CHANNEL GUIDE

HEINEKEN'S StoryTelling approach embraces the rapidly changing media landscape. It is all about creating meaningful and dynamic brand stories that travel effectively and generate audience participation. As such, the Telling part of StoryTelling acquires a strategic dimension, as it designs the desired trajectory of the story through the richest possible palette of media options because the best solution is seldom one that stands alone. The best solutions are a mix of traditional media, new media and new technologies.

It is therefore crucial to understand how each channel – TV, Cinema, Radio, Print, OOH, Online Video, Digital Display, Social, Search and Mobile – contributes to the development and execution of the Telling strategy.

To evaluate each channel's potential we need to understand a few fundamentals, hence the development of this Channel Guide.

It is a complete reference guide for all the fundamentals you will need to know in order to understand and evaluate everything from TV to OOH, to Search and Mobile.

The content of this guide will support you in your evaluation of your Telling Strategies, as it will develop a better understanding of the role and rationale for why each channel is included in the strategy and how it will deliver against your brand objectives.
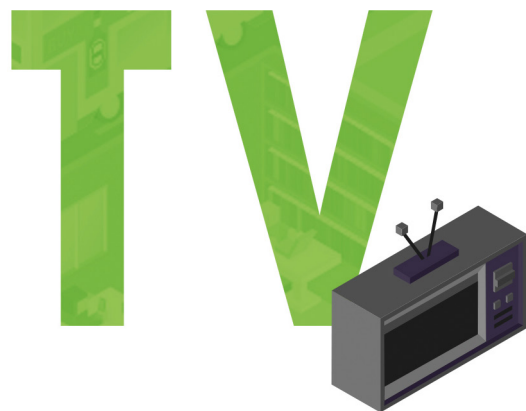
TV
CINEMA
RADIO
PRINT
OOH
ONLINE VIDEO
DIGITAL DISPLAY
SOCIAL
SEARCH
MOBILE

TV

CINEMA

RADIO

PRINT

OOH

ONLINE VIDEO

DIGITAL DISPLAY

SOCIAL

SEARCH

MOBILE

Gregory Kukolj

Global Integrated Marketing
Communications Manager,
Global Marketing

CONTENTS

TV

CINEMA

RADIO

PRINT

OOH

ONLINE VIDEO

DIGITAL DISPLAY

SOCIAL

SEARCH

MOBILE

TV

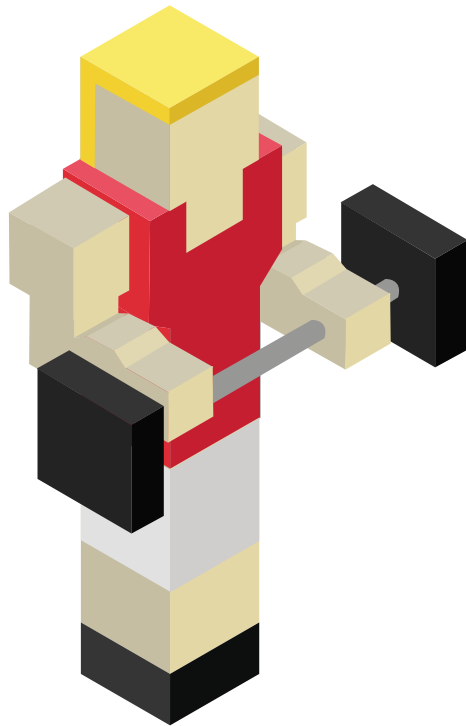TV

CINEMA

RADIO

PRINT

OOH

ONLINE
VIDEO

DIGITAL
DISPLAY

SOCIAL

SEARCH

MOBILE

ROLE

Deliver immediate, broadest mass reach.

Create deep emotional brand associations with longer recall.

TV

CINEMA

RADIO

PRINT

OOH

ONLINE VIDEO

DIGITAL DISPLAY

SOCIAL

SEARCH

MOBILE

STRENGTHS

Most effective way of telling your story to the mass.

Sight, sound and motion combine for strong impact and can create emotion.

Video allows demonstration of product or service and strong branding.

Ability to position brand within high profile and/or targeted programs.

TV

CINEMA

RADIO

PRINT

OOH

ONLINE VIDEO

DIGITAL DISPLAY

SOCIAL

SEARCH

MOBILE

CONSIDERATIONS

Higher media investment and production costs.

Viewership and reach depends on seasonality.

Ratings declining as audiences shift to other devices.

Ad-skipping equipment continue to allow ad avoidance.

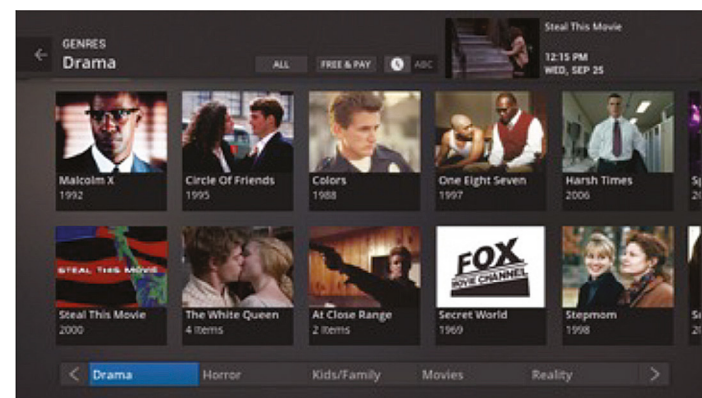Alcohol advertising restrictions, particularly time of day.

TV

CINEMA

RADIO

PRINT

OOH

ONLINE VIDEO

DIGITAL DISPLAY

SOCIAL

SEARCH

MOBILE
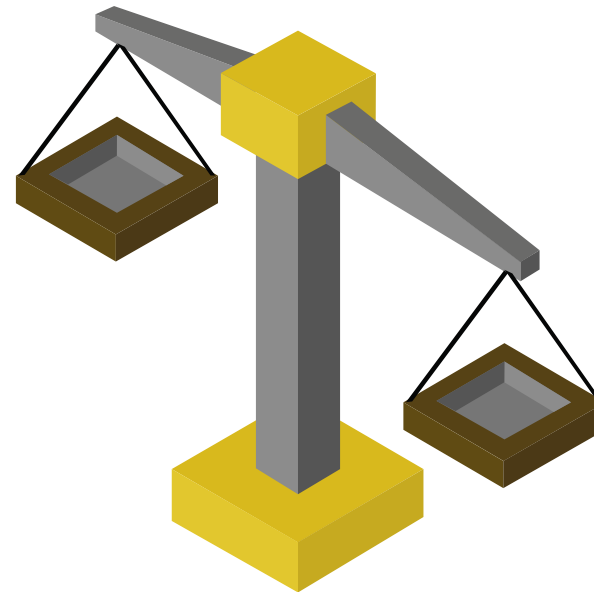
CHANNEL EVOLUTION

FROM	LINEAR VIEWING

TO	MULTI SCREEN VIEWING

35%

While watching TV 35% of global viewers will browse the Internet simultaneously, and 65% of viewers will be switching between the TV and Internet at various points.

FROM	BROADCAST SCHEDULE

TO	VIDEO ON DEMAND

24%

Globally, the time spent watching free video-on-demand (VOD) broadcast primetime television content rose 24% year-over-year in 2013.

TV

CINEMA

RADIO

PRINT

OOH

ONLINE VIDEO

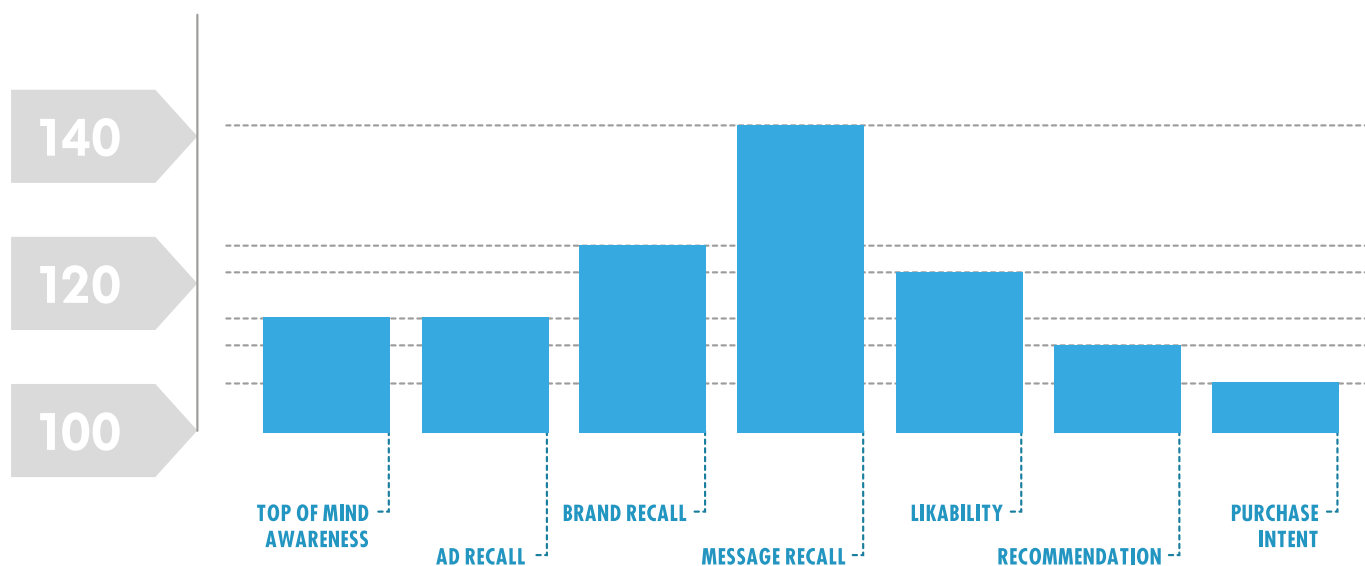DIGITAL DISPLAY

SOCIAL

SEARCH

MOBILE

MULTI SCREEN VIEWING

Tell a much richer brand story.

More screens = More effective reach at lower cost.

Greater attitudinal brand impact & stronger consumer response.

INDEX TO TV-ONLY

CINEMA

RADIO

PRINT

OOH

ONLINE VIDEO

DIGITAL DISPLAY

SOCIAL

SEARCH

MOBILE

EXAMPLE MULTI SCREEN VIEWING:
COCA-COLA, HONG KONG – CHOKCHOK

CHOK CHOK

THE MOST SUCCESSFUL HONG KONG PROMOTION AND TVC IN 35 YEARS

Click here
to view the video!

CINEMA
RADIO
PRINT
OOH
ONLINE VIDEO
DIGITAL DISPLAY
SOCIAL
SEARCH
MOBILE

VIDEO ON DEMAND

Incremental reach of light TV viewing audiences.

Target our messages to specific audiences.

Ability to incorporate enhanced interactivity and drive to brand content.

THE AMOUNT OF VOD TRAFFIC BY **2018** WILL BE EQUIVALENT TO **6 BILLION** DVDS PER **MONTH**

CINEMA
RADIO
PRINT
OOH
ONLINE VIDEO
DIGITAL DISPLAY
SOCIAL
SEARCH
MOBILE

EXAMPLE VOD:
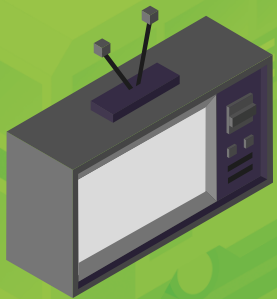TETLEY TEA, UK – PAUSE FOR A CUPPA

Tetley

Pause for a cuppa

Click here
to view the video!

TELEVISION GLOSSARY

ENVIRONMENT

Universe
Total households or persons in the target group who are reachable via TV.

Audience
A defined group of people we are trying to reach within the overall universe.

EXPOSURE

Reach
The percentage of our audience who come into contact with our brand communications via TV.

Frequency
The average number of times our reached TV audience come into contact with the brand communications via TV.

Duplication
The number or percentage of people in our TV audience who are also exposed to another media channel e.g. where a member of our audience may have also seen OOH and print communications as well as the TV.

EFFECT

Ratings
Universal metric of evaluation, it is the expression of multiplying reach with frequency. One rating is equal to reaching 1% of a given group of people. N.b. A rating can be achieved against an audience more than once, for instance if you reach the same 1% of an audience twice this will count as two ratings.

GRPs
Gross Rating Point, the sum of ratings against the total population e.g. Reach x Frequency = Total GRPs.

TRPs
Target Rating Point, the sum of ratings for a particular target group e.g. Reach of target audience x Frequency = Total TRPs.

Reach Curve
A chart showing the total reach that will be gained with an increasing amount of budget and how TV can become less effective the higher the investment.

Cost per GRP
The cost of achieving one rating point in a campaign, calculated by taking total TV media cost, and dividing it by the total number of ratings achieved in a TV campaign e.g. Total media cost TV / GRPs = Cost Per GRP.

Cost per spot
The cost to run one individual brand communication in a given timeslot on TV.
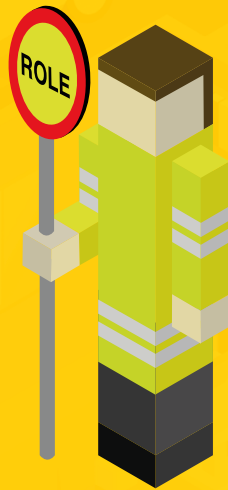
EXECUTION

Diminishing returns
A point at which the level of audience gained is less than the amount of money or energy invested in media.

Primetime/Peak
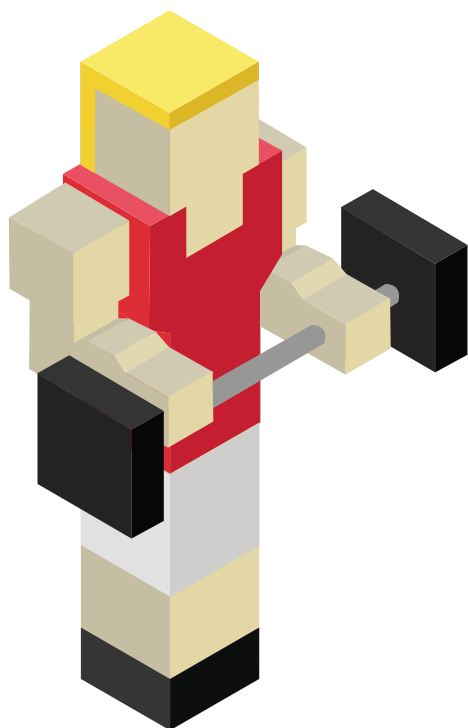The times o–f day when TV viewership is highest e.g. from 8pm to 11pm TV viewership is highest.

CINEMA
RADIO
PRINT
OOH
ONLINE VIDEO
DIGITAL DISPLAY
SOCIAL
SEARCH
MOBILE

CINEMA

TV
CINEMA
RADIO
PRINT
OOH
ONLINE VIDEO
DIGITAL DISPLAY
SOCIAL
SEARCH
MOBILE

RADIO

PRINT

OOH

ONLINE VIDEO

DIGITAL DISPLAY

SOCIAL

SEARCH

MOBILE

ROLE

Deliver access to a highly captive audience in a premium environment.

Create deep emotional brand associations with longer recall.

TV

CINEMA

RADIO

PRINT

OOH

ONLINE VIDEO

DIGITAL DISPLAY

SOCIAL

SEARCH

MOBILE

STRENGTHS

Sight, sound and motion combine for strong impact and emotion with captive audience.

More cost-efficient than TV to run longer versions of content.

Position brand within high profile or targeted films.

Incremental reach of existing video assets to an audience who may not have otherwise seen the messaging.

Conversion to digital reels and new technology integrations provides greater targeting and creative.

CONSIDERATIONS

Higher production costs – particularly when using non-digital reels.

Smaller reach that other video channels.

Possible restrictions due to distribution rights or LDA legislation.

TV

CINEMA

RADIO

PRINT

OOH

ONLINE VIDEO

DIGITAL DISPLAY

SOCIAL

SEARCH

MOBILE
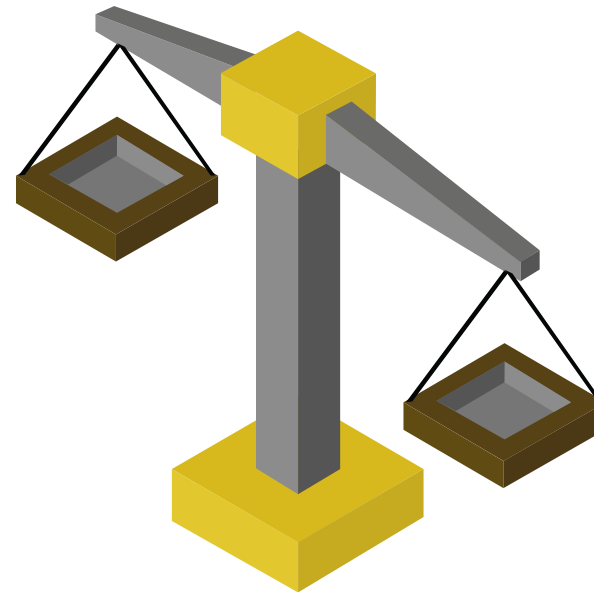
CHANNEL EVOLUTION

FROM	STANDARD ADVERTISING

TO	CROSS-MEDIA INTEGRATION

21mins

The average cinema goer spends 21 minutes before the movie in the foyer prior to the movie.

TV

CINEMA

RADIO

PRINT

OOH

ONLINE VIDEO

DIGITAL DISPLAY

SOCIAL

SEARCH

MOBILE

CROSS–MEDIA INTEGRATION

Cinema foyers and in-seat provide
a highly captive audience.

Opportunity to tell a richer STORY through
use of tech and cross-media opportunities.

Include formats around the standard video
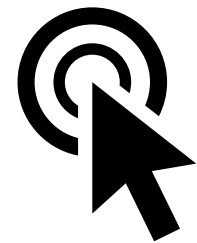advertising such as:

- OOH
- Mobile
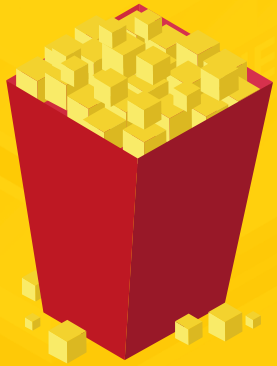- Experiential
- POS (In cinemas that serve alcohol)

TV

CINEMA

RADIO

PRINT

OOH

ONLINE VIDEO

DIGITAL DISPLAY

SOCIAL

SEARCH

MOBILE

EXAMPLE CROSS MEDIA INTEGRATION:
VW, CHINA

Click here
to view the video!

CINEMA GLOSSARY

ENVIRONMENT

Universe
Total households or persons in the target group who are reachable via Cinema.

Audience
A defined group of people we are trying to reach within the overall Cinema universe.

EXPOSURE

Reach
Percentage of the our audience which come into contact with our brand communications via Cinema.

Frequency
How many times the reached audience come into contact with the brand communications via Cinema.

EFFECT

Cost per spot
The cost to run one individual brand communication in a given timeslot on Cinema.

EXECUTION

Pre reel
Content running before the feature.

Silver spot
The final spot of the advertisements prior to the trailers.

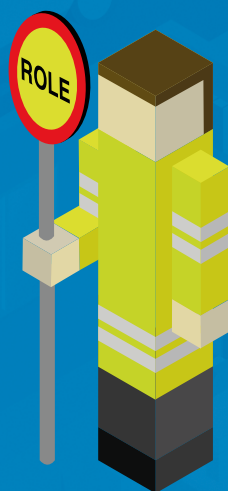**Gold spot**
The final advertising spot prior to the feature.

3D
Used to signal that the advertisement is broadcast in three dimensions.

TV
CINEMA
RADIO
PRINT
OOH
ONLINE VIDEO
DIGITAL DISPLAY
SOCIAL
SEARCH
MOBILE

RADIO

TV
CINEMA
RADIO
PRINT
OOH
ONLINE VIDEO
DIGITAL DISPLAY
SOCIAL
SEARCH
MOBILE

RADIO

PRINT

OOH
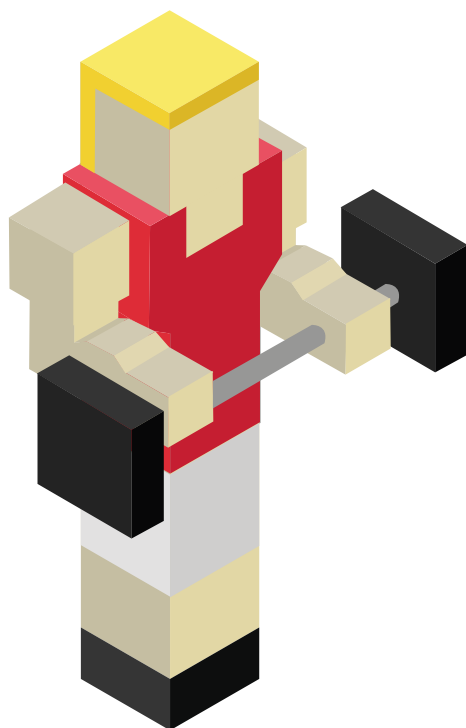
ONLINE VIDEO

DIGITAL DISPLAY

SOCIAL

SEARCH

MOBILE

ROLE

Deliver broad reach and frequency at key habitual touch-points such as driving, at work, commuting and exercising.

STRENGTHS

Target on content & timing.

Drives strong emotional connections.

Strong listening loyalty to stations/DJs (average person has a 3-station preference) to build frequency.

Low production costs – only a script needed.

Very strong to support promotional opportunities.

TV

CINEMA

RADIO

PRINT

OOH

ONLINE VIDEO

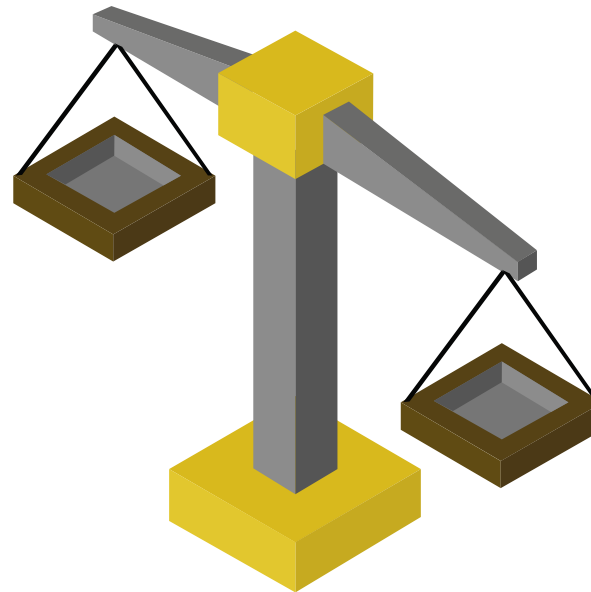DIGITAL DISPLAY

SOCIAL

SEARCH

MOBILE

CONSIDERATIONS

High level of clutter on some stations.

Difficult to build reach, easier to use for increased frequency.

Ad-avoidance- changing stations during commercial airtime.

Alcohol advertising restrictions, particularly time of day.

CHANNEL EVOLUTION

FROM	BROADCAST SCHEDULE
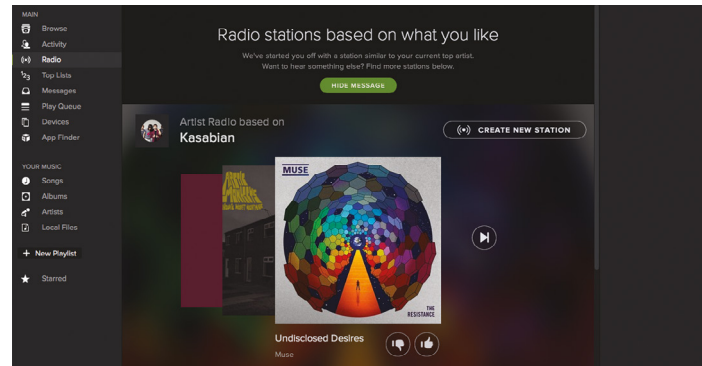
TO	LISTEN ON DEMAND

560%

Listen on demand services Globally are projected to increase 560% from 29 million users in 2012 to 191 million users in 2018.

TV
CINEMA
RADIO
PRINT
OOH
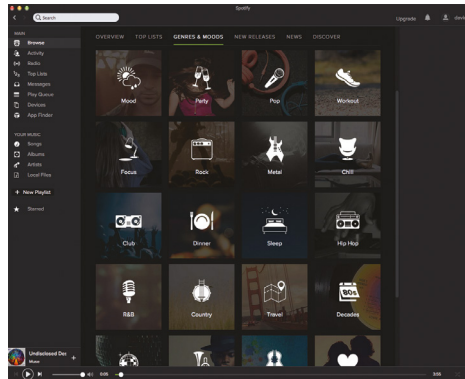ONLINE VIDEO
DIGITAL DISPLAY
SOCIAL
SEARCH
MOBILE

LISTEN ON DEMAND

Reach our audience more precisely using
advanced targeting methods:
    -Demographic
    -Location based
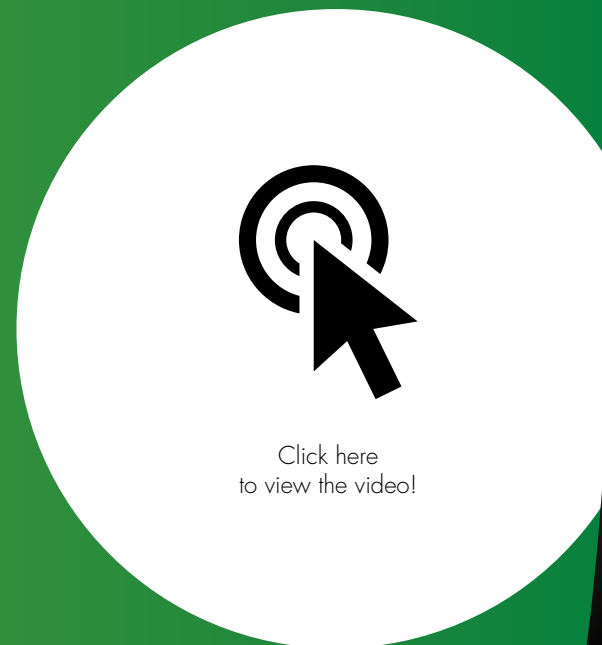   -Music preference
    -Music listening behaviour

More relevant communications served
decreasing clutter and increasing relevancy

TV

CINEMA

RADIO

PRINT

OOH

ONLINE VIDEO

DIGITAL DISPLAY

SOCIAL

SEARCH

MOBILE

EXAMPLE LISTEN ON DEMAND SPOTIFY:
BACARDI, US

Spotify

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to view the video!

TV

CINEMA

RADIO

PRINT

OOH

ONLINE VIDEO

DIGITAL DISPLAY

SOCIAL

SEARCH

MOBILE

29

RADIO GLOSSARY

ENVIRONMENT

Universe
Total households or persons in the target group who are reachable via Radio.

Audience
A defined group of people we are trying to reach within the overall Radio universe.

EXPOSURE

Reach
The percentage of our audience which come into contact with our brand communication via Radio.

Frequency
How many times the reached audience come into contact with the brand communication via Radio.

Duplication
The number or percent of people in our Radio audience who are also exposed to our message via another media channel e.g. where a member of our audience may have also seen OOH and print communications as well as hearing the Radio.

EFFECT

Ratings
The percentage of a given population group consuming Radio at a particular moment. One rating point equals one percent of a universe. N.b. A rating can be achieved against an audience more than once, for instance if you reach the same 1% of an audience twice this will count as two ratings.

GRPs
Gross Rating Point, the sum of ratings against total individuals (depending on the basis for measurement) e.g. Reach x Frequency = Total GRPs.

OTH
'Opportunity To Hear', the number of times the spots in the schedule are (potentially) heard by the our audience.

Cost Per Spot
The cost to run one individual brand communication in a given timeslot on Radio.

EXECUTION

Daypart
Any of the time segments into which a broadcast day is divided (by audience composition or broadcast time) e.g. Breakfast, Drive time/Commuting time, Late night.

Primetime/peak
The times of day when Radio listeners are highest e.g. from 7am to 9am and from 4 to 6pm.

TV
CINEMA
RADIO
PRINT
OOH
ONLINE VIDEO
DIGITAL DISPLAY
SOCIAL
SEARCH
MOBILE

SPOTIFY GLOSSARY

ENVIRONMENT

Audience
Specific, well-defined group of people we are trying to reach within the Spotify universe.

EXPOSURE

Reach
Percentage of our audience who come into contact with our brand communications on Spotify, definable by those reached through paid channels or through organic spread of our communications.

Frequency
How many times our reached audience come into contact with the brand communication in Spotify.

EFFECT

Streams
The order of tracks available to a user as defined by their listening habits and impressions that generate clicks.

Views
The number of times a piece of content is viewed.

Shares
The number of times content is shared between Spotify users.

Clicks
The number of times content is clicked on.

CTR
'Click-through Rate', the percentage of impressions that generate clicks.

EXECUTION

Playlists
When users or brands collate running order of tracks with a theme.

Discover feed
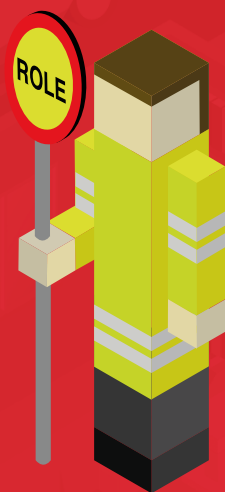A feed within each users interface that shows them music they may be interested in based on past listening habits.

Artist collaboration
When artists are used in brand communications, leveraging their fan base and credibility in communications.

TV
CINEMA
RADIO
PRINT
OOH
ONLINE VIDEO
DIGITAL DISPLAY
SOCIAL
SEARCH
MOBILE

PRINT

TV
CINEMA
RADIO
PRINT
OOH
ONLINE VIDEO
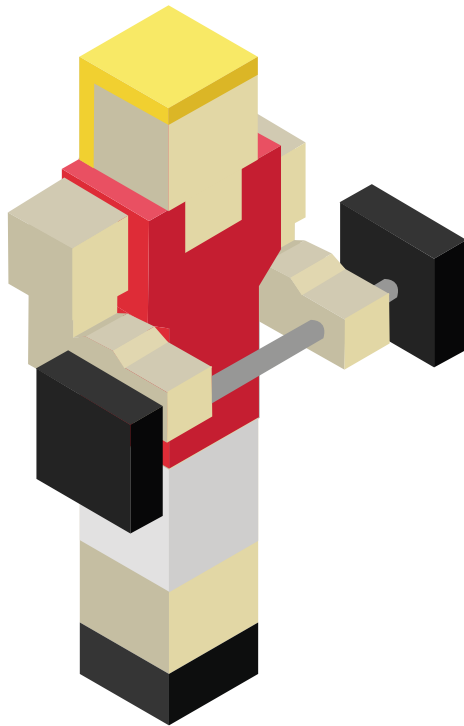DIGITAL DISPLAY
SOCIAL
SEARCH
MOBILE

ROLE

Magazines and Newspapers deliver our STORY in a niche environment that is relevant to your audience's passion points.

National Press: drive coverage of wider audiences and within.

Magazines: position STORY within the audiences interests and passions.

PRINT

OOH

ONLINE VIDEO

DIGITAL DISPLAY

SOCIAL

SEARCH

MOBILE

STRENGTHS

Newspapers:

- Allows for in-depth explanation
- Good for supporting promotional offers
- Can position STORY within most contextual or highly read section of the publication

Magazines:

- Drives a greater emotional connection with the consumer than other Print
- Allows for in-depth explanation
- Ability to target based on its readership qualitative data
- Can deliver premiumness,with high credibility and loyal audience

TV

CINEMA

RADIO

PRINT

OOH

ONLINE VIDEO

DIGITAL DISPLAY

SOCIAL

SEARCH

MOBILE

CONSIDERATIONS

Declining circulations of many
Newspapers and some Magazine titles.

Wide reach can make it more difficult
to target a specific audience without
significant wastage.

Some publications- particularly free
titles- can be viewed as low-quality.

CHANNEL EVOLUTION

FROM	PAPER EDITIONS

TO	TABLET

FROM	STATIC PLACEMENTS

TO	CURATED CONTENT
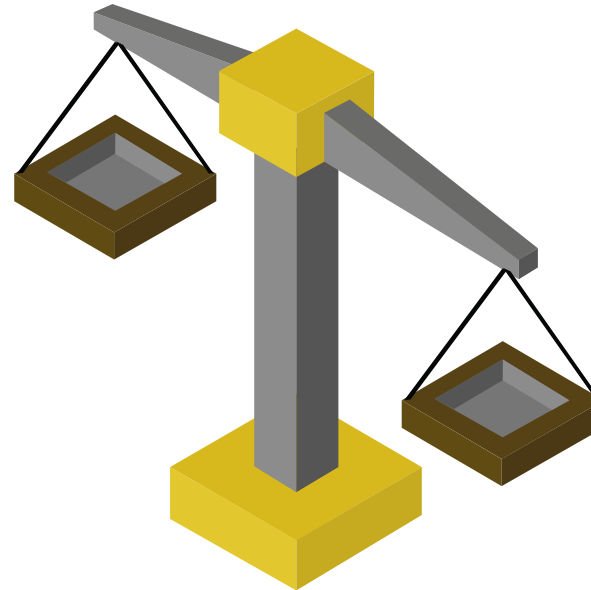
85%

Preference for digital editions for print titles will have risen to 85% by 2020 (currently 65%).

81%

Content is shown to be more engaging, and can drive 81% more responses than standard print advertisements.
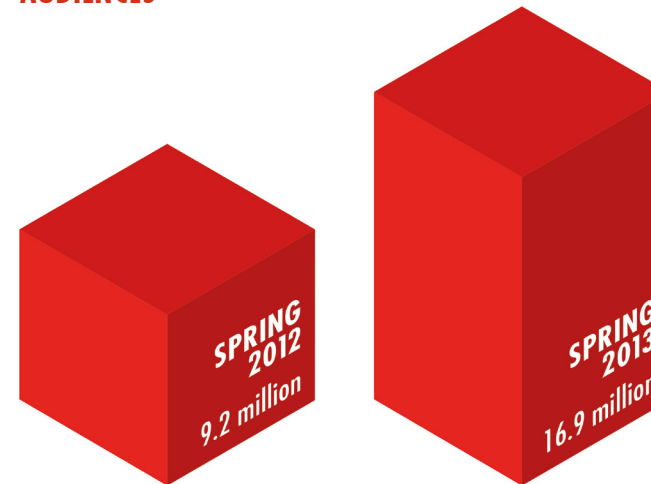
TABLET

Allows for richer targeting and content.

Drive to additional brand content and extend the STORY.

Track audience journey and optimize.

US DIGITAL MAGAZINE AUDIENCES

SPRING 2012
9.2 million

SPRING 2013
16.9 million

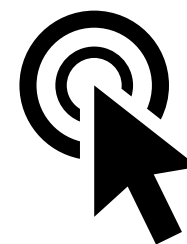NOTE: Includes tablet and online replica editions; excludes magazines' websites. Source GFK MRI. "Survey of the American Consumer" as cited by Adweek, May 29 2013.

TV

CINEMA

RADIO

PRINT

OOH

ONLINE VIDEO

DIGITAL DISPLAY

SOCIAL

SEARCH

MOBILE

Google

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EXAMPLE TABLET:
THOR

TV

CINEMA

RADIO

PRINT

OOH

ONLINE VIDEO

DIGITAL DISPLAY

SOCIAL

SEARCH

MOBILE

TV

CINEMA

RADIO

PRINT

OOH

ONLINE VIDEO

DIGITAL DISPLAY

SOCIAL

SEARCH

MOBILE
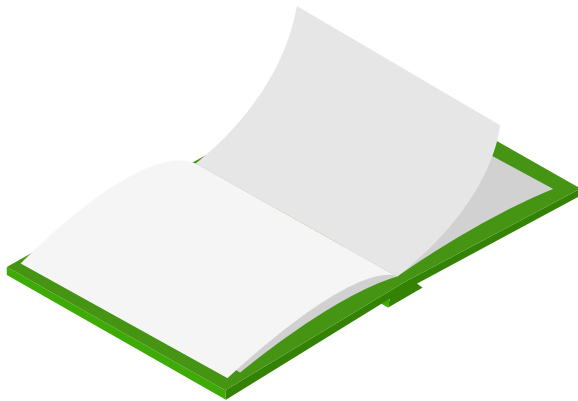
CURATED CONTENT

Audiences are taking control of the content they WANT to consume.

Opportunity to integrate our STORY content in this curation.

Allows for a richer STORY behind the brand to be told.

PRINT GLOSSARY

ENVIRONMENT

Universe
Total households or persons in the target group who are reachable via Print.

Audience
A defined group of people we are trying to reach within the overall Print universe.

EXPOSURE

Reach
Percentage of the our audience which come into contact with our brand communications via Print.

Frequency
How many times the reached audience come into contact with the brand communications via Print.

Circulation
The total number of distributed copies of a publication or newspaper at a specified time or averaged over a number of issues.

Readership
The average number of readers that a publication is read per issue averaged over a number if issues.

Subscriptions
The average number of readers that are subscribed to receive the publication regularly.

EFFECT

OTS
'Opportunity To See', the number of times the publications in the schedule are (potentially) seen by the audience N.b. this only indicates how many times a user has read through the publication and does not necessarily mean that they have read or engaged with it the brand communications.

Cost Per Insert
The cost of an individual insert in a publication.

EXECUTION

DPS
'Double Page Spread', code to signify that the print advertisement covers two whole consecutive pages in a publication.

HP
'Half Page', code to signify that the print advertisement will cover half of a single page in a publication.

4C
'4 Colour', code to signify that the advertisement will be full colour.

IBC
'Inside Back Cover', position of an advertisement on the inside back cover of a publication.
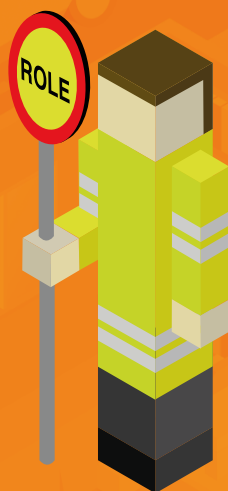
OBC
'Outside Back Cover', position of an advertisement on the outside back cover of a publication.

IFC
'Inside Front Cover', position of an advertisement on the inside front cover of a publication.

TV
CINEMA
RADIO
PRINT
OOH
ONLINE VIDEO
DIGITAL DISPLAY
SOCIAL
SEARCH
MOBILE

OOH

OUT OF HOME

TV

CINEMA

RADIO

PRINT

OOH

ONLINE VIDEO

DIGITAL DISPLAY

SOCIAL

SEARCH

MOBILE

ROLE

Deliver high impact and/or build frequency by reaching audiences in their day-to-day behaviours.

TV

CINEMA

RADIO

PRINT

OOH

ONLINE VIDEO

DIGITAL DISPLAY

SOCIAL

SEARCH

MOBILE

TV

CINEMA

RADIO

PRINT

OOH

ONLINE VIDEO

DIGITAL DISPLAY

SOCIAL

SEARCH

MOBILE
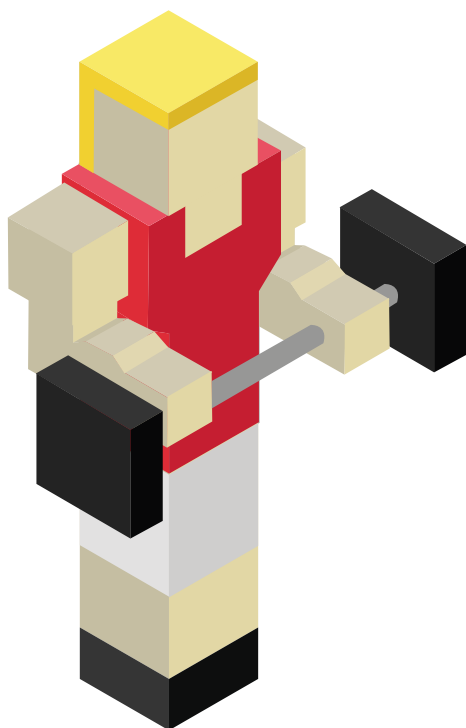
STRENGTHS

Attention grabbing – both through large formats and repeat exposure to smaller formats.

Can deliver highly tailored creative – which can be especially effective close to point of purchase.

Secure brand presence 24-hour day.

Can position brand communication in hyper target locations.

Embeds HEINEKEN brands within the city landscape.

CONSIDERATIONS

Difficult to communicate any product or service details; short exposure time of 6–8 seconds.

Iconic locations can be expensive and booked very far in advance.

Inability to change message quickly on a print billboard; much more flexibility on digital boards.

Effectiveness can be affected by the environment, weather, etc.

TV

CINEMA

RADIO

PRINT

OOH

ONLINE VIDEO

DIGITAL DISPLAY

SOCIAL

SEARCH

MOBILE
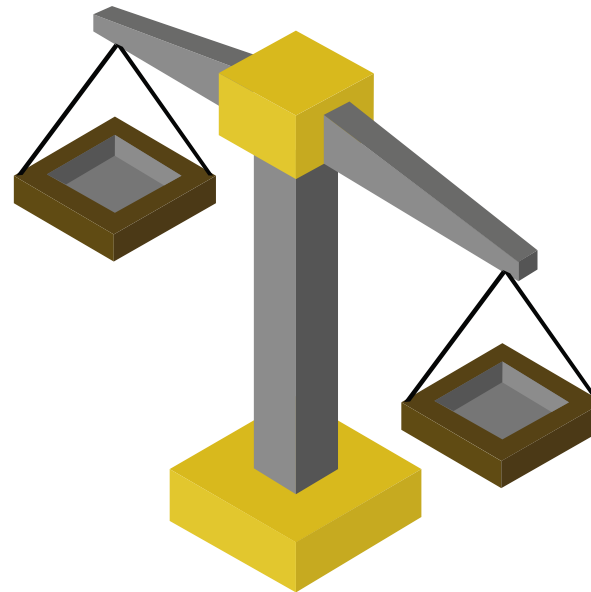
CHANNEL EVOLUTION

FROM	REACH & FREQUENCY

TO	CONTEXTUAL PLACEMENT

85%

85% of consumers agree that they are more likely to notice an advertisement relevant to its surroundings.

FROM	STATIC FORMATS

TO	INTERACTIVE FORMATS

90%

90% of consumers agree interactivity and consumer involvement makes an advert more effective in capturing people's attention.

TV
CINEMA
RADIO
PRINT
OOH
ONLINE VIDEO
DIGITAL DISPLAY
SOCIAL
SEARCH
MOBILE

CONTEXTUAL PLACEMENT

Provides a more relevant message.

Still novel in the eyes of the consumer and highly engaging.

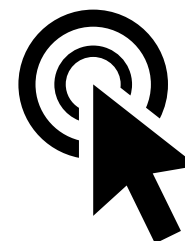Proximity to point of purchase allows media to drive purchase.

TV

CINEMA

RADIO

PRINT

OOH

ONLINE VIDEO

DIGITAL DISPLAY

SOCIAL

SEARCH

MOBILE

MINI

Click here
to view the video!

EXAMPLE CONTEXTUAL PLACEMENT:
MINI COOPER, UK

pepsi
MAX

Click here
to view the video!

EXAMPLE CONTEXTUAL PLACEMENT:
PEPSI MAX, UK – UNBELIEVABLE

TV
CINEMA
RADIO
PRINT
OOH
ONLINE VIDEO
DIGITAL DISPLAY
SOCIAL
SEARCH
MOBILE

INTERACTIVE FORMATS

Allows audience to engage in a way that is normally reserved for online formats.

Present when audience has some downtime and will be more receptive to our STORY.

TV

CINEMA

RADIO

PRINT

OOH

ONLINE VIDEO

DIGITAL DISPLAY

SOCIAL

SEARCH

MOBILE

Click here
to view the video!

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ONLINE VIDEO

DIGITAL DISPLAY

SOCIAL

SEARCH

MOBILE
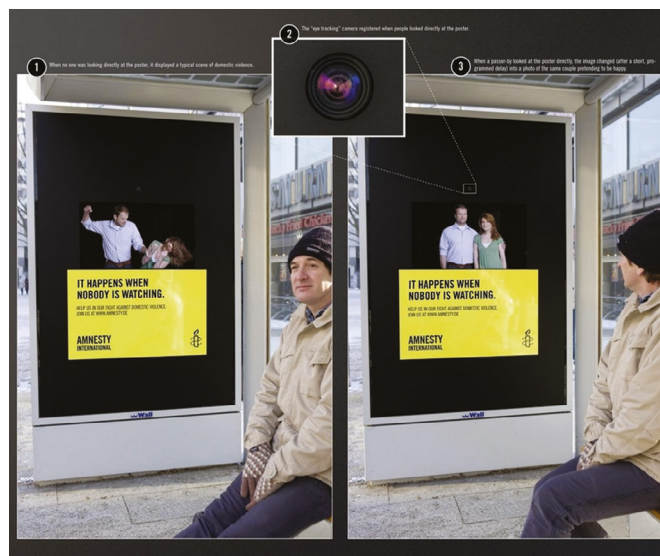
OOH GLOSSARY

ENVIRONMENT

Universe
Total households or persons in the audience who are reachable via OOH.

Audience
A defined group of people we are trying to reach within the overall OOH universe.

EXPOSURE

Reach
Percentage of our audience who come into contact with our brand communications via OOH, may also sometimes be referred to as cover.

Frequency
How many times the reached audience come into contact with the brand communications via OOH.

EFFECT

OTS
'Opportunity To See', the total number of people passing by an Outdoor site who have the opportunity to see it, but have not necessarily seen the message e.g. Vehicular traffic + footfall = OTS.

GRPs
'Gross Rating Point', the sum of ratings against total individuals (depending on the basis for measurement) e.g. Reach x Frequency = Total GRPs.

Panel Rate
The average cost of a panel within an individual campaign e.g. total cost of campaign / Number of panels = Panel Rate.

EXECUTION

Vehicular traffic
The total number of vehicles passing by an Outdoor site in a given time frame.

Footfall
Similar to OTS, the total number of people passing by a site who have the opportunity to see it, but have not necessarily seen the message.

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RADIO
PRINT
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DIGITAL DISPLAY
SOCIAL
SEARCH
MOBILE

ONLINE VIDEO

TV
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RADIO
PRINT
OOH
ONLINE VIDEO
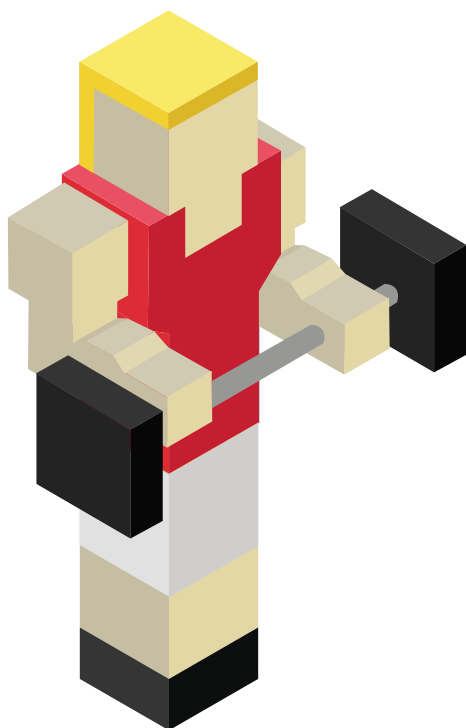DIGITAL DISPLAY
SOCIAL
SEARCH
MOBILE

ROLE

Incremental reach of your audiences at similar or lower cost when in combination with TV.

Reach targeted audiences, at scale and in precise contexts with engaging content.

TV

CINEMA

RADIO

PRINT

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ONLINE VIDEO

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SEARCH

MOBILE

TV

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SOCIAL

SEARCH

MOBILE

STRENGTHS

Incremental reach vs TV.

Cost efficiency vs TV – much cheaper GRP than television.

Tell a longer, richer STORY with video content.

Ability to add in interactivity & end frames to drive action.

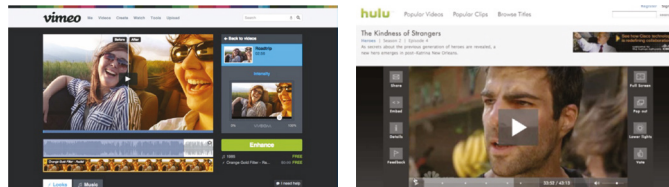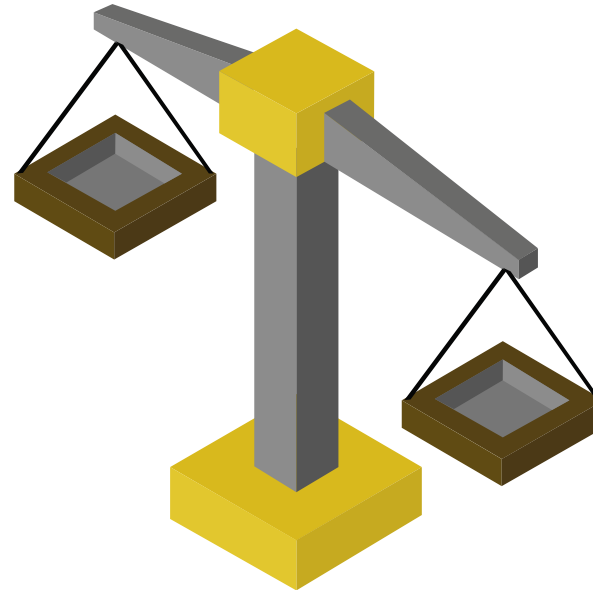Ability to track clicks and interactions with the video.

CONSIDERATIONS

Perceived lower quality of content when compared to TV.

Continued concerns regarding transparency into video inventory.

Audiences can perceive pre-roll as intrusive.

TV

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RADIO

PRINT

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SOCIAL

SEARCH

MOBILE

CHANNEL EVOLUTION

FROM	NON-PERFORMANCE PLACEMENTS

TO	AUDIENCE ON DEMAND

100m

100m new Online Video viewers per year globally (2011 - 2017).
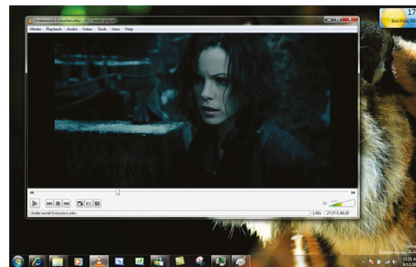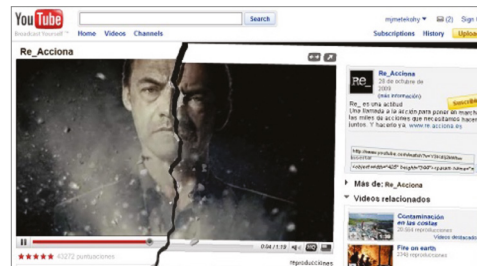
AUDIENCE ON DEMAND

As there is a much broader audience for online video we need to find more efficient ways of targeting users.

Better targeting of our audience means we can add more value to communications.

Even within broadcast messages we can tailor the creative to the users needs.

Click here
to view the video!

EXAMPLE ONLINE VIDEO:
HEINEKEN, GLOBAL – ODYSSEY

ONLINE VIDEO GLOSSARY

ENVIRONMENT

Universe
Total households or persons in the target group who are reachable via online video. Definable by audience reachable on desktop or mobile devices.

Audience
Specific, well-defined group of people we are trying to reach within the overall online video universe.

EXPOSURE

Impressions
The number of times the ad is served N.B. this only indicates when an ad is served to a user, and does not mean that the advertisement has been viewed.

Reach
Percentage of our audience which come into contact with our brand communications, definable by those reached through paid channels or through organic spread of our communications.

Frequency
How many times our reached audience come into contact with the brand communications.

CPP
'Cost Per-Point', the cost or reaching 1% of your defined audience via video.

CPM
'Cost Per-Thousand (Mil)', the term used to describe the cost of 1,000 impressions.

CPC
'Cost Per-Click', the cost of video advertising based on the number of clicks received.

CPA
'Cost Per-Acquisition', the cost of video advertising based on a visitor taking some specifically defined action in response to an ad, e.g. paying only when a user has bought a product online.

EFFECT

GRPs
'Gross Rating Point', the sum of all individual ratings. One rating point equals 1% of the total potential audience for a given medium e.g. Reach x Frequency = Total GRPs.

Views
The number of times a piece of content is seen by the audience N.B. the exact definition of this will be different from publisher to publisher.

Incremental/Net Reach
The additional number of our audience reached as a result of using more than one video channel.

Average View Duration
Estimated average minutes watched per view for the selected content, date range and region.

Average Percentage Viewed
Average percentage of a video your audience watches per view.

EXECUTION

View completions
The number of times the video is watched through to the end.

Click to play
A video format where the audience must click to play the content, signals that they are actively consuming the media.

Auto play
When videos auto play to the audience within the content stream they are viewing.

Pre-roll
Video advertisements that play before the content that users are opting to watch e.g. YouTube Instream is a common format.

Skippable
When our audience are able to skip a video after watching the first few seconds. Advertisers only usually pay if someone watched to a certain point e.g. YouTube TrueView is a common format.

Non-skippable
When our audience must watch the entire advertisement in order to get to the content that have chosen to consume e.g. YouTube PrimePack is a common format.

Share rate
The number of times a piece of content is shared by the audience.

TV
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RADIO
PRINT
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ONLINE VIDEO
DIGITAL DISPLAY
SOCIAL
SEARCH
MOBILE

YOUTUBE GLOSSARY

ENVIRONMENT

Audience
Specific, well-defined group of people who we are trying to reach within the YouTube universe.

EXPOSURE

Reach
Percentage of our audience who come into contact with our brand communications on YouTube, definable by those reached through paid channels or through organic spread of our communications.

Frequency
How many times our reached audience come into contact with the brand communication in YouTube.

EFFECT

Views
The total number of times a video is seen.

VTR
'View Through Rate', the percentage of viewers who watch the content until the end.

Clicks
The number of times the video is clicked on.

CTR
'Click Through Rate', the percentage of video views that generate clicks.

Shares
The number of times the video is shared by the audience.

Subscribers
Number of people who subscribed to your channel.

EXECUTION

TrueView
YouTube format, a skippable pre roll that runs before content. Users can skip after 3 seconds and the advertiser only pays after 30 seconds of content has been watched. Targeted by demographic.

Prime pack
YouTube format, a non-skippable 30 second pre-roll that runs before premium relevant content. Contextually targeted.

Mastheads
An in-page unit running the full width of the YouTube homepage below the navigation bar for 24 hours.

Custom pages
A brand page on YouTube that has been set up in the design of the advertiser, and can be used as a hub for content.

Engagement
The total number of favourites, comments & shares on a particular piece of content.

Favourite
When a user classifies a video as a favourite.

Share
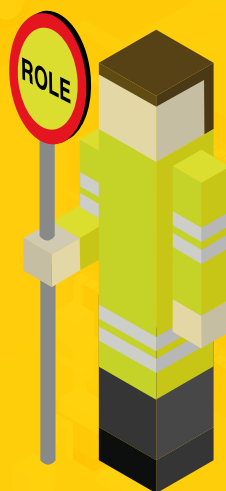When a user shares a video with one of their networks.

Comment
When a user leaves a comment on a video.

TV
CINEMA
RADIO
PRINT
OOH
ONLINE VIDEO
DIGITAL DISPLAY
SOCIAL
SEARCH
MOBILE

DIGITAL DISPLAY

TV

CINEMA

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DIGITAL DISPLAY

SOCIAL

SEARCH

MOBILE

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ONLINE VIDEO

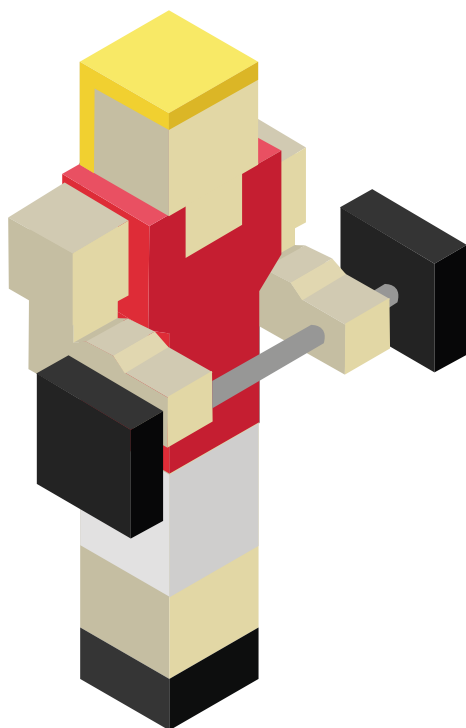DIGITAL DISPLAY

SOCIAL

SEARCH

MOBILE

ROLE

Digital display can serve a multi-purpose:
- Deliver coverage
- Deliver frequency
- Drive action

STRENGTHS

Huge variety of creative formats to match objectives.

Direct link to additional STORY content.

Real-time responsiveness.

Strongest ability to track and optimise.

TV

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PRINT

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DIGITAL DISPLAY

SOCIAL

SEARCH

MOBILE

CONSIDERATIONS

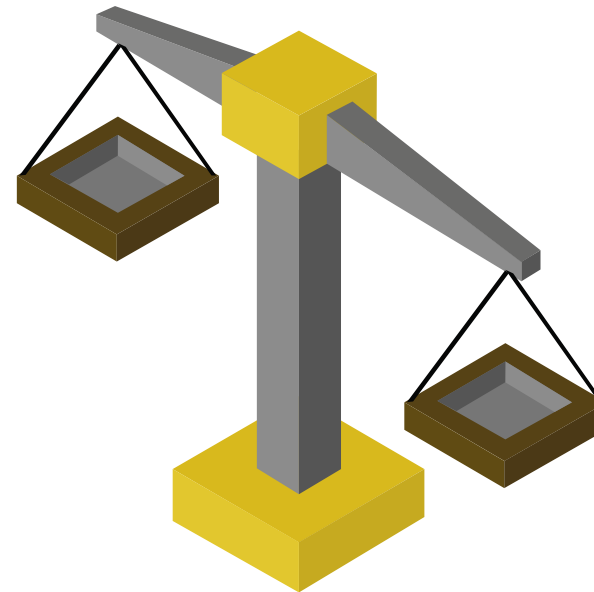Requires dedicated, user-friendly Owned platform to drive audience.

Brand communication clutter.

Ensuring visibility into brand placements.

Advertising can be considered intrusive.

Must have audience understanding of split of desktop versus mobile traffic.

LDA regulations.

TV

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SOCIAL

SEARCH

MOBILE

CHANNEL EVOLUTION

FROM	MULTIPLE FORMATS

TO	DYNAMIC CREATIVE

80%

Dynamic creative drives 80% more conversions than standard conversions.

TV
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RADIO
PRINT
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ONLINE VIDEO
DIGITAL DISPLAY
SOCIAL
SEARCH
MOBILE

DYNAMIC CREATIVE

Allows tailored messaging specifically for our audience needs.

Allows us to adapt creative according to time of day.

More engaging and more likely to drive engagement.

Relevant pollen count data triggered

DYNAMIC CREATIVE

Users were segmented by their passion points and location.

Locally-approved relevant tweets per passion point, streamed directly into ad unit.

Passion point twitter content served to relevant audience group.
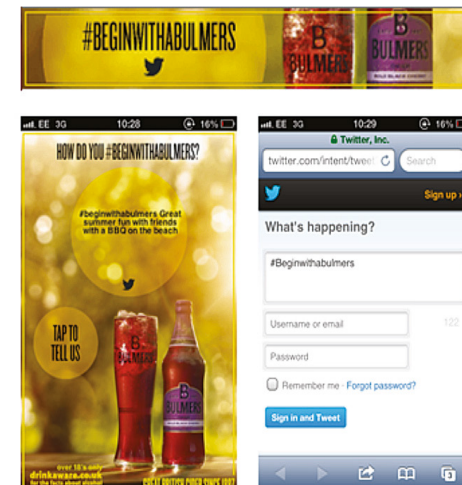
Users were targeted with a creative message that was relevant to their interests and passion points resulting in uplifts in interactions.

Desktop

0.07% CTR

Mobile

0.24%
Expand Rate

7%
Click to Tweet

TV

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RADIO

PRINT

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DIGITAL DISPLAY

SOCIAL

SEARCH

MOBILE

DIGITAL VIDEO GLOSSARY

ENVIRONMENT

Universe
Total households or persons in the target group who are reachable via Digital Display.

Audience
A defined group of people we are trying to reach within the overall universe.

Universe
Total households or persons in the target group who are reachable via Digital Display.

EXPOSURE

Impressions
The total of all audiences delivered by Digital Display. This is calculated by multiplying the number of people who receive a message by the number of times the receive it e.g. total audience reached x frequency = impressions.

Reach
The percentage of our audience who come into contact with our brand communications via Digital Display.

Frequency
How many times the reached audience come into contact with the brand communications via Digital Display.

EFFECT

CPP
'Cost Per-Point', the cost of reaching 1% of your defined audience via Digital Display.

CPM
'Cost Per-Thousand (Mill)', the term used to describe the cost of 1,000 impressions.

CPC
'Cost Per Click', the cost of online advertising based on the number of clicks received.

CPA
'Cost Per-Acquisition', the cost of online advertising based on a visitor taking some specifically defined action in response to an ad.

CTR
'Click-through Rate', the percentage of online impressions that were clicked on by a user.

EXECUTION

ROS
'Run of Site', the scheduling of internet advertising whereby ads run across an entire site, often at a lower cost to the advertiser than the purchase of specific site sub-sections e.g. running across the entire MSN site.

ROP
'Run of Page', the scheduling of internet advertising whereby ads run across a particular webpage (e.g. the sports section) e.g. running across the sports section of MSN.

Dwell time
The amount of time the average user spends in the presence of a given advertisement or site.

Visits
The number of times a visitor is registered as arriving at a website.

DSPs
'Demand Side Platform', also called 'buy side optimiser' or 'buy side platform' is a technology platform that provides centralised and aggregated media buying from multiple sources including ad exchanges, ad networks and sell side platforms, often leveraging real time bidding capabilities of these sources.

DMPs
'Data Management Platform', a system that allows the collection of audience intelligence by advertisers and ad agencies, thereby allowing better ad targeting in subsequent campaigns.

Programmatic buying
A buying method that enables advertisers to show a highly targeted piece of content (advertising, email, web page etc.) to a consumer based on their online behaviour.

Inventory
The aggregate number of opportunities near publisher content to display advertisement to visitors.

Ad exchanges
An ad exchange is a sales channel between publishers and ad networks that can also provide aggregated inventory to advertisers. They provide a technology platform that facilitates automated auction based pricing and buying in real-time.

Ad networks
An outsourced sales capability for publishers, and a means to aggregate inventory and audiences from numerous sources in a single buying opportunity for media buyers.
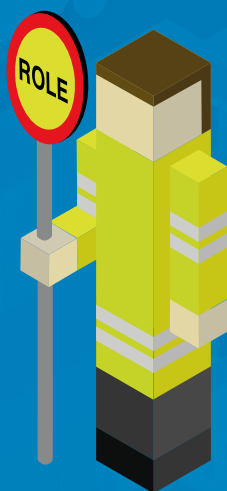
SSPs
'Sell Side Platforms', Also called sell side optimizer, inventory aggregator, and yield optimizer is a technology platform that provides outsourced media selling and ad network management services for publishers.

TV
CINEMA
RADIO
PRINT
OOH
ONLINE VIDEO
DIGITAL DISPLAY
SOCIAL
SEARCH
MOBILE

SOCIAL

TV

CINEMA

RADIO

PRINT

OOH

ONLINE VIDEO
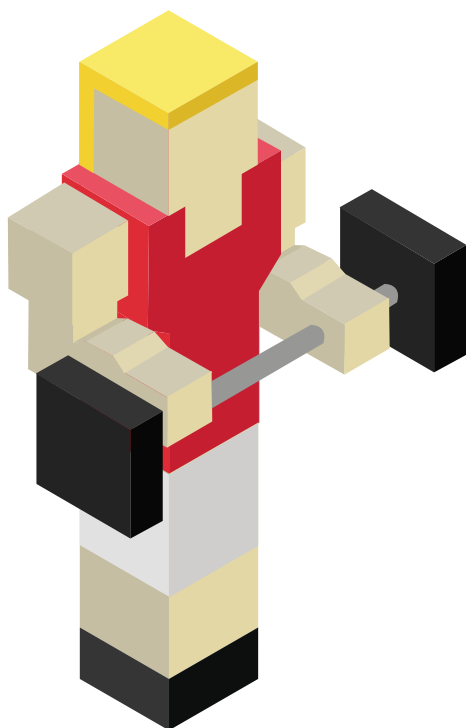
DIGITAL DISPLAY

SOCIAL

SEARCH

MOBILE

ROLE

Position our STORY in highly personal environments based on our audiences' communities and identified interests.

Position our STORY in environments most likely to drive disproportionate Earned media.

TV

CINEMA

RADIO

PRINT

OOH

ONLINE
VIDEO

DIGITAL
DISPLAY

SOCIAL

SEARCH

MOBILE

STRENGTHS

Communications in social media
are more personal.

Allows for a very targeted, one-to-one
communication with our audience.

Ability to communicate with those who have
indicated an interest in our brand.

Encourages audience engagement with and
sharing of our STORY.

CONSIDERATIONS

Requires a high level of management, to create interesting content.

As the marketplace becomes more developed, competition for SOV becomes stronger.

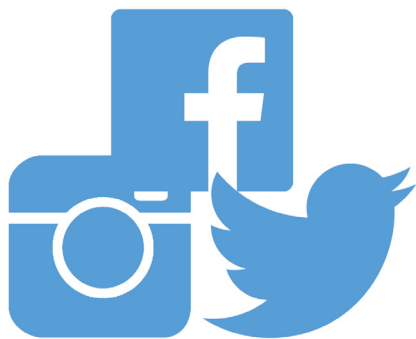Risk of feeling 'intrusive' to our audience if not adding value.

Continued age-gating issues on several platforms.

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PRINT

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SEARCH

MOBILE
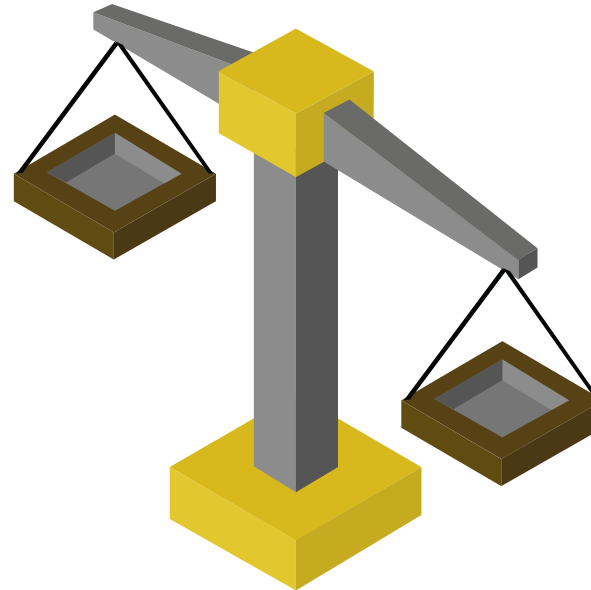
CHANNEL EVOLUTION

FROM	ADVERTISING

TO	INTEGRATION

28%

28% of the population now use social networking sites as a news source, only one percentage behind Newspapers.

FROM	LIMITED AD INVENTORY

TO	NEW PLATFORMS & FORMATS

42%

42% of internet users are active on two or more social media sites.

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SOCIAL
SEARCH
MOBILE

INTEGRATION

Understand that not all social platforms are used in the same way by our audiences – each serve a unique function.

Leverage the unique audience behaviour of social platforms to maximize the relevancy of our STORY.

HEINEKEN Snapchat campaign at Coachella music festival integrated with the Snapchat app to give users relevant information about things going on at the event.
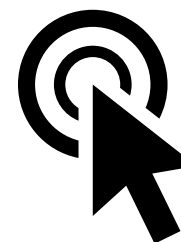

#ShareTheSofa integrated with Twitter to provide an experience where consumers could engage and interact with their footballing heroes.

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RADIO
PRINT
OOH
ONLINE VIDEO
DIGITAL DISPLAY
SOCIAL
SEARCH
MOBILE

WeChat

Click here
to view the video!

EXAMPLE SOCIAL INTEGRATION:
WECHAT, CHINA – THE VOICE DONOR

NEW PLATFORMS & FORMATS

Social media platforms remain protective of ensuring an ideal user experience without intrusive advertising.

New formats are continually being tested and added to platforms based on adding value to the audience experience and integrating to the existing format.

New social platforms tend to launch without advertising, build their user base and then offer advertising opportunities (i.e. Instagram).

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PRINT

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DIGITAL DISPLAY

SOCIAL

SEARCH

MOBILE

EXAMPLE NEW PLATFORMS –
NEW PLATFORMS & FORMATS

Desktop Ad
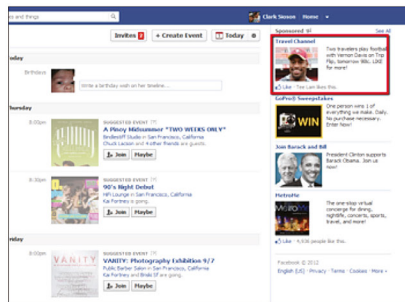
Photo Ad

Video Ad

Page Like Ad

Page Like Ad

Event Ad

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RADIO

PRINT

OOH

ONLINE VIDEO

DIGITAL DISPLAY

SOCIAL

SEARCH

MOBILE
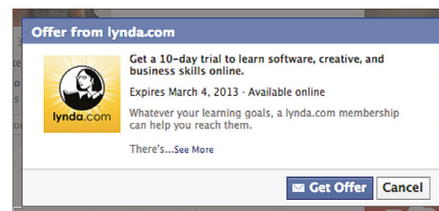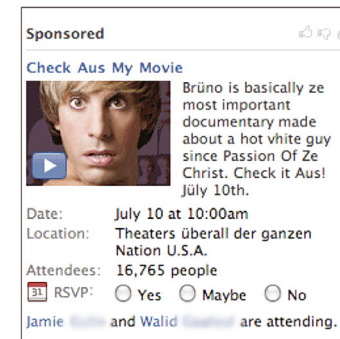
FACEBOOK GLOSSARY

ENVIRONMENT

Audience
Specific, well-defined group of people we are trying to reach within the Facebook universe.

EXPOSURE

Paid reach
The number of people who saw a sponsored story or ad pointing to your Page. (Unique Users)

Paid post reach
The number of people who have seen your paid for post. Your post counts as reaching someone when it's shown in News Feed. Figures are for the first 28 days after a post was created and include people viewing your post on desktop and mobile.

Organic reach
The number of people who visited your Page, or saw your Page or one of its posts in News Feed or ticker. These can be people who have liked your Page and people who haven't. (Unique Users)

Organic post reach
The number of people who have seen your non paid for post. Your post counts as reaching someone when it's shown in News Feed. Figures are for the first 28 days after a post was created and include people viewing your post on desktop and mobile.

Frequency
The number of times our audience is exposed to a given ad message during a given period of time.

EFFECT

Views
The number of times a piece of content is placed in the users News Feed during an active session.

GRPs
Multiply the size of an audience by the frequency with which that audience sees a brand. Facebook is adding GRP to its own Insight.

Clicks
Number of times users click on a video, overlay or link.

Likes (Fans)
Number of users who like a page.

Engagement
The total number of likes, comments & shares on a particular piece of content.

Likes
The number of times users like a piece of content.

Shares
The number of times users chose to share a piece of content with their friends.

Comments
The number of times users comment on a piece of content.

EXECUTION

Day-parting
Ads targeted to a particular time of day, e.g. alcohol advertising in the evening.

Geotargeting
Ads targeted to a particular location, e.g. a festival advertisement running in Amsterdam only.

Interest targeting
Ads targeted to user interests, e.g. a football ad targeted to someone who 'likes' pages relating to football.

Age targeting
Ads targeted to user age. e.g. Beer advertising to users over 21 only.

Gender targeting
Ads targeted to users gender. e.g. Male only.

Reach blocks
A media buy that is guaranteed to reach 100% of a target demographic at least once (and at most, 5 times) on a given day.

Autoplay video
A video that appears in a user's News Feed and auto plays without sound once on screen. Sound is added upon clicking to play.

Sponsored post
Page Post Ads are advertisements that begin as posts on a fan page but get additional paid distribution among fans, friends of fans, or non-fans within News Feed or the sidebar.

TV

CINEMA

RADIO

PRINT

OOH

ONLINE VIDEO

DIGITAL DISPLAY

SOCIAL

SEARCH

MOBILE

TWITTER GLOSSARY

ENVIRONMENT

Audience
Specific, well-defined group of people we are trying to reach within the Twitter universe.

EXPOSURE

Reach
The total percentage of the audience of a set demographic who have viewed the Twitter content.

Frequency
How many times the reached audience come into contact with the brand communications via Twitter.

Impressions
Number of times users saw the Tweet on Twitter.

EFFECT

View
When a piece of content is included in a feed and has appeared on a user's screen.

Clicks
When a user either clicks directly on a promoted campaign or component of a promoted campaign. Twitter track this metric for all three types of campaigns because it plays a significant role in the campaign's resonance score.

Engagements
Measured in three ways –
1. Promoted Accounts: Instead of engagement, we measure follow rate, or the number of follows on a Promoted Account compared to number of impressions. Clicks will still factor into the resonance score but you're only charged when a user actually follows you. See Follow Rate or CPF.
2. Promoted Tweets: The number of clicks, Retweets favourites, follows and replies on a Promoted Tweet.
3. Promoted Trends: The number of clicks, Retweets, favourites, follows and replies on the Promoted Tweets connected to the Promoted Trend.

Re-tweets
To retweet, retweeting, retweeted. The act of forwarding another user's Tweet to all of your followers.

Favourites
To favourite a Tweet means to mark it as one of your favourites by clicking the yellow star next to the message. You can also favourite via SMS.

Link clicks
The number of times a user clicks on the link button on a tweet.

Replies
The number of times a user clicks on the reply button on a tweet.

Mentions
The number of times a user clicks on the mention button on a tweet.

Quotes
When a user tweets part of a piece of content and includes additional text of their own.

EXECUTION

Card formats
An add on to the promoted content, comes in the following forms:
- Summary Card, Photo Card, gallery Card, App Card, Player Card & Product Card.

Images
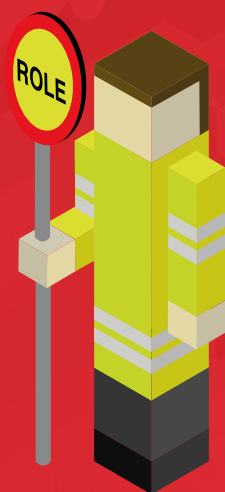The addition of images into Twitter advertisements.

Videos
The addition of video content into advertisements.

Amplify live events
Using Twitter activation in conjunction with live events (e.g. sports matches) to become part of that conversation.

TV
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RADIO
PRINT
OOH
ONLINE VIDEO
DIGITAL DISPLAY
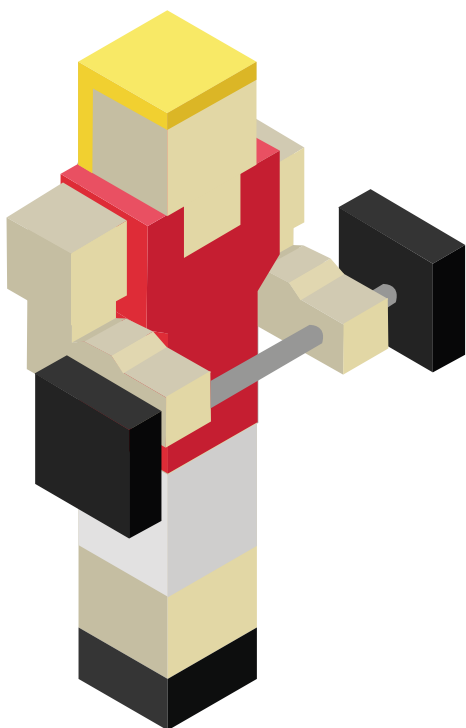SOCIAL
SEARCH
MOBILE

SEARCH

ROLE

Provide brand presence at the first stop for our audiences looking for information online.

Support brand awareness efforts, content discovery and promote online traffic.

TV

CINEMA

RADIO

PRINT

OOH

ONLINE VIDEO

DIGITAL DISPLAY

SOCIAL

SEARCH

MOBILE

STRENGTHS

Reach audiences actively looking for your brand and/or your competitors.

Encourage audience discovery of STORY content.

Defend your brand presence against competitors and establish market leadership.

Ability to easily change keywords to up-weight particular support of activity in market.

Activity is fully tracked and optimised quickly.

TV

CINEMA

RADIO

PRINT

OOH

ONLINE VIDEO

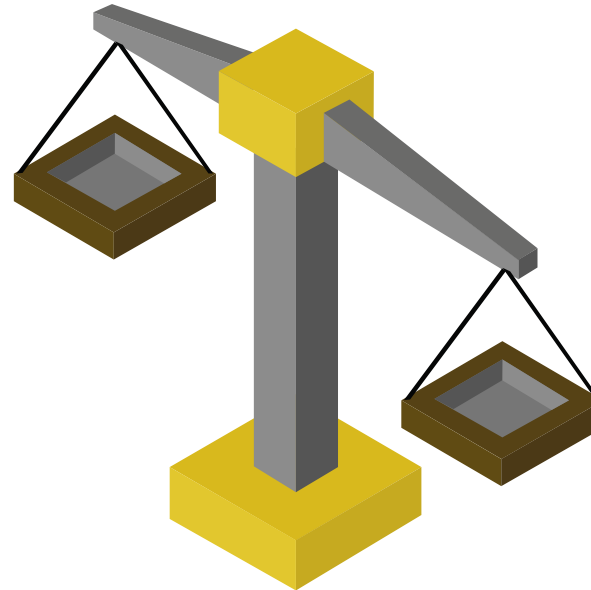DIGITAL DISPLAY

SOCIAL

SEARCH

MOBILE

CONSIDERATIONS

Minimal visual impact to bring your STORY to life.

Can be expensive and inefficient to bid on generic terms, like 'beer', due to high competition.

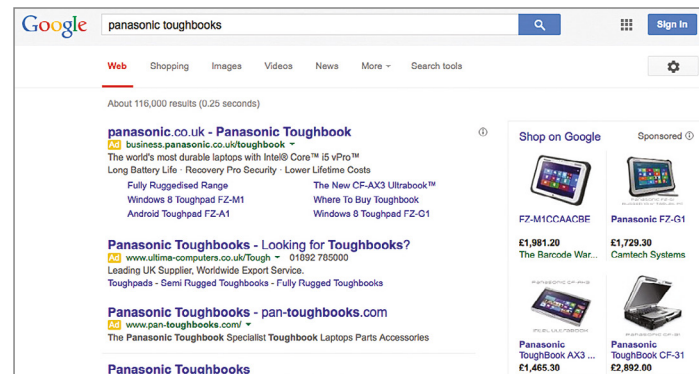Good strategy requires constant management.

Any stop in activity means a loss in momentum and rise in costs.

CHANNEL EVOLUTION

FROM	TEXT BASED PPC

TO	IMAGE & VIDEO EXTENSIONS

135%

PPC ads with an image extension drives 135% more clicks than standard PPC advertisements.

TV
CINEMA
RADIO
PRINT
OOH
ONLINE VIDEO
DIGITAL DISPLAY
SOCIAL
SEARCH
MOBILE

IMAGE EXTENSIONS

New AdWords format that allows advertisers to include a picture that shows the content that is being described in the Ad.

This acts as a great up-weight to existing campaigns and gives an eye-catching format to drive incremental users to campaigns.

TV

CINEMA

RADIO

PRINT

OOH

ONLINE VIDEO

DIGITAL DISPLAY

SOCIAL

SEARCH

MOBILE

SEARCH GLOSSARY

TV
CINEMA
RADIO
PRINT
OOH
ONLINE VIDEO
DIGITAL DISPLAY
SOCIAL
SEARCH
MOBILE

ENVIRONMENT

Paid search
Search results appearing due to paid for media activity such as PPC.

Organic search
Search results appearing due to its relevancy to the search query.

EXPOSURE

Impressions
The total number of times a search ad appears to audience cross devices.

Desktop impressions
Search results that appear against audiences using desktop computers.

Mobile impressions
Search results that appear against audiences using mobile devices.

EFFECT

Clicks
The number of times all users click on a search result for more information.

CTR
'Click-through Rate', the percentage of impressions delivered to audiences that generate clicks e.g. clicks / impressions = CTR (Expressed as a decimal)

CPC
'Cost Per Click', refers to the actual price you pay for each click in your pay-per-click (PPC) marketing campaigns.

Quality score
A variable used by Google, Yahoo! (called Quality Index), and Bing that can influence both the rank and cost per click (CPC) of ads. This determines the order in which ads are listed.

EXECUTION

SEO
'Search Engine Optimisation', the process of affecting the visibility of a website or web page in a search engine's "natural" or unpaid ("organic") search results, e.g. the improvement of organic search results.

SEM
'Search Engine Marketing', a form of internet marketing that involves the promotion of websites by increasing their visibility in search engine results pages (SERPs) through optimisation and advertising, e.g. this practice includes a combination of SEO and PPC.

PPC
'Pay Per Click', an internet advertising model used to direct traffic to websites, in which advertisers pay the publisher only when the search advertisement is clicked e.g. the improvement of paid search results.

Keywords
Specific word(s) entered into a search engine by the user that result(s) in a list of Web sites related to the key word. Keywords can be purchased by advertisers in order to embed ads linking to the advertiser's site within search results.

Ranking
The position of a landing page within a search query in relation to other websites.

Multivariate landing pages
A method where separate elements are used in a search result to drive audiences to different parts of the site e.g. driving users who have searched for a campaign to the campaign landing page as opposed to the generic brand page.

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TV

CINEMA

RADIO

PRINT

OOH

ONLINE VIDEO

DIGITAL DISPLAY

SOCIAL

SEARCH

MOBILE

TV

CINEMA

RADIO

PRINT

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SOCIAL
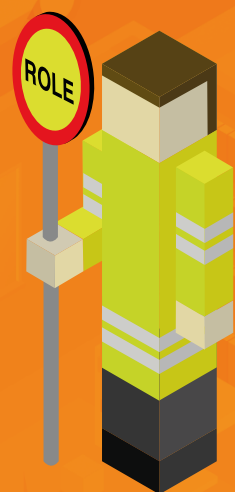
SEARCH

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ROLE

Complement and extend all digital, search and social activity through mobile.

Provide utility during the path to purchase to influence shopping behaviours.

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CINEMA

RADIO

PRINT

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ONLINE
VIDEO

DIGITAL
DISPLAY

SOCIAL

SEARCH

MOBILE

STRENGTHS

Highly personal to our audiences.

Granular targeting capability.

Mobile devices are critical to social interactions.

Used simultaneously with other platforms (like TV) enhances the experience.

CONSIDERATIONS

Requires the presence of a mobile enabled platform to drive our audience.

Smaller visual impact to support and bring our STORY to life.

Mobile is still largely an untried and untested medium.

Relevancy is key to break-through.

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CINEMA
RADIO
PRINT
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ONLINE VIDEO
DIGITAL DISPLAY
SOCIAL
SEARCH
MOBILE
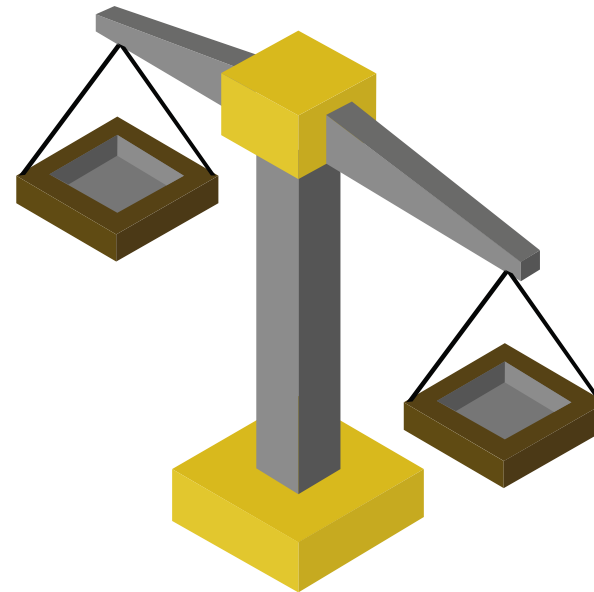
CHANNEL EVOLUTION

FROM	MOBILE DISPLAY ADS

TO	UTILITY

40%

Mobile payments set to rise 40% in 2014.

FROM	DISPLAY TARGETING

TO	GEOTARGETING

23%

23% of all internet traffic is mobile and Consumers are twice as likely to click on a geo-targeted mobile ad than a standard one.

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RADIO
PRINT
OOH
ONLINE VIDEO
DIGITAL DISPLAY
SOCIAL
SEARCH
MOBILE

UTILITY

As smartphones become NFC enabled, interactions and payment via mobile are becoming more commonplace.

Turns mobiles into a 'personal concierge'.

Enables interaction with outdoor and point of purchase platforms like never before.

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RADIO

PRINT

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ONLINE VIDEO

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SOCIAL

SEARCH

MOBILE

EXAMPLE MOBILE UTILITY:
MCDONALD'S DENMARK – COINHUNTERS

McDonald's

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SEARCH
MOBILE

GEOTARGETING

Geotargteting gives a richer, more relevant consumer experience.

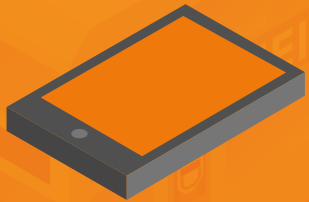Works as a strong call to action for driving to nearby bars or stores for purchase.

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PRINT

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SOCIAL

SEARCH

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RADIO

PRINT

OOH

ONLINE
VIDEO

DIGITAL
DISPLAY

SOCIAL

SEARCH

MOBILE

MOBILE GLOSSARY

ENVIRONMENT

Universe
Total users who are reachable via mobile.

Smartphone penetration
Total percentage of the mobile universe who have a smartphone device.

CPP
'Cost Per-Point', the cost or reaching 1% of your defined audience via Mobile.

CPM
'Cost Per-Thousand (Mil)', the term used to describe the cost of 1,000 impressions.

CPC
'Cost Per-Click', the cost of mobile advertising based on the number of clicks (or Taps) received.

CPA
'Cost Per-Acquisition', the cost of mobile advertising based on a visitor taking some specifically defined action in response to an ad. e.g. only paying when a user downloads an app.

1/2/3/4G
Refers to the "Generation"of the underlying wireless network technology.
1G – Analogue cellular systems implemented with no consideration for data transmission.
2G – Digitalised version of the 1G system allowing the transmission of data services such as WAP.
3G – Data networks that are built for downloading speeds up to 2Mbps.
4G – New data platforms with the ability to have download speeds of up to 1Gbps (potentially 500 x faster than 3G)

NFC
'Near Field Communication', a wireless technology with very limited range approximately 4" that allows electronic devices to communicate with each other It can be used for transferring data, such as pictures or music and can provide easy access to all sorts of information.

MNO
'Mobile Network Operator', a telecommunications service provider organization that provides wireless voice and data communication for its subscribed mobile users.

EXPOSURE

Impressions
The total of all audience delivered by Mobile. It is calculated by multiplying the number of people who receive a message by the number of times they receive it.

Reach
The percentage of our audience who come into contact with our brand communications.

Frequency
How many times the reached audience come into contact with the brand communications.

EFFECT

Tap through rate
The percentage of mobile impressions that were 'tapped' on by a user – similar to CTR in Online Display.

SMS
'Short Message Service', a text messaging service component of phone, web, or mobile communication systems. It uses standardised communications protocols to allow fixed line or mobile phone devices to exchange short text messages.

MMS
'Multimedia Messaging Service', a standard way to send messages that include multimedia content to and from mobile phones, e.g. sending a photo message.

EXECUTION

LBS
'Location Based Service', a mobile data service related to an end user's immediate location.

Geo-fencing
A location-based service that sends messages to smartphone users who enter a defined geographic area.

AR
'Augmented Reality', a technology that superimposes a computer generated image on a user's view of the real world, thus providing a composite view.

QR code
'Quick Read' code, machine readable code consisting of an array of black and white squares, typically used for storing URLs or other information for reading by the camera on a smartphone.

TV
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RADIO
PRINT
OOH
ONLINE VIDEO
DIGITAL DISPLAY
SOCIAL
SEARCH
MOBILE

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