compact 92x260
CORNER BLOCK	Compact 139x129
POSTCARD	Compact 92x129
MINI STRIP	Compact 45x260
TRIPLE MINI	Compact 139x63
STACKED MINI	Compact 92x63
MOVIE TICKET	Compact 45x129
MINI	Compact 45x63

Special Insertions & Technology

With the further development of online and paper technology, advertisers have access to innovative formats that include unusual creative shapes, 'scratch & sniff' scented advertising, 3D imagery and technology linking printed ads to digital content (e.g. Fairfax's AirLink) and augmented reality (News Limited's News Alive).
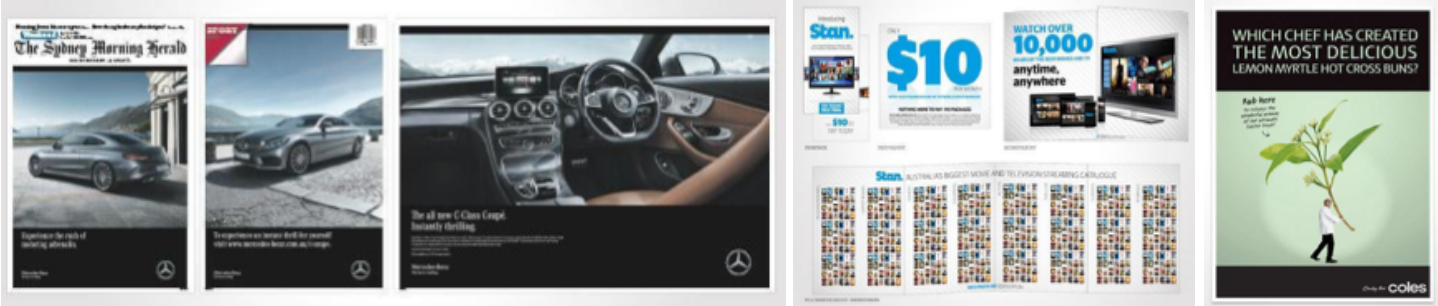
4 Page Wrap   Insert   Scented

Digital

As publishers continue to expand their brands into digital, the equivalent online brands can be used to add reach to a campaign within a brand-safe location across desktop, tablet and mobile devices. These insertions provide an opportunity for a consumer to engage with a product or service and instantly request more information or make a purchase.

Social Media

Social media allows people the freedom of creative expression to create their own content, known as User–Generated Content (UGC), to be shared within the community.

Social media
noun

Are web-based communication tools that enable people to interact with each other by both sharing and consuming information.
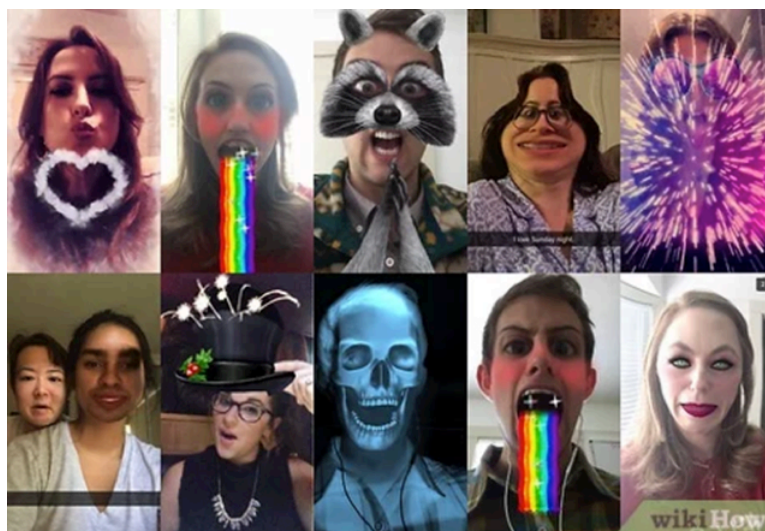
Evolution of Social Media

Over the past 10-15 years, social media has revolutionised the way we communicate. Since its launch in 2003, Facebook has helped us stay up to date with what our friendship circle is doing, as well as engage with each other through Likes, comments, and sharing content. More recently since 2011, through platforms such as SnapChat, Instagram and TikTok, we can create and share video content in real time, helping us feel connected to the moment.

Marketplace
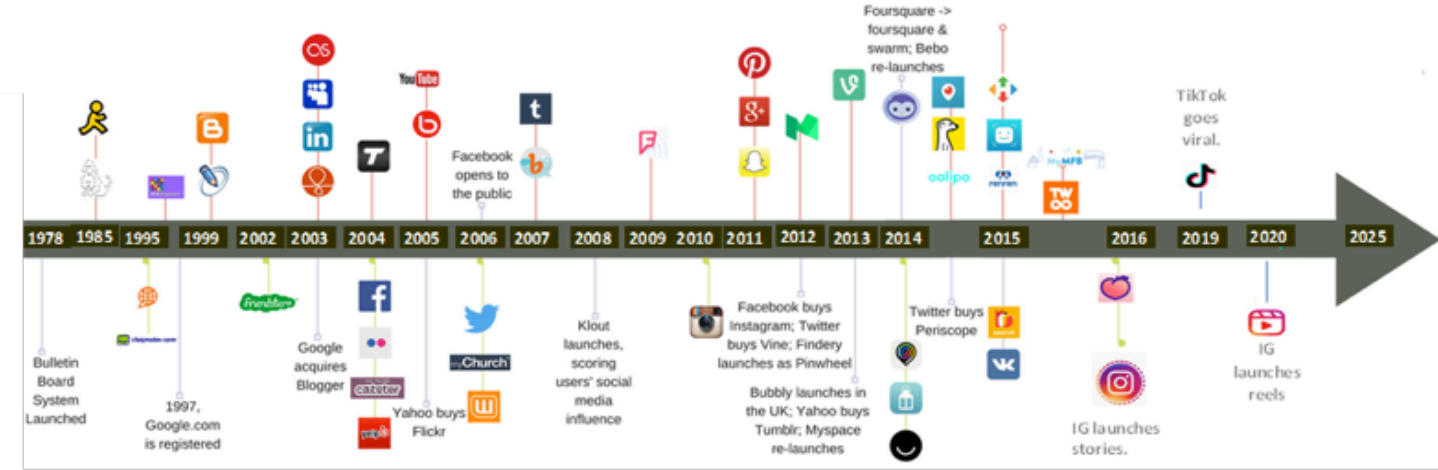
The chart shows the timeline of social media from **1978** to **2020**.

Overall, we have become a society that wants real-time updates, faster communication and closer connection in a world that feels often so big and far apart.

Most popular platforms by number of unique monthly visitors – DECEMBER 2020
Source: *Vivid Social – Social Media Agency*

Social Media Penetration

Australia's appetite for social media continues to grow, with over 71% of Australia's population active on social media sites every day. The explosive growth of the channel has been driven by the availability of cheap internet access and rapid smartphone adoption.

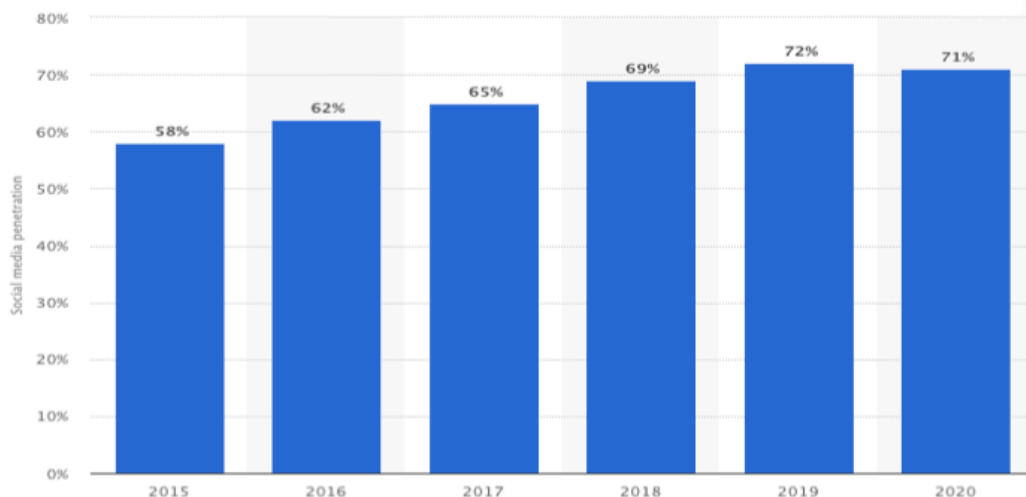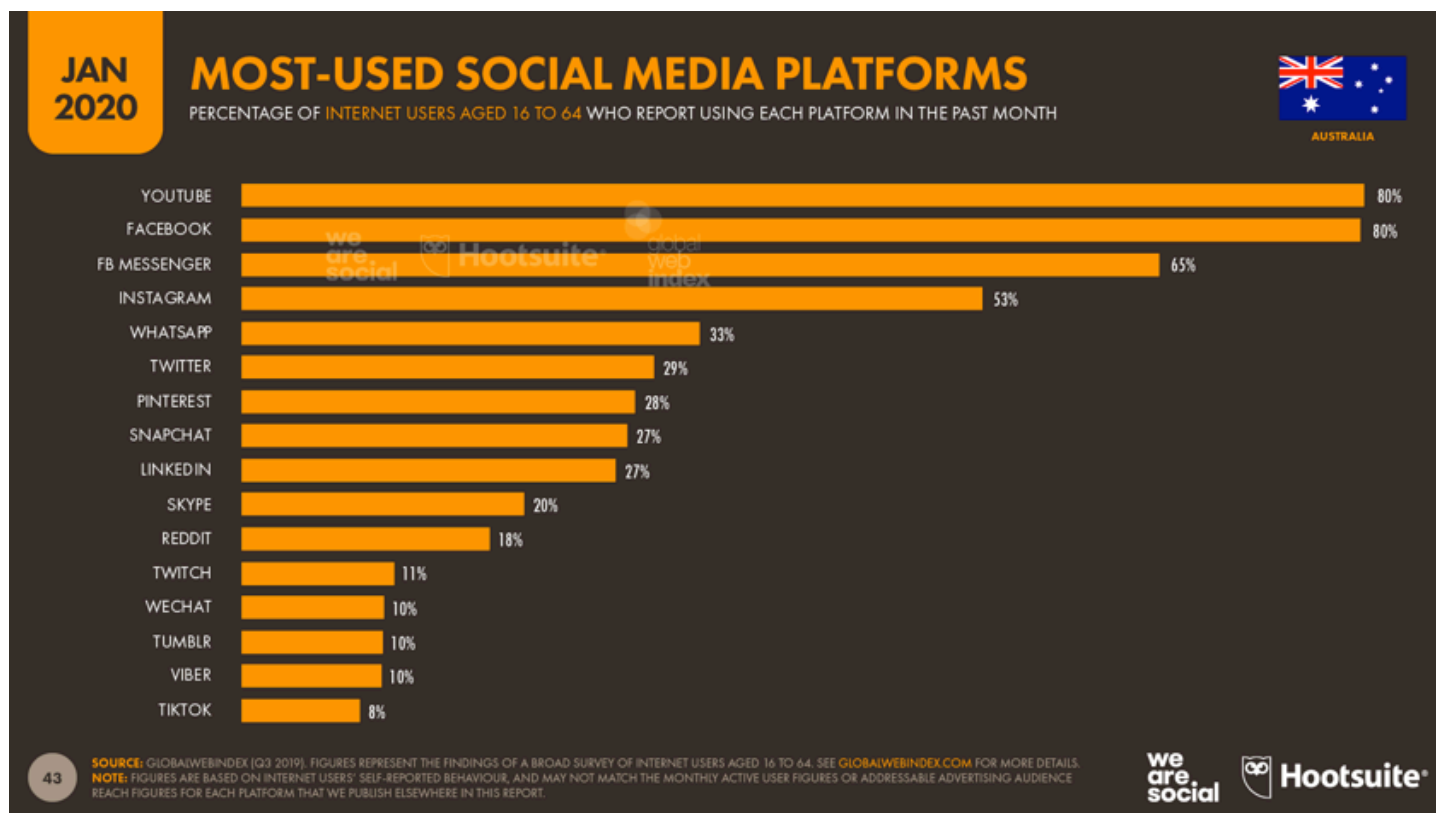While the number of Australians using social media has plateaued, the number of accounts we have is increasing as the social media platforms landscape continues to grow.

The average Australian internet user has approximately **6.7 accounts** and spends **1 in 3 online minutes** using social media. (Source: *Digital Social Media Report Australia 2020*).

JAN 2020

MOST-USED SOCIAL MEDIA PLATFORMS

PERCENTAGE OF INTERNET USERS AGED 16 TO 64 WHO REPORT USING EACH PLATFORM IN THE PAST MONTH

AUSTRALIA

Platform	%
YOUTUBE	80%
FACEBOOK	80%
FB MESSENGER	65%
INSTAGRAM	53%
WHATSAPP	33%
TWITTER	29%
PINTEREST	28%
SNAPCHAT	27%
LINKEDIN	27%
SKYPE	20%
REDDIT	18%
TWITCH	11%
WECHAT	10%
TUMBLR	10%
VIBER	10%
TIKTOK	8%

SOURCE: GLOBALWEBINDEX (Q3 2019). FIGURES REPRESENT THE FINDINGS OF A BROAD SURVEY OF INTERNET USERS AGED 16 TO 64. SEE GLOBALWEBINDEX.COM FOR MORE DETAILS.
NOTE: FIGURES ARE BASED ON INTERNET USERS' SELF-REPORTED BEHAVIOUR, AND MAY NOT MATCH THE MONTHLY ACTIVE USER FIGURES OR ADDRESSABLE ADVERTISING AUDIENCE REACH FIGURES FOR EACH PLATFORM THAT WE PUBLISH ELSEWHERE IN THIS REPORT.

we are social   Hootsuite

While YouTube and Facebook continue to dominate the landscape, Instagram, WhatsApp and Twitter also feature among the most popular social networks in Australia.

Tiktok has emerged as a new platform with strong audience growth, capturing a generation's appetite for fun, irrelevant and snackable content.

Ownership

Facebook   Twitter   GOOGLE   Microsoft   Snapchat   Pinterest   ByteDance

Tik Tok
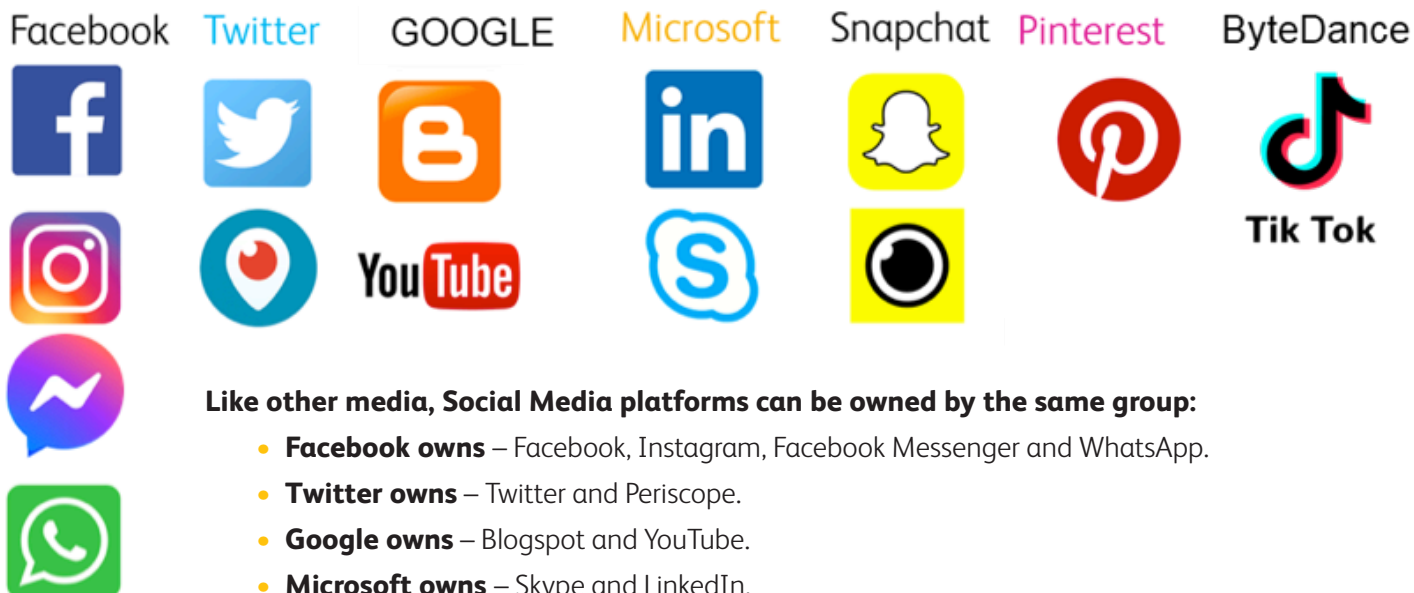
Like other media, Social Media platforms can be owned by the same group:

- **Facebook owns** – Facebook, Instagram, Facebook Messenger and WhatsApp.
- **Twitter owns** – Twitter and Periscope.
- **Google owns** – Blogspot and YouTube.
- **Microsoft owns** – Skype and LinkedIn.
- **Snapchat and Pinterest** have not acquired any additional apps… yet!
- **Verizon owns** – Yahoo! and Tumblr.
- **Bytedance owns** – TikTok.

Social is the Mobile Channel

There has been a massive increase in social media usage on mobile devices as people use their phones to access social media whenever and wherever they are.

In Australia, **98%** of **active social media users** are accessing via mobile

Facebook Messenger, Facebook & Instagram are the **top 3 apps** accessed via mobile for people **aged 16 to 64**

97.6% of Australians **aged 13+** access Facebook via a **mobile phone**

Source: *Global Digital Overview 2020, We Are Social and Hootsuite*
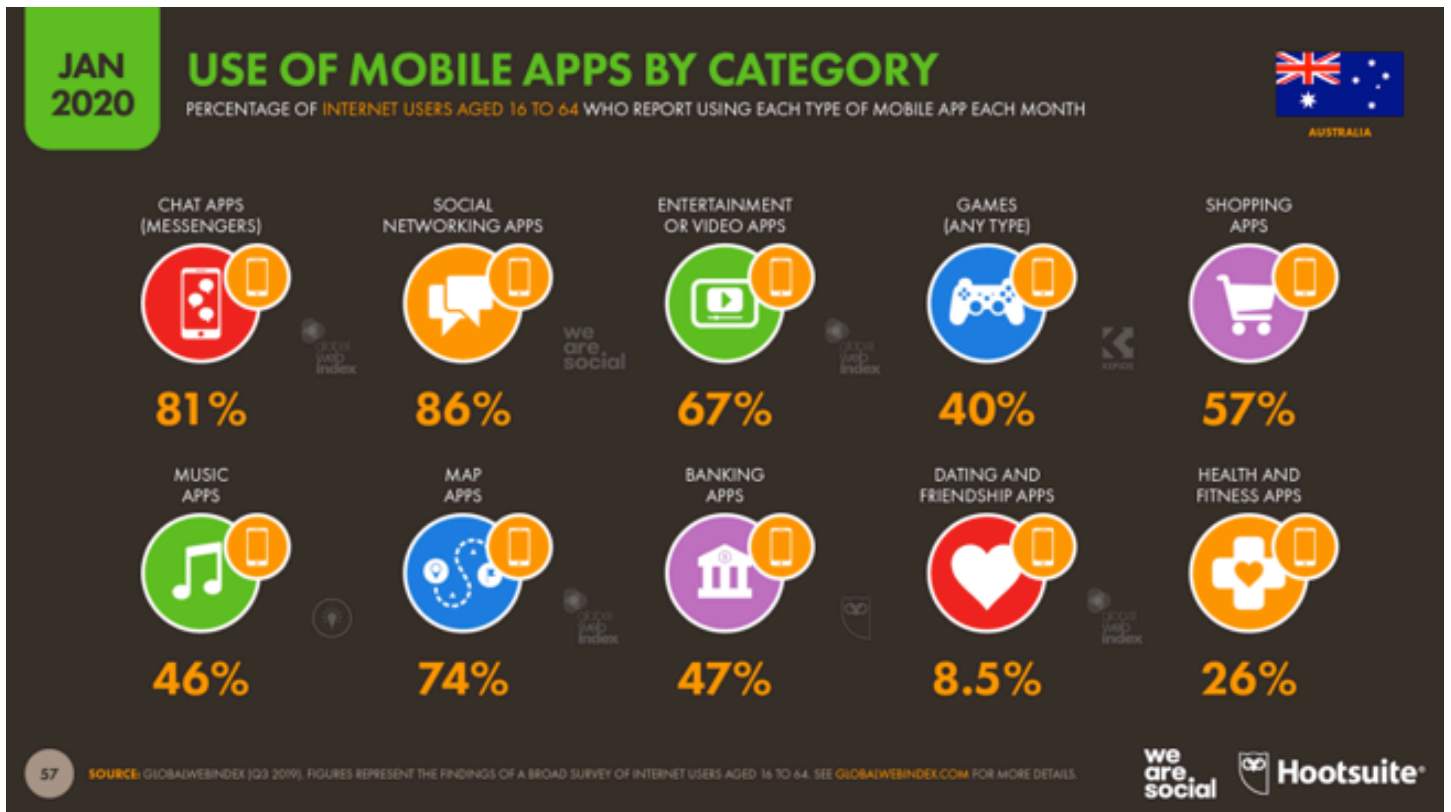
How do you keep up with the changing social media landscape?

In contrast to more traditional media, the social media landscape changes daily – so it's important to stay on top of the latest news. Aside from the individual platform updates, there are several great sources for information on the basics and to keep you up to speed on latest developments: Mashable; Mumbrella; Techcrunch; Social Media Examiner; Social Media Today. For more platform-specific information, reliable sites include WeAreSocial, Socialbakers, whatthetrend and tweetreach.

While there are numerous places you can read up on social media, the best way to understand the channel is to dive in and approach it as a consumer. Join all the major platforms and learn how they work, immerse yourself in the space. This will help you develop a feel for how each channel works and will give a solid grounding to begin working through their ad products.

Facebook and Twitter offer excellent online portals for learning about advertising on their channels, which are free to enrol in and provide accreditation in the industry. We strongly recommend taking the time to complete them as they provide valuable insights on targeting and remarketing, attribution, and measurement strategies for your future client campaigns.

Facebook Blueprint:

     www.facebook.com/blueprint

Twitter Flight School:

     www.twitterflightschool.com

Buying Social

There are two types of Social – PAID and ORGANIC.

PAID Social

Paid Social dominates our industry.
It involves a budget, content and a client that wants their content to be seen.

For example, a travel brand promoting a holiday destination may have multiple creative assets to run. A content strategy is created to determine which channel is best used to support which piece of creative. Social media is often identified as a channel that can deliver awareness due to the scale each platform provides, and as a channel that can deliver sales (in this scenario holiday bookings). Social media allows brands to buy on trading models, which drives performance metrics.

ORGANIC Social

Organic Social is managing, interacting and listening to your social community. Organic campaigns involve responding to your community and listening to what people are saying about or to you.

In addition, it can be used by brands as a customer service channel. For example, airlines responding and updating customers on flight services and delays or responding to comments posted on their page.

Organic Reach refers to how many people you can reach without paying. For example, by posting on your Facebook page.

Targeting Tactics and Options

When people sign up to social networks, they provide a lot of personal information.

As social media is all about sharing and connecting with people, the data provided is often demographic-centred – e.g. age, gender, relationship status.

On top of that, social media users generate a lot of data when they use the platform, including:
- The kinds of brands they connect with;
- Topics they are interested in;
- Articles they read;
- Content they browse, and the way they use the platform and content.

The above creates behavioural data and this data is aggregated, refined, *'depersonalised'* and then segmented to build profiles around interests and behaviours for targeting.

There are three broad layers of data that we can use in social platforms to target specific audiences:

1. First-Party Data
- The client's owned data, loosely defined as information your client has collected about their audience.
- This could be customer data that is in the client's CRM database and can be loaded directly to a platform through a custom list.
- It may be cookie data from the client's website, and include data from their Snapchat followers, Facebook fans, website analytics, customer databases and CRM.
- First-party data relates to your existing customers, users, or website visitors.
- First-party data is always the most useful and valuable, but you will most likely need to reach an audience that you do not have first-hand information about.

2. Second-Party Data
- In paid social terms, this is the data collected by social platforms about user behaviour and interests.
- It may include additional information users have offered on their profiles, e.g. demographic, geographic, interests and behaviour.

3. Third-Party Data
- Data aggregators such as Quantium and Experian sell third-party data, which they buy on a large scale from multiple publishers and websites and then aggregate to create targetable segments.
- Third-party data from external suppliers brings offline information around purchase, income, and household online for targeting audiences.
- The benefit of third-party data is in the sheer volume of user data available.

Considerations

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

While all social platforms can help drive brand awareness and shift consumers' perceptions, they each cater to different audience needs and offer diverse targeting and communication opportunities.

Image and video based. Social and sharing. Attention and sequence

"Thumb stopping" images, visual and self contained within the app

News based feed. Short, snackable content

Professional environment, long form content, white papers

Video first platform with sound on, short snackable content only

Formats

Consider what your customers are doing on the platform, and how and when they will choose to engage with your brand. This means that social isn't always a channel where you can simply re-use other media assets, such as TVCs – they may require some editing to be 'fit for platform'.

Examples of these are:
- **Facebook** – Videos on Facebook play with no sound (unless a user interacts), therefore a TVC would potentially need editing to include sub-titles.
- **Instagram** – is about images and stories. Consider how your brand fits or stands out within this context.
- **Twitter** – is mostly about news. Relevance is key; think brief, compelling content snippets.
- **LinkedIn** – can be longer-form content. It is professionally based, so imagery is important.
- **Tik Tok** – Videos on Tik Tok are autoplay with sound on and always in portrait, therefore, a brand would need to assimilate to the environment its users are familiar with.

Content / Sponsorship

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. Obvious examples are catch-up television and social TV applications provided by television networks.

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

Research Used for Audience Measurement

- 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.

Considerations

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 1.	You 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 2.	Review sponsorship opportunities available in market and identify suitable properties and/or if a bespoke property needs to be created.
STEP 3.	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 4.	Brief media partner or selected property then assess response. Here the feasibility of some ideas will be questioned and new ideas may be generated. This process upon occasion will see a return to step two or three.
STEP 5.	Assess ROI of sponsorship and negotiate with media partner and IP partner.
STEP 6.	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 examples of ambient media include:
- Blimps/ Airplane banners
- Skywriting
- Mobile billboards
- Scooters
- Decals
- Building wraps
- Paper/coffee cup advertising
- Coaster advertising
- Bar mats
- Bin ads
- Back of receipt advertising
- Street mediums: stencils & chalking
- Street posters
- Washroom (inc. back of door) advertising
- Sampling street teams
- Light projections
- Augmented reality
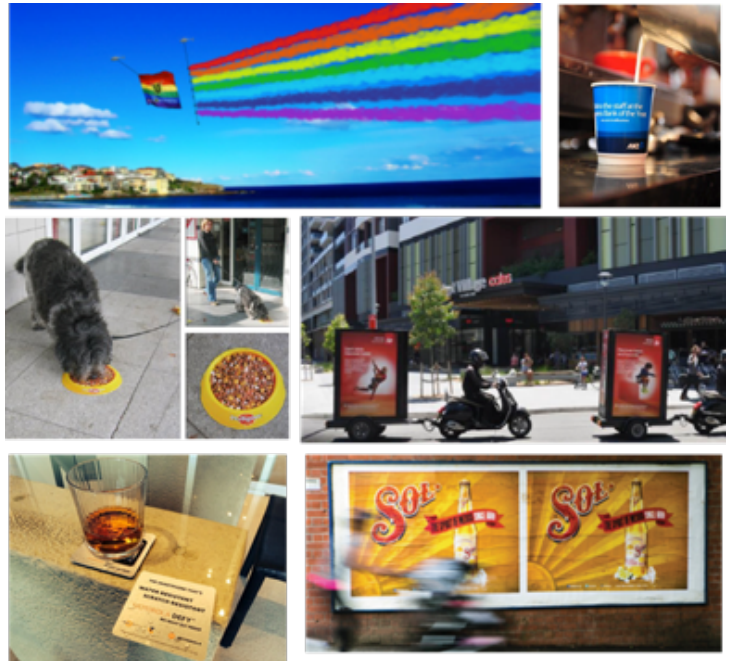
The role of ambient media differs depending on the format, however the medium serves to offer consumers a unique opportunity to engage with brands in a contextually relevant environment.