

Pacific City Cultural Association (B)¹
The “Yes” Media Plan for Proposition A

Dana Page, the twenty-four year old communications director of the Pacific City Cultural Association, opened up her calendar and dreaded the prospect of creating another advertising planning spreadsheet. In six months, the voters of Pacific City would go to the polls to vote up or down on a \$900 million bond issue to improve and endow the city’s cultural institutions, and it was now Dana’s job to see that it passed. She got the assignment last week from her boss, Devon Sebastian, who told her in his authoritative Oxford accent that “henceforth, your title will be ‘Media Director, Vote Yes on Proposition A’ and your new salary will be commensurate with your larger responsibilities.” The raise was Dana’s first since she joined the small staff of the PCCA three years ago after graduating with a major in art history and a minor in marketing communications.

Sebastian, the director of the Pacific City Cultural Association, told her he was confident of raising as much as \$4.5 million for the whole campaign, with an initial planning budget of \$4 million for advertising in favor of Prop A. Sebastian, who could be very charming with wealthy arts benefactors, was direct with his young staff: “Dana, I want another of your advertising budget spreadsheets and a memo on my desk in two weeks. Then I want you to put together a presentation to sell it to the Board.” Sebastian could give a wonderful lecture on Chinese art history in English or Mandarin, as he used to do at Oxford. But Dana had learned he wasn’t very good with numbers, and he depended on her for his budget presentations to the Board.

This would be Dana’s second media plan for the PCCA. Last year, a group of local arts patrons – including members of a prominent family that own a number of media properties in the Pacific City market – made the PCCA a gift of \$1.8 million in donated free advertising for a two-month campaign to encourage attendance at the area’s museums and performing arts venues. Dana had recommended how the \$1.8 million in advertising should be allocated among the nine different types of media vehicles donated for the two-month campaign.²

Dana’s multi-media plan combined old and new advertising vehicles. One result of the plan had been a doubling of website traffic to Pacific City cultural sites, along with an increase in online ticket sales and donations. Since the campaign ended, Dana had helped manage the Facebook and Twitter accounts associated with PCCA member institutions, and had enjoyed seeing the numbers grow. She had also developed a weekly culture e-mail newsletter with nearly 150,000 registered e-mail addresses as of last month. The email and social media numbers were continuing to grow steadily, but still represented only a fraction of the 3.6 million visitors last year to PCCA member institutions. [See Table A]

Dana felt she could put together another successful plan. One year ago, she had known very little about how media was bought and sold. Now she could talk confidently about gross rating points and impressions, thanks largely to Aaron Rye, co- founder of the Pacific City boutique agency,

¹ The situation and organizations described in this case study are fictional. Research data for Pacific City is modeled using Scarborough Research data from the Los Angeles media market, and has been altered for the purposes of the case. Population estimates, media audiences and costs, and other data do not represent any actual market conditions, and should be used only by competitors in the final round of the 2012 Washington Media Scholars Foundation scholarship competition. Copyright 2012 by WMSF. Do not reproduce without permission. More information at <http://mediascholars.org/case-competition/>

² See “Pacific City Cultural Association (A),” Washington Media Scholars Foundation, 2012.

Water+Rye+Partners.³ Rye, who was also a leading young fundraiser for the PCCA, handled all creative and media buying assignments for the association and most of its member institutions. Dana would need Adam to help her with the numbers for Yes On A. Last year's ad campaign had been limited to a handful of donated media vehicles, but there were no such limitations for Yes On A.⁴ Dana would have to consider the full range of media opportunities, evaluate how well each one delivered her target audience, compare costs, and decide how and when to spend her \$4 million budget over the next six months. But first she needed to look at Aaron Rye's research to decide who was in her target audience and learn more about how they use media.

Table A: Annual Visitors to PCCA Member Institutions

Pacific City adult population	13,593,000	100.0%
<i>Visited/attended at least once in past 12 months:</i>		
Art museums	1,272,573	9.4%
Natural history museums	823,251	6.1%
Other museums	943,435	6.9%
Live theater	1,435,432	10.6%
Symphony and opera	843,328	6.2%
Dance or ballet performances	630,750	4.6%
Visited any at least once	3,605,905	26.5%

Meeting at Water+Rye+Partners

Dana enjoyed visiting the modern industrial-style offices of Water+Rye+Partners located in a remodeled factory near the airport. She was, after all, "the client" on one of the founding partners' favorite accounts. Once again, she found herself in the agency's largest glass walled conference room with Aaron, some of his senior staff, and a nice lunch buffet. W+R+P was not a political ad agency, but it did regularly handle the campaigns of a few local elected officials who were friends of the partners. Aaron picked up his clicker and opened a Keynote presentation with a few slides summarizing the political outlook.

"Right now Prop A is the only thing on the ballot for June 1, except for school board elections. That's good for us because it means a very low turnout election, and the most motivated voters will be our culture consumers who want to see the bond issue passed.

The wild card is Prop B, the \$3 billion mass transit initiative that could still qualify for the ballot. If that happens, the mass transit lobby and the highway lobby are going to start spending real money in Pacific City, and Prop B will drive the turnout instead of us. We won't

³ For more about media terms and planning, see "Ryan Mellis (A)" the 2011 Washington Media Scholars Foundation finals case attached as Appendix A. Also see the 2012 media tutorial at <http://mediascholars.org/case-competition/2012-case-files/>

⁴ The "Vote Yes on A" campaign is prohibited by Pacific City law from accepting donated media for a local ballot issue. All media purchased will have to be paid for by the campaign in cash in advance.

know if it qualifies for another month, five months before the June 1 election. I think the chances are 60/40 that it won't, but we've got to be ready to change our plan if it does. Meanwhile, let's assume that we're the only proposition on the ballot."

Aaron then clicked to a slide showing his firm's campaign communications model, a flowchart that Dana had seen before. [Figure 1] Aaron used a laser pointer to highlight the diagram.

"We want to start out today with defining our target voter audiences. We don't have any polling data yet, and until we know if Proposition B is going to qualify for the ballot it doesn't make any sense to invest in a benchmark survey. For now, we're going to have to use the syndicated research data from Scarborough. Dana, you remember that this is the same data we used to identify culture consumers in your last campaign. Ben will walk us through some of the numbers after lunch.

Next, we'll start to look at how our targets use media in Pacific City. After we finish today, I'll get our research people to run some detailed cross tabulation tables with potential target groups in the columns and different media options as rows. We will have these over to Dana in a couple of days.

From what Devon Sebastian told me, he wants Dana to put together a broad monthly plan with a \$4 million paid media budget for consideration by the Board. Dana's plan will just look at broad categories of media. After we get sign off, then we can get down in the weeds about specific television programs, websites, and the like. Devon is planning to have another half million dollars in reserve for a press operation, grassroots direct contact, and administrative costs. We're not yet concerned about that, just about the paid media plan.

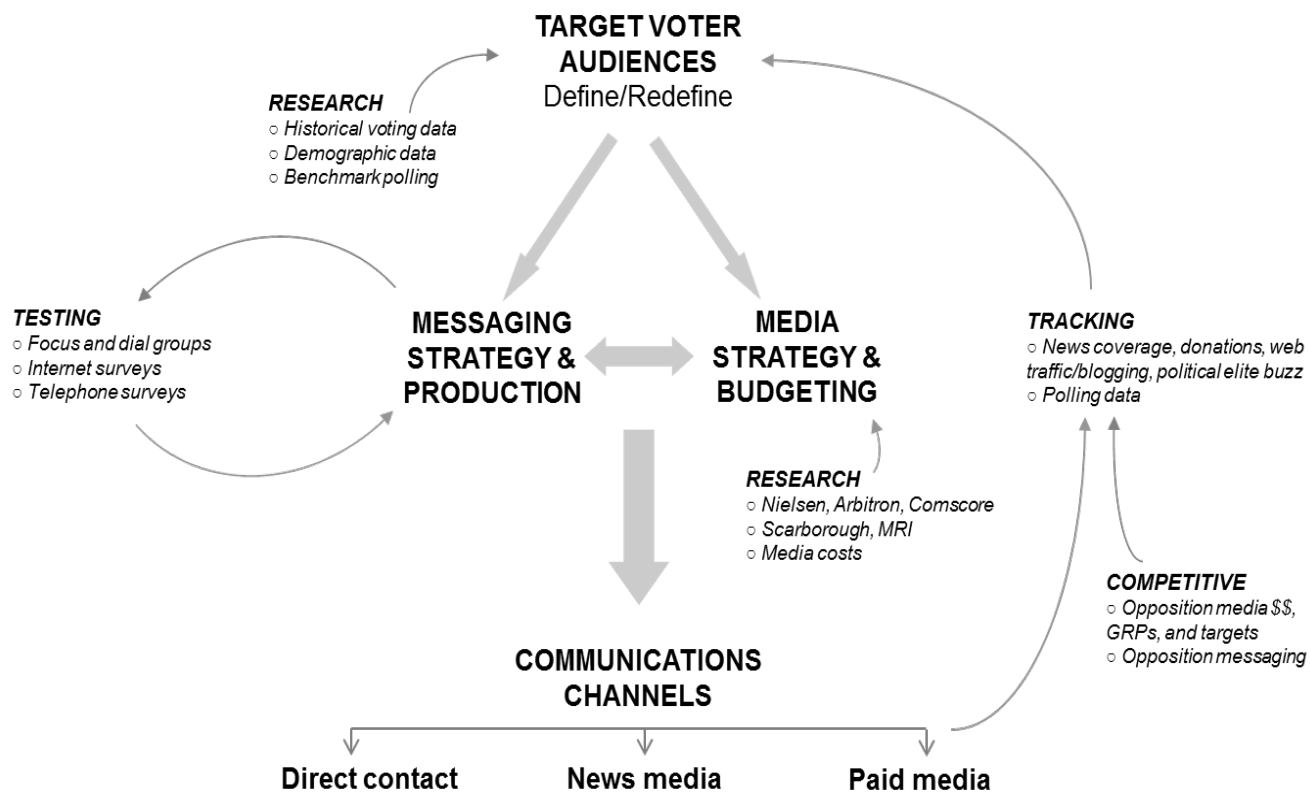
One thing we're *not* going to talk about today is our messaging strategy. Of course the creative stuff is usually the most interesting part, a lot more interesting than all these research numbers and media costs. But until we have a media plan and the outlines of a budget and our benchmark poll, it's too early to talk about what we need to create in terms of content for our different media platforms.

Before we get into the numbers, let's take a quick break to get some lunch."

During lunch, Aaron pulled Dana aside. "I just wanted to make sure we are on the same business page. The \$4 million budget is 4 million gross dollars, right?" Dana said it was. Last year, she had learned that the gross cost of a TV spot might be \$1000, but that W+R+P actually paid the station only \$850, the net cost. The 15 percent difference was the traditional advertising agency commission, although agency compensation agreements could vary widely. Aaron Rye and Devon Sebastian had yet to negotiate a financial agreement for the Prop A campaign. Until they did, Dana would prepare all her plans and budgets using gross dollars.

Figure 1

Campaign Communications Model



Potential Campaign Target Audiences

Dr. Ben Lee was W+ R+ P's director of research. He had been looking at a consumer survey of 9,802 Pacific City adults conducted over the past 12 months using both telephone interviews and written questionnaires. Dr. Lee liked the very large sample size because it allowed him to look reliably at fairly small sub-populations. He started his research briefing.

"This afternoon we are going to take a big picture look at our data, and try not to get too far into the details. Dana and I will do that after we get the crosstabs prepared.

This matrix summarizes our potential target audiences. The columns are reported frequency of voting in local Pacific City elections. You can see that 35.4% of Pacific City adults claim they always vote with another 26.3% saying they sometimes vote.

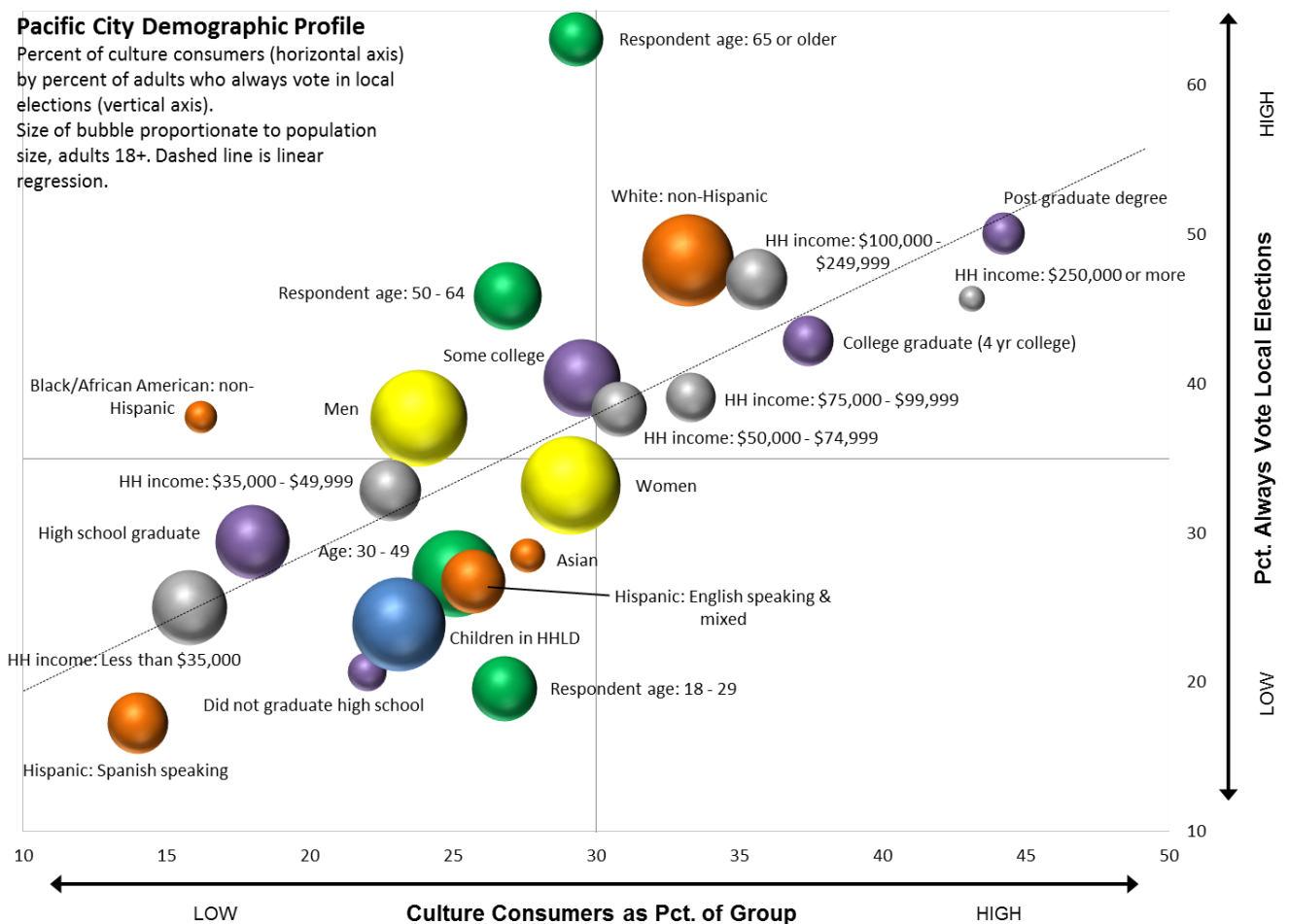
			How often usually vote in local elections		
			Always	Sometimes	Never
All Pacific City Adults	Proj	13,593,028	4,810,477	3,576,208	5,206,343
	Horz %	100.0%	35.4%	26.3%	38.3%
	Vert %	<i>100.0%</i>	<i>100.0%</i>	<i>100.0%</i>	<i>100.0%</i>
	Index	<i>100</i>	<i>100</i>	<i>100</i>	<i>100</i>
Total cultural visitors/consumers	Proj	3,605,905	1,628,938	1,138,200	838,767
	Total%	26.5%	12.0%	8.4%	6.2%
	Vert %	<i>26.5%</i>	<i>33.9%</i>	<i>31.8%</i>	<i>16.1%</i>
	Index	<i>100</i>	<i>128</i>	<i>120</i>	<i>61</i>
Non-visitors/consumers	Proj	9,987,123	3,181,539	2,438,008	4,367,576
	Total%	73.5%	23.4%	17.9%	32.1%
	Vert %	<i>26.5%</i>	<i>66.1%</i>	<i>68.2%</i>	<i>83.9%</i>
	Index	<i>100</i>	<i>128</i>	<i>120</i>	<i>61</i>
Potential "Yes" Targets			12.0%	8.4%	23.4%
			56.2%	Non-Target	
			100.0%		

In our rows, we have culture consumers, 26.5% of adults, and the much larger group of culture non-consumers. This gives us our targeting matrix, which I've color-coded on this slide. The first thing we can do is eliminate 56.2% of Pacific city adults, shaded in grey, who are unlikely to vote and/or have little interest in Pacific city cultural institutions. That leaves three potential target groups.

Shaded red are the 12% of adults who are both culture consumers and higher turnout voters. These are really the base voters for the Proposition A campaign. They are most likely to vote and, if they do, they are most likely to vote for us. Shaded green are another 8% of the population. These are culture consumers, many of them younger, who are less likely to vote in a local bond issue election. Can they be motivated to get to the polls?

Shaded blue is the largest potential target group, the 23.4% of adults who are high turnout voters but have not visited a cultural institution or attended an event in the past 12 months.

This bubble chart is another perspective on the same two variables – voter turnout on the vertical axis and culture consumption on the horizontal axis. The size of the bubble is proportionate to the size of the group as a percentage of adults 18 years and older. Our culture consumer base voters are located in the upper right-hand quadrant. I also added a linear regression line. This clearly shows us that culture consumers are more likely to vote.

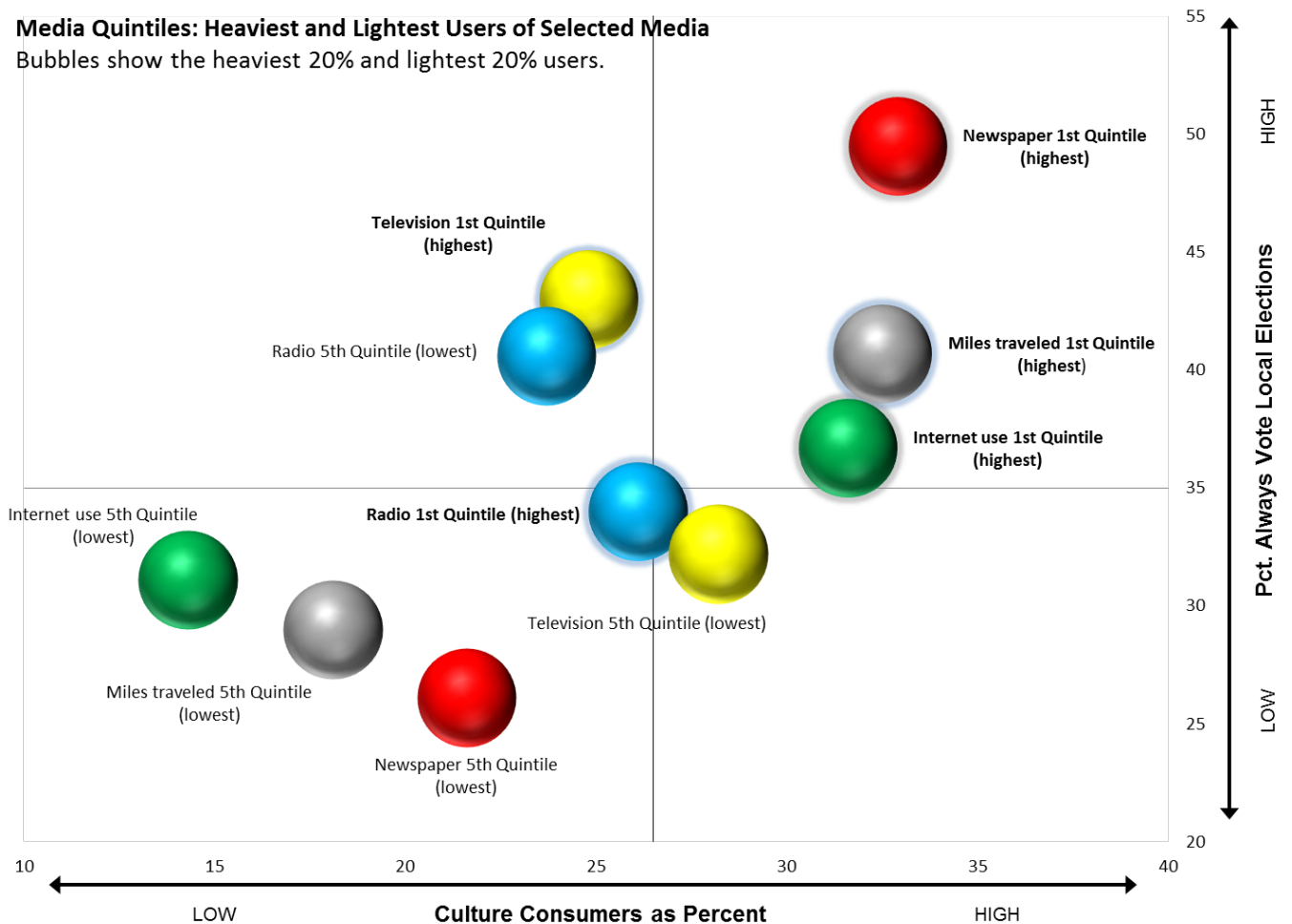


Pacific City Media

Dr. Lee moved on to another bubble chart that summarized media usage. He explained that media “quintiles” split the population into five 20 percent groups ranked from the heaviest users in the first quintile to the lightest 20 percent in the fifth quintile. As he explained:

We’ll shortly have some data tables that will give Dana a more detailed look at how her potential target audiences use specific media. For now, let’s look at this big picture perspective. Heavy readers of old-fashioned newspapers score the highest on voting and on culture consumption. Devon loves newspapers, and he’s going to look at this and push for more print in your plan, Dana.⁵

Sometimes people are surprised to see miles-traveled on a media chart, but it helps us estimate exposure to outdoor advertising like electronic signage, traditional billboards, and mass transit advertising.



⁵ Devon Sebastian had briefly worked for his family’s large newspaper publishing business in London, but decided to pursue an academic career in art history.

The radio first quintile ranks only about average on voter turnout. But we know there are specific radio formats and stations that would score higher – one that works well for us is NPR which we used in the last campaign for the PCCA.”

Aaron Rye interrupted Dr. Lee to make a point about the use of public broadcasting underwriting announcements on television and radio. “NPR and PBS are not going to allow us to expressly advocate a Yes vote on Prop A. We could do underwriting announcements similar to what we’ve done in the past, and extol the virtues of Pacific City’s cultural institutions, but we can’t mention Prop A.”

Next, Dr. Lee passed around a large spreadsheet that listed 40 categories of Pacific City media, along with their estimated CPM’s or cost per thousand impressions among adults 18+. [Table B] The table also included survey research data showing culture consumers and voters as a percentage of media audiences. Dr. Lee elaborated on the cost estimates:

“The cost numbers are only my best estimates of what the market is charging for 1000 impressions among adults. Our actual costs for each individual placement or spot will vary widely from these estimates, but these CPM's are good for bottom line planning and budgeting.

Of course, using CPM's oversimplifies everything somewhat – an impression on primetime television, for example, is obviously more valuable than an impression from a billboard. The table also includes estimates of culture consumers and high turnout voters for each media, and some of these numbers surprised me.

I don’t know how many of these media we will ultimately decide to use. It comes down to deciding the relative value of each media vehicle for reaching your target audiences. That’s a combination of looking at the research data first, followed by some informed gut judgments about the best mix. That’s the trick.”

Table B

Water+Rye+Partners: Media Planning Costs and Audiences
for Yes On Prop A Campaign

Average Planning Costs per 1000 impressions (CPM)		Culture Consumers		High Turnout Voters		
		As Horz% of Media		As Horz% of Media		Local Voting Index
		Audience	Culture Index	Audience	Index	
TELEVISION (:30)						
Combined Broadcast Television Networks (by day part)						
Early Morning	\$ 12	28.6	108	40.7	115	
Daytime & Early Fringe	\$ 13	27.5	104	41.2	116	
Early News	\$ 11	27.3	103	44.7	126	
Prime Access	\$ 24	29.5	111	45.5	129	
Primetime	\$ 47	29.9	113	42.3	120	
Late News	\$ 18	28.8	109	43.7	123	
Late Fringe	\$ 15	31.7	119	42.9	121	
Spanish Language Broadcast Television						
Mix of daytime, news, and primetime	\$ 33	15.1	57	18.5	52	
Combined Cable Network Groups						
News: Daytime	\$ 24	32.9	124	52.1	147	
News: Primetime	\$ 47	32.7	123	55.3	156	
Arts/Culture/History: Daytime	\$ 15	26.4	100	32.4	91	
Arts/Culture/History: Primetime	\$ 29	28	105	38.1	108	
General Entertainment: Daytime	\$ 14	28.7	108	37.6	106	
General Entertainment: Primetime	\$ 27	29.9	113	41.2	116	
Sports: Daytime	\$ 19	26	98	47.1	133	
Sports: Primetime	\$ 38	29.7	112	46.3	131	
Lifestyle/Info-tainment: Daytime	\$ 14	30.6	115	38.4	108	
Lifestyle/Info-tainment: Primetime	\$ 28	30.6	115	38.2	108	
Other/Niche: Daytime	\$ 16	24.4	92	30.1	85	
Other/Niche: Primetime	\$ 31	28.4	107	33.2	94	

Table B (continued)

Water+Rye+Partners: Media Planning Costs and Audiences
for Yes On Prop A Campaign

for Yes On Prop A Campaign		Culture Consumers		High Turnout Voters	
	Average Planning Costs per 1000 impressions (CPM)	As Horz% of Media Audience	Culture Index	As Horz% of Media Audience	Local Voting Index
RADIO (:60)					
Combined Radio Formats**					
News talk	\$ 25	34.1	129	49.9	141
Urban	\$ 29	24.3	92	23.2	66
Adult Contemporary, Country and Rock	\$ 26	28.9	109	33.3	94
Hispanic	\$ 27	18.1	68	20.6	58
Sports	\$ 32	27.1	102	41.7	118
**Mix of drive time and daytime					
PUBLIC BROADCASTING UNDERWRITING					
PBS non-political underwriting announcement	\$ 58	32.4	122	46.3	131
NPR non-political underwriting announcement	\$ 45	44	166	48	136
PRINT					
Full Page B&W Ad					
Pacific City Times	\$ 49	33.9	128	43.9	124
Other Local Newspapers	\$ 46	26.5	100	48.2	136
INTERNET					
Display Banner Ads					
Local Pacific City Media Websites	\$ 14	33.5	126	37.5	106
National Websites (geotargeting Pacific City users)	\$ 14	34.8	131	41.1	116
Pre-Roll Video: Premium Content (:15 or :30 second ad)	\$ 30				
Mobile (impressions purchased per website)	\$ 18	32.7	123	32.7	92
Social Media Websites					
Facebook (\$2 average cost per click)	n/a	31.4	119	33.7	95
Twitter: Promoted Accounts and Tweets (\$5,000/month)	n/a	36.5	138	36.9	104
Search Advertising					
Google, Yahoo!, Bing (\$1.75 average cost per click)	n/a	35.9	135	37.6	106
YouTube: Promoted Videos (\$2 average cost per click)	n/a	34	128	33.6	95
OUTDOOR					
Digital Signage and traditional highway billboards	\$ 4	33	124	40.4	114
Transit Ads (Buses, Metro Stops, etc.)	\$ 3	27.5	103	26.5	75
THEATER					
Movie theater ads (:60)	\$ 64	37.7	142	39.4	111

Dana's Plan

Back in her office that afternoon, Dana got an email from Ben Lee reminding her that in two days he would be sending over the crosstabulations from the Pacific City consumer survey. Although Dana was not a big fan of numbers – she was, after all, an art history major – she had learned from experience that it was worthwhile to take the time to look through the tables for insights about her target audiences.

For now, she sketched out some key goals and tasks she would have to accomplish. Dana would have to prepare a written document for Devon Sebastian; she didn't know exactly what the written document would end up looking like, but she wanted to include the following:

- a. A month-by-month media plan in an Excel spreadsheet. The columns would be months labeled January through May. The election would be on June 1. The rows would be different media vehicles that Dana would decide to include in her plan. The spreadsheet would show how much she would spend each month on each different type of media, how many impressions she would get each month and estimate her total gross ratings points over the course of the campaign.
- b. Summary tables and graphs for presentation to Devon and the Board. These would show the thinking and analysis behind her budget recommendations.
- c. A memorandum that included a narrative description of the proposed media plan along with any supporting tables or graphics. Dana wanted to keep the memo no longer than 10 pages including any tables or graphs that she decided to insert.

Dana considered the key strategic questions that she would need to answer: (1) Who were her targets for the campaign? (2) How do her targets use media, and what mix of advertising would be the most cost-effective way of reaching them? (3) How was she going to spend her \$4 million budget over the five months before Election Day?

[End of case]

Attachments

1. “Ryan Mellis (A),” pp. 13-17. Provided as an additional note on media terms and math; excerpted from the 2011 finals case for the Washington Media Scholars competition. Also see the briefing at <http://mediascholars.org/case-competition/2012-case-files/>
2. Table B in Excel format.

Excerpt of the 2011 Case Files for the 2012 Media Plan Case Competition**Ryan Mellis (A)****The “No” Media Plan for the WOGS Referendum**

2011 Washington Media Scholars Foundation’s Scholarship Case Competition

Media Meeting with Ellen Tracy

Ryan hurried back to the campaign office for a meeting with college classmate Ellen Tracy. Ellen had just been promoted to assistant sales manager for a large Washington television station where she had worked since graduation. She sold both traditional TV advertising time, as well as Internet advertising on the station’s growing web site. She also gave regular guest lectures on new media planning at several graduate schools in the Washington area.

Ellen was waiting in Ryan’s office. After a hug and greetings, Ellen said, “Ryan, why did you write ‘GRP’s??’ on your whiteboard. Don’t you remember what GRP’s are from school?”

“Not exactly,” said Ryan. “I’m a new media guy and we talk about thousands of impressions or clicks, not ratings.”

“You’d be surprised how many people in this business don’t precisely know what gross rating points, or GRP’s, are,” said Ellen. “One rating point basically means one percent. If a big television event like the Super Bowl has a Washington local rating of 40 among adults 18 years and older, it means that 40% of all adults living in the Washington, D.C. area were watching the Super Bowl.”

Media 101

Ellen opened her laptop and showed Ryan some slides from the PowerPoint presentations she used in her classes (see slides below). She also gave him links to her assigned recommended readings on media basics (available at <http://mediascholars.org/case-competition/reading-list/>).

What are GRP’s?

- One rating point is one percent of a given population. If “Channel 5 News Alive at 10” has a Nielsen rating of 4.7 among persons 18+, it means that, on average, 4.7% of everybody over eighteen is estimated to be watching. The rating is based on the total population universe in the market, whether they are watching television or not.
- Gross rating points (GRP’s) refer to the sum total of all rating points in an advertising schedule.

Media Lexicon

Gross Rating Points: A rating point means that one percent of a given target population, e.g. adults 18+, are exposed to an ad. GRP's are the sum of all program rating points in an advertising schedule. A schedule of 1000 GRP's means 1000% of the target population.

Impressions: An impression is each time one person is exposed to an ad or has the opportunity to be exposed. Impressions are described in thousands, while GRP's are percentages.

Reach: A 1000 GRP schedule could produce a reach of 95%, meaning that 95% of the target population was exposed to or had the opportunity to be exposed to the ad at least once.

Average frequency: This is how many times the average person will be exposed to or have the opportunity to be exposed to an ad. Many people will be exposed below the average frequency and many will be exposed at well above the average. A 1000 GRP schedule might have a reach of 85%-95% and an average frequency of 10-12 exposures.

$$\text{Reach times Average Frequency} = \text{GRP's}$$

“Gross rating points refer to the sum of the ratings of all the programs and other media vehicles in your advertising schedule. The key thing is to specify which population group your rating points are based on. A Super Bowl that gets a 40 rating among all adults could get a rating as high as 60 among middle-aged men.”

“Most TV shows get ratings in the mid-to-low single digits on broadcast television. Program ratings for individual cable TV shows are even lower because the cable audience is fragmented over an increasingly large number of cable channels. An advertiser might have to buy 10 cable spots to equal the size of the audience they could reach with a single broadcast spot. This is one of the reasons that broadcast television gets a larger share of advertiser dollars, even though most people spend more time watching cable channels than broadcast channels.”

Ellen cautioned Ryan that the Nielsen television and Arbitron radio ratings are only estimates based on probability samples, but they remain the current standard on which television and radio spots are sold and bought. “One of the limitations of Nielsen and Arbitron is that their data is generally available only in basic age and sex breakdowns, so most advertisers limit their targeting to simple demographics such as women 25 – 54 who might be targeted by Safeway or Giant for grocery advertising.”

Ryan remembered from the polling meeting that Brad Blount had told him to first use the Scarborough polling data to define his primary targets, and then to use demographics as a secondary targeting variable. Ellen suggested that he start out using a broad demographic category of adults 18+ since that came closest to representing the universe of registered voters in the Washington area (83% of adults in the area were registered to vote and eligible to participate in the special election).

“So, just to be clear – if I buy one thousand adult rating points on television from you, it means I’m getting one thousand percent of all adults? Seems like a lot,” Ryan asked. Ellen showed him another slide (see Table 10).

“Now you’re getting into reach and frequency,” said Ellen. “A one thousand GRP schedule might reach more than 90% of the population at least once, with an average frequency of about 10 exposures. In fact, significant populations will be exposed many more times than the average,” cautioned Ellen. “A reach and frequency distribution is a curve with a long high-frequency tail.” She said that heavier consumer campaigns might advertise on television at 300+ GRP’s per week, but political campaigns often reached saturation levels of 1000+ GRP’s per week close to the election date. “Is it too much? I don’t know,” said Ellen.

Ellen recommended that Ryan use impressions instead of rating points as the basis for his media planning and budgeting. She explained how to translate between points and impressions: “There are roughly 4.7 million adults in the Washington media market or DMA as defined by Nielsen. One adult 18+ rating point in this market is the same as 47,000 adults, or 4.7 million times one percent.”

“Let’s say you bought a spot on a Washington TV program that has a 1.0 rating among adults, or an audience of 47,000. In media-speak, that gets you 47,000 impressions, which means 47,000 people were exposed to your spot. Add up all of your advertising impressions among adults – including TV, radio, Internet, newspaper and anything else – divide by 4.7 million adults in the market, and that’s how many adult gross rating points you’ve got.”

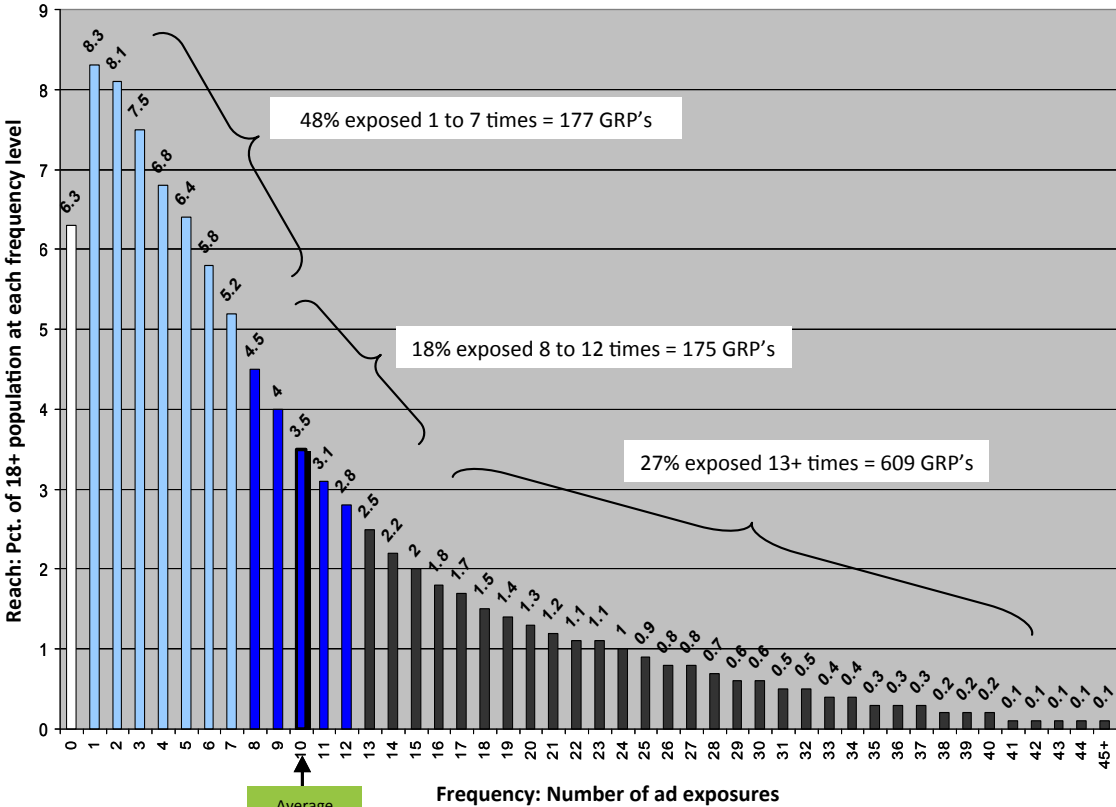
“Impression is a somewhat misleading term,” said Ellen. “It actually means that someone had the opportunity to be exposed to the advertising. We don’t know if they were paying attention or even in the room at the time.”

“Just for the sake of illustration, let’s say you put \$100,000 into each of these seven advertising vehicles in Washington,” said Ellen pointing to a table (see table 11). “Using an estimate of how much it costs to reach 1000 adults using each media vehicle, you can estimate how many impressions you will get. At a \$23 cost-per-thousand, or CPM, my \$100,000 invested on 11:00 p.m. local TV newscasts will get me about 4.35 million impressions with adults.”

“My total investment of \$700,000 gets me nearly 65 million adult impressions which is almost 1400% of the 4.7 million adults living the Washington DMA. In other words, I have a total of almost 1400 gross rating points with adults 18+.”

Table 10: Reach and Frequency for Washington DMA

Reach and Frequency for a 951 18+ GRP TV buy, Washington, DC DMA:
Reach = 94%; Average Frequency = 10.25



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Table 11: Media Impressions and GRP's

Converting Media Impressions into Gross Rating Points (GRP's)				
Washington DC DMA: Average Cost Per 1000 Impressions Adults 18+	Type of Media Purchased	Amount Spent on Media	Estimated Impressions with Adults 18+	
\$23	11pm Local Broadcast Newcasts	\$ 100,000	4,347,826	
\$74	Primetime cable news channels	\$ 100,000	1,351,351	
\$26	Contemporary adult music radio	\$ 100,000	3,846,154	
\$46	Suburban newspapers, print edition	\$ 100,000	2,173,913	
\$14	Internet banner ads on local news sites	\$ 100,000	7,142,857	
\$8	Internet social media sites	\$ 100,000	12,500,000	
\$3	Metro transit posters	\$ 100,000	33,333,333	
\$11	TOTAL	\$ 700,000	64,695,435	
	Adult Population of the Washington DMA		4,700,000	
	Population as a Percent of Impressions		1376%	
	Gross Rating Points		1,376	

Ellen's Media Planning Advice and Cost Estimates

Ryan asked Ellen if she had any practical advice on how he should proceed with putting together his media plan. "The place to start," said Ellen, "is by building an Excel spreadsheet that has possible media vehicles as rows and months as columns. "Do a plan for six months," she recommended. "For each month, show how many impressions you plan to have in each medium and how much you think it will cost."

Ellen said she could help Ryan with the media cost estimates. "As an assistant sales manager in a competitive media market, I keep a crib sheet with estimates of going rates for different media here in the Washington area. As I try to sell my station's television and Internet inventory, I need to have a good idea of how much other media are charging for advertising," said Ellen. She handed him a one-page document (see Table 12).