# The MFA GUIDE

Everything you need to know about working in Advertising Media

media federation of australia

WE ARE the changers

## Section 2
# Media: The Process

In this MFA Guide, we examine the media process - what it takes to make a campaign best in class, bring it to life, learn from it and take those learnings into the future.

## 2.1
## The Marketing Funnel

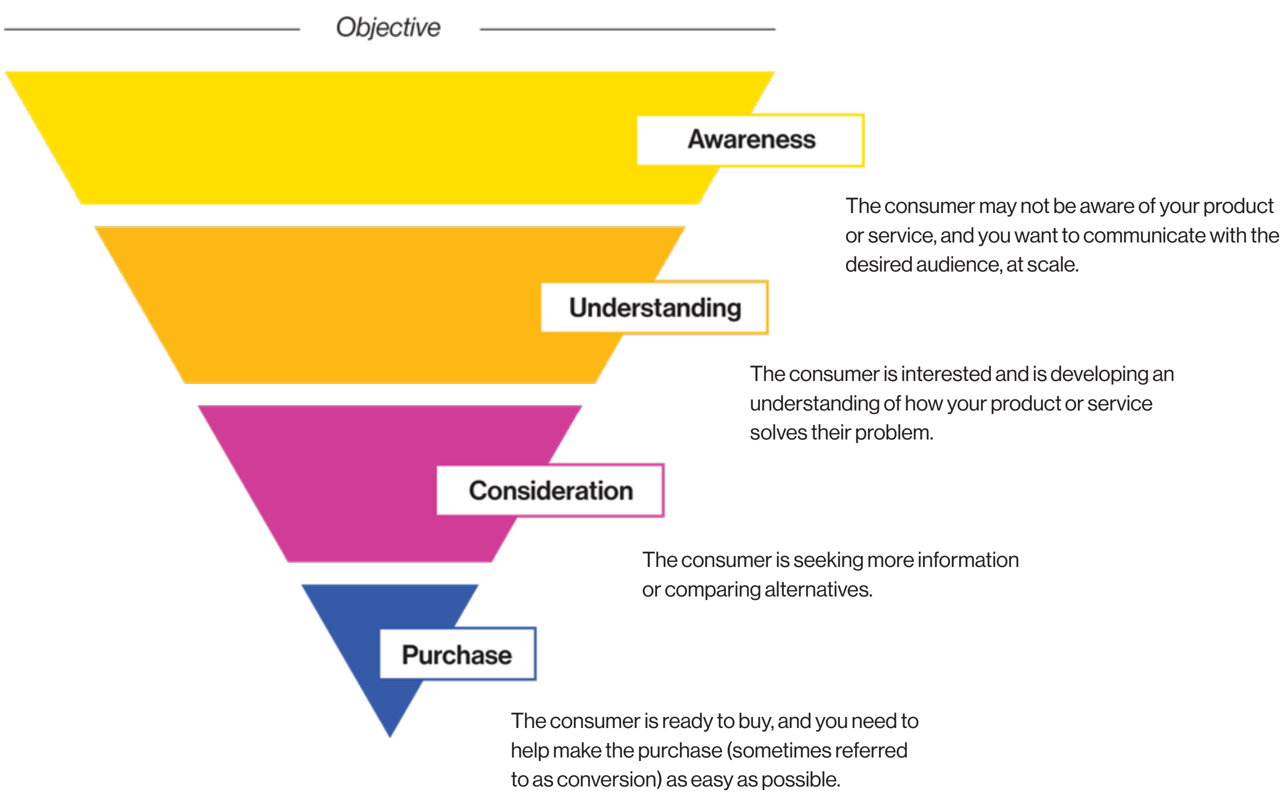
Let's start with the Marketing Funnel.

The marketing funnel is an extremely useful tool to guide marketing strategies, and can also be used to select the best media options to deliver the campaign's communication objective. There are many variations of the marketing funnel, with the simplest versions having 3-4 stages.

The funnel is based on the assumption that a consumer moves through a series of stages before they buy a product or service. In other words, they don't just jump online and purchase – they need to become aware of the product or service first, understand how it works, then consider alternatives - read reviews, look at customer testimonials, talk to friends and family, and compare, and finally make the purchase.

It's not always such a linear buying process. However, as a framework, the marketing funnel helps us focus on the best strategies and media options to choose - depending on the product or service, and where our target consumer audience is in their journey along the funnel. For example, if there is little awareness of the product, you might allocate most of your spend on Out of Home billboards and buses, and TV. If your product has been in-market for some time and your focus is on driving sales, you might look at stimulating sales online through Search and Display ads.

You can use virtually all channels for all stages of the funnel. To create the most effective media plan it is critical to determine where your target consumer is at in the funnel, and focus on that objective when choosing channels. In Chapter 3, we'll provide examples of how you might use each channel to drive Awareness, Understanding, Consideration and Purchase.



## 2.2
## Integrating the Full Spectrum of Media Channels

Another model we use to help guide our planning is the PESO model. To implement an effective campaign, a communication 'roadmap' is required that includes Paid, Earned, Shared and Owned Media.

Consumers today engage with multiple media channels in a dynamic and interconnected manner. This complex interaction underscores the importance of planning advertising across various channels, and recognising that each channel contributes uniquely to the overall consumer experience. By strategically choosing and integrating various channels, advertisers can maximize their reach, engagement and impact on their target audiences.

**The PESO model**
Back in 2011, whilst heading up the Social Media and Digital Innovation team at ZenithOptimedia Worldwide, Nick Burcher devised the Paid Owned Earned Media (POEM) framework.

The framework classified different types of media activity into these three categories, and showed how activity in one category can impact activity in another category. He encouraged planners to include all three categories in campaigns (or at the very least consider their halo impact) to maximise effectiveness.

In 2014, PR Consultant Gini Dietrich introduced the PESO model. It was very similar to the POEM framework, but further context was added by splitting Earned media into two categories: Earned and Shared. This was particularly helpful in working with the proliferation of Social Media platforms.

You'll find some Media Agencies use the acronym PESO, and others use OESP. And in some Media Agencies, the 'S' in Shared refers to other advertisers you can collaborate with to achieve mutually beneficial goals.

Here are some examples for each category:

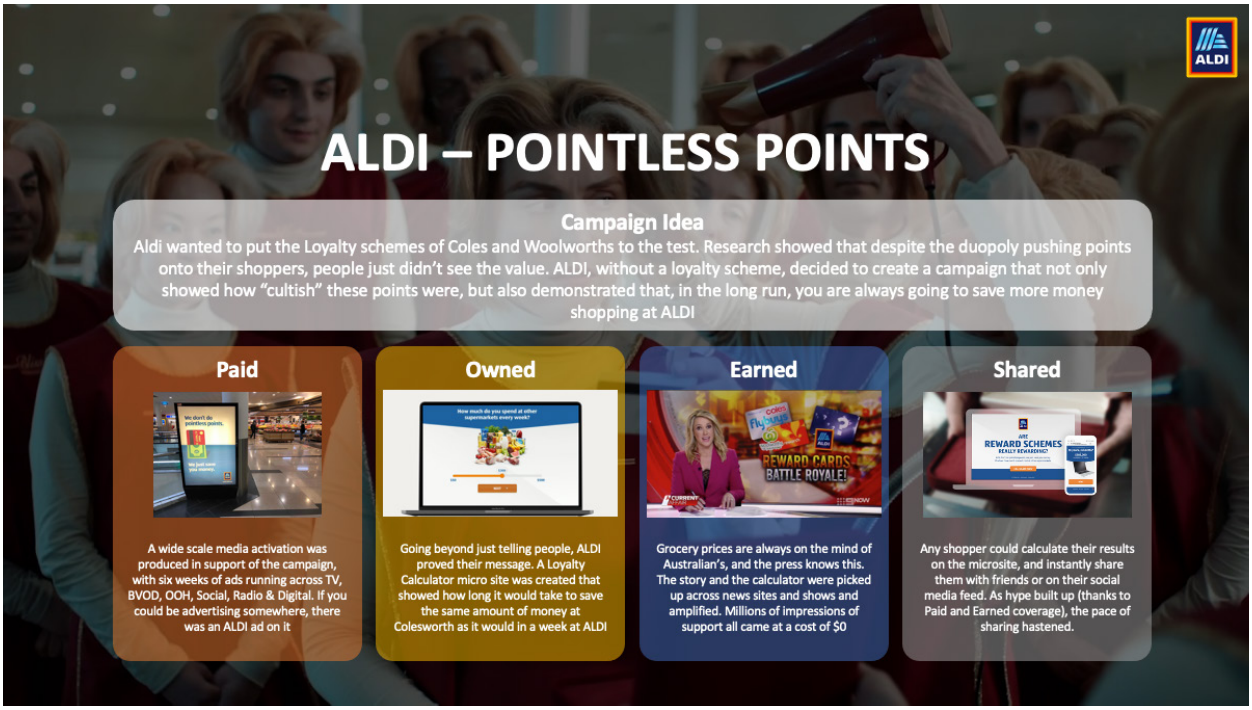
**Here's how we define the categories:**

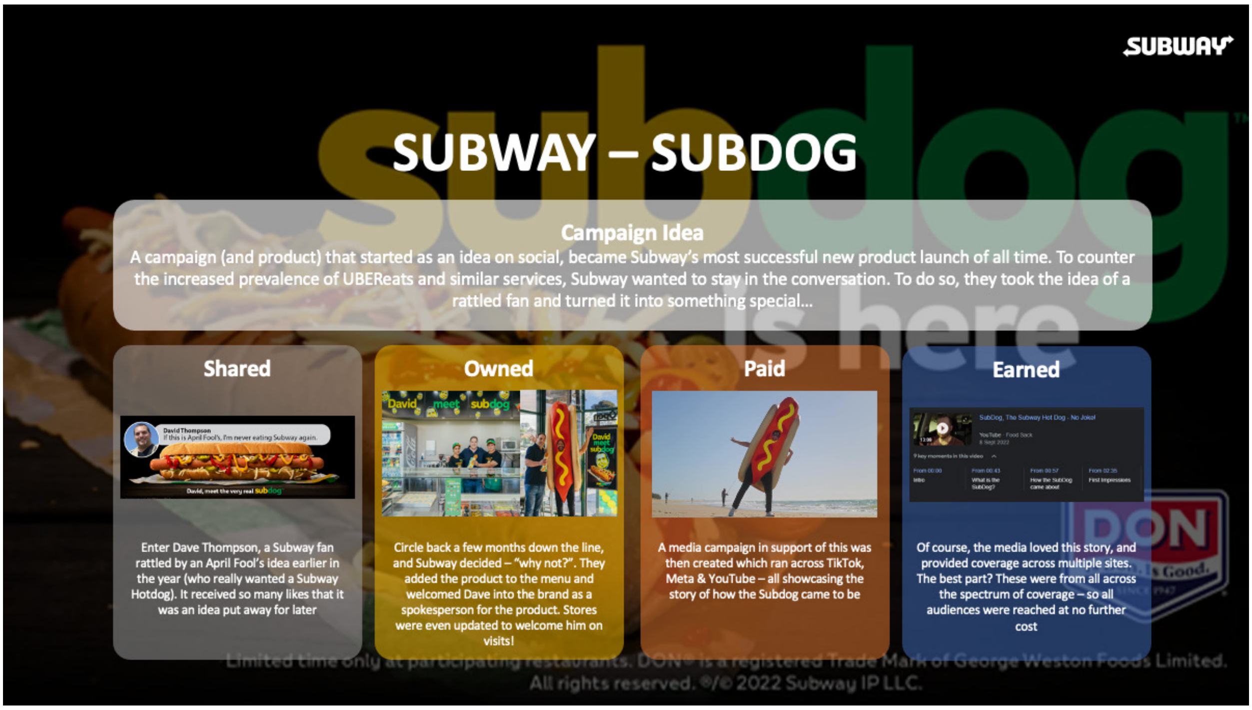
| | | | |
|---|---|---|---|
| **PAID Media** | Refers to media that you pay for to place an ad. This encompasses the majority of standard media agency practice (across planning and buying). It covers the gamut of simply buying an ad to run on Channel 9, to paying when someone has clicked on a search ad on Google. Remember, if you pay for it – it's paid media. | **Pros:** Control of exposure levels and the messaging; results are easier to track and measure; consumer outtake is easier to control; optimisations can take place while a campaign is live. | **Cons:** Consumers are less likely to trust paid placements; can be expensive; effectiveness decays quickly once advertising stops; fragmentation of media means it's easier for consumers to avoid/ ignore. |
| **EARNED Media** | Refers to editorial publicity that is generated through media releases, interviews and other PR or media relations activities. For example, an event organised may be picked up in the evening news, and gain 'free' exposure for that brand. | **Pros:** Credibility, as you are vouched for by a 3rd party; long-term SEO benefit. | **Cons:** Unreliable, as you can never guarantee a press mention; difficult to scale; an effective event can be expensive. |
| **SHARED Media** | This is often referred to as 'the conversation' on social media platforms, which involves consumers participating and interacting on social sites. For example, consumers sharing or commenting on a brand's content on Instagram or TikTok. | **Pros:** High trust of word of mouth/ recommendations; increases your credibility; low cost; expands reach. | **Cons:** Unreliable as it is difficult to predict what will be shared; unscalable – producing more content doesn't always result in more shares; can result in a negative impact to the brand. |
| **OWNED Media** | These are communication channels and content that are controlled and owned by the client/ advertiser. For example, the client's own website, content, their social platform accounts, eDMs, packaging, own store signage (including the store itself!). | **Pros:** Low risk; complete control (a brand "owns" it); the ability to collect data from digital channels and use it fuel further insight. | **Cons:** People are less likely to randomly visit a website, so other strategies are needed to help drive traffic; it takes time to build an audience. |

Communication planning needs to ensure that Paid, Earned, Shared and Owned strategies are complementary to one another so that the sum of the parts delivers a greater return.

Here are two examples of campaigns demonstrating the PESO approach.

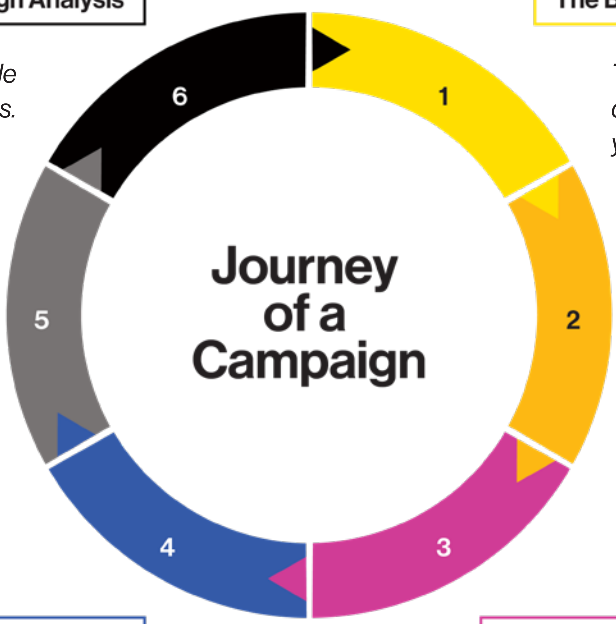
*Note:* You do not need to follow the order of the letters in the acronym when planning your campaign. The most important thing is to consider ALL four categories.



## 2.3
## The Journey of a Campaign: In Brief

There are typically six key stages in the campaign process. On the following pages, we'll explore each stage in more detail.




**The Brief**

*The client provides a brief that defines the problem or opportunity you need to address.*

**Developing a Media Strategy**

*Work to understand the core 'issue' and develop a communications framework.*

**Implementation Planning**

*Provide detailed recommendations for media channels, flighting, audiences, media partners, formats and creative.*

**Media Buying**

*Negotiate competitive rates, relevant positioning and added value for each channel, and book.*

**Monitoring & Optimising**

*Monitor performance against metrics whilst the campaign is live, and implement measures to improve results.*

**Post Campaign Analysis**

*Report on outcomes and provide insights for future campaigns.*

# STAGE 1: The Brief

A good brief clearly defines the task including context around the business challenge and marketing objectives and importantly, identifies what measurable success looks like.

A client briefing session is a critical meeting that marks the beginning of the collaborative process between the client and the agency. Sometimes a client may need an Agency to provide input to the brief before it's formally presented. Usually that input is data that the Media Agency can access – e.g. an analysis of competitive media activity, identification of key target audiences etc.

The briefing process is often best done in person, and usually involves the client presenting their brief to one or more Agencies, depending on the scope of the campaign. For example, if the client is launching a major new product, the initial briefing session may include several partners, such as their Creative Agency, Media Agency, PR Agency, Talent Agency etc. In this situation, collaborative skills are key, as it presents an opportunity to work with others to produce the optimal solution for the client. Ideas for the campaign may come from any of the partners present.

Alternatively, the client may prefer to simply brief the Media Agency, particularly if the relationship is strong and the client prefers to utilise the Media Agency's research, creative, strategic and media capabilities. The client may also want to get their campaign to market as soon as possible, so may choose to brief the Media Agency directly.

It is usually the Media Agency's Group Manager and/or Strategist who is present at the initial briefing session. The session usually starts with the client providing an overview of the purpose of the campaign, which may include an outline of the campaign's objectives and the desired outcomes.

> The briefing session is a good opportunity to seek clarification, provide provocations and align on roles and responsibilities.

Typically, the client presents some or all of the following:

**1. Objectives**
The client's brief usually begins with an outline of business and marketing (or communication) objectives:

**Business objectives** set the overarching direction for the company. Business objectives are broad, high-level goals that guide the overall direction and success of the entire organisation. They typically cover a more extended period, often aligning with the company's long-term vision and mission.

*Examples:*

- Increase overall revenue by 20% in the next three years
- Expand market share in a specific geographic region
- Improve profitability by reducing operational costs

**Marketing objectives** support business objectives and guide the overall marketing strategy.

Marketing objectives are more focused than business objectives, specifically addressing the role of marketing in achieving broader business goals. They provide direction for the marketing department and help translate business goals into actionable marketing strategies.

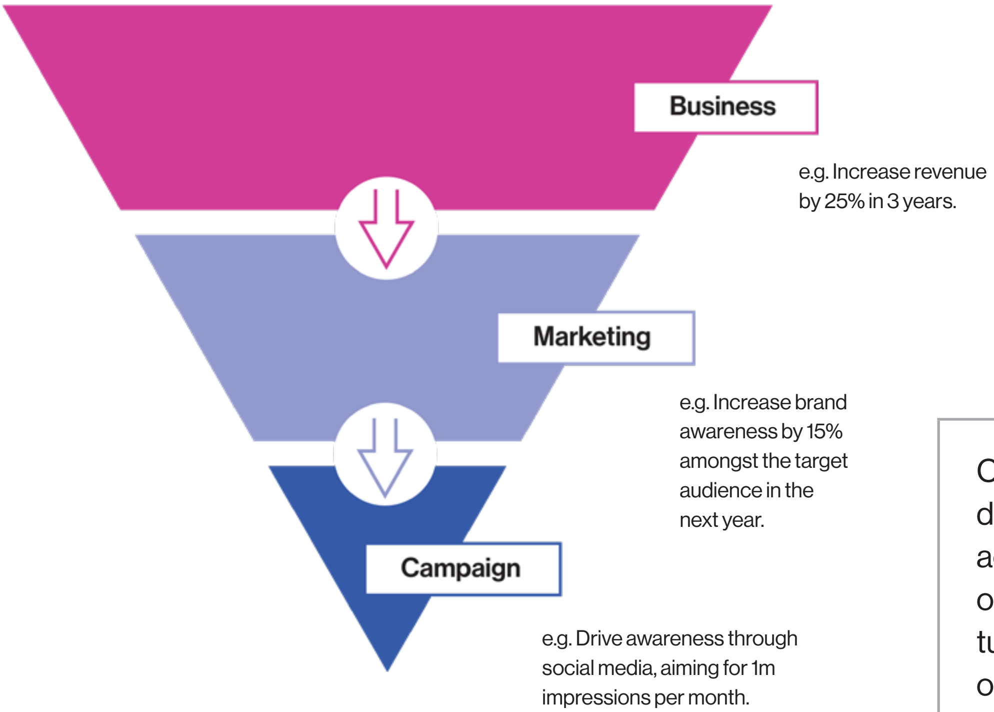
Examples:

- Increase brand awareness by 15% among the target audience in the next year
- Generate 30% more leads through digital marketing channels
- Enhance customer loyalty by implementing a retention strategy

The **Campaign objectives** usually focus on the specific goals of a particular campaign. These objectives are the most specific and narrow in scope. They are set for individual campaigns and initiatives. These objectives are often short-term and directly contribute to achieving the broader marketing goals.

*Examples:*

- Drive product awareness through a social media campaign, aiming for 1 million impressions in one month
- Increase online sales by 25% during a specific promotional period
- Encourage trial and adoption of a new product through a launch campaign




Campaign objectives directly contribute to the achievement of marketing objectives which in turn drive the business objectives forward.

### 2. Situation analysis

This section of the brief contains an overview of the client's business and its imperatives as well as rich information on the Category, Brand and Product, recent performance and market dynamics. Ideally insights should be shared around:

- Category definition: Competitive brands and competition from related product classes
- Shares, sales, volume: category/brand/competitor trends
- Consumer interest level, high/ low: i.e. fashion or cars versus detergents
- Consumer responsiveness to advertising
- Consumer Purchase cycle: light users/ heavy users
- Consumer awareness/attitude information: loyalty, negativity
- Life cycle stage for brand: i.e. new, mature, extension
- Market expansion opportunities: category penetration, frequency of use, new volume opportunity

### 3. Geographic Distribution and Sales Profile

Next comes an outline describing geographic locations that may be relevant to the brief (for example, the client may want to boost sales in one particular State, and therefore will need to focus media in that region). Potential variables in this section may include information on:

- Product distribution, sales, advertising
- National versus local support priority and requirements
- Data and trends for category/brand/competition in terms of sales volume, sales factors and market potential

### 4. Competitors' Advertising Patterns

This section contains the client's understanding of their competitors' marketing behaviour, from a media perspective as well as a creative perspective. Information such as where, when, how and what the competitors are advertising, who they are targeting with their communication and what they are trying to achieve.

The client may have some understanding of competitors' media expenditure by channel, seasonality, program and title selection and the amount of effort they are placing in the media with their brand/product, but this is likely information that the Media Agency provides at a later date.

### 5. Product/Service to be promoted

Next, the client will provide comprehensive information about the product or service to be promoted. This includes features, benefits, unique selling propositions and any challenges or opportunities associated with the offering.

### 6. Current Customers/Target Audience

This section contains the Client's view on who the campaign should speak to, usually defined by some or all of the following variables:

- Demographic – age/gender/income/education/occupation/ethnicity
- Psychographic – lifestyle/outlook/interests/motivations
- Geographic – national/state/metro/rural/franchise area
- Behavioural – purchasing behaviour (including brand loyalty and product preferences) and product usage (how frequently, when, in which ways)
- Purchase influence/decision – are they the purchaser and/or end user
- Media consumption – media habits/preferred channels/preferred content

These variables are often combined to create a comprehensive and multi-dimensional profile of the target audience.

A client will already hold a lot of data on their current customers, and insights around these available customer profiles can form the basis of future growth strategies that deliver against Business Objectives. For example, identifying and profiling current brand users can lead to a strategy that:

- gets current users to increase frequency of use
- determines a need to change the customer profile and appeal to a different target group
- attracts customers from competitive brands
- expands the overall category

At times, a client may ask the agency to investigate other targeting opportunities and recommend additions/changes to the target audience.

### 7. Consumer Insight

This is a critical part of the brief, and presents the client's view on how the brand and consumer relate to each other, and the benefit or point of relevance.

Again, at times an Agency may be asked to test the validity and/or challenge this insight.

### 8. Key Learnings

It is useful to know what has worked and not worked in previous campaigns, and the reasons why. This serves to remind all parties so that the most effective channels or approaches may be included in the next media plan.

**9. Budget and Timeline**
The client will provide the budget allocated for this campaign and anticipated timeline.

At times the Agency may need to negotiate the client's expectations as to what can actually be delivered for that budget/timeframe, and whether the amount and timeline will be sufficient to achieve the campaign objectives.

**10. Other**
The client may put forward their ideas for the campaign, and provide potential marketing or media constraints/limitations. For example they may have concurrent marketing activity taking place during the same period using a particular partner that they would like to involve in this campaign.

They may also suggest their preferences for particular media channels, and how they believe outcomes of the campaign should be measured.

The briefing session is an opportunity for the Media Agency to ask questions and seek clarification, to ensure that everyone is on the same page and that there is a shared understanding of the campaign goals.

# STAGE 2: Developing a Media Strategy

Following a client briefing session, the Media Agency's Group Manager and/or Strategist will hold debriefing sessions with internal teams to share the client's requirements, seek further research, and discuss initial ideas. This allows team members to share their perspectives, insights, and interpretations of the client's requirements.

At this point, if anything is missing from the brief or you need extra data or information this is the stage where you ask the client for the detail.

*Examples* of weak briefs, or elements that often need clarification:

- No Brief – just an email or verbal request
- No SMART objectives – Unclear business and/or marketing and/or communication objectives
- Moving goal posts
- Campaign timing – what's their expected live and end date, or ideal in-market date
- Budget flexibility
- Market priorities
- Target Audience – including any pre-existing client research/audience data they can share
- Key Performance Indicators (KPIs) – including reference of any current brand health tracking
- Measurement – how they will measure their SMART objectives
- Any Mandatories – these can be channels, creative already built, formats, timings, audience, contexts
- Data – any further data they have access to and can share that can help the Agency work through their challenge in more detail

**Reverse Brief**
It's considered good practice for an Agency to respond to a client brief with their own reverse brief so as to ensure that they have interpreted what has been asked of them correctly.

A reverse brief is typically one page that attempts to interpret, clarify and summarise the client's brief. Essentially it ensures that all parties are clear and focused on the requirements and desired outcome. Typically it includes:

- Background/Current situation
- Business objectives
- Communication objectives
- Target audience
- Measurement of results (how success will be measured) The reverse brief is signed off by the client.

**Unpicking the task**

Additional research conducted by the Strategy team is driven by the need to ensure that the media strategy is not only aligned with the client brief but is also informed by the most current and relevant insights, trends, and market dynamics. The client's perspective is crucial, but further research allows the Strategy team to validate client input. The research and analysis may include:

**1. Category questions**

- What is the dynamic in the category? For example, in the cereal category, is there growth in brands that are high fibre or high protein?
- Which brands are leading, and which have momentum?
- How do people relate to the category?
- What are the category barriers/drivers?
- Where does the opportunity lie?
- Is there any seasonality in competitors' spend?
- How does the client's channel spend compare to competitors?
- Is the category expected to grow or decline?

**Useful tools for research:**

- Google Trends
- Nielsen AdEx
- Roy Morgan
- WARC

**2. Brand questions**

- How does the brand behave? For example, how does the brand (or its employees) act in relation to customer service, product innovation etc.
- What is the brand personality?
- What do people love/hate about it?
- How would the brand like to be perceived?
- What is their current communication style?
- Are their trends in their sales data that may be useful for campaigns? For example, peaks around particular seasons.
- Are there spikes in their search, social or website traffic? What could be causing them?
- Are there insights from recent 'brand lift' studies, that indicate what may be driving positive attitudes towards the brand?

**Useful tools for research:**

- Google Analytics
- Social Listening
- Brand Data
- Ibis World

### 3. Cultural questions

- Is consumer confidence up or down?
- What is the economic landscape, and how is it impacting consumers?
- What is the political climate?
- What are the topics that concern people - in particular our target audience?
- From social listening data, what are the things that everyone is currently talking about?
- What are tech related issues/opportunities that may be connected to the client's brand?
- How is technology uptake and usage evolving?
- What are some relevant trends that we can tap into?

**Useful tools for research:**

- ABS Data
- Social Listening
- Nielsen
- ComScore
- Industry reports
- Trend forecasts

### 4. Human questions

- Who should we be speaking to?
- Who are the key influencers?
- What are they thinking, feeling, wanting?
- What are their lifestyle and passion points?
- What are the barriers and drivers to them buying the client's brand/using the service/changing behaviour?
- What are their media touchpoints?
- What is their media usage behaviour?
- What similarities and differences can we see in the target segment?
- How many of them are there?
- Where do they live and which life-stage are they at?

**Useful tools for research:**

- Roy Morgan
- Brand qualitative research
- Media Owner/Industry Body audience research reports
- Getting out and observing your key target audience in the real world

**So what? Implications...**
The next phase involves the synthesis of all the relevant data. The team looks for patterns, trends and opportunities that are relevant to the campaign objective. Further meetings may be held with other teams (Investment, Planning, Data/Analytics, Digital) to hone in on the key insight, and brainstorm campaign and media implications, channels and role of communication.

**Round 1 Strategic Response**
Once the key challenge, insight and media idea are agreed upon at the Agency, the Strategy team presents back to the client. They outline the media strategy which incorporates input from the client brief, input from additional research, a refined target audience description, the challenge defined, the key insight driving the media idea, and initial ideas related to media planning (choice and combination of channels, flighting, location). It includes the rationale behind the strategic decisions and the expected impact on campaign performance.

**Validation**
The team will seek client feedback and input to ensure that the strategy aligns with the client's vision and goals. This collaborative process may involve several iterations based on client feedback.

At its core, Strategy is about having a deep understanding of the who, what and why, arriving at a data-led problem and insight, and then developing a blueprint for the Planning team.

## Tips on Insights

At the heart of everything we do in Media is the end consumer. For Media strategy, insights can be focused on the audience/consumer, the category, the culture, consumption, or the brand. They usually highlight a 'truth' (often a current blind spot) which can help overcome consumer challenges.

Usually this starts off with some gap analysis and understanding the client data and consumer data in detail.

Once a general understanding has been established, additional questions asked can lead to a promising channel or consumption insight, such as:

- What are they doing to interact with our brand or product or service? What are the barriers?
- Where does our product brand or service fit within culture? Where would make sense, but is currently a gap for us?
- How much time are consumers spending with our brand or product or service? How are they spending their time with us? Where can we improve?
- What mood are they in when they buy our brand or product or service?
- What is the payoff for them to engage with our activity? (e.g. entertainment, information, inspiration)

Have fun with the insight, draw on different working, double entendre, oxymorons etc., to make it interesting.

**Whatever the insight is, it MUST translate into the execution or campaign idea!**

## **Case Study** - Campaign driven by Insight

Here's an example of an insight that strategically aligns with every component of the campaign execution:

| | |
|---|---|
| **Client:** | Maccas Young Lions Example |
| **The Brief:** | Make Gen-Z aware of Maccas sustainability efforts |
| **Team Credit:** | Sarah Kramer (CHEP) & Simon Molloy (OMD) |


**Brief Re-framed (through the lens of the Target Audience):**
Research showed that 86% of Aussies 18-24 believe we need to act now to save the planet, but of those, 83% regularly eat fast food, over indexing against burgers as their product of choice. Their average household income is $30k and ultimately, they put price before sustainable purchases.

**The Real Issue:**
Fast food and environmental issues are synonymous. Aussies are quick to bag Maccas out, without digging further to find out what impact we're already making in the sustainability sector. As the category leader, we bear the brunt of the blame.

**Insight:**
Aussies love baggin' Maccas out... But they still love eating our burgers.

**The Solution:**
To stop Aussies bagging us out, we need to own the conversation early and change the conversation on a channel we know they'll consume.

**The Big Idea:**
Make our owned Maccas bags work harder for us and become the key vehicle of communication to connect.

# STAGE 3: Implementation Planning

The media implementation response is perhaps the most involved step and can take 4-6 weeks to prepare.

Before considering specific media channels, the Planner determines the kind of reach and frequency they'll need to achieve the campaign objective. Are they planning a campaign to acheive Awareness, Understanding, Consideration or Purchase? They will consider which flighting or scheduling pattern is best. They will also consider other factors which may be important to the campaign, such as geography and seasonality. Do they have a mix of Paid, Earned, Shared and Owned activity?

The planner then identifies and works out the most effective way of using each media channel based on delivering against planned channel objectives and metrics. This may involve sending a brief to media publishers to get their recommendations, or bigger ideas and executional detail.

In Section 3, we explore the range of channels available to the planner. In this section, we'll look at the important factors of reach, frequency, flighting, geography and seasonality. First up, reach and frequency.

**Reach** refers to the percentage of the target audience who have the opportunity to see or hear an ad during a campaign. It is not a measure of how many people actually do see or hear the ad, as consumers may look away from the screen, get a cup of tea, or not be paying attention and not see or hear the ad.

**Frequency** on the other hand, measures the average number of times the target audience have the opportunity to see or hear an ad during a campaign.

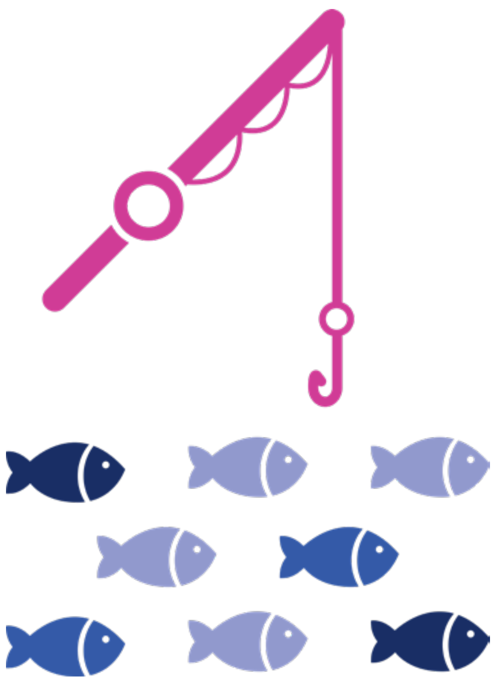
> Depending upon the campaign objectives, a planner will prioritise higher reach (the campaign is seen or heard by more people), or higher frequency (the campaign reaches fewer people, but more often).

Using an analogy, 'high reach' is like casting a wide net to capture as many fish as possible. It is often preferred for building brand awareness or driving a response from a broad audience. On the other hand, 'high frequency' is like repeatedly casting your line in the same pond, focusing on one area or one school of fish. This approach is effective when aiming to build comprehension of multiple or complex messages.

**REACH: General Guidelines**
The determination of 'high reach' and 'low reach' in media can vary depending on the specific goals of the campaign, the target audience, and the media channels involved.

However, some general ranges may be considered. Keep in mind these are approximate guidelines, and what is considered high or low reach can be subjective and context-dependent. Additionally, different media channels may have different benchmarks.

| | Percentage of Target Audience Reached | | | | |
|---|---|---|---|---|---|
| | **TV** | **Digital Display** | **Social Media** | **Radio** | **Out of Home** |
| **High Reach** | 40-50% or more | 50% or more | 70% or more | 60% or more | 60% or more |
| **Moderate Reach** | 20-40% | 30-60% | 30-70% | 30-60% | 30-60% |
| **Low Reach** | Less than 20% | Less than 30% | Less than 30% | Less than 30% | Less than 30% |



$$\textbf{Reach (\%)} = \frac{\textbf{(No of unique target audience members exposed to the message ) x 100}}{\textbf{Total target audience}}$$

**Example**
You want to promote a Government Health announcement to Females 40-54 living in Sydney. From the ABS, your potential audience is approx. 500,400 people. You are aiming to achieve high reach, approximately 70% or more of the potential audience at least once i.e.. expose 350,280 Females 40-54 in Sydney to the ad at least once. Media planners will use various planning tools to understand the optimal channel mix and budget required to reach 70%.

Once you've determined your overall reach goal (cumulative reach), you may want to consider duplicated reach. Each view of reach is based on how an audience is exposed to the campaign, and the relative importance can vary based on the campaign's strategy and the nature of the product or service being promoted. Here's a brief overview of each:

**Cumulative Reach:** refers to the total number of unique people exposed to a campaign over a period of time. Cumulative reach takes into consideration the duplication of exposures across media channels to provide the unique reach figure against your target audience.

For example, a campaign may reach 46% of your target audience on Instagram, 26% on TV and 23% in Out of Home. Removing duplication of exposures across channels, the cumulative reach is 70%.

**Duplicated Reach:** refers to the percentage of the target audience exposed to a campaign more than once. It helps identify the extent of overlap or duplication in audience exposure. Media planners may look to adjust the channel mix or spend within channels to reduce the duplicated reach when prioritising high reach campaigns.

**FREQUENCY: General Guidelines**
Again, there isn't a universal threshold that defines high or low frequency, as it can vary across different channels. However, here are some general guidelines.

| | Number of times a target audience member has the opportunity to see or hear an ad, during the campaign | | | | |
|---|---|---|---|---|---|
| | **TV** | **Digital Display** | **Social Media** | **Radio** | **Out of Home** |
| **High Frequency** | 7 or more | 10 or more | 20 or more | 20 or more | 10 or more |
| **Moderate Frequency** | 3-6 | 5-9 | 10-20 | 10-20 | 5-9 |
| **Low Frequency** | 2 or less | 4 or less | 9 or less | 9 or less | 4 or less |

**Effective Frequency:** refers to the optimal number of exposures within a specific time period, for an ad to be understood and remembered. It represents the balance between achieving enough exposures to make an impact whilst avoiding excessive repetition. Too few exposures, and the consumers might not grasp all the details. Too many exposures, and consumers no longer hear the message and you are wasting the client's budget.

Media planners may use an effective frequency calculator to determine the optimal frequency of a campaign. The calculator considers how established the brand is, market share, the complexity of the message and relevance to the media channel in order to determine the required frequency.

**Example**
There is no one-size-fits-all approach to reach and frequency planning. Determining the balance is a dynamic process involving historical performance, industry benchmarks and testing and learning. Using various campaign planning tools, media planners will analyse the reach achieved at different frequency levels and select the combination maximising impact within the given budget. This ensures effective resource allocation and prevents oversaturation or insufficient exposure for a campaign.

Good client briefs with clear marketing objectives and KPIs help media planners determine the best reach and frequency approach for a campaign.

*Let's look at some simple examples:*

**1) High Reach and Low Frequency:**
Imagine we're planning a campaign for a new sports drink targeting a broad audience. Our goal is to introduce the product to as many people as possible at launch.

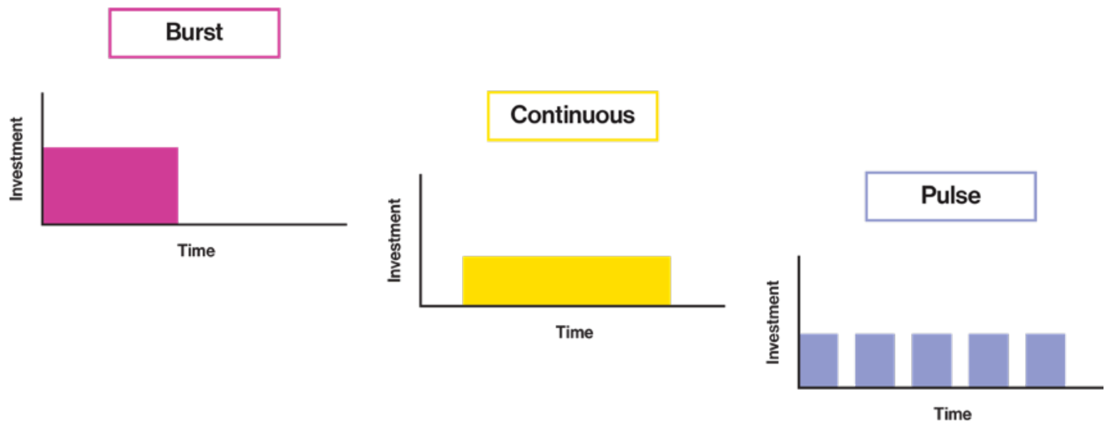
Looking at a screens approach, the priority is finding high reaching TV programs to reach as many people as possible. Media planners might look at TV spots within the grand final of the AFL or NRL which are amongst the highest rating TV programs. The media team may also include spots on catch-up TV to deliver incremental reach.

**Example**
**2) Low Reach and High Frequency:**
Now, let's consider a scenario where we have an established sports drink, and we want to deeply connect with AFL fans.

In this scenario, media planners might consider a TV sponsorship with the AFL across the home and away season. With 4 spots a week across the home and away season, the priority in this scenario is building relevance through frequency with the same audience.

## Flighting

Flighting (or scheduling) relates to the pattern of media exposure over a defined period. It is not necessary (nor is it cost efficient) to keep an advertiser's message in market indefinitely, so media planners will choose one, or a combination of three approaches: burst, continuous and pulse.




**Burst**
Burst scheduling requires a concentrated media spend during one or more specific periods. It aims to create a significant and immediate impact. The objective is to generate a burst of attention and interest, often in response to specific events, seasons, or promotional periods. This method is suitable for products or services with seasonal demand, new product launches, events or time-sensitive promotions. A potential downside to burst scheduling is that once the advertiser is no longer in market, they may be forgotten or drowned out by competitor activity. In some instances, the campaign may commence with a burst of activity (to maximise impact), and continue with a continuous or pulsing approach.

**Continuous**
The primary objective of continuous scheduling is to maintain a steady and consistent presence in market over an extended period. This approach is effective for maintaining brand awareness and staying top-of-mind with the target audience. It provides a regular and ongoing exposure to the message, valuable for products or services with consistent demand or longer decision cycles. It helps establish a baseline level of awareness and familiarity. However, it is the most costly approach and may limit an advertiser's budget allocation. A continuous approach can favour cost-efficient channels ( e.g. social media) versus what may be more a more effective channel mix ( e.g. TV, Cinema, Audio) and there is a potential for wastage, or overexposure of the message.

**Pulse**
Pulse scheduling combines elements of continuous and burst scheduling by maintaining a base level of advertising with intermittent bursts of higher intensity. It involves maintaining a continuous presence to sustain awareness while periodically increasing the intensity during specific intervals. Pulse scheduling is often chosen for products or services with both regular demand and specific peak periods.

## Geography

Another important factor for the Planner to consider is the choice of geographical markets. The client may direct the choice of market at the briefing session – for example, they may be the market leader for light beer in metro markets, and want to increase beer sales in regional markets; or a government road safety message needs to be rolled out in regional QLD and NSW due to a recent spike in road deaths in those regions.

Alternatively, the Media Agency may identify opportunities for the client to achieve their objectives using various geographical factors not considered by the client.

Australia has a dispersed population, with significant urban concentrations along the east coast. Australia's states and territories often have distinct cultural nuances. Effective geographic targeting requires a nuanced understanding of the Australian market, regional differences, relevant media channels in different locations, and the specific goals of the campaign.

A media plan will specify geographic targeting required. You might start by defining the geographic targeting in a broad sense as:

**Nationwide**
Media planned for broad reach across Australia, for example, Federal election campaigns.

**State-level targeting**
Focusing on a specific State ( e.g. NSW, VIC, QLD etc.) particularly if the client's product is distributed in one or more states only.

**Metro targeting**
Concentrating efforts in metropolitan areas and capital cities (typically the 5 metro markets: Sydney, Melbourne, Brisbane, Adelaide and Perth). Due to their large populations, clients achieve economies of scale by focusing on the major centres. Your spend may be largely in metro TV and major city Out of Home.

**Regional targeting** –
Regions outside the major cities. Whilst regions contain fewer consumers, this approach may be more cost effective as media tends to be cheaper. For example, areas such as The Sunshine Coast and Hinterland (QLD), the Central Coast (NSW), or the Hume Region (VIC). Your media plan may include regional TV and radio.

**Rural targeting**
Tailoring media spend to more specific rural and remote areas, which have lower population densities, and where the local economy may be driven by primary industries. For example you may have a client wanting to promote farming equipment in Wagga Wagga (NSW), and your focus may be on local press and community radio.

For even more precise geographical targeting, planners may incorporate 'geo-targeting' into their strategy.

**Geo-targeting** delivers ads based on the target market's geographic location, identifying their specific locations through IP addresses, GPS coordinates, or user-provided location information to determine a user's physical location. Consumers are then sent ads or provided with specific location-based messages. Some types of geo-targeting include:

| | |
|---|---|
| **Weather Targeting** |   Weather targeting uses a specific region's prevailing conditions as a catalyst. In-app ads are particularly effective, but you can also use mobile push notifications, SMS messages, and digital ads on Out of Home billboards.<br><br>Another example, a food delivery app sends a push notification for free delivery to target consumers who live in a particular region, on a cold, gloomy day. They do so assuming that their target audience prefers to stay indoors, where it's warm, rather than brave the chill to pick up dinner. |
| **Local SEO** | This is another form of geo-targeting, where a user might do a google search with terms such as "near me" and google will respond with a list and map of products/services nearby. |
| **Beaconing** | Beacons rely on Bluetooth technology to deliver targeted ads to app users based on their proximity to a particular product. For example, a customer shopping in the bread aisle might get a message that there's a buy-one-get-one-free sale on a particular brand or an invitation to pick up a complimentary muffin as they walk toward the bakery. |
| **Geofencing** | Geofencing falls under the umbrella of geo-targeting but is far less specific in terms of demographics, outside of the user's recent location. It draws an invisible 'boundary line' around a particular set of broadcast locations. As a customer enters or exits that zone, they receive a notification from a business promoting a special offer (the customer must have provided their approval to opt-in to receive promotions). For example, an auto dealership might run a geo-targeting campaign to show a certain ad to customers who are within 10km of the dealership's location. |

## Seasonality

Seasonality can play a crucial role in media planning, influencing the timing, content and effectiveness. Consumer preferences, needs, and behaviours often change with the seasons.

**Product relevance**
Certain products and services are more relevant or in demand during specific seasons. For example, winter clothing, sunscreen, holiday gifts, or back-to-school supplies have peak seasons. Media planners need to synchronise advertising efforts with the periods when target audiences are most likely to be interested in these products.

**Seasonal celebrations**
Seasonal events, holidays, and cultural celebrations provide opportunities for promotional campaigns. Think Valentine's day, Mother's Day or Christmas. Media planners can leverage these occasions to create timely placements.

**Competitor activity**
Understanding when competitors are likely to increase their advertising efforts allows for strategic planning to stand out during key periods - either competing head-on with competitors, by running media at the same time, or taking the opposite approach and looking for gaps in their media planning when spend is less.

**Consumer media consumption patterns**
Seasonal changes often affect how people consume media. For example, during colder months, individuals may spend more time indoors, impacting the effectiveness of using some outdoor channels. Understanding these patterns helps in selecting the most suitable media channels for each season.

**Cyclical Trends**
Certain industries have cyclical trends influenced by seasons. For instance, the fashion industry tends to follow spring/summer and fall/winter cycles. Media planners need to align campaigns with these industry-specific cycles.

# STAGE 4: Media Buying (Programmatic and IO)

After the media implementation plan is approved by the client, the Buying or Investment team begin the process of negotiation with publishers. They negotiate the most competitive rates, relevant positioning, and added value for each medium. Once this has been completed, a final plan is sent to the client for approval.

Once the Investment team receives the client's approval, they proceed to book the media activity with the publishers – programmatically and/or via the more traditional approach, using an Insertion Order (IO).

**Traditional: Insertion Order (IO)**
An Insertion Order is a more traditional, direct approach and involves a contract between the Agency and the Publisher. They may be used:

- when a publisher does not have the capability to trade programmatically, for example cinema inventory cannot yet be bought programmatically, and some niche publishers do not trade programmatically.
- for integrated sponsorship deals across multiple channels
- for custom formats, for example native advertising or custom builds

The pricing is fixed, and generally the client will be guaranteed that the placements or impressions will be served as agreed.

However, there are a few potential negatives to this approach. The publisher is more in control of the campaign – which ads and ad formats will run on their site, there is little opportunity for the Agency to optimise the campaign, and there may be penalties issued if the campaign is cancelled.

These days, the majority of media is bought programmatically. Let's deep dive into what 'programmatic' is all about, and the benefits.

**Programmatic**
Programmatic is not a media channel/option, but a way of automating the buying and selling of advertising space in real time, using data and technology. Programmatic allows you to find your audience at the right time, in the right place and deliver the right message.

Programmatic advertising has changed the way that ads are bought and sold. It's a shift from mass targeting and serving the same message, to a more refined and targeted approach.

In simple terms, instead of sending out our campaign promoting red and white beanies to everyone on this beach, we can use programmatic to target Wally, serve him a relevant message about red and white beanies, at a relevant time on the right channel or device - all in real time.

Programmatic advertising brings together a wide breadth of data, and using software and technology, enables highly targeted audience buying at scale. This enables you to find, reach and persuade more Wallys in milliseconds. Programmatic uses technology platforms to automate the buying of digital media. Advertising is bought and sold in a digital auction where decisions on each individual ad placement are made in real time.

There are 3 main programmatic trading models:

- Agency Trading Desk within an Agency
- Independent Trading Desk – used when a client doesn't have an Agency, or the Agency doesn't have its own Trading Desk
- Client Trading Desk – some of the larger brands such as CUB and Woolworths have their own.

**The Key Elements required to Trade Programmatically**
The fundamental elements that drive programmatic advertising are people, technology and data.

Most important are the people. People who have the skills to make the right decisions around technology, data and which vendors to use. They need to have the ability to look at the data available with the campaign objective in mind, generate insights, and once the campaign has run, to analyse results.

In term of data, the more information you have about your target audience and consumer, the more likely you'll be able to reach the right person at the right time. You might use a combination of first, second and third party data to help you understand the audience and where you should reach them.

| | |
|---|---|
| **First Party Data** | This is customer information collected and owned by the client. It's a rich source of information about their customers, potentially including their demographics, purchase history, website/app interactions, communication preferences, device usage, social media interactions with the company etc. Note - some large clients use a Customer Data Platform where they build and consolidate their 1st party data for campaign use. |

| | |
|---|---|
| **Second Party Data** | This is data that is shared or traded by another company, which is valuable in supplementing or providing new insights or perspectives on customers. It is essentially one organisation's first-party data sold to another. It may include behavioural segmentation of an audience, lifecycle information, website/app activity etc. |

| | |
|---|---|
| **Third Party Data** | This is data that an aggregator collects from various sources and sells as a package, for example research reports from organisations like Roy Morgan, or mixes of data sets combined to give a rich view of an audience. This can provide a convenient source of information to further inform segmentation and targeting. |

**Programmatic provides better targeting opportunities**
There is so much inventory on the internet, and an infinite supply of advertising opportunities. Depending on the objective of the campaign, programmatic buying can be used to target consumers in different ways.


**Contextual targeting –** ads are served based on the web page's content, e.g. ads for running shoes next to news articles about exercise, health and wellness, outdoor activities.

**Audience and behavioural targeting –** ads are served based on a user's web-browsing behaviour, e.g. if a user searches for accommodation in Cairns, it can be determined that this user is interested in Cairns and can now be targeted with relevant ad messaging related to Cairns.

**Data-led or data-driven targeting –** broadly describes using data from customer interactions and third parties to gain insight and predict behaviours.

**Re-targeting –** the goal is to recapture attention of potential leads, e.g. an ad for an item is served to the user who has browsed a website and possibly abandoned their cart without purchasing that item.

**Location targeting –** involves detecting a user's location in order to serve them with specific, location-based content, e.g. ads for a local pizza chain.

**Date and time targeting –** ads are served across specific timeslots that you predict will be most effective for your campaign, e.g. running an ad for a food delivery service just before mealtimes on a Friday.

**Lookalike targeting –** identifies potential new customers based on the known online characteristics and behaviours of existing customers, e.g. a mobile store could analyse the behaviour of users who have previously bought mobiles online, and have ads served to other users with similar characteristics and behaviours.

**Keyword targeting –** goes beyond the pre-determined context of a website, and you're able to serve ads based on specific words or phrases appearing on those websites. It is more precise than contextual targeting (which tends to be broader and more theme-based). The choice between the two depends on the advertiser's goals, targeting preferences and desired level of granularity, e.g. a travel company might choose keywords such as "beach holidays", "weekend break" or "last minute getaways" to display ads on pages containing those specific terms.

**Key functions within the Programmatic Ecosystem**


This is a simplified schematic of the Programmatic Ecosystem.

While it may appear to be a complex supply chain, basically it is a way to connect the buyer with the seller. To do this, you need multiple providers, processes and technology platforms to make it all come together.

Starting from the left is the 'buyer' - the Advertiser briefs the Agency.

The Agency (or Agency Trading Desk) works on collecting and aggregating relevant data for the campaign (1st, 2nd, 3rd party data) in the Data Management Platform. The Data Management Platform is like a central hub for managing and leveraging the data. The Agency Trading Desk then submits the programmatic media buy into the Demand Side Platform (DSP), and as part of the submission process, the DMP transfers audience segment information to the DSP in real-time.

Let's jump over to the other side of the ecosystem, the 'seller'. The publisher or website has ad space to sell, and makes its inventory available through the Supply Side Platform (SSP). An SSP allows publishers to manage their ad inventory effectively so that they can generate the maximum amount of revenue per ad impression.

In the middle, the Ad Exchange, is where the real-time auction takes place. This is like the digital marketplace. There will be multiple buyers bidding on ad space or inventory. Multiple DSPs bid on ad impressions that align with their advertiser's targeting criteria. The SSP 'chooses' the best bid. The highest bidder in the real-time auction wins the opportunity to display their ad. Once the auction is won, the DSP facilitates the delivery of the ad to the consumer's device in real-time, usually within milliseconds of the consumer accessing a webpage or app.

Once the campaign is live, the Agency uses the DSP to track performance and optimise the campaign, potentially adjusting some of the targeting parameters or bid prices.

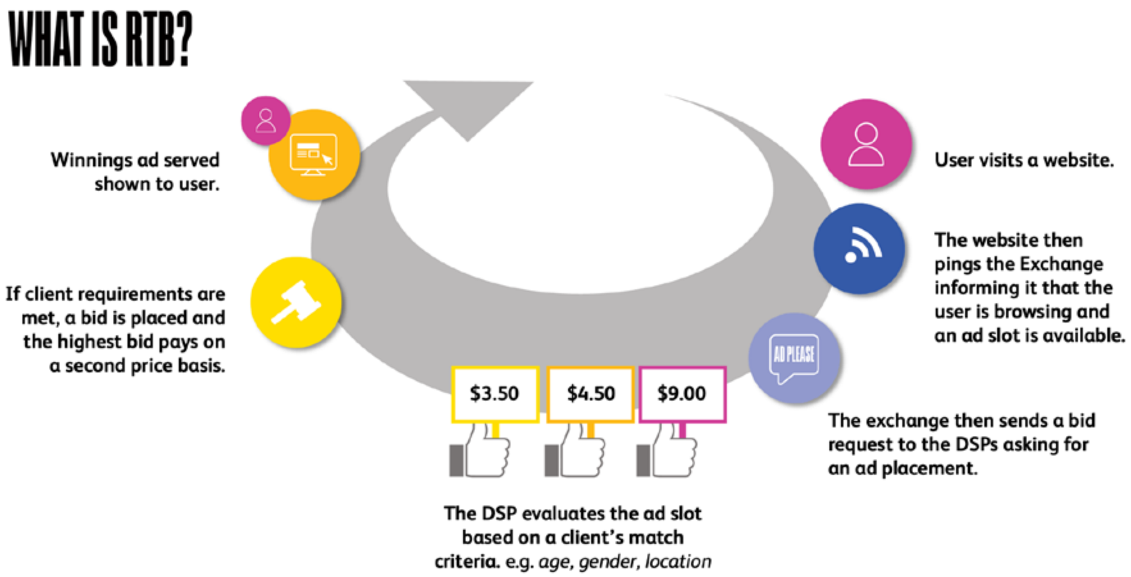
There is a lot of tech working in the background to ensure that the open marketplace exchange runs smoothly.

### Two main kinds of Programmatic Buying

There are two kinds of programmatic buying: Real-Time Bidding, which is the most common, and Fixed or Direct. Let's look at what they involve, and why you would choose one over the other.

### Real-Time Bidding (RTB)

Real-Time Bidding is a type of programmatic buying where Agencies bid to purchase ad impressions in real time, usually through Ad Exchanges and/or a DSP (Demand Side Platform). The ad space is sold by publishers on a per-impression basis and the transaction occurs within milliseconds. The ad is sold to the highest bidder and is ready to show to the user visiting the publisher's website in the time it takes for the website page to load.




With Real-Time Bidding, the volume of impressions and the prices paid are determined in real time. And like any auction, there's no guarantee of winning the impression. This means that it is not possible to guarantee impression delivery and costs up front to the client.

Most real-time bidding takes place in an Open Marketplace, where all publishers and all buyers have the potential to trade. It's a highly competitive environment where pricing fluctuates, and anyone can bid.

The **Private Marketplace** is more exclusive. This is where a publisher invites a select number of advertisers to participate in the auction. Publishers in a Private Marketplace are generally higher-quality premium sites, compared to the Open Marketplace, and therefore attract a higher bid price. A minimum bidding guide is provided which is called the 'floor rate'. All bidders must submit bids above the floor rate to participate. For example your client might be a premium automotive brand and they want to appear on premium car and luxury websites only. These may only be accessed through a Private Marketplace. As with the Open Marketplace it is not possible to guarantee impression delivery and costs up front to the client.

The other approach to programmatic buying is 'fixed' buying, and both fixed methods involve pre-determined prices and direct dealings with the publisher.

**Fixed: Direct (Also known as Automated Guaranteed or Programmatic Guaranteed)**
Compared to Real-Time Bidding, the Direct method is closer to traditional media buying. Although the process does not require any human intervention, it is more manual process – kind of like automating the Insertion Order process, and it takes place between a buyer and seller. Pricing is fixed in advance, and impression volumes can be agreed upfront.

Campaign parameters such as CPM, ad formats, start/end dates, are all fixed.

This method is used when there is a greater need to control spend and delivery, rather than taking risks in an auction environment. For example, it might be used for a time sensitive campaign such as a product launch, or where ad formats are in short supply as with premium video spots.

**Fixed: Preferred Deal**
Think of the 'preferred deal' approach as like getting priority access to concert tickets. The price is fixed, and the buyer gets priority and exclusive access to inventory before it is made available to the open marketplace. The number of impressions is not guaranteed but the audience is (like a concert – you can't always get that front row ticket, but you are guaranteed of seeing the artist).

The buyer's DSP uses their audience data to review every ad impression before they decide to buy it.

This approach is useful if the client wants a very specific audience/format, but is less sensitive in relation to timing or amounts of impressions.

**Comparison of Programmatic Buys**

| OPEN MARKETPLACE | PRIVATE MARKETPLACE | DIRECT / GUARANTEED | PREFERRED DEAL |
|---|---|---|---|
| No floor price required | Negotiated minimum price | Fixed price | Fixed price |
| Open to all bidders | Invitation only | One-to-one deals | One-to-one deals |
| Non-guaranteed volumes | Non-guaranteed volumes | Guaranteed volumes | Non-guaranteed volumes |

With programmatic, you can test and learn using different hypotheses and make changes to your campaigns in real time based on those results. You can pause your campaign without penalty and change your strategy.

For example, you might think that your target audience for running shoes were more likely to be found on a sports website, but it turns out that targeting people who bought tickets to AFL games across other websites is driving better traffic for your running shoes. After a few days into the campaign, you can change your strategy and focus more of your campaign budget on those AFL ticket holders.

**Example**

How could you encourage a uni student to buy a particular brand of pizza using programmatic buying? While you could do a simple demographic buy targeting People 18-24, programmatic gives us the opportunity to test different strategies to find students who like pizza the most to buy our pizza. Using multiple data providers you can easily build out your ideal audiences.

These data partners are experts in building out audiences based on behaviours. For example, there are footfall data vendors who could provide information to target people identified as frequent visitors to the university during the semester.

You could also use supermarket loyalty data to target people who buy frozen pizzas most often, and keep your geographic targeting tight around university postcode locations.

Finally, this pizza brands own data on their customers and this is the richest asset for programmatic activation.
If they've run a uni student promotion in the past, using their data you can re-target those customers.
For example, if they've downloaded this pizza company's app, we can find those devices and re-target them with banner ads.

You could also try to target them when research tells you that uni students are most likely to be eating pizza. This could be Thursday afternoons where you could more aggressively bid on those advertising spots.

The connection between buyer and seller is becoming increasingly automated. However, do not be misled by the term 'automated'. This does not mean that humans are no longer required. It simply is not the case of pushing a button and campaigns are magically delivered. There is work required to make it all happen.

Once the media is booked, the creative team (either in-house or external) is provided with media specifications for each ad placement. This includes dimensions, file formats, any other technical requirements, and deadlines. The creative team produces the ads, ensuring they are tailored to each media platform and meet the necessary specifications. Media instructions (MI's) usually accompany specs and detail where and when each creative should appear.

Typically, the Media Agency Account Service team will liaise with Creatives and Publishers to ensure all creative are submitted to spec, on time, and complies with relevant industry and category standards.

# STAGE 5: Monitoring & Optimising

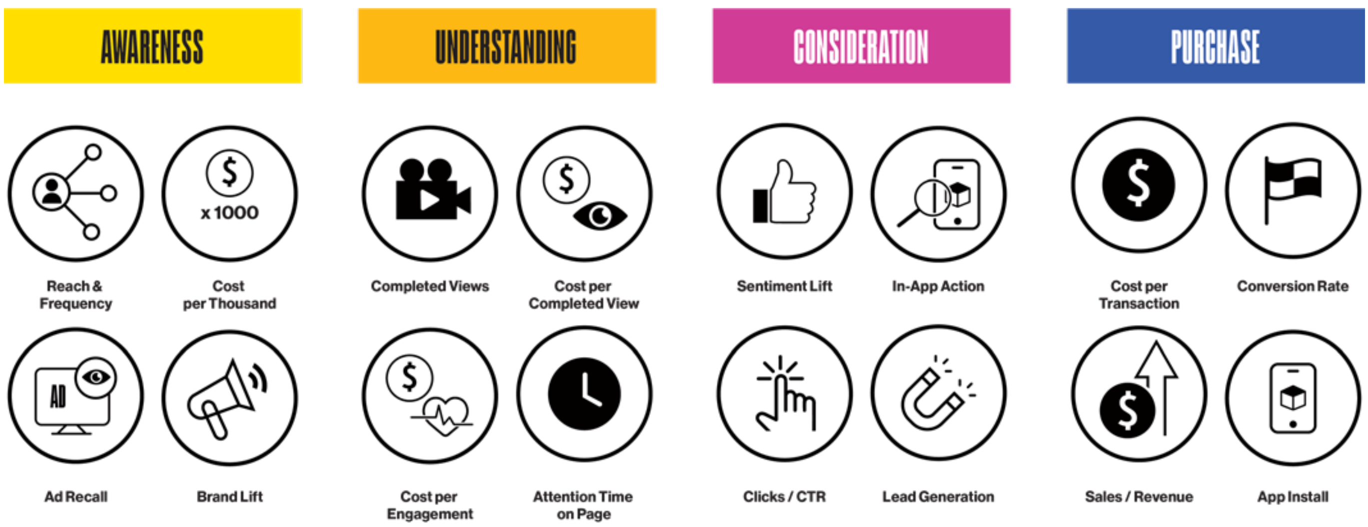
All campaigns have measurement goals, and these will have been agreed up front with the Client, with the metrics in place before the campaign commences. Measuring campaign activity is essential to being able to successfully measure return on investment and influence future campaigns.

The metrics used will relate to the campaign's primary objective, that is, whether the purpose of the campaign is to drive Awareness, Understanding, Consideration or Purchase.

With offline media (e.g. print, cinema), we often measure success in terms of the exposure of the ad to our intended audience, using metrics of reach and frequency. With digital or online media, you can not only measure ad exposure but also the resulting impact of seeing an ad, for example if the consumer clicks a link, or downloads an app, or purchases online.

Because digital impact can be measured whilst a campaign is still running, you have the chance to optimise – to take immediate and effective action to resolve issues or re-allocate budget to more effective placements.

*Here are some metrics you might use:*




The Investments or Activations team also consider the quality of digital placements, and will use 3rd party vendors to manage and report on fraud detection, brand safety, viewability and geo-verification.

## Ad Fraud

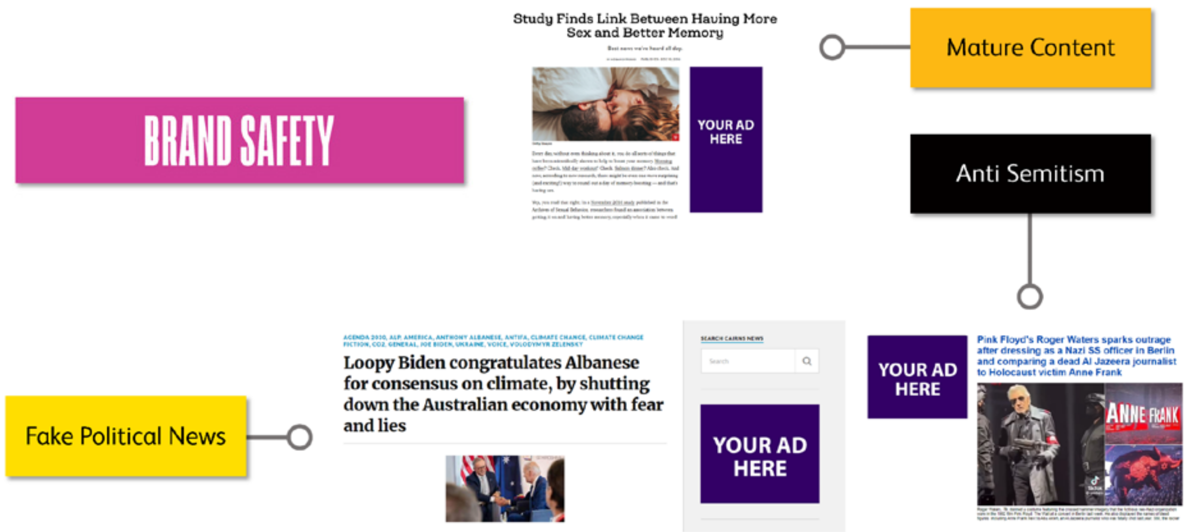
Ad fraud or invalid traffic refers to any impressions, clicks or other events resulting from deliberate activity that prevents the proper delivery of ads to real people, at the right time, in the right place.

In other words, was the ad delivered to a real person?
The measurement metric IVT% (Invalid Traffic Percentage) refers to the percentage of web traffic in your campaign that is derived from a non-human source. Invalid traffic can take various forms, including bot traffic, click fraud, pixel stuffing, ad stacking and domain spoofing.

The goal is to keep the IVT% as low as possible to ensure that campaigns are reaching real, potential customers. Ad verification tools and technologies are often employed to detect and filter out invalid traffic, helping advertisers maintain the integrity of their campaigns and avoid wasting resources on non-human interactions.

## Brand Safety

Brand Safety refers to exposure to an environment and/or context that will be damaging or harmful to the brand.




It is also considered a wasted impression.

Brand safety technology uses multiple methods to understand page content, beyond just the url. It can protect your ad placement by blacklisting websites, keyword analysis, and metadata analysis. For example, airlines would not want to be associated with keywords relating to 'crash'.

The measurement metric is a Brand Safe/Blocked %, which measures the number of times an ad is blocked from showing in an unsafe environment.

### Viewability

Viewability is the opportunity for digital advertising to be seen by a human within a recognised time frame.

Industry bodies IAB (Interactive Advertising Bureau) and MRC (Media Rating Council) have determined that an ad impression is considered viewable if 50% or more of the ad's player appears in the viewable space of a browser tab for at least one second (display ads) or at least two seconds (video ads).

The measurement metric is In-View %, which tells you what percentage of your ads were viewable. There are some placements where viewability cannot be measured, for example with custom ad formats, and with some connected TV publishers.

**DISPLAY**

*At least 50% of the ad in view, for at least 1 continuous second.*

**VIDEO**

*50% of the ad placement in view, for at least 2 continuous seconds.*

### Geo-targeting

Geo-targeting verification confirms that your ad appeared where you intended, based on target audience location.

Geographic locations may have been defined in the campaign's targeting parameters, including geo-fencing metrics virtual perimeters are defined around physical locations to trigger targeted ads).

Once the campaign is live, the Investment or Activations team will closely monitor the campaign's performance, using a variety of reporting tools to ensure the correct ads are running in the correct locations and the media delivery is as per benchmarks, or better. If the campaign placements have not been delivered, the team will organise additional inventory via the publisher.

This table shows some of the 3rd party vendors who provide measurement and verification of campaign activity.

**3RD PARTY MEASUREMENT VENDORS**

| CATEGORY | VENDOR | METRICS |
|---|---|---|
| AD SERVER | Google Marketing Platform, Sizmek | Impressions, Clicks, CTR %, Video, Views, Video Completion Rate, Conversions etc.. |
| AD VERIFICATION | CHEQ, MOAT, IAS Integral Ad Science, DV DoubleVerify | Ad Fraud, Brand Safety, Viewability, Geo Verification |
| AUDIENCE VERIFICATION | nielsen | Reach, In-Target Reach % |

There are many ways in which you can optimise a campaign. You might consider changing the time of day or location or the target device. Budgets may be reallocated to more efficient channels or channels yielding greater conversions. Similarly, creative rotations may change mid-campaign if a particular ad is performing better than others.

# STAGE 6: Post Campaign Analysis

At the conclusion of the campaign the Investment or Activations team will compile a final report detailing the media performance against the agreed benchmarks and KPIs.

Most commonly known as a Post Campaign Analysis (PCA), the report will include key performance insights and recommendations for future campaigns. If multiple agencies were briefed at the outset and have planned together, a collaborative PCA is recommended for holistic learnings across paid media, creative, PR and business results.

A Post Campaign Analysis (PCA) provides a comprehensive assessment of the campaign once it has concluded. The purpose of this report is to analyse the campaign's performance, evaluate its success in meeting objectives, and derive insights and learnings that can be applied to future campaigns.

Typically the report will include an executive summary, an overview of goals and metrics, a summary of data collection and analysis, presentation of key findings and recommendations, and a conclusion. It is critical to include the "why" in a post-campaign analysis and provide the necessary context and deeper insights.

The temptation is to include too much data. You should only present data and insights that relate to the campaign objectives. Interpretation and insight are key – this is where the team adds significant value to the client. Highlight what worked well, what could be improved, and any unexpected findings that can inform future strategies.

The report should highlight the main successes and challenges of the campaign, as well as the factors that influenced them. Recommendations should be included suggesting actionable steps to improve performance next campaign, such as adjustments to targeting, messaging, channels, or budget allocation.

Larger clients and campaigns will often have campaign tracking or econometrics, measuring the campaign effectiveness on brand and business outcomes. Where possible, these results should also be included within the PCA.