



# Talking TouchPoints

Celebrating 15 years of the unique consumer-centric study  
from the IPA

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## Introduction



**Paul Bainsfair - Director General IPA**

We're exceptionally proud to be celebrating 15 years of TouchPoints, and the fact that it is stronger and more relevant now than it has ever been really is testament to all of the hard work that has gone into making TouchPoints what it is – the industry standard for cross-media measurement. From its inception, TouchPoints was created based not on what we thought the industry wanted, but what the industry specified that they needed in a rapidly advancing world of media choice.

Over the last 15 years, TouchPoints certainly hasn't stood still, and the team have worked tirelessly to ensure that TouchPoints has evolved to enable the leading agencies, media owners, and industry and government bodies who use the data to continue to do what they do so well.

The innovation did not stop at the creation of TouchPoints back in 2005. Since then TouchPoints has gone from being a biennial to annual study, we have pioneered the usage of passive data collection for smartphones and tablets, we've launched our own analysis tool for TouchPoints in DayLite (recently adding qualitative capability), we've empowered users with respondent level TouchPoints data for integration into proprietary planning systems and tools, and we've launched our annual TouchPoints report – *Making Sense: The Commercial Media Landscape*.

As the uncertainty and tumultuousness of 2020 unfolded, the TouchPoints team were able to not only deliver TouchPoints 2020 on time and in line with industry requirements, but they were also able to give the industry a unique view into how our lives changed as the country went into lockdown. This really is exactly what TouchPoints is all about, ensuring that no matter how much or how fast the industry changes and evolves, you can always rely on the ingenuity and integrity of TouchPoints to guide you through. The first 15 years is only the beginning.



**Mark Howley - COO Publicis Media UK & Chair of the Media Futures Group**

As the chair of the Media Futures Group (MFG) I am proud to be celebrating the fifteenth anniversary of TouchPoints. When the leading agency heads on the MFG back in 2003 first talked of the real need for a cross-media measurement system for the industry, it seemed like finding a unicorn would be an easier task, but Lynne Robinson, the research director at the time, was unfazed by the concept. Through the ingenuity of the team at the IPA, TouchPoints went from being a dream to a reality in under two years and delivered exactly what the MFG and the industry was asking for, plus a whole lot more.

TouchPoints remains essential to the advertising industry today as the marketplace becomes further fragmented. The term 'business critical' gets mentioned a lot these days, but to my company, and many others, TouchPoints really is a business-critical tool that we could not be without. It enables a level playing field for strategic media-investment decisions using only the most robust, gold-standard industry measurement – TouchPoints is a truly transparent, reliable and vital tool for the advertising industry.

Thanks must go to the team, led by Belinda Beeffink, for the work that goes into making TouchPoints what it is. 2005 seems like a long time ago in media terms and during that long period of constant change, I'm very glad we've had TouchPoints to guide the way.



**Belinda Beeffink - Research Director IPA**

I first joined the IPA in January 2008 expressly to work on TouchPoints, which was about to enter its second iteration. I recall that the general feeling in the industry was that it was an extremely ambitious project that was expected to run for a year or so and then quietly wither and die.

Instead, and now 13 years on, we are used by all of the major media agencies, and across the spectrum by media owners. TouchPoints also has a much wider industry relevance – Ofcom use our data extensively, as well as the BBC who uses it alongside their own data.

Over the past 15 years we have become a must-have tool for anyone working in communication and media planning, buying and selling. Indeed, TouchPoints is a must have for anyone wanting to understand the perspective and context of media consumption today. Our channel-planning capability has allowed the industry to look at cross-media, cross-channel delivery for campaigns since 2005.

None of this would have been possible without the team of people past and present that work on TouchPoints, both at the IPA and at our research partners. Whilst we strive to make the data as easy as possible to analyse, that sometimes hides the complexity of what sits behind the software and planning systems, and we are indebted to those early data scientists who worked out a way to make all this happen.

Over the past 15 years, one of our most important lessons has been to ensure that TouchPoints remains relevant to our market. We have

evolved with the support of our subscribers and TouchPoints is now a very different survey from the one developed all that time ago. TouchPoints has achieved a lot of firsts: the first industry survey to use an electronic device to record diary activities; the first to use smartphones as a means of carrying the diary; and the first major research study to collect data passively. We were also the first to provide a cross-channel, cross-media planning tool which ensures that the data sits alongside and aligns with the industry audience data. We could not have developed the TouchPoints Channel Planner without the support of the JICs.

The data we collect over the years has also evolved and the areas we cover have expanded. We collect mood data, word-of-mouth data, personality data and data around shopping habits, including how much people spend. The breadth and depth of TouchPoints continues to grow each year. Indeed, in 2020 we have developed our own analysis tool, DayLite Qual, which brings to life all the qualitative answers to questions we have collected over the past couple of years.

When TouchPoints was first developed it was conceived as a hub which could be used to link with other data sets, and in fact agencies used it for this purpose almost immediately. This year has seen yet more useful integrations, with agencies fusing TouchPoints to their own data sets, Sky using TouchPoints in its Cflight solution, and BARB using TouchPoints in its BVoD planner. BARB has also fused TouchPoints on to BARB to enable the use of TouchPoints generated targets against BARB campaigns.

The next 15 years will undoubtedly have their challenges, but we will continue to ensure and highlight TouchPoints' value, relevance and importance as an industry data source. TouchPoints has always shown us that media, and our use of it, is continually evolving and we are proud that we can continue to map that change for the industry in the future.

# Now and then 15 years of TouchPoints

## TouchPoints - a common currency

Les Binet - Group Head of Effectiveness at adam&eveDDB



For the first time, it became possible to look at the consumption of all the different channels in a consistent way. The birds-eye view that TouchPoints gave us was a healthy corrective to the religious frenzy that surrounded all things digital. Yes, new media were growing fast, but old media like TV were still dominant, and any marketer who ignored them was bound to come a cropper.

These days, we at adam&eveDDB have a healthier, more balanced view of media. We use all the shiny new digital tools at our disposal, and constantly look for new ways to exploit them. But we don't ignore the continued strength of "legacy media". Our John Lewis ads combine TV and online video to get the best of both, because the data tells us it's the only way to get the scale we need.

Since then, TouchPoints has gone from strength to strength. As far as I know, it is still the only readily available data source that measures all media on a like-for-like basis. And because TouchPoints has been doing that for 15 years now, it can now give us a fantastic bird's-eye view of the changing media landscape.

The latest data shows some fascinating trends. Old and new media continue to co-exist, but digital delivery is fast becoming the norm for all channels. Media habits are becoming ever more polarised, with the young favouring the newer channels while the old remain stuck in their ways. Subscription-based streaming services appear to be eating into ad-funded channels across the board, including possibly social media. And Covid has accelerated some trends, while reversing others, with some signs of a return to traditional sources of news and entertainment. I've only just started delving into the data, but I look forward to finding lots more contrarian nuggets.

Here's to the next 15 years.

Back in 2005 when TouchPoints first arrived, the Digital Revolution was already ten years old. The bursting of the Dotcom Bubble was a rapidly fading memory, and the marketing industry was experiencing a second even more virulent wave of internet fever.

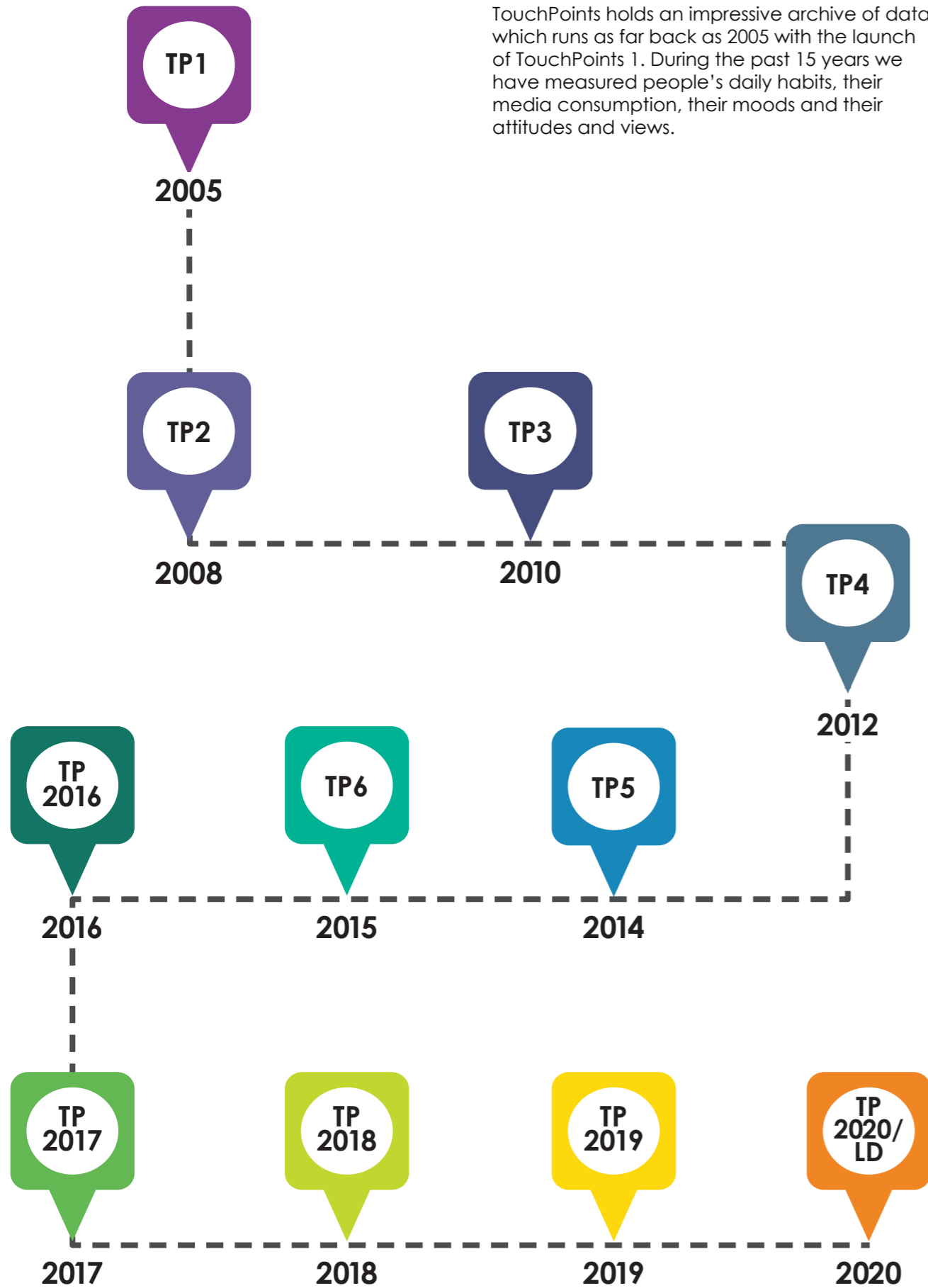
In those heady times, one thing was certain: TV was dead. No one watched TV anymore and recommending it to your clients was career suicide. Particularly at DDB London.

Around then, I found myself analysing media-consumption data, and realised that this was all nonsense. Despite all the new channels that were opening up, TV viewing remained in rude health, and cost-per-thousand was at an all-time low in real terms. TV was a buying opportunity that the industry was missing out on, thanks to fashion and groupthink. So, I started writing a big think-piece on the subject.

It took me several years to win the argument, but the arrival of TouchPoints helped enormously.

# TouchPoints a retrospective 2005 – 2020

TouchPoints holds an impressive archive of data which runs as far back as 2005 with the launch of TouchPoints 1. During the past 15 years we have measured people's daily habits, their media consumption, their moods and their attitudes and views.



## Daily Life

The benefit of tracking daily activities is that we can see over time the shape of people's everyday lives. Figure 1 shows the consistency of daily habits and how deep the impact of the first lockdown (LD) has been – with travelling and socialising showing a downturn but hobbies/pastimes, and sport and exercise showing a definite upturn. In this chart we are looking at all adults 15+. The story will be more nuanced for more specific demographics.

One of the benefits for those working from home during lockdown is that we have been given our commuting time back. We are sleeping for longer because we can get up later and we have been spending more time with our partners and with our children. Lockdown has led to more time spent preparing food generally and an increase in baking. Lockdown has also encouraged us to enjoy gardening, with a 14% increase in those who said they enjoyed gardening compared to the 2020 pre Lockdown data.

## Development of technology

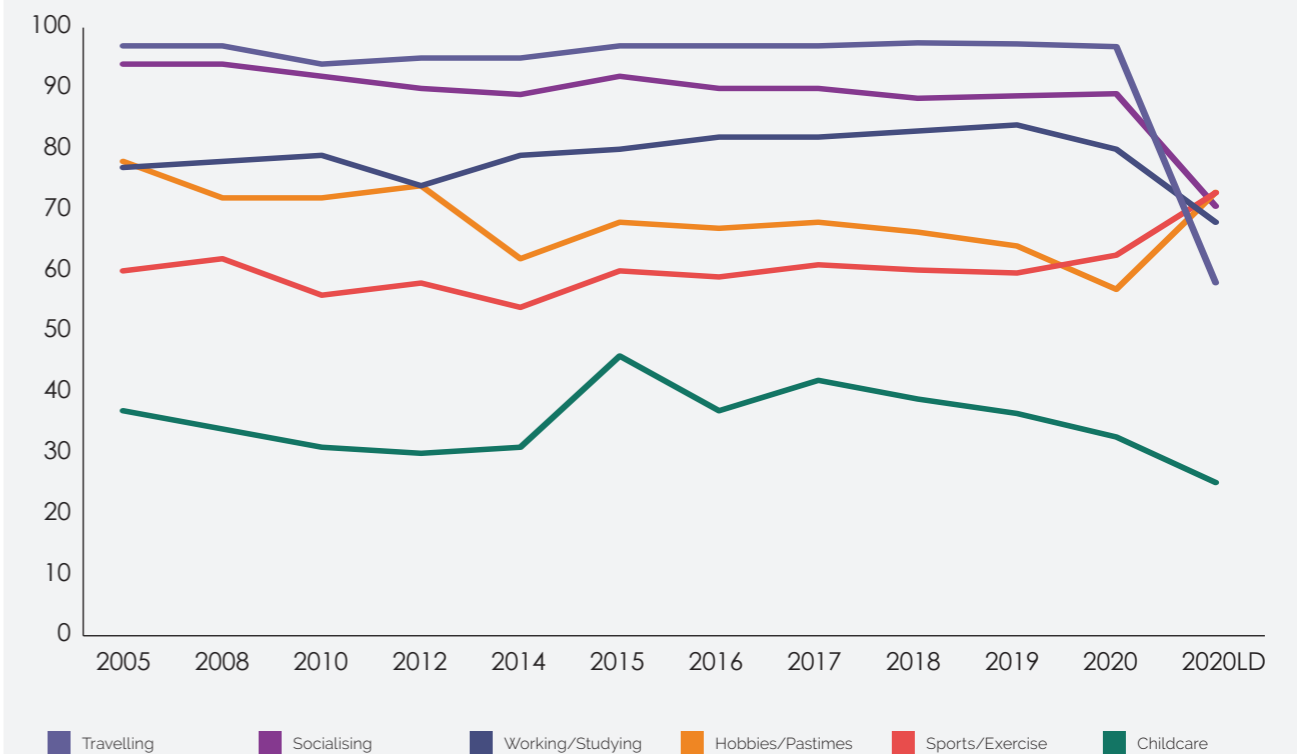
The life of TouchPoints has allowed us to follow and record the huge advancement in technology over the past 15 years. Without labouring the point, the closest thing to social media back in

2005 was Friends Reunited and tablets were things that were prescribed by a doctor. The internet has become integral to our lives and the majority of us use it every day for work, for shopping, for communicating, for accessing news and entertainment, and for generally running our lives. However, we should remember that not everyone has access to the internet, indeed over 1.7m GB adults said they did not have a Wi-Fi connection at home in 2020, and this serves to polarise society in so many ways.

The star of the past 15 years has undoubtedly been the use and development of the smartphone. Back in 2005, 87% of GB adults had a mobile phone, but less than 2% of adults had a smartphone. By 2020 penetration of smartphone ownership is over 90% and 56% of us say that we cannot live without our phones. Mobile phone use is driving us towards using the internet for so many things.

Technological developments have also impacted how we use different media content. There are more platforms and channels delivering content to us in so many different ways. To coin an oft-used phrase, the consumer is now in charge of where, when and how they take their media content, and with TouchPoints we can track it all.

Figure 1



**Media consumption**

Uniquely we are able to track the changes in people's media habits alongside changes to their daily lives. This has thrown up some interesting shifts and also confounded some long-held myths. Often, over the past 15 years we have heard the narrative of change impacting our use of media. What TouchPoints shows us is that our patterns of consumption have remained remarkably consistent when comparing 2005 with 2020. It is just the channels and platforms we use today are different from those we used in 2005. (Figure 2)

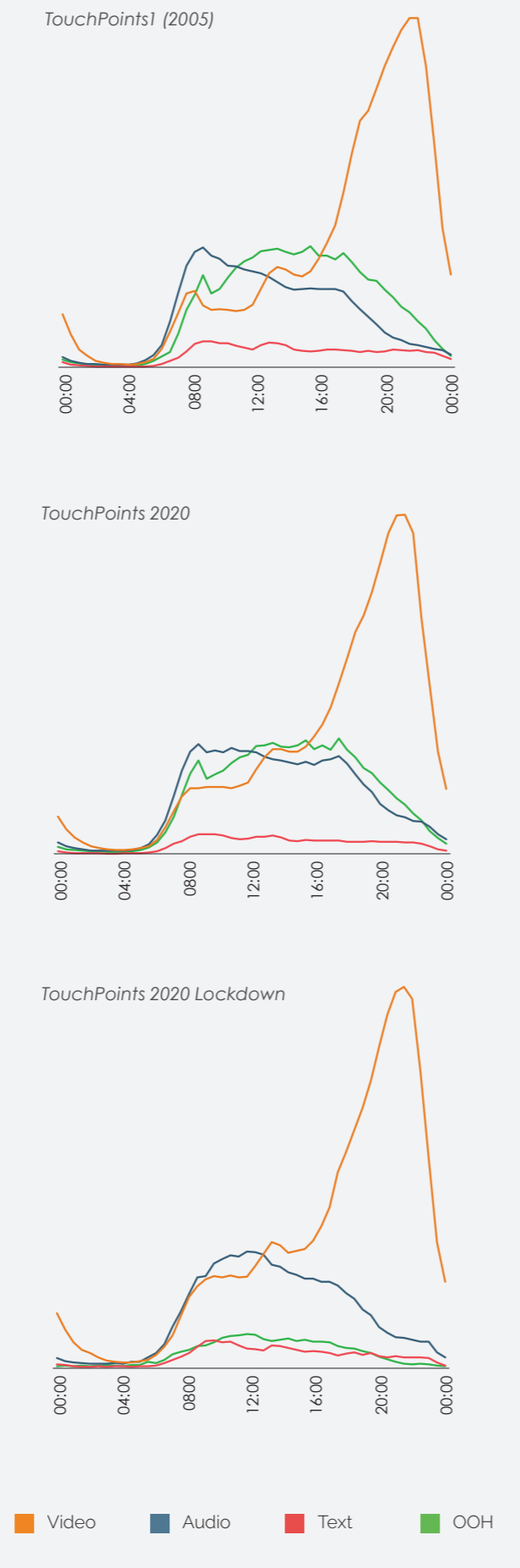
However, when we look at the Lockdown data for 2020 we start to see significant changes in consumption patterns. Not surprisingly for OOH, because suddenly we were all being asked to stay at home, but also for radio, where the shape of the reach changes and we are seeing the effect of lockdown on drive time and school commute time. Whether these lockdown changes will be long-term shifts or short-term variations on the established norms remains to be seen. It will be interesting to compare the 2021 Lockdown data and see if these shifts have remained or if they have changed at all. (Figure 3)

If we look at the commercial media landscape for 2020 comparing lockdown with pre-lockdown, we can see some interesting shifts. Time spent viewing commercial TV live, recorded or via BVoD, has increased. Interestingly, social media has not increased in either share or time, which we may have expected it to do. However, this may be a result of people going out less and using social media whilst they are out and about. Whilst commercial radio, radio on demand, and radio podcasts have dipped in terms of reach (again probably due to less going out, less commuting and no school run) the listening hours have remained very similar to pre-lockdown levels. This means that although some audience has apparently been lost, those that are listening are listening for longer.

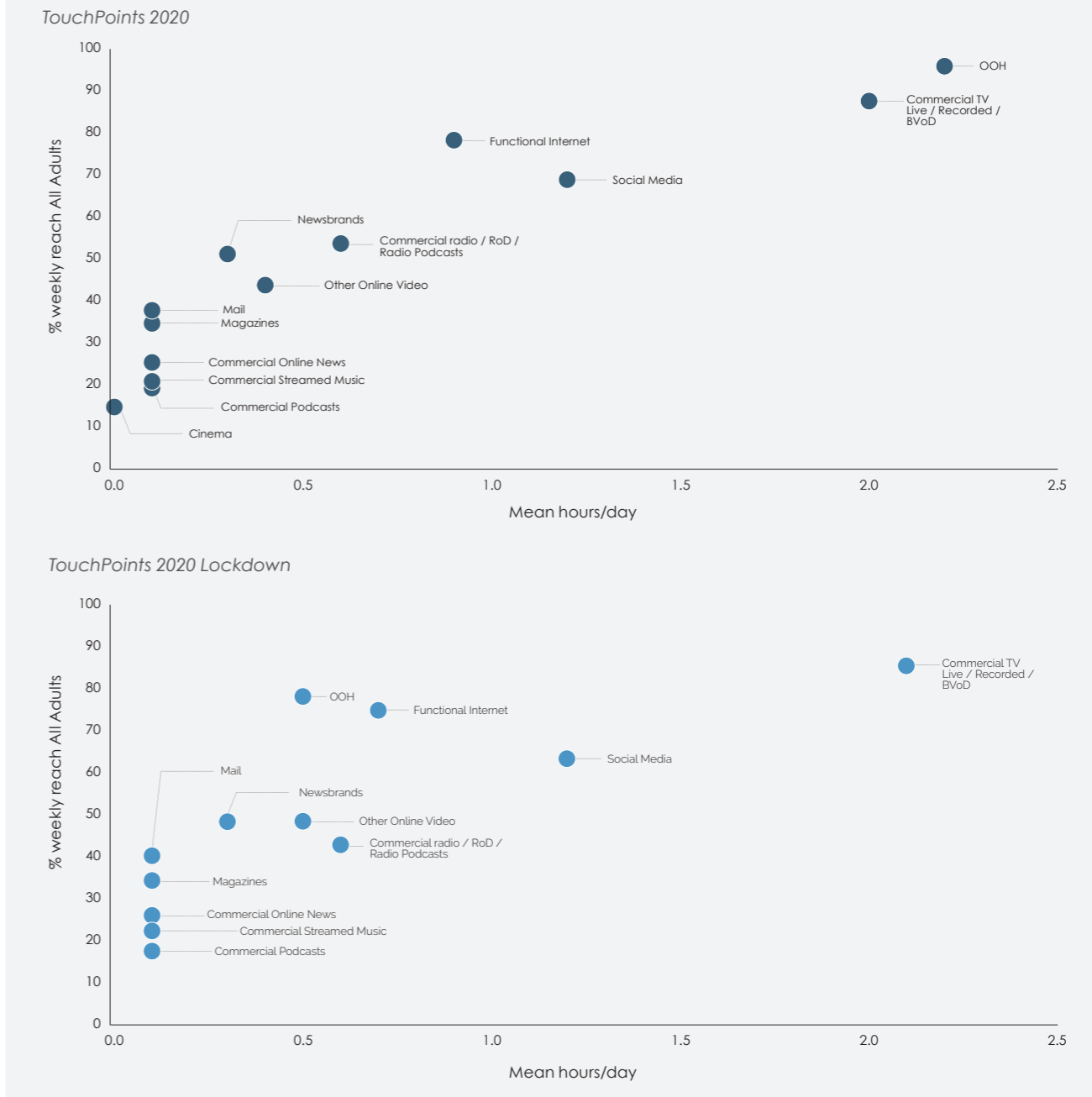
**The Channel Planner**

Since the Channel Planner was first launched, we have seen significant changes in the industry data we are fusing to. NRS became PAMCo, UKOM accredits Ipsos Iris rather than Comscore, JICREG now includes digital data. The industry data has become more complex with PAMCo including print and digital readership and Route including more environments. TouchPoints can aid the planning of addressable and programmatic media and it includes the newest JIC – JICMAIL – for mail and door drops. So, as the industry changes, so has TouchPoints,

**Figure 2**



**Figure 3: The commercial media landscape in 2020**



always ensuring that the cross-media, cross-channel analysis that we deliver is robust, credible and aligns with the industry data.

**Wider use of TouchPoints**

TouchPoints was explicitly designed as a hub to allow for the fusion or integration of other data sets. Over the years our subscribers have made the most of this by fusing their own bespoke data or their clients' data with TouchPoints in order to get maximum value. In 2020 TouchPoints was fused to BARB to allow for more contextual targeting. TouchPoints was also used in the development of the BARB BVoD planner – a much needed and appreciated development.

**Accessing TouchPoints**

TouchPoints can be perceived as a complex data set and it can sometimes be difficult for users to mine the data quickly and efficiently if they are not experienced users of the bureau systems. We have developed DayLite to help users get the top-line data they need with no training which means that even the most inexperienced user can concentrate on the insight the survey can deliver. Following subscriber requests, we have also made it easy for them to access the respondent-level data for integration into their own data stacks and planning systems. Our aim is to remove any barriers to use so that everyone can access TouchPoints data in the ways that suit them best.

# How some of the UK's biggest advertisers use TouchPoints

At TouchPoints, we have been lucky enough to have the support of some of the UK's largest advertisers who have recognised the value that TouchPoints can bring to many aspects of their communications campaign planning.

Here we will hear from three of those advertisers who explain and demonstrate how TouchPoints has contributed to shaping some of their key communication strategies and plans.

## How TouchPoints helped craft Tesco's communication

By Nick Ashley and Francesca Blair

TouchPoints has always represented something which is very close to our hearts: the craft of media planning. Like all crafts, the more effort you put in, the more reward you get out. This unique treasure trove of data has always provided the opportunity to reveal fresh insights and uncover changing behaviour – all through a single source, which is just one (very important) reason for its success.

An inquisitive set of minds and a collaborative approach between agency and client has allowed us to explore new ways of deploying Tesco's media investment – with TouchPoints a critical source. With our maxim of “spend every £ as if it is our own”, it has been used to aid us with a changing channel mix, demonstrate why context matters, and help close the AV reach gap. These three examples are outlined in more detail below.

### A changing channel mix

As part of the Grand Prix winning paper at the IPA Effectiveness Awards, *From running shops to serving customers: the Tesco turnaround story*<sup>1</sup>, we outlined a revised media strategy which included a fundamental shift in channel mix.

Tesco needed to better reflect people's changing media consumption. To serve shoppers better, our media spend needed to be in kilter with where consumers were spending time.

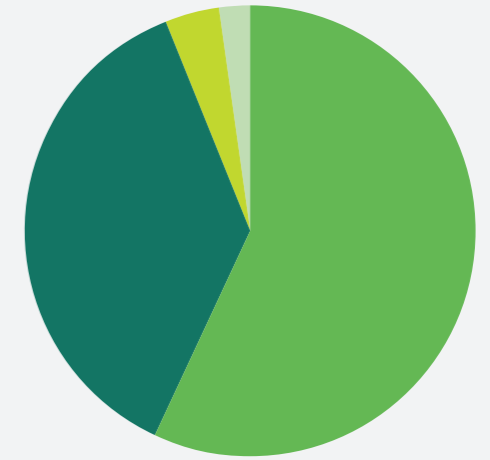
Going forward we would downweight print and upweight digital spend to reflect this. TouchPoints was a critical tool in aiding this decision<sup>2</sup>. (See Figure 4)

The paper also explains how media were used as long-term storytelling platforms. Food Love Stories was Tesco's first food campaign in many years and the media strategy had to reflect that changing people's perceptions of Tesco's food quality would take time, while also providing multiple layers across owned and paid media for the stories to be told.

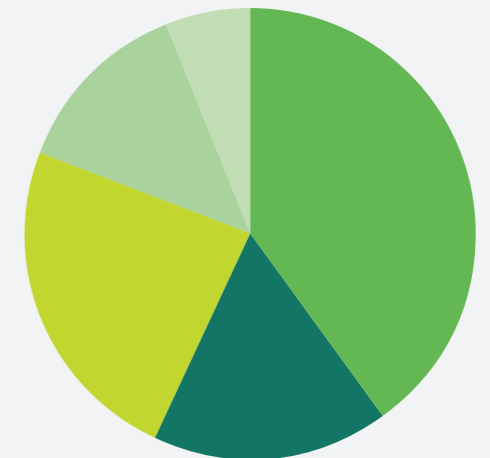
Four ingredients guided the media approach, and TouchPoints was particularly helpful in ensuring we amplified the tastiest stories by driving cost-effective reach, and making the stories as personal as possible, as shown in case study 1.

Figure 4<sup>3</sup>

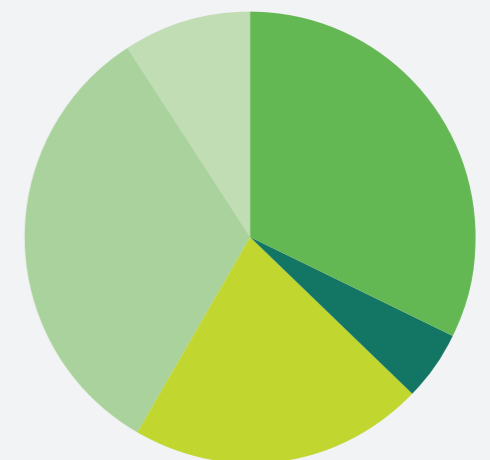
Tesco Media Mix 2014



Tesco Media Mix 2015-2019

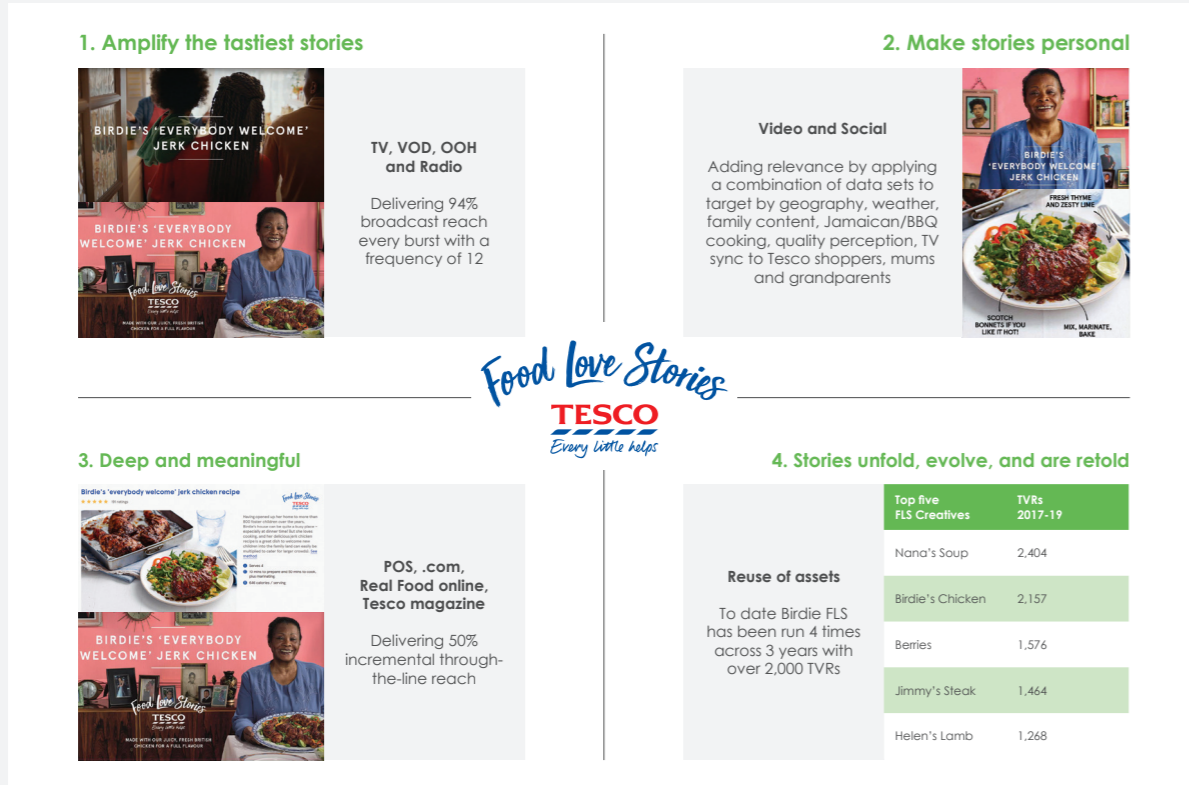


Daily proportion of media time in 2014 - Adults 15+



AV Print Digital OOH Radio

Case study 1



Why context matters

Media has three key components: the audience receiving the message, the channel or platform on which they are receiving it, and the context in which it is being received. This context could be the editorial environment, the location, the day of week, time of day, mindset or mood that someone receives the message in.

The right context can deliver greater impact.

There are numerous studies that show ads in premium environments drive better brand metrics – for example, a GroupM and Newsworks study showed campaigns in premium environments had stronger ad recall (+19.2% higher than non-premium/exchange), +10.5% in brand awareness and +9.7% in brand perception<sup>4</sup>.

At the launch of TouchPoints 2019, we presented several examples of how we have used TouchPoints to help with Closing the Context Gap<sup>5</sup>.

This included the addition of some bespoke questions to the TouchPoints survey, where we tested how likely it is for families to respond to supermarket ads they see in different contexts. (Figure 5)

We also demonstrated how the little-used OCEAN typologies have helped to identify contexts and partners where we can create relevant personality associations for different Tesco campaigns. (Figure 6)

Figure 5: Tesco tested how likely it is for families to respond to supermarket ads they see in different contexts

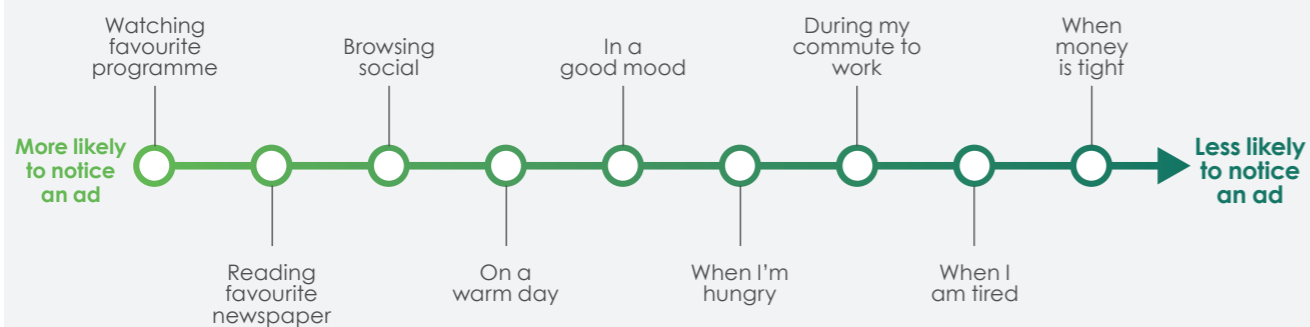


Figure 6: OCEAN typologies have identified contexts and partners that create personality nuance within the Tesco portfolio

Openness	Food Love Stories	Channel Four Instagram Tastemade
Conscientiousness	Weekly Little Helps	Facebook Daily Mirror The Sun
Extrovert	Christmas	ITV I'm a Celebrity
Agreeable	Little Helps	The Guardian
Neurotic	Seasonal Value	Facebook Instagram Snapchat

Using TouchPoints to close the AV reach gap

Families are Tesco's core audience. With their VOD viewing up 5ppt YOY, it is fundamental we reflect this in Tesco's AV mix to close the growing reach gap by using VOD to target light TV viewers (34% AV viewing 2019 vs 29% 2018)<sup>6</sup>.

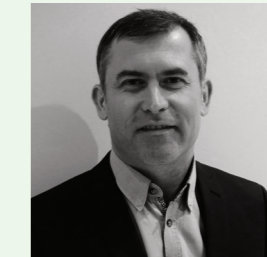
To inform how best to do this, MediaCom built a calculator based on TouchPoints data to determine, firstly, the optimum blend of TV and VOD by family group and, secondly, the right weighting across the broadcasters' different AV platforms. This helped us to plan to the optimum ratio by family group and, in doing so, closed the family-reach gap.

These examples are simple highlights of how TouchPoints has been used for communications planning at Tesco. There are several more, including a current live project on Diversity and Inclusion.

In a cookieless world, we believe that single-source data will become even more significant. We think TouchPoints is a treasure trove: explore it and it will almost certainly provide you with fresh and robust insight and help drive greater effectiveness to your plans.

1 From running shops to serving customers: The Tesco turnaround story; a summary of the paper is available here.  
 2 TGI/TouchPoints (2014 survey); Tesco Internal (marketing spend data, 2014-2019). Note: 'AV' includes TV, VOD and Cinema, while 'Digital' includes Display, Video and Social Media TGI/TouchPoints (2014 survey); Tesco Internal (marketing spend data, 2014-2019). Note: 'AV' includes TV, VOD and Cinema, while 'Digital' includes Display, Video and Social Media.  
 3 IPA Touchpoints (2014 survey); Tesco Internal Marketing Spend Data (2014-2019)  
 4 GroupM/Newsworks, The Value of Quality  
 5 Closing the Context Gap, IPA Touchpoints 2019 launch; full presentation can be found on the IPA website.  
 6 IPA TouchPoints (2020 survey)

About the writers



Nick Ashley, Head of Media and Campaign Planning at Tesco

Nick has worked at Tesco for the last three years during which time he has built an award-winning in-house media team from scratch. He is responsible for both managing the retailer's media investment across all paid and owned channels, and for driving media revenue for Tesco's retail media through dunnhumby.

The internal and external agency teams he has led have won three Grand Prix awards: the Cannes Media Lions in 2018 for Food Love Stories; the Thinkbox Grand Prix for TV planning in 2019; and the IPA Effectiveness Award for the role of marketing communications in the Tesco turnaround story in 2020.

Previously Nick was Chief Client Officer at Mindshare, working with clients such as Nike, Facebook, ITV, Argos and Dyson.



Francesca Blair, Business Director at MediaCom

Francesca has worked on Tesco at MediaCom for three years and is an integral force on the account. As Business Director, she is responsible for leading the team in delivering award-winning media solutions for Tesco's campaigns.

Previously at MediaCom, Francesca has worked on accounts such as Audi, and Sport England's This Girl Can.



# Using TouchPoints data to connect with WWE fans

## The brief

After decades of WWE (World Wrestling Entertainment) being broadcast on Sky, BT Sport acquired the rights in early 2020.

To make sure that loyal fans knew that they would have to watch on a different channel, we needed to talk to every WWE fan in the UK. In addition, we were very aware that fans could potentially resent the change – so it needed to be perceived as a positive change. All of this had to be done within the realm of the WWE universe, where bigger is always better and jaw dropping is just everyday normal.

The move would happen when the rights officially changed hands – on Wednesday 8 January. So we had to build a campaign that would enthral fans (used to people being smashed through tables!) on a wet Wednesday in January.

There was no little pressure behind the brief – Vince McMahon himself (CEO of WWE) would have sight of the plan and be involved in signoff.

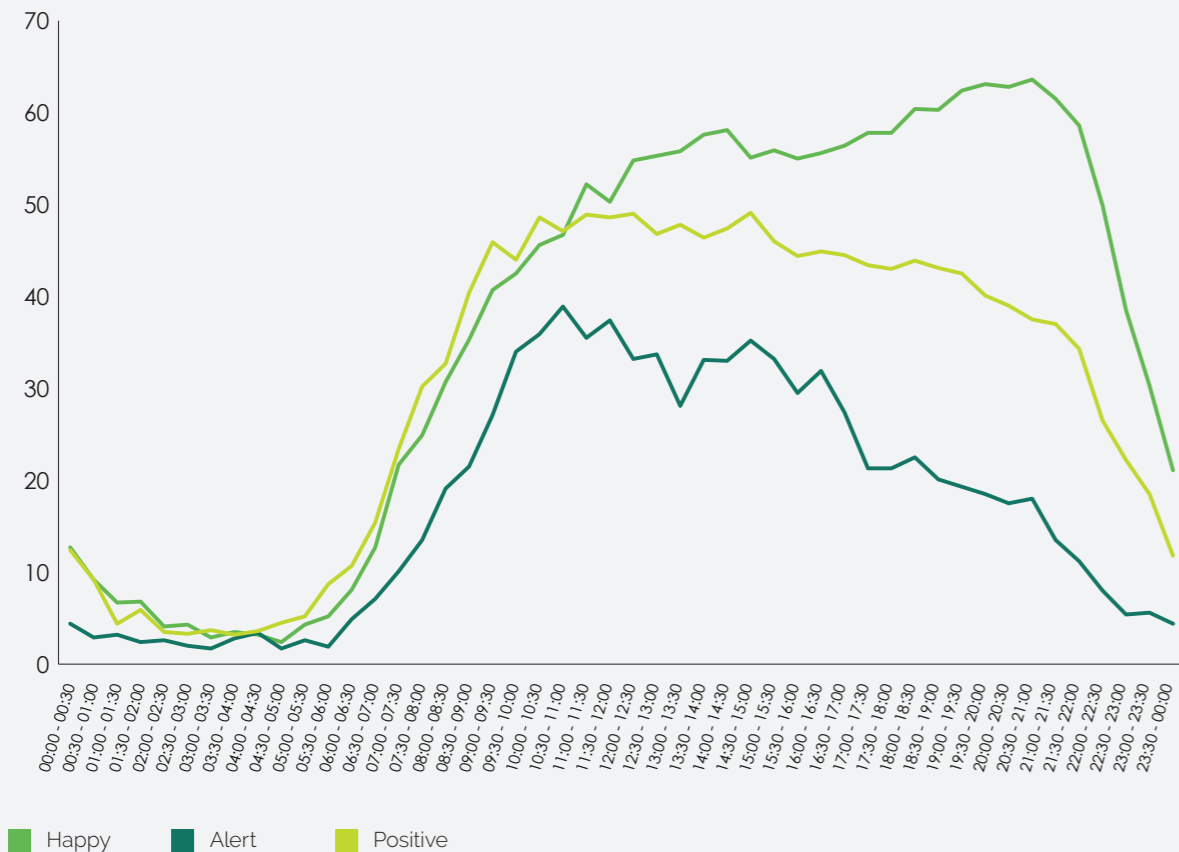
## The story

WWE fans are much more varied than non-wrestling fans assume. Fans tend to be kids, teens and dads. But demographics aside, they're all linked by their love for the WWE universe. WWE fans moved on from discussing how scripted it was years ago – they love the larger-than-life characters, action and storylines. They're more attuned than most to when they're consuming content or advertising.

We knew a campaign that seemed like advertising would be doomed to fail – so we presented the news as a single, in-universe event. 8th January became Moving Day – the story of all the WWE superstars physically packing up their gear and heading from their old home in Osterley to BT Sport studios in Stratford, culminating in a special, live show at the studios.

We used TouchPoints to plot out WWE fans' emotional states through the day and it identified a key phenomenon. (Figure 7)

Figure 7: The mood of WWE fans across an average day



Wrestling fans tend to be more positive and alert early in the day – but happier in the evenings. So the backdrop to our day-long event was the need to change our messages to match how they felt. If we failed to do this, we'd hit the wrong note.

## Planning Moving Day

Throughout Moving Day (that cold, wet Wednesday in January) we wanted to create an immersive experience for fans that felt like they were watching a day-long real event. To do this we used TouchPoints data to understand where their attention was.

Looking at the key channels for WWE fans, we saw that midweek media consumption was fairly flat – this fitted with the plan to treat the day as a single, long-form real-world event. But it didn't help find targeting moments. (Figure 8)

However, when we looked at Twitter and YouTube specifically (the top sources of WWE information, news and chat) we identified different phases of the day. (Figure 9)

Because WWE is primarily based in North America, fans tend to look for information and news early in the morning. They want to be the first to share it with other fans. In the middle of

the day there's a quiet period with no new news. And then later WWE comes back online and things start to happen. Our plan reflected this. We'd focus on updates and announcements in the morning, generate interesting content that cut through the slump in the middle of the day, then ramp up to an evening climax.

## The plan

This was a massively intricate and content-heavy plan. We used top WWE superstars to announce Moving Day videos which were seeded early in the day across Twitter, YouTube, Facebook, Instagram, Snapchat and Twitch. We also included live reads on the long tail of relevant podcasts as we knew these tended to be listened to early in the day when travelling to school and work. This was all about letting every fan know that it was Moving Day.

In the middle of the day our content shifted towards funnier, more arresting content. Wrestlers bending folding bikes in half and attempting to fit into tiny cars to drive across London. This was supplemented with PR, experiential, live OOH (we had a hearse and a truck filled with tables, ladders and chairs driving around London) and radio. This was about showing fans what Moving Day actually looked like for WWE stars.

Figure 8: WWE fans' midweek media consumption was fairly flat

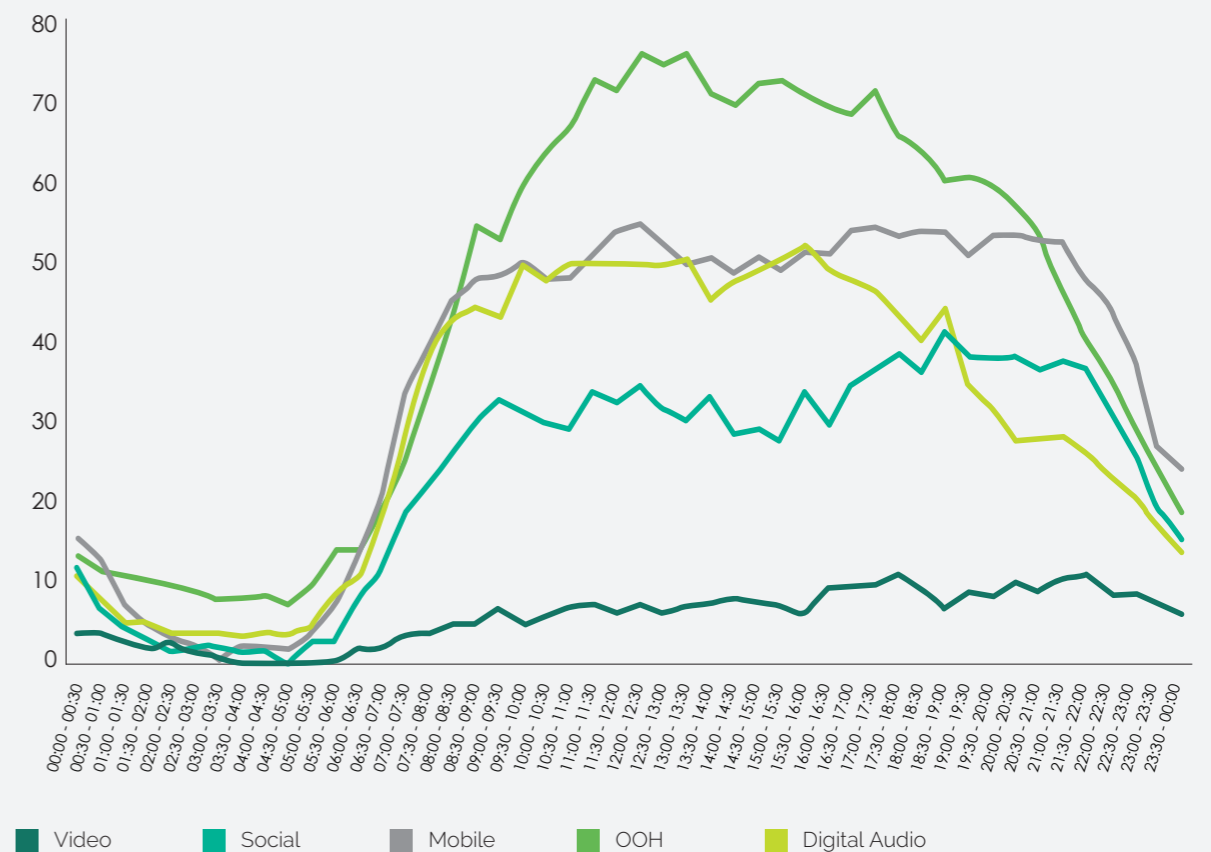
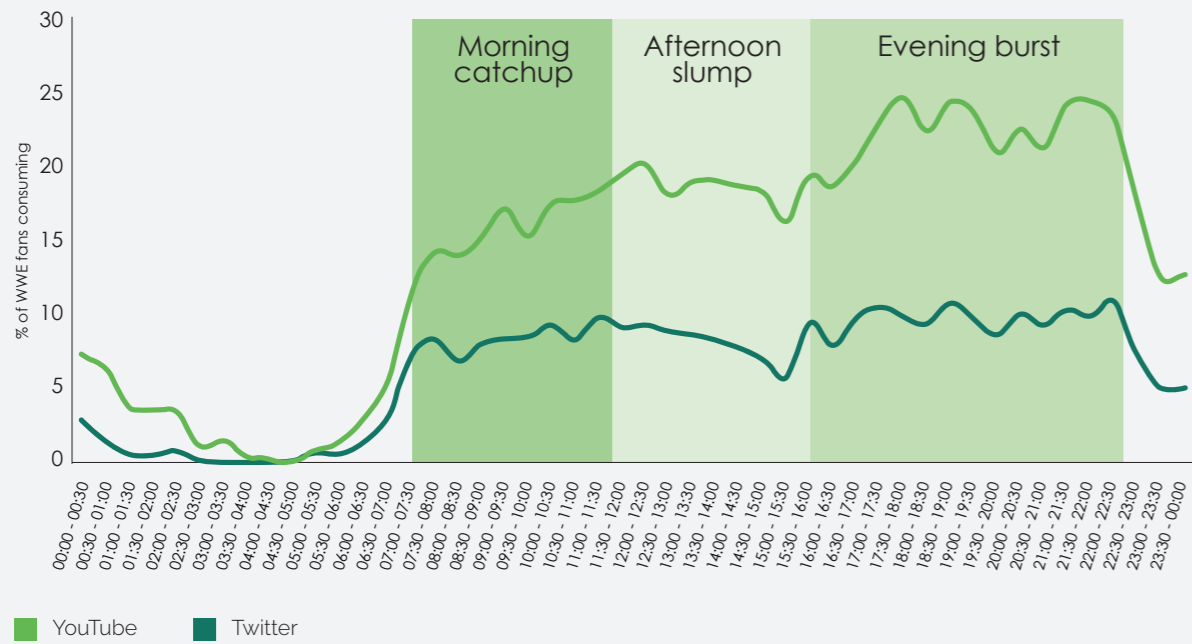


Figure 9: Looking at Twitter and YouTube identified different phases of the day



Then in the evening we ramped up use of influencers and organic social from the live event we held at BT studios. This created a can't-miss event right here in London that was indelibly linked to BT Sport and that was newsworthy enough to get fans talking about it.

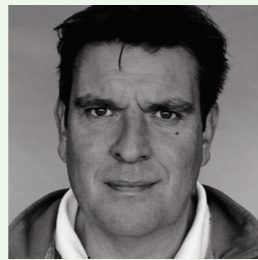
**The results**

Fan reactions speak for themselves. And WWE fans loved the campaign. We saw great results for both BT Sport consideration and intent to purchase, as well as WWE fan enjoyment.

Moving Day worked as a media plan as well as an event in the WWE universe because we understood how fans needed to be engaged on a cold, wet Wednesday in January.

We kept WWE fans happy and connected to their beloved sport, plus Vince McMahon didn't come to pay us a visit...

**About the writer**



**Graeme Adams**, Head of Media, BT Group

Graeme looks after BT Group's Paid Media Operations, which sees him work across three great brands – BT, EE and Plusnet. He joined BT in 2011 and has helped launch BT Sport, BT Mobile, EE's 5G and BT's Beyond Limits brand relaunch. Prior to BT, he worked at OMD, Mediavest and BBJ.

# TouchPoints - The multipurpose campaign planning tool

TouchPoints is such a valuable source of insight to fuel campaign development and optimisation. For me, one of the joys of it is the varied ways that brands, agencies and media owners use it.

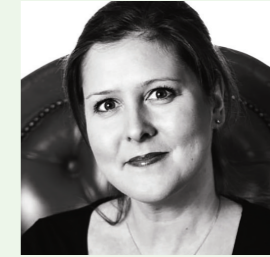
For virtually all brands and advertisers achieving cut through is getting harder with audiences' media consumption patterns becoming more complex, let alone not being able to rely on segmentation purely through basic demographics. TouchPoints' ability to build the layers of insight into daypart, mindset, and location are therefore key.

This is particularly true in the Luxury Beauty category where the product need state is relatively low so the escapism, experience and dream of a fragrance requires quality environment and context to really drive its brand equity, consideration and, ultimately, business results.

From my previous life in the agency world one of the aspects of TouchPoints I think can be overlooked is how the tool can be used to not only calculate combined reach against various audiences and contexts, but interestingly how it can calculate the frequency builds. When there is an objective such as "educate on new news", a message needs a degree of frequency across multiple touchpoints in the right mindset to be understood. Then being able to see when a frequency cap has been achieved can inform when best to change creative to act more as a reminder or a phase two of information.

I really can't believe it's been 15 years since TouchPoints' initial launch. Its value has been seen across the whole media industry. Here's to further development and momentum over the next 15 years.

**About the writer**



**Susie Thompson**, Media & Communications Director, Coty UK

Having joined Coty, one of the world's leading beauty companies, as Head of Media UK&I at the beginning of 2017, Susie evolved to be Head of Integrated Media & Communications for the Luxury division in 2018, leading the specialist teams across paid media, digital marketing, PR and Influencer marketing, as well as performance media. In January 2021, Susie was appointed to the role of Media and Communications Director, Coty UKI, overseeing the media strategy and implementation across both Luxury and Consumer Beauty divisions.

Having always had a fascination with human behaviours and a passion for integrated communications strategies, prior to Coty Susie took lead roles in UK media agencies working across clients including Unilever, ITV, Estee Lauder Companies and Amazon

# Top tips for using TouchPoints from subscribers

# 3

TouchPoints currently has over 60 subscribers including the top ten media agencies and many of the biggest UK media owners.

In this section, some of these super users will share what it is they love about TouchPoints – their favourite use examples and/or their top tips for TouchPoints data application.

The IPA TouchPoints team constantly strive to keep TouchPoints relevant and up to date for our fast-moving industry and so we also asked our subscribers to give us their thoughts on any potential developments that can help keep TouchPoints at the vanguard.

## Carat



**Joe Molony** - Managing Partner Planning

To begin, we'd like to start off by asking you what's your favourite case study or application you have seen TouchPoints used for? Kellogg's #BecauseYum was built around TouchPoints data, which helped identify and quantify the times when Brits were most likely to eat cereal as a snack outside of breakfast time.

From your experience, has TouchPoints ever got you out of a sticky situation?

## CARAT

Not a sticky situation as such, but our Kellogg's clients (see previous answer) were convinced to invest in a pretty radical campaign, which led to the creation of lots of content despite the apparently small budget.

What is your best TouchPoints tip you have learnt over the years?

Don't be a guinea pig for the time diary tracker if you are a new parent – at least not with the tech we used back then! The levels of alertness and mood swings probably weren't nationally representative and certainly weren't fun to monitor so frequently.

Which part of your work could you not do without TouchPoints?

Anything involving time series data.

What is the most surprising TouchPoints fact you have come across?

Just how few people are in a supermarket at any point in time.

Finally – what would you like to be able to do with TouchPoints in the future?

Bit boring this, but as someone who works on a global account, it would be great to have this granularity for other countries.

### Tony Mattson - Head of Strategy

To begin, we'd like to start off by asking you what's your favourite case study or application you have seen TouchPoints used for?

I remember having a soft spot for the Lurpak work back in the day. When I started out, there was a lot of talk about modal targeting and planning and this case, leaning into mood, seemed like a great example of this at work.

I also liked the work for H&M. My friend Sophia Durrani led this and I remember TouchPoints word of mouth data being central to the comms strategy she developed. I think the platform she came up with was Express Yourself and TouchPoints was also used to help identify a cross platform media partner.

From your experience, has TouchPoints ever got you out of a sticky situation?

The time diary has always been great. Context has always been so important, and the time diary has often been my go-to source of insight when thinking about contextual moments.

You've also got the Channel Planner, which has been a real godsend in giving cross media delivery figures.

What is your best TouchPoints tip you have learnt over the years?

Not so much a top tip as an area of the survey that often seems to get overlooked. I really like the reasons for consuming different media. It comes back to the point about context. Understanding people's experience of media and their motivations for coming to different media is invaluable.



Which part of your work could you not do without TouchPoints?

The time diary. Hands down.

What is the most surprising TouchPoints fact you have come across?

Wednesday evenings are peak stress for families.

Finally – what would you like to be able to do with TouchPoints in the future?

Two things.

1. Increase the frequency of the survey, so you can factor in seasonal/quarterly trends across the time diary. Do people's moods, habits, etc. change across the year?
2. Extend the Channel Planner to give phasing and flighting capabilities rather than the current total view.



### Rik Moore - Head of Insight, Strategy and Planning

To begin, we'd like to start off by asking you what's your favourite case study or application you have seen TouchPoints used for?

For our own work, it was the way in which TouchPoints allowed us to generate new insights around media channel consumption which were fundamental for driving growth for WaterAid in the highly competitive charity sector.

Beyond that, the Public Health England work with MEC always sticks out in my memory. The way they used TouchPoints to identify the right moments for behaviour change vs actions was so clever. It was a great combination of smart thinking aligned to the strength of the tool.

From your experience, has TouchPoints ever got you out of a sticky situation?

Arguing with clients about readership of a title or "I don't use that app and I don't know anyone that does". I stress these sort of chats are rare, but it does very quickly allow you to provide the evidence to validate the point and allow us to move on. I'm always grateful for that.

What is your best TouchPoints tip you have learnt over the years?

Less a tip, but I love using the averages and the trend-analysis functions. In terms of recommendations to others, the sheer speed and ease of DayLite has been a gamechanger, and I always urge the team to use that as much as possible.

Which part of your work could you not do without TouchPoints?

Vast swathes of it, to be honest. It's a key component of any document where we are bringing cross-platform channel planning to life, be that client presentations or new business.

What is the most surprising TouchPoints fact you have come across?

When pulling an audience deck for a client I was surprised to learn that gaming e-sport viewers vary in age quite considerably. I'd previously assumed it would skew towards a young -18y/o audience.

Finally – what would you like to be able to do with TouchPoints in the future?

Matching up specific emotions to media stimulae – e.g. relaxed watching Bake Off, galvanised listening to podcasts... etc.

**Pauline Robson** - Managing Partner,  
Real World Insight

To begin, we'd like to start off by asking you what's your favourite case study or application you have seen TouchPoints used for?

My favourite case study is the Tesco work that was shared by Nick Ashley from Tesco and James Parnum from MediaCom at the 2019 TouchPoints launch event.

It really demonstrates the versatility and breadth of TouchPoints data and how it can be used for contextual planning. The work the team did included recreating Thinkbox's viewing need states, using the OCEAN personality data to identify contexts and partners that create personality nuance within the Tesco portfolio, and adding bespoke questions to understand the contexts in which families are more likely to respond to supermarket advertising.

What is your best TouchPoints tip you have learnt over the years?

There is so much data within TouchPoints that it can feel quite daunting knowing where to start, especially if you are not familiar with it. The best tip I have learnt is to approach the data with a hypothesis or two to test. This gives you a great starting point for interrogating the data and can be a jumping-off point for further exploration.



Which part of your work could you not do without TouchPoints?

TouchPoints has had diversity data included since its inception and it has been my go-to source over the years for data on diverse audiences, including ethnicity, sexual orientation and disability. TouchPoints data is the bedrock of MediaCom's inclusive planning approach.

What is the most surprising TouchPoints fact you have come across?

That TouchPoints is 15 years old – where has the last decade and a half gone?

Finally – what would you like to be able to do with TouchPoints in the future?

Spend more time than I currently get to do looking at the data – it's such a treasure trove of insight.

**Vicky Fox** - Chief Planning Officer

What's your favourite application you have seen TouchPoints used for?

I have to say it's for OMD UK's own 6 Step AV Planning Process. The AV landscape is complex and fast-moving, and back in 2013 the planning team was grappling with how to measure viewing across multiple channels. The big unlock for us was using the frequency distribution analysis in TouchPoints Channel Planner. It was here we began to understand the relationships between Linear AV, BVoD and OLV activity beyond simply 1+ reach and were able to rebalance our frequency as we shifted our channel mix across audiences. The outcome for our clients is effective campaign plans that reflect how audiences are using the channels; rigorously planned and optimised.

Has TouchPoints ever got you out of a sticky situation?

The real strength of the TouchPoints data is in its neutrality. It stands proud as the industry benchmark. This is incredibly powerful when you are collaborating with other agencies to build robust campaign plans across paid, owned and earned environments. Agencies and clients trust the data and the methodology as being a 'single source of truth' and this enables us to be completely transparent in our media planning.

What are your best TouchPoints tips you have learnt over the years?

1. DayLite is so handy when you just need some key stats for a presentation, or if you're on a call – you can have a point of view there and then. A very powerful dataset to have at your fingertips.
2. Addressable. The introduction of this incredibly flexible channel, for us to shape into whatever our delivery looks like, has made our planning more sophisticated.
3. Multiple Audiences in Channel Planner. The ability to build campaigns across different planning and buying audiences – and easily switch between them – reflects the complexity in the modern media landscape and ensures that the planning teams are connected with our investment teams.

Which part of your work could you not do without TouchPoints?

This has to be measuring Reach & Frequency against our plans. R&F are the building blocks for media planning – no matter what the brief, target audience or channel. Understanding



how audiences flow across media channels and being able to recommend channel mixes with sophisticated day-of-week and time-of-day optimisations is fundamental to our role. IPA TouchPoints Channel Planner enables us to make comprehensive recommendations for our clients and they trust the study year after year to support the planning with comparative datasets that evolve with the media landscape.

What is the most surprising TouchPoints fact you have come across?

Trust in advertising is in decline and we have been working closely with the AA to understand the steps we need to take to ensure that we create campaigns that help rebuild trust. IPA TouchPoints data helps us do that in two important ways. Firstly, we use frequency distribution analysis to manage excessive exposure and bombardment – within and across channels. Secondly, we use the data to understand how our audiences feel about different channels. We recently saw that 64% of our target didn't trust social media. This is a surprisingly high statistic and we must do more to ensure that advertising is seen in trusted environments.

Finally – what do you want to do with TouchPoints in the future?

I'd like to see IPA TouchPoints continue to provide consistent, comparable and robust data sets. Beyond that, I would like to see if more agility can be built into the survey. We have all appreciated the Lockdown data sets and making comparisons across behaviours. And finally, I would like to see the TouchPoints dataset support diverse and inclusive media planning by ensuring the data we use represents Real Britain as widely as possible – with panel boosters if required to help us understand invisible audiences in as much richness as possible.



**Helen Rose** - Head of Insight and Analytics

To begin, we'd like to start off by asking you what's your favourite case study or application you have seen TouchPoints used for?

A favourite application is to look at mood through the week and use that as an indicator for media receptivity. It's great because it works across different brands and categories – we've used this approach for media planning to highlight moments where we can find audiences that align really well to specific communication platforms.

From your experience, has TouchPoints ever got you out of a sticky situation?

TouchPoints has proved incredibly useful for helping to break out of the London bubble or sample-of-one effect – whether that's been to shed light on what time the nation really eats dinner, the amount of people who commute to work in a car, or the average amount of hours people actually spend watching TV.

Which part of your work could you not do without TouchPoints?

Cross-media channel planning.

What is the most surprising TouchPoints fact you have come across?

Not so much surprising, but rather just great for telling it how it really is! The trended data is fantastic for demonstrating how media consumption is evolving, but also dispelling some of the industry myths. We often get challenged on the role for traditional media channels, but the reality is that the market hasn't changed as dramatically as some might think.

Finally – what would you like to be able to do with TouchPoints in the future?

Fusion with a client's first-party data could be interesting...



### Darisuz Szul - Senior Insight Manager

To begin, we'd like to start off by asking you what's your favourite case study or application you have seen TouchPoints used for?

Using TouchPoints data for our Carabao client provided a great way to see when people might want energy drinks. We saw:

- People had an energy slump at 2pm in the afternoon
- When people played sport
- Manual labourers had soft drinks between 5am to 7am – they were the only group that did

From your experience, has TouchPoints ever got you out of a sticky situation?

The most discussed TouchPoints fact we came across was who people are most likely to be with when they make a sports bet. In order it is:

- On their own
- With their partner
- With their kids
- With friends

This is not the social betting image the client or we had!

Another example relates to the killer slide where we showed the relationship between snacking, feeling stressed and frustrated. It was an amazingly clear pattern in which we could see how feeling stressed changes into frustration which is followed by snacking to release those emotions. The audience in this case was women who eat chocolate at least once a week.

What is your best TouchPoints tip you have learnt over the years?

The best TouchPoints tip I have learned would be to always look at the individual days when it comes to understanding the behaviour because the daily patterns may differ significantly, especially when it comes to drinking or snacking as an example.

Which part of your work could you not do without TouchPoints?

TouchPoints stands out from other tools when it comes to understanding people's personalities and emotions, which we can overlay with different activities in their daily life. This level of audience understanding is crucial for us as the Behavioural Agency.



What is the most surprising TouchPoints fact you have come across?

I am trying to apply different theories to understand why Wednesday always seems to be the saddest day of week. Certainly, this was the most surprising fact for me and I call it mid-week crisis.

Finally – what would you like to be able to do with TouchPoints in the future?

If the budget allowed, we would like to expand OCEAN personalities to include personality subtraits. Also, measuring behaviour in each quarter of the year would be very useful.



**Simon Jenkins - Joint Head of Strategy**

To begin, we'd like to start off by asking you what's your favourite case study or application you have seen TouchPoints used for?

We once used a combination of TouchPoints insights to underpin a really concentrated phasing strategy for a restaurant brand. We were able to find the optimum windows for nudging in media by looking at a combination of grocery shopping patterns, including top-up shopping, so we knew when the cupboards were more likely to be bare, plus patterns of time spent preparing food at home in the evenings. The data didn't just lead to a phasing recommendation but lots of testing around midweek promotions and messaging too.

From your experience, has TouchPoints ever got you out of a sticky situation?

TouchPoints helps remove subjectivity from difficult conversions, where legacy misconceptions can be rife. We once had to defend good old-fashioned linear TV budget, when a client was insistent that we should be moving all our funds into video and YouTube. It's brilliant when lovely dispassionate data can take the heat out of a lively debate.

What is your best TouchPoints tip you have learnt over the years?

On a general level, our top tip; use it. I think it took a while for agencies to get their heads around TouchPoints, or people didn't always see the incremental benefits over other surveys like

TGI. Now I'm sure most planners would agree it's an invaluable part of the tool kit.

On a practical level, these are possibly more Telmar tips than TouchPoints tips – but the Snapshot facility is hugely time-saving, and the launch of the Charts feature is similarly useful. In terms of the survey itself, getting a proper understanding of Wildcards and when to use them is key. Access to the 'What's in a summary category' document is extremely helpful for those granular deep dives into individual channel planning.

Which part of your work could you not do without TouchPoints?

The Channel Planner has arguably been one of the most valuable additions to the good media planner's toolkit over the last 15 years. Not only does it allow us to estimate cross-channel reach and frequency, but it provides the ability to compare plans side by side and allows us to argue for a certain route completely objectively. Remember the days when we used to have to rely on the Sainsbury formula. Fortunately, I can't, but I remember it was a nightmare!!

What is the most surprising TouchPoints fact you have come across?

Mums feel angriest on Thursdays.

Finally – what would you like to be able to do with TouchPoints in the future?

1. The ability to build our own audiences in TouchPoints DayLite – that could increase casual-user take-up massively. We often don't have 24/48 hours to wait for one to be built for us
2. Reintegrate Mosaic Groups/Types with TouchPoints in the 2021 survey – missing from 2020 which is tricky for us as we use Experian data a lot
3. May not be feasible, but would love the ability to delve into seasonal media consumption – e.g. around Christmas in particular, or the summer holidays
4. We'd love to be able to bolt on bespoke projects, e.g. use the recontact study facility or fusions. Maybe even something that could be linked to footfall behaviours in retail that are measured passively by the app.



## Leonie Galliford - Head of Insight

To begin, we'd like to start off by asking you what's your favourite case study or application you have seen TouchPoints used for?

It's actually one from when TouchPoints was first released – we were working on a pitch that needed to understand when people undertake life-admin tasks, and TouchPoints was a game changer for us. We had very little time and budget to get to our core insights, but we needed 'killer' stat's and in-depth understanding of people's weekday lives. TouchPoints got us there within a couple of hours. Our work enabled us to justify a significant shift in the client's strategy, and actually showed that a dual approach, reaching people during their 'thinking' time in the morning, and then their 'doing' time in the evening, would be most effective. We won the pitch, and the client saw massive growth with us.

From your experience, has TouchPoints ever got you out of a sticky situation?

Contrasting our own daily lives vs the 'normal' consumer has given us the evidence we need to challenge the sample-of-one mentality we sometimes come across when those in the industry believe that everybody is like them. The fact that we can show the rhythms of life for those outside of the London media bubble with hard numbers has avoided assumptions becoming 'fact'. I will never forget having to challenge a supplier who claimed 100% of the UK population use social media.

What is your best TouchPoints tip you have learnt over the years?

The DayLite app has been a game changer for us. Being able to access time-spent numbers, without having to run detailed analysis, means that our planners are using the information more frequently, and getting more from it when they use it.

Which part of your work could you not do without TouchPoints?

We are increasingly finding that the measure of mood across the day and week is an invaluable part of our arsenal. As clients and internal teams are becoming more switched on to the power of emotion, being able to look at differences in consumers' mindsets means that we can better realise the value of modal targeting.



What is the most surprising TouchPoints fact you have come across?

Evidence from the most recent study showed the divergence between media behaviour of those 15-34 and those 55+, and how shared behaviours have diminished since 2016. We've always known younger and older audiences were different in the time they spend with different mediums, but the shift was quite significant, and a stark reminder of how the rapid development in new media channels means younger consumers' media consumption does not resemble even those that are viewed as being in the same generation as them.

Finally – what would you like to be able to do with TouchPoints in the future?

COVID-19 has affected so much of our everyday lives. It will be really interesting to see what behaviour changes are blips vs real long-term change. TouchPoints is going to be invaluable in enabling us to track this. It would be great to see a DayLite type development for looking at behaviour across the fieldwork periods, so we can understand long and short-term shifts.



**Sarah Dack** - Head of Research & Insight

Over the past 15 years, cinema has gained increasing recognition, not only for its cultural value but for its effectiveness at capturing audiences and delivering powerful advertising messages. TouchPoints has been instrumental in raising the profile of cinema with agencies and leveraging it in the media mix.

In this piece, we reflect on one of our most successful campaigns that perfectly demonstrates the value of cinema in communication strategy, with the distinctive help of TouchPoints data.

One of the standout campaigns we ran with Mediacom was for DFS. Cinema played an important role in widening DFS's reach beyond TV advertising. We used various forms of TouchPoints

data, from media frequencies to attitudinal statements to mood states, and practical Channel Planner applications to research and formulate our strategy.

Cinema is well known for its immersive nature and storytelling abilities, but TouchPoints helped us understand how it fits into the wider media mix. Firstly, the segmentation capabilities of TouchPoints helped recreate accurate audiences – in the case of DFS, we incorporated both our client's criteria and a combination of lifestyle statements. The TouchPoints Diary allowed in-depth media analysis and demonstrated that our DFS audience strongly over indexed against cinema-going and delivered exclusive reach, which gave us a concrete argument on which to build our campaign.

The Channel Planner is a useful tool for direct media comparisons and calculating incremental reach. TouchPoints has been useful to prove the reach of cinema beyond its experiential characteristics. The breadth and depth of TouchPoints time metrics is hugely helpful for us, especially competing against other media channels and their share of time.

Our DFS campaign produced strong results, including increases in awareness and likelihood of visiting a DFS store when comparing exposed and non-exposed respondents. This result could not have been achieved without the input of TouchPoints' cross-media data and its audience segmentation capabilities.

### Pete Buckley - Connection Planner

"A single-source survey covering all relevant media from all relevant media categories together with consumer behaviour for target group definition? No serious market researcher would even dare think about it."

Gerhard Franz, "The future of multimedia research" *International Journal of Market Research* Winter 2000 vol. 42 no. 4

Thankfully, some brave souls at the IPA did think about it. Indeed they went one further and made it happen. It's easy to forget what an ambitious idea TouchPoints was back in 2006 when it launched.

When I started working in media planning just a few years after the quote above was written, we calculated the combined reach and frequency of a mixed-media plan using a random probability method called the Sainsbury formula. It was basic, rough, and assumed media duplication was a completely random process.

As you can imagine, TouchPoints launching was an absolute revelation. Being single source and cross media, for the first time we could estimate the reach and frequency of a plan with some sense of accuracy. This is almost expected today but at the time it really was a thing of wonder.

And TouchPoints still is. It offers a level of depth across media channels, both commercial and otherwise, which no other data set I know of can



compete with and, crucially, coming from the IPA it has a level of authority that no commercial organisation could ever achieve.

As the media landscape continues to evolve and grow more complex, TouchPoints is undoubtedly more valuable today than it has ever been.

At Facebook I work with colleagues from across the globe and one consistent piece of feedback I get is that they wish they had an IPA TouchPoints for their market. It appears there is nothing that compares to it globally from either an authoritative or depth perspective.

So, we are lucky to have IPA TouchPoints in the UK. I hope we always remember that, and TouchPoints continues to grow and flourish for the next 15 years and beyond.





**Sarah Gale**  
- Director of  
Insight

TouchPoints was 'born' in 2005, which, incidentally, was the same year my eldest son arrived into the world. Much like him, it's now hard to imagine life without

TouchPoints. It is, without question, a fundamental tool in the arsenal of anyone involved in the media world.

Having landed at Global 18 months ago from OMD, it quickly became clear that TouchPoints was as central to the selling of media as much as it was to the buying of it at OMD. At Global, TouchPoints pervades every part of our business. From forming the basis of Global's Your Audience Awaits strategy by helping us to understand the role that Global's outdoor and audio properties play in communications plans, through to helping us to understand how people feel when they're listening to our stations, TouchPoints remains one of our core tools.

Global has changed dramatically over the past 18 months and our use of TouchPoints has evolved with it. We've moved from an audio and entertainment company and three outdoor companies to an integrated cross-channel media owner. And TouchPoints has continued to support us along this journey. From a time when TouchPoints was mainly used at Global to look within our channels – for example to understand when and where people interacted with our radio brands at Global or how they feel when they're interacting with our out of home properties at Exterior – with the merger, we've had to adapt to look between our channels as well as within them.

We've had to understand how our channels work together and how they play complementary roles in people's lives, and therefore in client's communications plans, and TouchPoints has been a vital tool in helping us to understand

and tell this story. And this is one of the things I love most about TouchPoints – it can help with a huge variety of quandaries and questions. It's an incredibly flexible, adaptable and agile tool, which can support both day-to-day planning and insight work and the bigger strategic pieces that a growing organisation needs. It's allowed us to really get under the skin of the moments when people are in contact with our brands, the rhythms of the lives of our audiences, the incremental reach that our properties bring, and how we should be allocating budget to optimise results for our clients and, crucially, also helps us to make key strategic decisions.

And this breadth and depth of insight is also linked to one of the things I have always really loved about TouchPoints – how it continues to evolve and how open the IPA are to collaboration and moving the industry forward. From the groundbreaking, initial fusions of industry currencies to allow cross-channel planning, through to the addition of passive data and now the integration of TouchPoints with first-party data, the IPA has never rested on its laurels – it is constantly looking for ways of keeping TouchPoints relevant and top of mind across agencies, media owners and clients. We continue to have regular discussions with the IPA about how we can further integrate the data into our systems and with our other insight work, making the most of the rich and valuable data that's collected.

TouchPoints has been with me over the past 15 years of my career, from helping to run the survey at Ipsos, through to using it to understand audiences and plan brilliant campaigns at OMD, and now helping us to connect the right audiences with the right brands at the right moments at Global. It has helped to answer numerous questions that have been thrown at me as an insight specialist in a media agency and now at a media owner, and for that I am extraordinarily grateful. TouchPoints makes me look good and, unlike my 15-year-old son, is much less prone to tutting and eye rolling when I ask it a question, for which I am also grateful.



**Andrew Tenzer**  
- Director of  
Market Insight &  
Brand Strategy

We are operating in an increasingly complex and competitive media landscape. Not only are there more media channels than ever before, but the amount of

data also seems to grow significantly each year. In an era where media measurement ranges from full transparency to closed walls, the need for robust and trustworthy data has never been more vital. We all use data to try and make informed decisions, but there is a very real risk that some of the data currently circulating in the industry is preventing us from doing so. This is something we should all take very seriously – the future of our businesses depends on it.

As the largest commercial publisher in the UK, the integrity of the data we use is absolutely critical.

In fact, it fundamentally underpins the strong relationships we have with our media agencies, advertisers and internal stakeholders. They would expect nothing less. It's for this reason that TouchPoints stands out as one of the best in class. In an industry of strong opinions and viewpoints, I think few would disagree that TouchPoints is high quality, trustworthy and, most importantly, actionable. As the world has moved at such a frantic pace, TouchPoints has evolved and adapted to ensure it remains as relevant today as it was when it launched 15 years ago.

Reach is a vast media owner that spans both national and regional titles in print and digital. TouchPoints is the only data set that allows us a holistic view of our entire portfolio, and crucially enables us to compare ourselves against other media, such as TV and Radio. This is not only beneficial to us; it also allows our clients to make better informed decisions using data they know and trust.

The time diary and mood data gives us a level of insight into audiences that is hard to get elsewhere and has underpinned a number of campaigns and new product development.

Here's to the next 15 years.

## Royal Mail MarketReach



### Dan Jury - Senior Media Planner

To begin, we'd like to start off by asking you what's your favourite case study or application you have seen TouchPoints used for?

The IPA has a great library of smart and inspiring case studies, but I'd have to mention the valuable role TouchPoints played in supporting our Life Stages of Mail report a few years back. The consumer insight it delivered provided the spine of our investigation, helping us develop proprietary segmentations, whilst also supporting the qualitative research element. Furthermore, we were able to utilise the findings for an interactive engine insight tool on our website to help marketers understand how the different segments interact with mail. TouchPoints continues to add credibility and gravitas to all of our client responses and broader industry research.

From your experience, has TouchPoints ever got you out of a sticky situation?

I really like the DayLite tool for generating quick insights. If our sales guys are with a client, you don't always have the time to launch the bureau software, so I think that's a great addition to the IPA toolkit. People often ask how long different audiences spend looking at mail in comparison to other channels.

What is your best TouchPoints tip you have learnt over the years?

Beyond using DayLite and getting to grips with effective frequency planning in the Channel Planner, I'd probably say engage with the TouchPoints team if you have a specific question or challenge that you need support with. Given their experience working with agencies and media owners across a variety of channels, they can really add value to both day-to-day media planning and larger insight projects. I'm still learning after 13+ years in the industry, and they're a very friendly and approachable bunch.

Which part of your work could you not do without TouchPoints?

Most of it to be honest. We use TouchPoints insight in about 80% of our work in the planning team, so it's a really valued source of information that helps us build the case for mail in a digital



world.

What is the most surprising TouchPoints fact you have come across?

Every TouchPoints release delivers surprises for me, but the increasing trust levels in more established media caught my eye in the new Lockdown data. Also, it doesn't surprise us, but clients are often surprised by facts like 42% of 15-44 year-olds have searched for more information about a company online as a result of receiving mail in the past 12 months. Those kind of insights help us change outdated perceptions and inform better connections in the customer journey.

Finally – what would you like to be able to do with TouchPoints in the future?

It's a big ask, but I'd like see more frequent real-time data to identify seasonal shifts in behaviour. Solutions like GlobalWebIndex and YouGov Profiles seem to offer that, and I believe TGI is evolving to monthly data releases. That seems to be the way media research is heading, and I'm really enjoying being able to make the comparison between pre-lockdown and lockdown behaviours with TouchPoints 2020.

## Sky



### Lucy Bristowe - Director of Insight and Research

To begin, we'd like to start off by asking you what's your favourite case study or application you have seen TouchPoints used for?

We have many uses for the TouchPoints data at Sky from new-business pitches to profiling media usage to multi-media analysis and more. We use it every day.

My favourite application isn't obvious, but it is vital. We depend on TouchPoints as a key data input for clickable-device splits and universe estimates in our CFlight methodology – it is one of the few sources that gives a transparent view of households alongside individual demographic information. This is also a key application in the BARB BVOD planning tool. Separately, the Media Planner fusion technique for the BARB data and other JICs is quite unique in my view.

From your experience, has TouchPoints ever got you out of a sticky situation?

The ability to compare households and individuals for all VOD usage by device meant we didn't have to run a brand-new survey at great cost and at short notice.

What is your best TouchPoints tip you have learnt over the years?

DayLite has been a great tool for getting a quick snapshot of behaviour for a chosen audience.

Which part of your work could you not do without TouchPoints?

Total media plans and estimated reach for any audience that aren't restricted to demographic audiences only – the bespoke audience functionality really helps us to get a better understanding of tightly targeted groups.

What is the most surprising TouchPoints fact you have come across?

During the first lockdown, there was a 32% increase in time spent on weekly DIY jobs – the nation is clearly better at DIY than I am!

Finally – what would you like to be able to do with TouchPoints in the future?

I would love it if the Media Planner information could be more dynamic and not restricted to the annual survey. The ability to produce weekly reach curves based on more frequent data would be a great development in the future.

Since the launch of TouchPoints in 2006, our subscribers have been generous in sharing the work, insights, strategies and applications that TouchPoints data has helped them derive.

We now have over 100 user examples available in the TouchPoints case study library, with many of these available on the IPA website.

In this section, we are highlighting some of our most popular case studies from the last 15 years – examples that we have been asked for again and again and that we feel really highlight the power of TouchPoints USPs.

## Using TouchPoints to find the Stroke Savers

**Rich Bartlett - Strategy Partner, Wavemaker**

We are so pleased to see our work using TouchPoints chosen for this fifteenth anniversary issue.

This Department of Health/COI\* case study is a great example of how TouchPoints can provide critical context for comms strategy, in addition to contributing important data at other steps throughout the campaign planning process.

In this case:

- Defining the 'at risk' group through the use of TouchPoints and data integration
- Finding the potential Stroke Savers through the power of the TouchPoints e.diary, e.g. where they lived, who they were with, etc.
- Which media, as identified by TouchPoints, the potential Stroke Saver was consuming during the day
- Using TouchPoints as the basis of the 'storytelling' to engage their partner communication agencies more deeply in the campaign

TouchPoints continues to give us important data that goes beyond just media consumption – it provides the context for communication in terms of people's daily lives. That may be location, social environment, life activity, mood or people's activity, all of which allow us to identify and precisely define moments in time to optimise our client's communication investment.

### Saving lives – a compelling campaign objective

Around 110,000 people have a stroke each year – stroke is a leading cause of death and disability in the UK. Research shows that a fast response to stroke can reduce the risk of death and disability. The Department of Health's objective with this campaign, therefore, was to reduce the level of death and disability caused by strokes.

The key problem was one of ignorance – most people neither recognised the signs of a stroke nor treated one as a medical emergency. The marketing objective was to raise awareness of symptoms of a stroke and of the importance of an emergency response amongst those who would be able to assist people having a stroke. Broadly, these were identified as:

- Public audiences (known as Stroke Savers)
- Key health and social care audiences (stakeholders)

Our communication objective was to educate these audiences of stroke symptoms using FAST (Figure 10) in order to drive the emergency response required.

Figure 10: The FAST test



\*COI closed in 2012. The Act F.A.S.T campaign is currently delivered by Public Health England

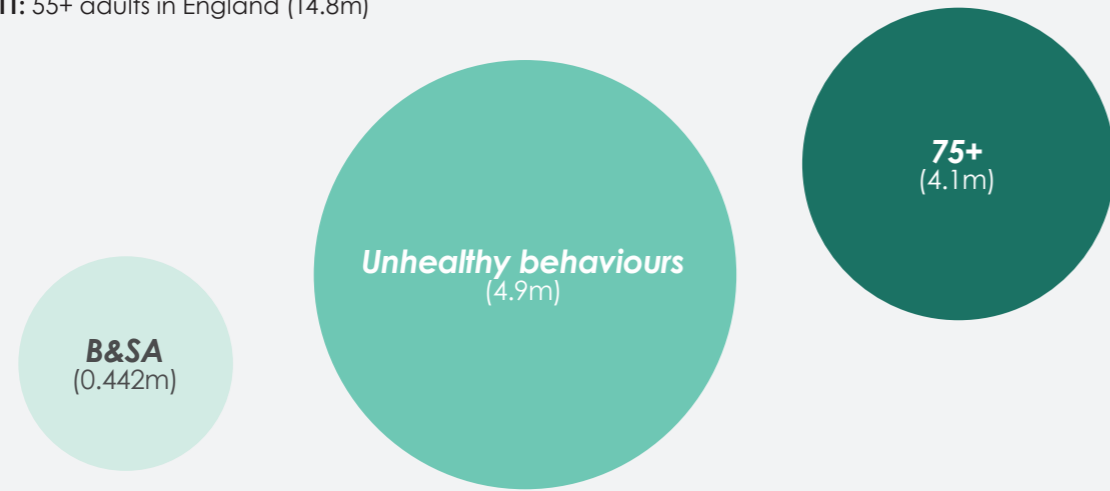
### Defining the 'At Risk of Stroke' group

We recognised that one of the major benefits of using TouchPoints to identify the key at-risk groups was in the depth of information available in the data set, outside of just demographic and media consumption. Not only did TouchPoints provide unique information which was not available elsewhere – ethnicity, location, companion – but

through its fusion with TGI, an enhanced number of lifestyle statements plus brand behaviours.

One discrete group (certain Black and South Asian communities where there is a higher propensity for risk of stroke) and two mass groups were identified to be at risk:

Figure 11: 55+ adults in England (14.8m)

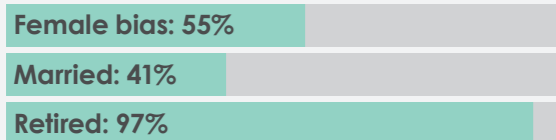


Source: TGI 2008, TouchPoints 2008

Looking at those mass groups:

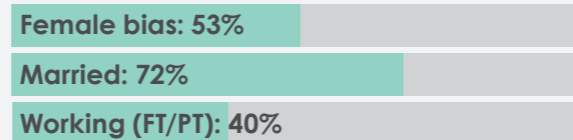
1. The over 75s principally identified as at risk because of their age, but that risk is heightened if they are single/living alone, have existing health issues, and in a low socio-economic bracket.

2. The 'unhealthy behaviours' group, identified because their behaviours, such as smoking, or their health issues, such as high blood pressure, put them at greater risk.



- There is little I can do to change my life (274)
- A woman's place is in the home (210)
- More important to do your duty than live for enjoyment (201)
- Real men don't cry (155)
- I buy goods produced in my country (151)

Source: TGI 2008, TouchPoints 2008



- I get a good deal of pleasure from my garden (136)
- I think health foods are only bought by fanatics (131)
- Usually consult financial advisor for financial matters (130)
- When I go on holiday all I want to do is eat, drink and lie in the sun (128)

Source: TGI 2008, TouchPoints 2008

### Finding the potential Stroke Savers

Generally, the task is to identify a target audience and work out how to reach them. This case was different – we needed to find Stroke Savers. The TouchPoints dataset was unique in allowing us not

only to identify who the at-risk audiences were and where they were but also who they were with – our potential Stroke Savers.

Figure 12: Unhealthy Behaviours 55-74 - key connection points: employment; family; out of home; and stakeholders.

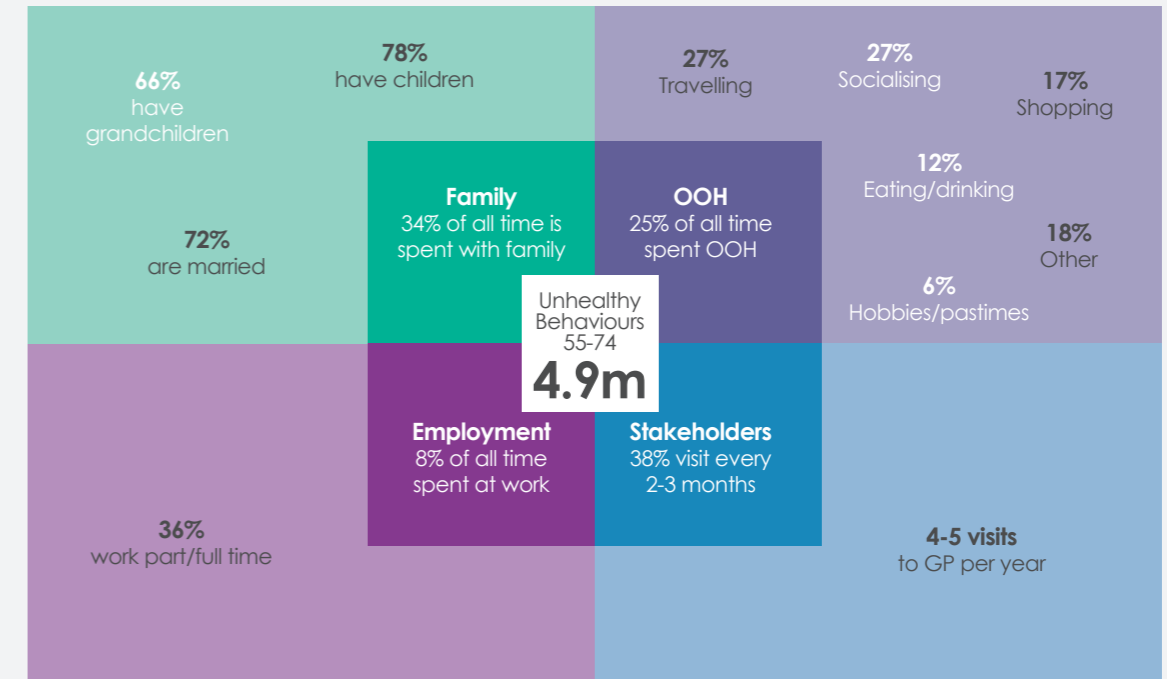
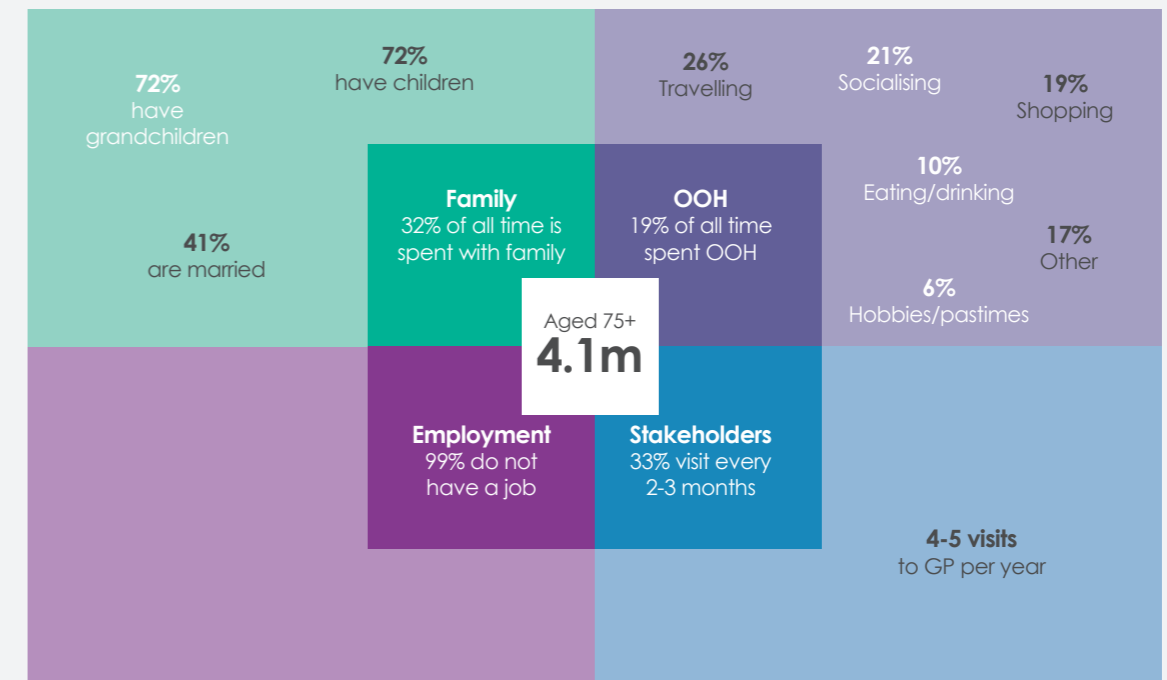


Figure 13: 75+ - key connection points: employment; family; out of home; and stakeholders.



Engaging with the key audiences via these connection points:

**1. Employment**

Give materials to previous Stroke Savers to distribute at work.

**2. Family**

Create family tree to prioritise Stroke Savers as shown in figure 14.

Tailor channels accordingly (Figures 15 and 16)

- TV can embrace all Stroke Savers
- Press provides opportunity to augment specific stroke saver segments
- Using radio dayparts to tell narrative of the passage of time

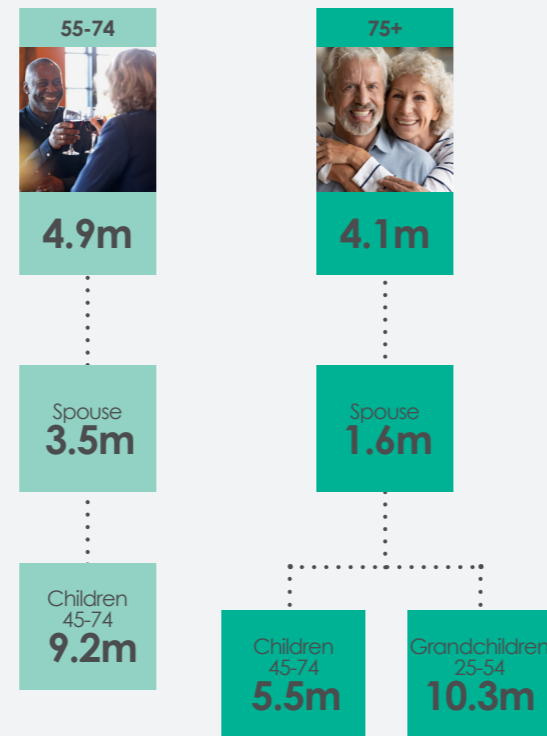
**3. Out of home**

OOH did not necessarily mean out-of-home media so we used mapping tools to locate the at-risk group and then used on-the-ground teams to target via libraries, pharmacies, mosques, mini supermarkets, WI markets, Pentecostal churches, etc. and publications like social-housing newsletters to reach the vulnerable who might be on their own.

**4. Stakeholders**

Embed into the stroke network.

**Figure 14** A family tree was created to prioritise stroke savers



**Figure 15:** 75+ channel strategy

75+ Stroke Savers	TV channel strategy	Press titles		Targeted radio
		Targeted	Broad	
<b>Spouse 75+</b>	ITV1, UK Gold	<i>Gardening World and Yours</i>	<i>The Mirror</i> <i>The Telegraph</i>	BBC Radio 2
<b>Children 45-74</b>	ITV3	<i>Radio Times and What's on TV</i>	<i>Daily Mail</i>	LBC, Heart, Talk Sport, Gold Radio
<b>Grandchildren 25-54</b>	ITV2, Channel 4	<i>Metro</i>	<i>The Sun</i>	Virgin Radio, Capital, Heart, Magic

**Figure 16:** 55-74 channel strategy

55-74 Stroke Savers	TV channel strategy	Press titles		Targeted radio
		Targeted	Broad	
<b>Spouse 45-74</b>	ITV3	<i>Radio Times and What's on TV</i>	<i>Daily Mail</i>	LBC, Heart, Talk Sport, Gold Radio
<b>Children 25-54</b>	ITV2, Channel 4	<i>Metro</i>	<i>The Sun</i>	Virgin Radio, Capital, Heart, Magic

**Using TouchPoints to talk to partner comms agencies**

Every second counts when someone may be having a stroke. It was therefore very important to catch potential Stroke Savers throughout the day. This required a mix of TV, press, radio, as well as display and out of home.

The TouchPoints Channel Planner allowed us to demonstrate to our partner agencies what could be achieved by each target audience:

- Total potential multimedia reach by sub audience, as well as the ability to demonstrate individual channel contributions
- The benefit of using the cross-platform offerings of a single media owner to reach a range of audiences e.g. Bauer Media
- Can also use TouchPoints Channel Planner to encourage partnerships between media owners, e.g. Metro and Classic FM

**Figure 17:** Channel planner

Media channel	75+	54-74	BAME	Children	Grandchildren
<b>All</b>	97% @15 OTS	98% @15.7 OTS	97% @17.3 OTS	98% @15.7 OTS	98% @15.6 OTS
<b>All except TV</b>	71% @9.1 OTS	78% @10.3 OTS	78% @11.9 OTS	82% @10.8 OTS	77% @10.2 OTS
<b>Cross-platform offerings of single media owner (b)</b>	16.6% @4.3 OTS	24.65% @5.5 OTS	25.69% @4.6 OTS	46.38% @8.2 OTS	27.68% @5.4 OTS
<b>Partnerships between media owners (c)</b>	21.5% @7.9 OTS	22.83% @17.2 OTS	22.86% @5.4 OTS	18.78% @3.3 OTS	19.5% @5.9 OTS

**Summary**

TouchPoints was a critical tool in developing this campaign, giving us unique data that was not available elsewhere – behavioural and cultural audience definitions for the at-risk groups; insight

about who they were likely to be with and where; and the ability to effectively cross-media and platform plan against each key group.

# Identifying consumer connection moments

**Joe Molony - Managing Partner Planning, Carat**

It is a privilege to have our work on TouchPoints acknowledged in this way, not least since the IPA has had to tolerate Carat's endless references to CCS, our own Consumer Connections System, over the years.

The feature that unifies Carat's best TouchPoints case studies is our mining and application of the wonderful time series data. You'll see it in the Baileys case study that follows but you may also have seen it in our work for Lurpak, Philadelphia and Kellogg's too.

We love to empathise with our target audiences and immerse ourselves in their lives.

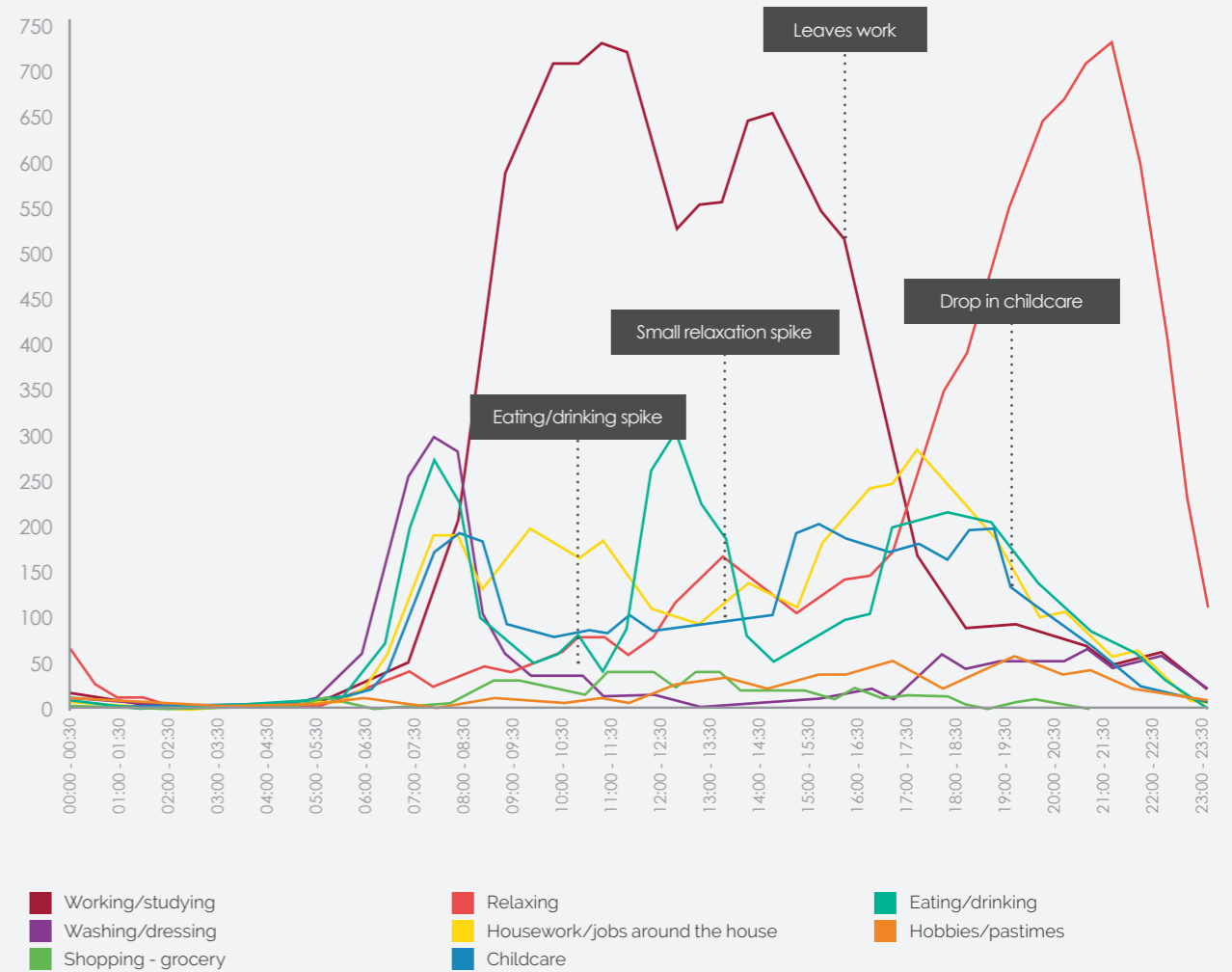
TouchPoints is fantastic at helping size the prize for us and our clients. How many are doing that thing in that place at that time? Who are they with? What else are they doing? This information helps us pursue our hunches and hypothesise further, confident of the number of people that we'll be reaching.

The colour that TouchPoints then adds, which gives greater context and texture, is to overlay mood and alertness in the same useful increments of time. So, we then have a greater sense of our target audience's potential receptivity and maybe even affinity with our content. This means that we go beyond simple reach and can start to plan experiences around engagement.

**Figure 18:** Example day in life of

Monday	
7am	<ul style="list-style-type: none"> <li>Alarm at 7am</li> <li>Wake up and go down to make breakfast</li> <li>Make breakfast whilst kids get ready, then school drop off</li> <li>Listen to Heart Radio during commute to work</li> </ul>
9am	<ul style="list-style-type: none"> <li>Arrive at work</li> <li>Check Gmail whilst computer loads</li> <li>Look at photos from weekend on Facebook</li> </ul>
11am	<ul style="list-style-type: none"> <li>Have a Starbucks coffee</li> <li>Send text to a friend</li> </ul>
1pm	<ul style="list-style-type: none"> <li>Break for lunch at 12:30pm</li> <li>Leave office to grab meal deal from Pret</li> <li>Go online to check Gmail, catch up on Facebook, admin on Natwest banking app, have a look on Expedia</li> </ul>
4pm	<ul style="list-style-type: none"> <li>Leave work and pick up kids</li> <li>Listen to playlist on iPod</li> <li>Once home, catch up with kids on their day whilst drinking tea</li> <li>Put on BBC Radio 1 and start to prepare dinner from Sunday dinner leftovers</li> </ul>
6pm	<ul style="list-style-type: none"> <li>Partner comes home</li> <li>Eat dinner</li> <li>Whole family watches <i>Coronation Street</i> after dinner</li> </ul>
8pm	<ul style="list-style-type: none"> <li>Put kids to bed</li> <li>Relax and catch up with partner</li> </ul>
9:30pm	<ul style="list-style-type: none"> <li>Go to bed</li> <li>Flick through magazine, read one chapter of current book</li> </ul>

**Figure 19:** Monday daily life activities - just one of the many runs which goes to make up the Monday daily summary



The Baileys example follows our target audience over typical days in the week, distinguishing between weekday and weekend and, crucially, even between Saturday and Sunday.

While the day-in-the-life portrait is enlightening, the real power comes in how our team then applied this data and set out potential connection moments for the brand and category. With this insight and guidance, Diageo could activate their comms with more confidence around consumption occasions – as well as non-consumption occasions. Carat identified the connection moments, motivations, and then recommended new touchpoints that took Baileys beyond its more traditional TV environment and into new media connection opportunities for the brand.

**Context**

Carat wanted to identify potential connection moments with their Baileys target audience

and also the media touchpoints which might deliver these.

**How IPA TouchPoints contributed**

Using a combination of CCS (Carat's long-term, proprietary research) and IPA TouchPoints, Carat were able to get a wealth of information on the target audience. (Figure 18)

This also allowed the Carat team to draw an accurate picture of a typical week in the life of a Baileys consumer by looking at each day of the week in fine detail, from activities performed each half hour, to favourite media choices and brands. Part of the Monday section of this comprehensive analysis is shown in figure 19.

Carat looked at media activity on both a macro and micro level by individual day of week. They were also able to overlay mood data by day of week in order to complete their picture of the Baileys consumer.

**Consumer insights**

Carat then needed to understand where the Bailey connection moment fits in for their consumer. They identified three motivations for the connection moment:

1. In the moment
2. In need of a moment
3. Preparing for a moment

The detailed consumer analysis the team had undertaken allowed them to identify connection moments, motivation and media

touchpoints by day of week. Carat recognised that some Baileys moments are not actually Baileys consumption occasions (although the motivation is the same) and also that some are more critical and have greater potential for media success than others.

Acknowledging this, they then identified the connection moments to pursue and the possible communication channels which could be used. (Figures 20 and 21)

**Figure 20:** Connection moments during the average weekday

	The connection moment	Motivation	Media touchpoints	
9am				
11am	Coffee and social break	In the moment	Digital, Mobile	Not a Baileys consumption occasion
4pm	Commute/school run	In need of a moment	Radio, OOH sampling	Tactical media/sampling opportunity
6pm	Top-up shop	Preparing for a moment	Radio, POS	Shopper marketing opportunity
8pm 11pm	Relaxing in front of the TV	In the moment	TV, Digital, On-pack	Key media opportunity

**Figure 21:** Connection moments during the average Saturday

	The connection moment	Motivation	Media touchpoints	
7am				
9am	Family breakfast	In the moment	DMC	Not a Baileys consumption occasion
11am	Checking social arrangements	Preparing for a moment	Mobile	Limited media access
4pm				
7pm	Out socialising	In the moment	Mobile, On-trade	On-trade promotions/visibility opportunity
11pm				

# Optimising frequency using the Channel Planner

**Rhian Feather - Connections Planning Executive Business Director, OMD UK**

It is a real honour to see our work published in TouchPoints' fifteenth Anniversary publication. This case study produced nearly 10 years ago, is still really pertinent to the challenges we face in 2020, as tackling frequency in advertising is top of OMD UK's agenda to rebuild trust in the industry. Understanding frequency delivery by channel and audience is key to being sure that a plan is not driving excessive frequency against any one particular audience. TouchPoints' Frequency Distribution function is the industry's only tool that is able to look at this in the necessary level of granularity and is key to us carrying out analysis and making the necessary adjustments to the plan. The case study featured looks at a Vodafone radio campaign and how, by using Frequency Distribution, we understood what levers we could pull to limit excessive frequency, while maintaining reach.

**Context**

OMD UK identified radio as a key channel to support the Free Weekend Calls PAYG proposition.

Vodafone customers needed to only spend £5 on their phone during their week to receive free calls all weekend.

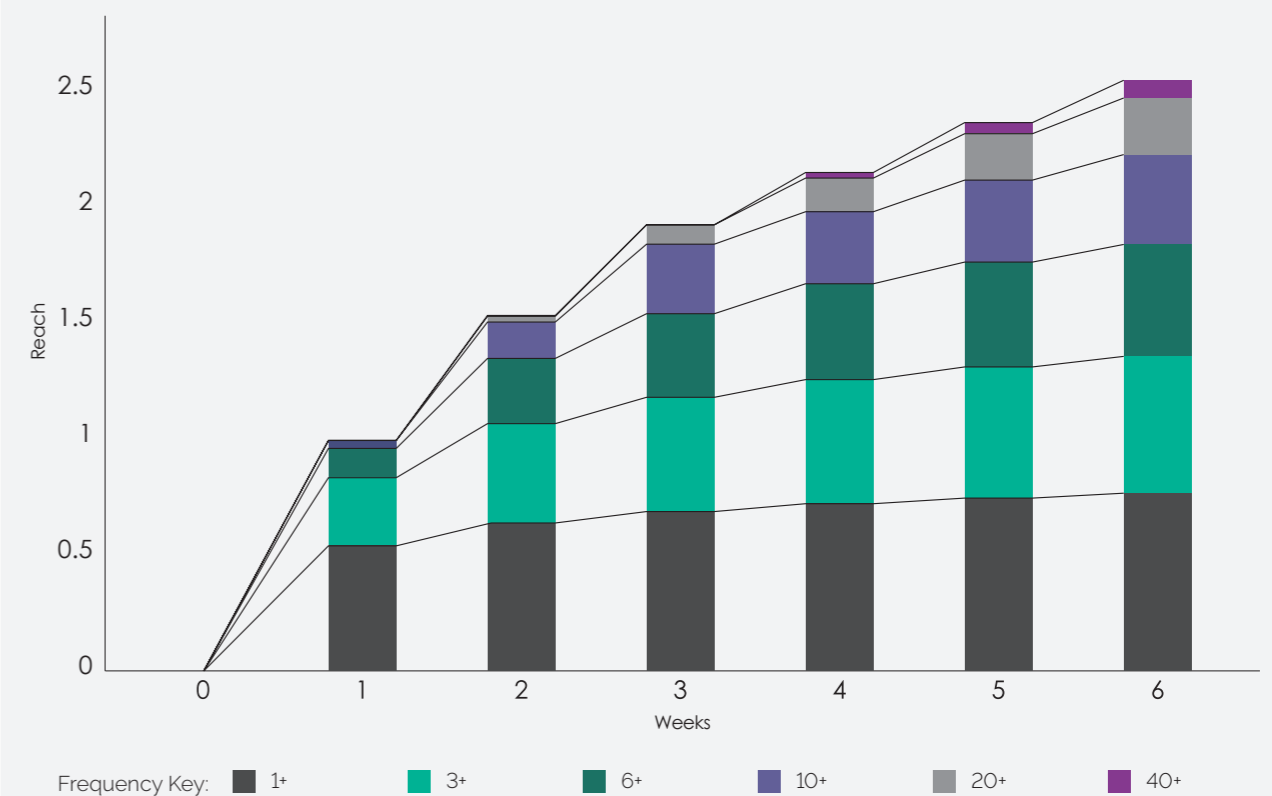
Radio was the perfect choice as it provided:

- Day-of-week and daypart specificity to reflect the nature of the proposition
- High frequency to drive action and uptake
- Cost efficient reach of the core audience, 16-30s
- Short lead times to refresh copy

**Issue**

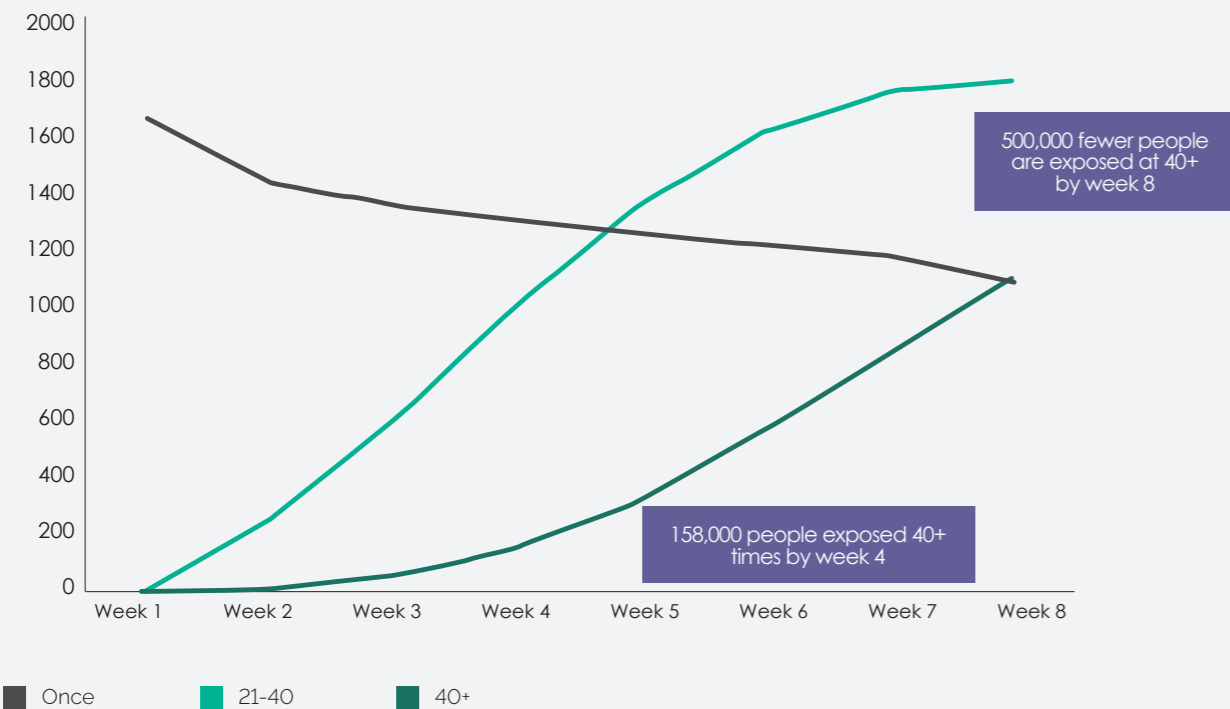
However, using radio as the only channel and over a long period required a reappraisal of effective weights. A case study showed that 21 opportunities to hear (OTH) over six weeks or three OTH a week\* was the optimum to drive action, but we wanted to understand how best to phase our campaign to optimise the total number of people we reached and minimise excessive frequency amongst heavy radio listeners. We used TouchPoints to understand how radio frequency would build in a flat laydown.

**Figure 22:** A flat laydown such as this builds frequency quickly against heavy listeners



\* Source: Christoph Wild, "With and Without Help Radio Campaigns Work" ESOMAR Research Conference, 1999

**Figure 23:** By optimising the dayparts we don't deliver as many people at 40+ frequency



**Solution:**

TouchPoints allowed us to do two things to make the plan as efficient as possible.

TouchPoints' Channel Planner and Frequency Distribution tools allowed us to input our proposed schedule and run scenarios until we came to the optimal laydown.

1. We first planned an even distribution of three OTH a week across six weeks. By week six, the schedule was delivering 829,000 16-30s at a 40+ frequency level.

To minimise the very heavy-weight exposure (40+), we first looked at limiting the campaign only to dayparts that indexed strongly for light listeners after a two-week campaign establishment.

We were able to remodel this using TouchPoints' Channel Planner to show the improvement. This approach reduced the numbers exposed at the 40+ level by week 6 to 566,000. The resultant drop in total 16-30s reached was only 175,000, compared to losing 263,000 people exposed at the 40+ level.

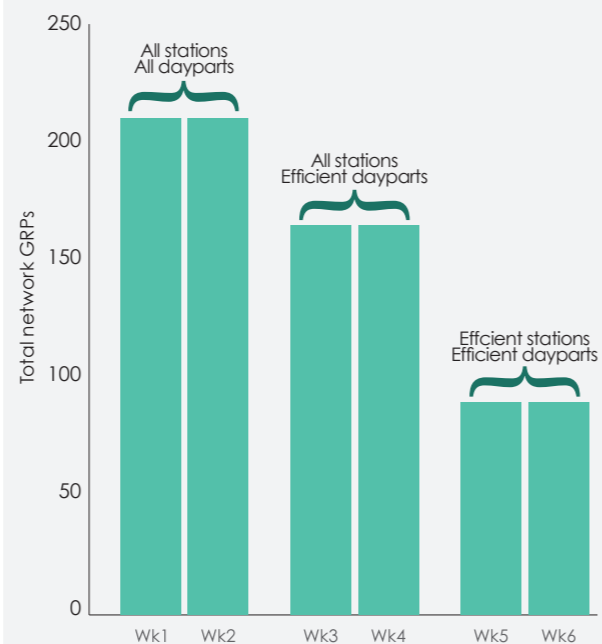
2. To further reduce our 40+ over exposure, we then looked at the impact of limiting just to stations that over indexed against light radio listeners. The most efficient plan was one that limited to both efficient dayparts and efficient stations after an establishing two weeks and we used TouchPoints' Channel Planner to define the effective weights to brief into the radio buying team. (Figure 24)

**Results:**

A more cost-efficient plan that minimised creative wear out and ad avoidance.

RAB Radio Gauge results showed the campaign produced a 52% uplift in Vodafone ad awareness amongst commercial radio listeners and a 35.4% shift in consideration.

**Figure 24:** Recommendation: combine the two outlined options to create this plan shape



# Using TouchPoints to look at relative rather than absolute mood

**Jennie Roper - Head of Insight, Kinetic**

In 2015 Kinetic looked at the value of looking at relative mood, rather than absolute mood, using TouchPoints data. As a result of this, and at the request of various media agencies who saw Kinetic's original TouchPoints case study, you can now analyse people's daily lives on TouchPoints by relative mood.

Relative mood matters. It can affect decisions that we make. Even for the most rational decisions, like those of a judge. A study of 1,000 rulings made in 2009 found that the likelihood of a favourable ruling peaked at the beginning of the day (65% favourable), steadily declining over time (to almost 0%), before spiking back up (65%) after a break for a meal or snack<sup>1</sup>. The results are shown in the graph in figure 25. Mood really can affect our decisions.

At Kinetic we have built on our TouchPoints innovation and done more work into mood and media effectiveness. Our 2019 study demonstrates that the larger the OOH format the less mood matters. We chose the metric of creative likeability used by Fang et al<sup>2</sup> which has shown to be a good short-term KPI for future brand preference. (Figure 26)

The reason why this happens can be understood through costly signalling theory. Darwin's incomprehension of the peacock's tail explains costly signalling theory. The peacock's extravagant tail is the antithesis of camouflage and does not fit with Darwin's survival of the fittest. Yet there is a fitness to it. A genetic fitness

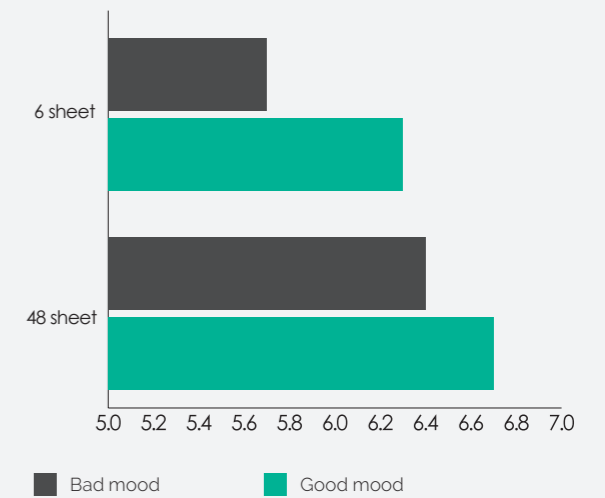
**Figure 25:** Mood has a huge impact on decisions



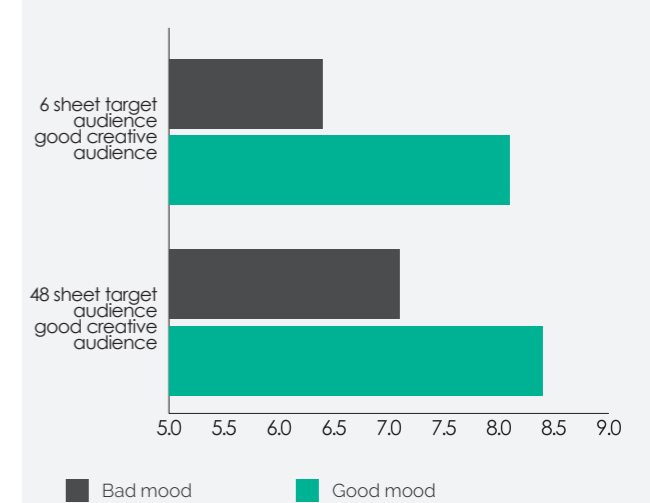
to attract a mate. Advertising works in a similar way by signalling brand fitness. A peacock's tail attracts a mate and increases the chances it will be picked. OOH is an advertising signal that increases a brand's likelihood of being picked. The bigger the OOH advertising, the bigger the brand fitness signal and the less of an impact positive mood will have. For our planning, much more emphasis is garnered to putting smaller formats in positive-mood locations.

In the same study we found that the creative you show and the audience who sees it becomes more important the smaller the format. If you get the right target audience and deliver great creative to people who are in a good mood, the impact is on a par to that of large-format OOH. (Figure 27)

**Figure 26:** Creative likability by format size and mood



**Figure 27:** Targeted creative likability by format size and mood



<sup>1</sup> Shai Danziger, Jonathan Levav, and Liora Avnaim-Pesso, "Extraneous factors in judicial decisions" PNAS April 2011 vol. 108 no. 17  
<sup>2</sup> Xiang Fang, Surendra Singh and Rohini Ahluwalia, "An Examination of Different Explanations for the Mere Exposure Effect" Journal of Consumer Research June 2007 vol. 34 no. 1



For clients who are using smaller formats, we emphasise the importance of good creative that drives Fame, Fluency and Feeling to the right target audience in good-mood locations. For locations that do not show peak mood, we advise clients to utilise larger formats and high-end production techniques.

Potentially these learnings can be applied across all media. For those mediums that drive big brand-fitness signals, like OOH, TV and Cinema, mood, creative and target audience play less of a pivotal role when driving positive results since the mediums themselves deliver strong brand fitness. Whereas for media that drives less brand fitness, getting the mood, creative and target audience right becomes crucial. TouchPoints is a wonderful tool that can be used to implement these learnings.

**Context**

For many people, their happiest moments are when they get married, when their children are born, and on their birthday. To hit these mood peaks suggests we should advertise in churches, hospitals, and target individuals on just one day each year. This isn't practical and doesn't make for good long-term planning strategies. Hence at Kinetic, we focus on relative mood – the times of day when consumers are at their happiest and in a rising mood. This is a real opportunity for clients to make their branding messages work harder.

**How did we do this?**

We identified these pivotal moments by analysing the TouchPoints mood score. People are asked to rate their current mood from 1 to 10. What we found is that few people use the

whole range of values from 1 to 10. Instead the vast majority start with a value (7, for example) and then score the rest of the day plus or minus 1 of that value. Furthermore, the initial number they give can be quite arbitrary. This means 6, which is a positive rating for one consumer, represents a negative rating for another.

To overcome this, we use standard deviation – the extent to which a positive or negative rating deviates from the individual's norm (or base) score. Person A might use 5 as their base rating, and a 4 is negative and a 6 is positive, whereas Person B might be generally more positive, and have their base as 7. So the norm would be 5 in the case of Person A, and 7 for Person B. By using the standard deviation, we have created a normalised scale that allows comparisons of the relative peaks of happiness.

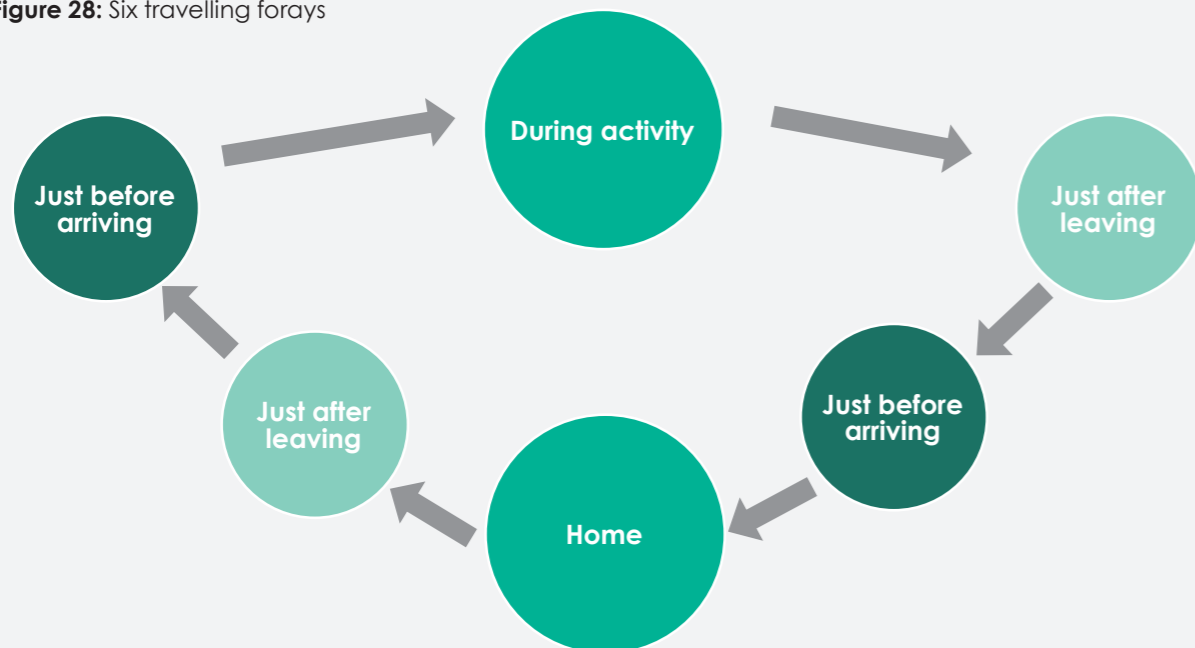
**Location, location, location**

We used TouchPoints data to track people's mood not by time, but by activity. By looking at when people are leaving for something and leaving after something, we know that they are OOH and can look at their happiness levels. This is beneficial as travelling habits vary so much by different demographics and region. Few people in London would drive to work, yet this is the main means of commuting for people in more rural areas.

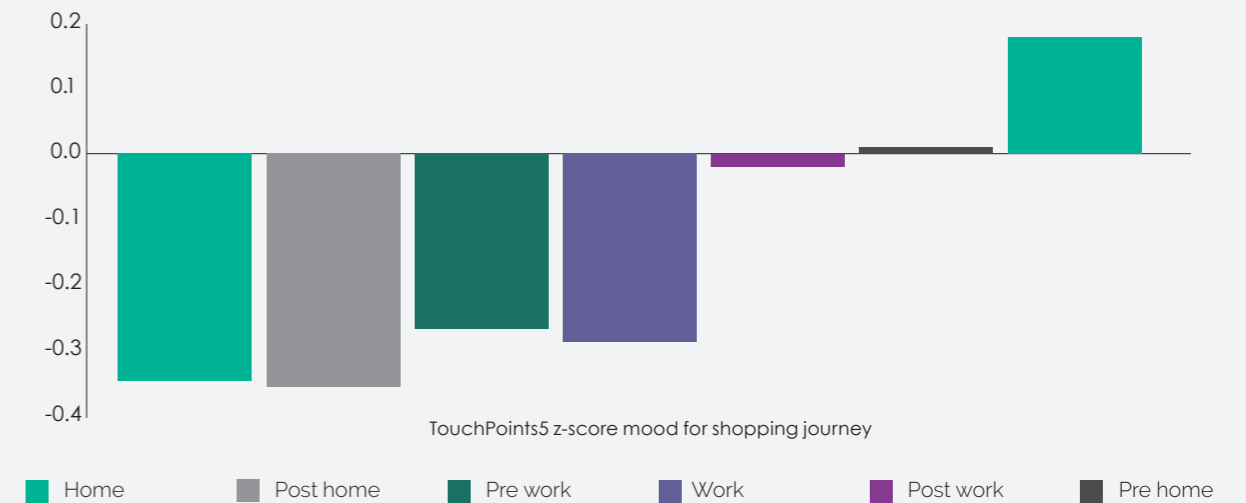
**How did we do this?**

We looked at three key activities – shopping, socialising and working. We centred this around the home. From this we created six travelling forays as illustrated in the diagram in figure 28.

**Figure 28:** Six travelling forays



**Figure 29:** When people leave work is a hidden opportunity for brands to get traction



The graph in figure 29 illustrates that at home in the morning (lighter green home bar) and just after leaving home (grey post home bar), the average mood is at its lowest. Just before arriving at work, mood has become more positive. But the real opportunity for brands is hitting people when they leave work. Here we see a huge leap in relative mood. Not only is this a key moment in itself but hitting people as soon as they leave work with branding messages, whether this is on mobile or via a poster, can really help to prime them for TV advertising.

These findings are crucial as we know mindset is an integral factor in how advertising messages are consumed. Consumers in a good mood are more able to create positive brand associations, so understanding this journey and planning branding messages accordingly can make campaigns more effective.

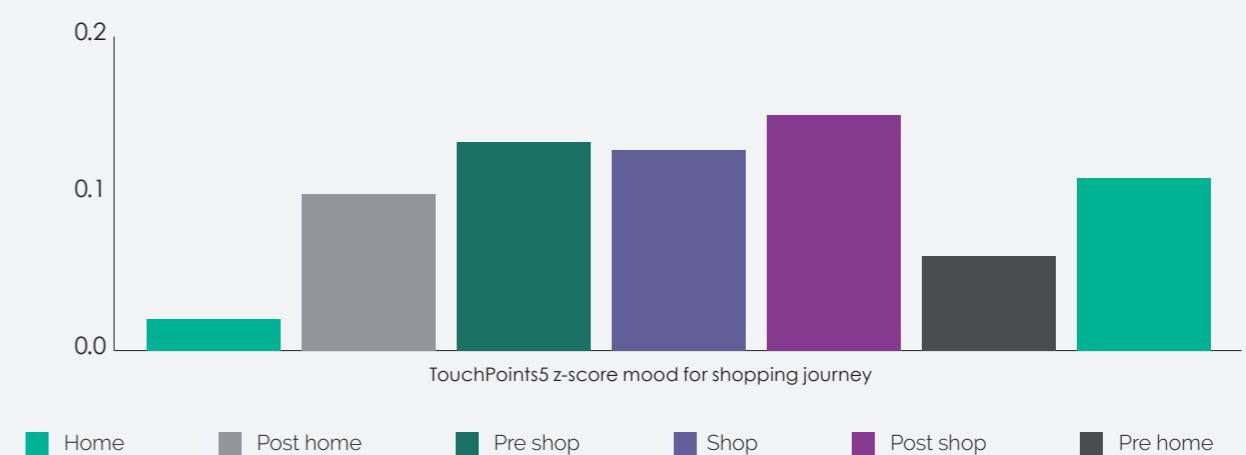
In figure 30, the mood of shopping (non-grocery) reaches a crescendo after the shop and is the peak mood point. This is important for

brands as often the high street is used to push point-of-sale messages. What this analysis shows is that after the shop people are in a really positive mood, which is a great opportunity for brands to capitalise on.

**What does this mean for OOH planning?**

This research is changing Kinetic's approach to planning. We used to think that large format was the main way to communicate branding messages. However, TouchPoints has shown that matching relative mood rises with the associated foray location can make branding messages work harder. This means that brands can create more positive brand associations if their messages are consumed when consumers leave the home or just after they have finished shopping. We have implemented this strategy with some of our most important clients through our Active Journeys 4D planning approach. This is consumer-centric and factors in location, time and mindset. Early indication is that media planning by relative mood is something of a game changer for OOH.

**Figure 30:** Hitting people post shop is a great opportunity for brands





## Summary

We hope that you have enjoyed looking back at some of the great work that TouchPoints has contributed to over the last 15 years.

With so much data in the TouchPoints vaults, it is a valuable tool for examining trends and developments, whether that be in the way in which people go about their daily lives or the way in which media usage has changed (or not).

Our data set also includes data gathered from the first COVID-19 lockdown in early 2020, providing our subscribers with some unique lockdown insights.

It has been inspiring to revisit some of our most popular case studies again. There are plenty more IPA TouchPoints case studies to explore and refer to – we now have over 70 examples available on the IPA website. We would like to thank those subscribers who have been prepared to share their TouchPoints work and their respective clients who have given

permission for them to do so. If you have an example of using TouchPoints that you'd like to showcase, please get in touch with the TouchPoints team.

Like us, we really hope you've also loved the top tips and example applications from our subscriber interviews. They included some great tailored applications of TouchPoints data, plus the responses really highlight the breadth and depth of TouchPoints data use across different businesses.

TouchPoints continually strives to develop and improve both the data that we provide and the way in which we deliver it to our subscribers. Our data allows our clients to gain a 360-degree understanding of people's daily lives, their media usage and its context, enabling effective cross-media channel planning for their clients.

With 15 successful years behind us, and with your support, we're looking forward to continuing to provide our top-class data.

# What's your favourite thing about IPA TouchPoints?



I love  
the different ways to  
compare demos  
within the data. Love  
DayLite too!

AKA

How it makes client  
responses **come  
to life**, feeling  
**tangible** and  
**applicable**

Goodstuff Communications

Insights

Essence Global

Masterclasses

Essence Global

It genuinely **makes my life  
easier** - we're increasingly  
connected as a **multi-  
market company** and  
having TouchPoints in the UK  
means we can **implement so  
many more solutions** from  
elsewhere in the world

OMD EMEA

Everything

Channel 4

The versatility

of its use and the way  
it can be **used in  
combination** with

other data sets

BBC

Connectability

Dentsu

We use TouchPoints for every brief.  
**Understanding the media and  
behaviour of millions**

of potential audiences throughout  
the day is essentially **what media  
planning is**

December19

It's comprehensive  
depth, **robust  
methodology**  
and the annual  
**Making Sense  
report**

Facebook

Being able to dig deep into **audience indexes** and **understand** their **behaviours**

MG OMD

The **concise, digestible** way IPA presents data.

MediaCom

This year it has to be the **lockdown diary data. Fascinating** and **invaluable** as we find ourselves in **another lockdown**

Space & Time Media

Reach curves by media, by audiences - so **helpful for planning** when you don't have any other info

Publicis Groupe

**Easy digestible graphs**

the7stars

What isn't great about it?

the7stars

I like how the **depth of the questions** and how the **lifestyle statements** are in **more detail** compared to other **surveys**

Reach Plc

Quick and very **digestible** information about daily media consumption

Starcom

The **granular level** of data I can delve when investigating **new audiences** to really give me **great understanding** of the target

Republic of Media

The best thing about IPA TouchPoints is that **allows a greater understanding** about an advertiser's audience, in a **really easily understandable** and **accessible way**. As an assistant this tool has really helped me.

PHD Media

Up to date **consumer insights** about **actual behaviour**

Total Media

I have used IPA TouchPoints to help **bring out some fantastic 'day in the life'** for every **new/weird/wonderful target audience** ever

Mediacom

**Daily hour slot media**

The Gate

It tells you **how the nation** really lives

ITV

Seeing what changes **COVID-19** has made to **peoples media habits**

Ipsos-Mori

Being able to **understand** how my **incredibly niche audiences** **interact with media** throughout the day helps to **plan successful campaigns on low budgets**

The Kite Factory

## Versatility

Medialab

The fact that it's such a brilliant example of data-driven storytelling

The Insight Agents Ltd

## It's a one stop shop for insights

Goodstuff Communications

## Super in-depth

Mindshare

The **granular detail** it provides on customers that **helps** to make **communications more relevant** to them

Wavemaker

For me it's about **the team behind TouchPoints** that make it so **special!**

Ocasta

There's **nothing else like it.**

The insights on media consumption and how much that helps inform media channel

investments is **super valuable**

Essence Global

Combined delivery across media channels

Havas Media

## Ease of use

MG OMD

It **makes me look smart**

Global Media & Entertainment

The **best thing** is uploading the **Tesco 'families' into TouchPoints,** and **bringing them to life** through a day in the life, including the zany things you **wouldn't have answers to anywhere else.**

Tesco



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