GUIDE TO INTERACTIVE TV ADVERTISING
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1 OVERVIEW

Interactive TV advertising offers a tantalising combination of TV’s power as a medium and new interactive features that extend advertising’s ability to illicit a response or initiate or re-enforce brand communications. Interactivity adds a new dimension to TV creating exciting opportunities for the marketer and also a simple means for viewers to acquire information and to respond. Using interactive TV direct response advertisers can capture viewer data, and track responses in near real time with data reports providing precise up to date management information for fast campaign optimisation.

This report provides a practical guide to advertisers and agencies looking to use interactive TV. It draws on the experience of broadcasters, platform operators as well as agencies and clients who are using it already. It is addresses the many issues that iTV advertising raises: from planning and executing campaigns, to capturing and managing viewer response data. While considerable emphasis is given to digital cable (NTL: / Telewest) and digital satellite (Sky) the next edition of this guide will include more details on using digital terrestrial TV (what was ITV Digital) once its future is more certain. The market is evolving all the time.

The report is structured to help you understand this exciting, but often initially confusing, medium. Section 3 – the iTV Advertising Process provides a step-by-step guide to take you through the process of running an iTV campaign.

Given the composition of the market there is no one standard approach and in Section 4 each of the major platforms, broadcasters and their sales houses, have provided their respective advertising capabilities.

With the early indications suggesting that iTV campaigns can generate above average response rates, Section 5 looks at how to acquire and use data provided directly by the viewer. It raises important issues about how you need to plan for this and consider the issues of data analysis, management and also data protection.

In Section 6 case histories show, in detail, how other clients have approached their iTV campaign and looks at their objectives, their strategy and execution as well as the results yielded. Section 7 provides an aggregated view of how iTV campaigns on Sky’s Digital Satellite platform have performed and presents some benchmarks to illustrate market response rates by some of the major product categories.
Finally, in the Appendices, you’ll find a useful Glossary of Terms, a full list of advertisers and their agencies that have used interactive TV on Sky, profiles of the authors and a detailed description of data ownership and management by each platform. There is also a directory of useful contacts in iTV advertising.
2 THE iTV ADVERTISING PROCESS

Developing your iTV advertising campaign involves some familiar processes for both the client and agency. However, both partners need to double check on their inputs and update their practices to allow for the nature of iTV. It is not quite as simple as running a straightforward TV campaign.

The key stages are: defining the strategy, formulating the campaign plan, building the iTV assets, managing the campaign and evaluating the results.

2.1 Stage 1 – Strategy

2.1.1 Choice of agency

Clients looking to use interactive TV should first ensure their agency is qualified to carry out the strategy. The following checklist should help qualify the core competencies of either your incumbent any new agency you may consider appointing for the task.

- In the current market, it is likely that the lead and experience will come from either a media or direct marketing or specialist iTV agency
- Don’t assume that a web agency, for instance, has any experience with developing iTV campaigns despite their interactive roots
- Ask for credentials presentation and ideally an introduction to the current iTV landscape in order to assess their knowledge
- What relationship do the agencies have with the digital platforms and broadcasters?
- What TV planning and buying experience do they have? Are they likely to be able to offer competitive pricing?
- What experience do they have in Customer Relationship Management or Direct Marketing?
- What design and production skills do they offer?
- How will they handle any fulfilment requirements that may be needed as a result of the campaign?

Do not be surprised if the agency in question suggests a multiple agency approach. This is highly likely and a sensible option when you consider the total skill sets required to plan, buy, design, project manage, provide results/research analysis for the campaign and tie in and/or potentially develop a CRM strategy.
2.1.2 Identify objectives

Identify your objectives for the campaign. This will make it far easier to evaluate the campaign as its runs and afterwards. Be realistic in what you set out to achieve, especially if this is new territory for your business and is going to entail a certain amount of learning.

- Is the objective branding, to generate response, or both?
- Who is the target audience for the interactive campaign?
- How much time do you ideally want them to spend with the iAd?
- What is the overriding message to be communicated?
- What feeling do you want viewers to leave with?
- What information/research needs to be collected/undertaken?
- Simple name and address or more detailed questionnaire.
- What success criteria and measurements will be used to determine the value of the campaign?
- What timescales will apply – iTV campaigns require longer testing periods than other media. It is not unusual for a campaign to take 6-8 weeks to broadcast once the final assets have been delivered to your agency.

2.1.3 Prepare brief

Having selected your agency and determined the scope of the campaign objectives you can now set about preparing the campaign brief.

2.1.3.1 Background Objectives

- Target audience
- Data Requirements
- Timing
- Budget
- Media
- Creative brief:
  - Who do we want to respond?
  - What do we want the audience to think/feel?
  - What do we want the audience to know/retain?
  - Tone of voice
  - Brand guidelines for content/design

2.1.4 Setting the budget

Inevitably making your TV campaign interactive will add to the conventional costs, so ensure its is realistic given your objectives.
Your budget must account for the additional costs that will be incurred but bear in mind the largest component is likely to be airtime.

- Leverage media budgets to get the best possible terms for interactive services
- Can existing creative executions be re-purposed (“retro-fitted”) for this campaign?
- Ask for detailed cost breakdowns for all aspects of the campaign from your agency
- The cost for a typical 4 week campaign on Sky Active can be divided as follows:
  - **Build and Transmit**
    This covers the to build, test and transmit an interactive advertising application. The space required (or bandwidth) is clearly a variable cost depending on whether the interactive content requires video, just simple graphics, a voiceover etc. A typical quarter screen video based interactive site or channel will cost about £75,000 for a four-week period. A simple, single screen graphical site providing a brochure request service for instance, with no additional audio would cost about £15,000 for the same four-week period (see section 3.2.2 ‘decide on advertising formats’).
  - **Design**
    Design of the content is likely to range between £10-20,000.
  - **Media**
    There is also the cost of advertising to generate viewers/traffic to the content. This takes the form of interactive airtime (iAds) as mentioned above and banners within the Sky Active walled garden. Top Level Menu and games banners are £9,000 and £6,000 respectively for a four-week period.
  - **Data**
    Lastly there is a cost of 50p per name and address for the respondents from the campaign

A typical four-week campaign is likely to cost between £75k-100k, building a simple site (no video), utilising interactive airtime, banners and the purchase of 40-50,000 names and addresses.

### 2.2 Stage 2 – The Plan
At this point your agency’s knowledge of the market will prove invaluable and they should be capable of planning the following aspects of the campaign

2.2.1 **Decide on platforms**

- The brief is now used to select the most relevant platform to meet the objectives set within the available budget
- Pro’s and con’s of each platform:
  - **Sky Digital Pro’s:**
    - Highest platform penetration (6.6m)
    - Currently the most advanced interactive TV service in the world
    - Leverage’s traditional airtime to drive traffic
    - Interactive content can be close to TV production values
  - **Sky Digital Con’s:**
    - Dial-up modem – most response measurement is restricted to viewers activating the return path
    - Interacting ties up the household telephone
  - **Digital cable Pro’s:**
    - 2m subscribers - Telewest and NTL
    - Always on return path so highly measurable
    - Web based development tools – so build and design costs competitive
  - **Digital cable Con’s:**
    - Penetration significantly behind Sky
    - Cannot currently leverage TV airtime to drive traffic to interactive content
  - **Digital Terrestrial Pro’s:**
    - Approximately 1m subscribers-Freeview
    - Owned and run by a BBC consortium
  - **Digital Terrestrial Con’s:**
    - Set-top boxes have no return path capability at the moment (consumers are typically purchasing a low cost box with no additional functionality)
    - Response is limited to dialling a telephone number-DRTV rather than iTV

2.2.2 **Decide on advertising format**

Within the two platforms that can offer iTV advertising there are a number of different options available:

- Content partner – a permanent presence (2-3 years typically) within the digital platforms walled garden (interactive services).
• DAL (dedicated advertiser location) – bespoke interactive content that often includes quarter screen video and is only available on the Sky Platform
• Mini DAL or micro-site – this type of content does not include video and is limited to text and graphics. Mini DALs on the Sky platform do allow the use of audio but micro-sites on cable do not.
• Impulse Response – this is available on the Sky Digital platform from four broadcasters, Sky, Telewest, Channel 4. Restricted to the broadcast stream, this is a simple interactive mechanic often used for sampling purposes.
• Channel 4 offers a sophisticated Impulse Response, including 9 screens for brand building and up to 5 response mechanisms.
• Channel 4 also offers an on screen T-commerce option which may be used to purchase items or to donate to charities.

Different platforms do use different technical standards. Potentially this could be a problem, although most campaigns to date have focused on one or other platforms.

In the future, however, advertisers are likely to be able to buy a specific advertising format such as ‘impulse response’ cross platform. At that point we would expect interactive advertising sales points – IDS, Sky, Channel 4, Granada, Carlton etc. to have deals in place ensuring that the advertising copy can be played-out on their channels across each platform.

More specialised, bespoke interactive content, beyond simple template based formats will continue to be created specifically for each of the individual platforms.

2.2.3 Work out mechanic/idea
• Create concept for campaign, incorporating the objectives, and platform limitations
• Ensure the concept is feasible within the platform specifications Agencies should be familiar with these.

2.2.4 Decide on traffic generation
• Decide how to generate traffic for the campaign
• Depending on length of campaign, decide on how many creative executions are needed per interactive icon/banner to avoid burnout, over use of one creative treatment.
• Combination of utilising existing airtime (if on Sky Digital) plus directional media in the walled garden
• Prepare a contingency plan – just in case your sampling campaign is too successful
2.2.5 **Predict results**
- Airtime – work out impacts based on universe and ratings and use historical information to predict the rate of response
- Walled garden – use BARB data to estimate impacts, and use historical information to predict rate of response
- Create campaign target response rates and number of responses

2.2.6 **Proposals are submitted to the client**
- Respond to brief with detailed proposal
- How objectives will be met
- Explain how campaign will function
- Creative execution plans
- Results predictions
- Timescales from sign off to launch
- Cost breakdown

2.3 **Stage 3 – The Build**

Once the client has approved the agency’s plan they can start to create the assets required to build the interactive campaign.

2.3.1 **Design and build**
- Collate the assets to be used in campaign
- Develop creative
- Ensure suitability for iTV by building a prototype to platform specification
- Deliver to platform for final build and test
- Sign off final copy on pre-broadcast test
- On launch, check all functionality and content

2.3.2 **Creative Guidelines**

Creating interactive TV ads requires the viewers’ experience to be made paramount. A poorly designed interactive ad will contrast sharply with the high production values of the TV commercial and may even have a negative effect upon your target viewer. These guidelines, established over the past months by the medium’s pioneers, can help you steer clear of these risks.

2.3.2.1 **Keep it simple**
Make sure the messages and any calls to action are obvious.
2.3.2.2 **Avoid using text**
Use graphics, soundtracks, animations or video wherever possible (within budget constraints). Text is not the language of TV so use as sparingly as possible. Font size should be at least 18 point.

2.3.2.3 **Use the design guidelines issued by the platform.**
Point size, safe areas and other interactive protocols are pre-defined to avoid confusion and ensure the client gets what you design.

2.3.2.4 **Don’t build a web site**
The idea of translating an existing web site to TV in any shape or form is a complete waste of time. It's cheaper and more effective to design from scratch for TV. Viewers approach TV in a different frame of mind, being more passive and, less active as a rule. Also, they are physically further away from the screen.

2.3.2.5 **Don’t underestimate the power of audio.**
Although the use of video is ideal, where budgets are restricted or where there is no obvious footage to use, recording a bespoke soundtrack can be extremely effective. It is also a clever way of bridging the gap between a traditional 30-second spot and the interactive content in the walled garden (Sky only).

2.3.2.6 **Keep the interface design consistent throughout the interactive content.**
Beyond the macro navigation of the platform it may be necessary to provide additional navigation to move within the advertisers content. Stick to one format, be logical and locate it in the same place on every screen.

2.3.2.7 **Test your interface design**
Use a TV remote control rather than a mouse.

2.3.2.8 **Test it again**
Once you've tested it, and are happy, get others to, preferably the general public.

2.3.2.9 **Avoid using red**
Remember all that good TV design advice - avoid the colour red if you can, don’t stray beyond the 'safe' areas outlined by the platform.
2.3.2.10 **TV is an entertainment medium**

To date the most successful and popular interactive TV programming formats have been in entertainment. This is a vital factor for advertisers to take into account and can be very challenging. But then TV ads are frequently created to be as entertaining as the programmes that they appear within. iTV advertisements should be as well.

2.3.3 **Fulfilment**

- Appoint fulfilment house if no existing relationship in place
- Organise supply of product sample, brochure etc.
- Run test with platform to ensure data flow.

2.3.4 **ITC Compliance**

Interactive advertising campaigns must comply with the regulations of the Independent Television Commission (ITC).

The principle regulations are set out in the ITC’s *Code of Advertising Standards and Practice*, which relates to content issues. The ITC also publishes *Guidance to Broadcasters on the Regulation of Interactive Television Services*. Interactive advertising must also comply with sections of the ITC *Rules on Amount and Scheduling of Advertising* (RASA), in particular those parts dealing with the identification of advertising material.

These ITC codes can be found at:

**Advertising Code:**


**Rules on Amount and Scheduling of Advertising:**


Broadcasters are responsible for ensuring advertising content complies with the relevant ITC Code.

2.4 **Stage 4 – The Campaign**

Given the dynamic nature of the medium, client and agency should be working closely through the process and doubly so as the campaign goes live. This is to ensure that not only is the campaign
being delivered as planned but that the viewer interactions are being tracked, responses handled and fulfilment targets met and so on.

2.4.1 **Manage campaign**
- Ensure TV airtime is being delivered as per the agreement
- Ensure the right data is being provided and in the right format
- Collate weekly results from platform and fulfilment house
- Monitor closely and track actual performance against forecast
  - for example:
    - Rate of response is it in line with forecast
    - Effectiveness of creative executions – on Sky new creative needs to be supplied 7 days in advance

2.4.2 **Collate/analyse results**
- Ensure the data is in line with the platform agreement
- Produce in-house post campaign analysis
- Cross tabulate with lifestyle data to create a responder/viewer profile.
- Potentially, further analysis, research and communication with respondents in line with CRM strategy

3 **BEST PRACTICE GUIDELINES – BY PLATFORM**

There are currently two major platforms – digital satellite (Sky) and digital cable (NTL: and Telewest) capable of carrying interactive TV Ads and, at the time of writing, Sky was the only platform with a direct link between interactive content and advertisements on TV channels. Sky is also the only platform where the interactive content can have its own audio and video feed and the only one with a true return path for viewer data capture. The fact that the different platforms use different technical standards is aggravating but has probably been overplayed.

3.1 **Digital Satellite**

3.1.1 **Introduction**

Interactive advertising on the Digital Satellite platform usually takes the form of an icon that appears over the advert inviting the viewer to ‘Press Red’. After reacting to the icon the viewer sees some initial interactive content or ‘pop-up’ in combination with the channel. They are either asked to respond immediately (Impulse Response) or invited to leave the channel and visit an interactive site (DAL – Dedicated Advertiser Location).
There are only two types of company broadcasting content to Sky digital homes. They are either TV Channels or Interactive Services like Sky Active.

Simple Impulse Response functions aimed at DRTV advertisers are run end-to-end by the channels. For richer interactive content you will need to do a deal with a Channel for airtime and a deal with an Interactive Service for the DAL.

Simple functionality supplied by the channel will enable viewer to ‘jump’ from the advert to the DAL. At the moment Sky and Interactive Digital Sales (IDS) are the only airtime sales houses offering both Impulse Response and this ‘jump’ function, they both use technology supplied by Sky Active. Channel Four has developed its own interactive advertising technology described later in this section.

As yet, no other channels on the Sky platform are offering interactive advertising functionality though a number are planning to.

An interactive campaign can have five key elements:

1. Airtime
2. Banners
3. IA Software Return Path & Leads
4. IA Design
5. Research

These are explained in the following sections.

3.1.2 **Airtime**

Although all channels on the Digital Satellite platform could equip themselves to run interactive campaigns, not all have. Here we only include those that are equipped at the time of writing.

3.1.2.1 **Sky Airtime**

As a general principle, Sky Sales will treat the airtime associated with an IA campaign as entirely separate from the other campaign elements. In other words, if you just want to buy the airtime from Sky Sales, you can. (Sky recently ran an interactive advertising campaign for Teletext where the only element for the campaign supplied by Sky was the Airtime).
The only time Sky does not separate all the elements of the campaign is for Impulse Response where the content is restricted to a few lines of text in a pop-up. In this case the first four elements are technically inseparable. Sky, like other broadcasters, is only ever likely to support one Impulse Response application. This is not necessarily bad news, this style of functionality is pretty generic and it is very likely that all channels (and platforms) will arrive at extremely similar services even if they do so by different routes.

The Sky airtime deal is pretty standard, Sky charges a 20% premium in Sky Digital homes for adverts that carry the interactive icon. Currently this equates to an 11% premium on the spot. This policy of a simple premium is what enables Sky to have clear separation between the airtime and the other interactive components.

Currently there is no way for Sky or other broadcasters to carry icons on the other digital platforms so no premium applies to these impacts. Sky hopes to extend the same approach to the other platforms as soon as they are capable of supporting equivalent functionality.

Sky has so far resisted the temptation to sell airtime on anything like a ‘cost per lead basis’ but they are interested in having discussions with companies about alternative charging mechanisms for ‘pure’ DRTV campaigns.

You can buy airtime on all the Sky Channels such as Sky 1, the Movie Channels and Sports Channels. Sky also sells airtime for other broadcasters such as Emap, Discovery, The History Channel and Hallmark but so far, none of these have been enabled for interactive advertising. Running interactive advertising on a channel requires additional technical and contractual arrangements.

**3.1.2.2 Interactive Digital Sales (IDS) Airtime**

IDS provide the same Impulse Response application as Sky Sales so you can run the same Impulse Response campaign seamlessly across Sky and IDS. IDS will also jump viewers to sites in Sky Active just as Sky will, so again, you can run the same campaign using airtime from either Sky Sales or IDS channels or a combination of both.

The cost of the interactive Ad with IDS is necessarily split into two, however their principle aim is for their pricing to be straightforward and affordable.

Firstly, there are the initial fixed costs that the advertiser must cover. These are:
**Dedicated Advertiser Location (DAL)**  £3000 net  
**Impulse Response led campaigns (EIA’s)**  £5000 net

In addition, IDS charges a premium on its airtime. IDS has successfully tested the “cost per response” based commercial model on specific DRTV campaigns and, by working with below-the-line agencies, is extending its knowledge in this area.

Currently, these are the channels that can run both DAL / Impulse Response applications;

<table>
<thead>
<tr>
<th>Channel</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>UK Gold</td>
<td>Bravo</td>
</tr>
<tr>
<td>Living</td>
<td>UK Style</td>
</tr>
<tr>
<td>Play UK</td>
<td>UK Food</td>
</tr>
<tr>
<td>Challenge TV</td>
<td>UK Horizons</td>
</tr>
<tr>
<td>UK Style</td>
<td>Trouble</td>
</tr>
<tr>
<td>UK Drama</td>
<td></td>
</tr>
</tbody>
</table>

### 3.1.2.3 Channel 4 Airtime

Channel Four does not charge a cost per thousand premium for interactive airtime. Spots are currently last in break.

Transmission costs are included within an "Overlay Charge". This covers the design, production and transmission of the commercial interactive software.

### 3.1.3 Banners

Banners are available in most of the Interactive Services. Sky sells directional banners that are linked to services that have a return path within the Sky Active area. IDS sell banners that are linked to microsites and content sites within the Digital Cable platforms.

#### 3.1.3.1 Sky Active Banners

Sky Sales sells banners on behalf of Sky Active and Sky Gamestar. These are the Interactive Services that contain all the transactional services, DALs and Games run by Sky.

The advantage of banners is that they are available to viewers 24 hours a day for the duration of the campaign. If an advertiser has bought a DAL, which is also broadcast 24 hours a day, the banners make use of that investment between broadcast spots. (Impulse response functionality supplied by the channels is not accessible from banners)
Whilst they have modest ratings, the interactive services have a very good reach over the duration of a campaign. Something like 35% of NSky viewers use the interactive services over a four-week period and with a weekly reach of 17% and a daily reach of 5%, many people obviously use the services repeatedly. The disadvantage is that banner impacts in broadcast Interactive Services are virtually impossible to measure. This is not such a drawback for DRTV advertisers who also buy airtime as they (and the Sky sales team) can easily judge the cost per response of banners versus airtime and negotiate accordingly!

The current Sky policy is only to allow links between banners and interactive services run by Sky. So a banner in Sky Active or Gamestar can only link to a service or advertiser ‘site’ with Sky Active and Gamestar. So far this has not caused any problems. It allows Sky to run a coherent service where they can be sure all the links work. There are none of the links to oblivion that you find on the web.

3.1.4 Interactive Advertising (IA) Software, Transmission, Return Path & Leads

This is an important area and one of the most complex. The approach being used at the moment is to offer a one-stop shop. Bundling these elements together makes the process of creating, booking and running a campaign relatively simple.

Sky and IDS uses Sky’s own tried and tested interactive ad applications. Currently only Channel Four have a third party IA application, with transmission and return path, provided by Go Interact. To protect the Sky installed base of set-top boxes from being corrupted, all interactive applications have to go through rigorous testing by the platform.

Someone has to be the broadcaster of the application in the eyes of the ITC and someone also has to take contractual responsibility with the Sky platform should the application still cause technical problems when it goes live. The “bundled” approach from Sky, IDS and Channel Four takes care of these issues.

This section details the various components of the bundled approach

3.1.4.1.1 IA Software, Transmission, Return Path & Leads (Sky)
The Sky Charges for IA software and transmission depend on its complexity.

The simplest IA software currently on offer from Sky is the Impulse Response pop-up that can gather leads directly from the screen without the viewer leaving the channel. This is sold on a pretty simple deal that currently means a flat charge of about £5k for the software for each campaign.

Sky Sales are exclusive agents for more sophisticated DALs within the Sky Active portal, these can be used to gather more data from the viewer and they can explain the offer more fully by using audio and video. They are however considerably more expensive, partially because they are transmitted 24 hours a day. In effect a DAL is a miniature TV service dedicated to the needs of one advertiser. They start at about £15 a month ‘all in’ for a ‘Mini DAL and the most expensive can cost between £15k and £30k for the software build and between £40k to £100k a month to run.

For Impulse Response, DAL and Mini DAL, Sky Active supplies all the necessary software expertise, transmission and online connections. All an advertiser need do is agree the brief and supply the artwork and copy. They can buy all these services through Sky Sales at the same time they buy the airtime and banners.

Sky Sales take a simple view of leads. They don’t charge different amounts for leads of different value. For a lead matched to subscriber address data, Sky charge 50p. Leads that only use data like telephone numbers entered into the application by the viewer are charged at only 25p. During the campaign there is also a charge of £25 per day for processing and reporting leads.

3.1.4.2 IA Software, Transmission, Return Path & Leads (IDS)

The IDS charge (as set out in 4.1.2) for IA software and transmission also depend on their complexity. All interactive campaigns on digital satellite can run using a combination of IDS or Sky Sales channels or a combination of both. IDS has the ability to negotiate all elements of cost (both airtime and lead charges)

For impulse response campaigns, IDS can manage the entire process from beginning to end. For the DAL application, the agent/advertiser must negotiate with Sky Sales for the production of the DAL itself.
3.1.4.3 IA Software, Transmission, Return Path & Leads (Channel 4)

Channel Four interactive commercial activity is currently transmitted within the broadcast streams of either C4 or E4 accessed via Sky.

Interactive commercials are built using a template that has already passed Sky testing. Each individual application is constructed from graphic images and may contain logos, photographs, diagrams and any text or a specific font. Channel Four charges £8,000 per campaign for up to four weeks of transmission.

Return path charges vary. The higher the level of interactions, the lower the incremental cost per response.

3.1.5 Design

3.1.5.1 Design (Sky)

Sky will also sell you the creative design elements of the interactive advert but they are perfectly happy to deal with your own designers and can recommend agencies that understand the peculiarities of designing for this media. The elements you will need usually boil down to graphics for the icon, text for the pop-up and if you have a DAL or Mini DAL the screen designs for these. Sky supplies comprehensive guideline documents for agencies that have not worked in this area before.

3.1.5.2 Design (IDS)

Same as above

3.1.5.3 Design (Channel 4)

Channel Four will design and build commercial overlays if required. Alternatively, they will take pre-designed creative work and attach it to the overlay template.

3.1.6 Research

3.1.6.1 Research (Sky)

Sky recommends that if you want to research the campaign beyond an analysis of response rates then you discuss with them the
possibility of using the ‘Interactive Tracker’ run by Continental Research. This is a monthly research programme that includes 400 Sky homes. It is not free though and the cost will depend on the number and nature of questions you want to ask. Expect a bill of a few hundred pounds if you want to ask a couple of simple questions.

Interactive advertisers broadcasting on Sky channels are now able to receive an "iTV insight" report from Claritas, outlining the key demographic and lifestyle characteristics of the respondents - key information when linking iTV data to other CRM and marketing initiatives (see section 4).

3.1.6.2 Research (IDS)

Interactive respondents from IDS channels are generally included in the "iTV insight" reports produced for Sky. However, where this is not available, post-campaign research can be arranged.

3.1.6.3 Research (Channel 4)

Channel Four provides platform specific viewing data so that response rates per spot may be measured. Other research services are available on request. Initially a complimentary iTV insight report is offered to C4 advertisers by Claritas.

3.2 Digital Cable

Interactive Advertising on the Digital Cable platform currently offers TV-based banner / datagem advertising, plus interactive sponsorships, linked to an advertiser micro-site or an existing content partner site within the walled garden application. IDS is the gatekeeper to any commercial conversations / agreements on the Digital Cable platforms.

Banners that appear within the walled garden of the respective cable company (NTL: / Telewest) invite viewers to press the “advert” button. Upon reacting to the advert the viewer is led into either a content site, effectively a long term shop residing x24 hours a day within the walled garden, or a micro-site which can consist of up to 12 pages of advertising content.

Within the foreseeable future, the Digital Cable platform (DTV) will be able to offer a comparable interactive service as to that of the digital satellite platform – “jumping” viewers from the broadcast stream into the respective walled garden microsite / content partner site. The launch dates of this facility are to be confirmed later this year.
An interactive digital cable campaign has several elements to consider:

- Ad-management technology
- Developing the campaign
- Banner requirements
- Microsite requirements
- Taking it live
- Ad-Sales Costing

3.2.1 Ad-Management Technology

Utilising IDS ad-serving technology the DTV platform can host and serve banners across the Digital TV service and provide accurate reports detailing how, when and where visitors interact with your banners and microsites. These reports are supplied in real time and are available on a daily basis. A summary report will automatically be provided for all content / microsite partners at the close of any requested campaign period.

All reports detail both impression levels and clicks / click yields

These measurements can be filtered down further into:

- DTV directory pages
- Time of day
- Day of week
  - Etc.

For reporting purposes, IDS can supply online access to all advertisers. This enables parties to log into the ad-serving technology at any time and view their reports. This is a facility that ensures the media is optimised at all times.

3.2.2 Developing your campaign

There are two elements to creating a campaign:

- A banner
- A microsite

The language in which this technology is written in is synonymous with the web (i.e. HTML.). Thus, in terms of entry costs it makes the platform both highly competitive and hugely cost efficient when compared to alternative interactive platforms in the UK.
**Banners**

All advertising banners are graphics, which link through to a Microsite or existing TV Internet site. An advertisers banner is hosted by the relevant platform provider (NTL: /Telewest).

**Microsites**

Advertisers can host the microsite. If they already have a content site within the walled garden, then the banner can be linked to linked to it there. The advertiser just needs to decide which page they want it to go to. If they do not have this then they need not create a microsite.

In essence microsites are mini-web sites created using DTV templates. Use of the microsite templates is compulsory. A microsite created without using the templates will not be accepted. Specifications for the above are supplied upon request by either e-mailing creativecopy@idigitalsales.co.uk or can be viewed on the IDS website at www.idigitalsales.co.uk.

Although Microsites may seem more restrictive creatively than developing a content partner site, they have some significant benefits to the advertising community.

They are:

- Guaranteed to work (IDS ensures that the code has been fully tested)
- Allow for faster development times
- Allow for quicker sign-off and publishing
- Less expensive to develop than alternative interactive mediums

Outlined below is a quick checklist of elements you can use.

<table>
<thead>
<tr>
<th>Element</th>
<th>Banners</th>
<th>Microsites</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gifs</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Animated Gifs</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Jpegs</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Live HTML text</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>HTML Colour</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>HTML Links</td>
<td>No</td>
<td>Yes</td>
</tr>
</tbody>
</table>

Do note that additional HTML, javascript, audio/video files, java, shockwave or other plug-ins cannot be used.

3.2.3 **Banner Requirements**
3.2.4 Microsite Requirements

IDS recommend advertisers focus the microsite on the promotion of a specific product, service or brand.

- 640 X 400 pixels
- HTML 3.2, Javascript 1.1
- Automatic enlargement to 18 point minimum
- Including text and images the site must not exceed 100k
- Microsite must not exceed
  - 10 pages on Telewest
  - 12 pages on NTL
- The microsite pages must not scroll
- No other HTML or Javascript may be added
- Microsites will require up to 10 days testing before going live.
- An advertiser may add the following elements:
  - Graphics: foreground and background
  - Live text
  - Links within the site

IDS will help with the design of microsites by supplying a template. It can also make recommendations for design agencies that have experience in understanding the technical peculiarities of the design for this medium.

5. Taking It Live

The banner is hosted on an IDS web server. The microsite, or content partner site, is hosted on the advertisers web server. In the future IDS will host all material in order to generate cost per lead income for the platform.

- Send completed banner and URL to IDS (creativecopy@idigitalsales.co.uk).
- The URL must be a domain name (not an IP address).
- All URLs accessed by the microsite must be included
- Wait for confirmation of acceptance from IDS.
- If either the banner or microsite is rejected, the advertiser must make the required changes and re-submit.
- IDS will confirm when the campaign is going live and supply the web address to access the campaign reports.

6. Ad-Sales Costings

Just as with on-line advertising, the currency by which the walled garden inventory is traded is on a CPM basis. The cost depends totally upon how much bandwidth the campaign needs to generate.

To give an indication IDS classifies microsites into 2 categories:

**Gold Microsites**
- CPM only agreements
  - Rich media
- High content strategy (many filters / levels / pages)
- Complex message and service options
- CPM expected range £25-£45
- This could include creative costs

**Silver Microsites**
- CPM and results driven agreements (mixed economy trading)
- Medium content strategy
  - Far less complex message with a limited number of filters
- CPM expected range £15-£20
- Would not include creative costs

IDS will look at each campaign individually and construct a DTV costing based upon the functionality required from each media brief.

3.3 The Future

In the future advertisers are likely to be buying simple interactive advertising functions on a “one stop shop” basis from the airtime sales point. The sales point will use video copy and the graphics supplied to get an advertiser’s content onto the platforms the channels are played-out on and get the leads back to the client.

The sales points will have done deals with the platforms to transmit simple interactive advertising content and arranged return path deals for leads. The sales points might ask an advertiser to supply artwork in slightly different forms depending on the systems they use to deploy it, but this is hardly any different to supplying different artwork to colour supplements and newspapers. It is most probable
that, for these simple campaigns at least, the best solution will become obvious and will form an industry standard.

For more complex sites that exploit the strengths of each platform and that have separate audio and video tracks, advertisers are quite likely to have three different sites built one for each of the major platforms (DTT, DSat and D Cable). So there will also need to be different deals to get that content transmitted by Interactive Service Providers on each platform.

3.4 Other Properties

3.4.1 Static 2358 (PlayJam, YoYo)

Static 2358 represents a new breed of interactive TV media owner. Through the provision of interactive channels and services such as games (PlayJam) and chat (YoYo), Static is breaking the mould for broadcasting - generating revenues from pay to play and high score registration and from content sponsorship, advertising and partnerships. The company became a wholly owned subsidiary of OpenTV in July 2001 but its services are available across multiple cable and satellite platforms in the UK and abroad.

To date over 1.7 billion Static 2358 games have been played. Players, on average, play four times a week and the typical duration of a game is between 25 and 31 minutes. The opportunity for advertising exposure to its core demographic of 16-34 year olds is compelling. Plus there are opportunities to tailor the message around the audiences that differ by time of day.

The viewer’s experience and their relationship with Static takes precedent over everything else, which means that Static is highly selective about which advertisers and brands it chooses to collaborate with. Given that advertising is not its main revenue stream and that the pay-to-play model has proved highly lucrative, perhaps it can afford to be. Generally, the company is interested in working with partners who will make properties entertaining and rewarding for the viewer.

Advertiser or sponsor brands must be compatible with the “character” or “personality” of the game or channel. Sponsoring brands should complement the games and typically reflect their sometimes quirky, even irreverent, nature. Similarly, advertisers, using banners linked to micro-sites, should be appropriately well matched. The use of Sponsor provided prizes for play and win games is quite common.
Advertisers to date have used Static 2358 properties for establishing brand extensions, capturing viewer data (via return path or dedicated call centre numbers) and to build brand relationships. Campaigns can last for two weeks or longer for advertising and from four weeks or longer for sponsorship. Static 2358 do not publish a rate-card as each project is handled on an individual basis. The fact that they are seeing a high volume of return business would infer that advertisers have been pleased with the performance of their initial campaigns. Advertisers to date have included major brands such as Aquafresh (Glaxo SmithKline), Genie Internet, Mattel and Egg Financial Services.

4 DATA COLLECTION AND USAGE

4.1 Background to Data in iTV

This section covers issues relating to data acquired through interactive TV advertising, making it especially relevant to direct marketers. Data policies vary between the principle sales points as each offers different interactive commercial propositions and data gathering opportunities. Some iAd formats allow more data to be gathered than others. Sales points have differing policies on data charging, ownership and uses of the data. For example some allow direct marketing to those who have “opted in” while others allow fulfillment only. Appendix 9.4 carries a comprehensive description of these.

It is critical that you are fully aware of all of the data gathering opportunities available and ensure your data needs are matched by what is being offered by the sales house.

4.2 Key Points of Consideration

Planning a campaign means assessing your data objectives and then determining what will be the appropriate iAd property to ensure these can be met.

- **What volume of responses should you aim for?**
  - Can you handle fulfillment?
  - Have you established the costs associated with this?
- **What kind of data do you wish to gather?**
  - What is the base level of information desired
  - What trade off exist between greater quality and lower volume?
  - Are there research opportunities to pursue such as polling?
What is the optimum number of questions you can ask?

What do you wish to do with this data?
- Will you treat responses simply as sales leads
- Will it form part of your CRM strategy?
- What level of post-campaign analysis are you being offered?
- Are you familiar with current Data Protection legislation and how this may apply in this context (the DMA has a code of practice for its members)

4.3 Linking iTV Data

One of the biggest opportunities available to marketers from interactive television is linking data gathered from this medium to database marketing, category management and customer relationship management (CRM).

The relationship between database marketing and the TV industry has historically been a distant one. TV’s great value has been its ability to aggregate audiences primarily through its function as an entertainment medium. This has served advertisers well by delivering large audiences cost effectively.

Increased choice, through multi channel TV, has led to severe audience fragmentation making it increasingly hard to reach large audiences at low cost. Competition for a diminishing number of mass audience breaks is intensifying.

Advertisers’ needs have also changed – through intense market segmentation and analysis, clients have realised “less is more” and that precise targeting of very tightly defined target audiences can pay off handsomely. Many advertisers have also realised that a TV campaign may be just one part of a dialogue - initially to and ultimately with a consumer, and one that, over time, may be better described as a relationship. TV is hugely powerful as a means of making initial contact and communicating a proposition – now interactive TV can take that to the next level and allows a consumer to “put their hand up” and say “OK, I’m interested, now lets start getting to know each other”.

The aggregation of our national TV audience into 16 standard social-demographic descriptions based on the BARB panel and this sits awkwardly with the requirement for smaller volumes of better quality data. In addition BARB analyses the viewing behaviour of just 5000 metered homes.
Interactive TV allows the capture of more specific viewer data including name, address, postcode and more. This data will allow TV marketers to analyse the audience far more intensively and successfully integrate it into traditional marketing and direct marketing strategies.

4.4 Data Capture & Analysis

As a first step, using lifestyle database companies, advertisers can identify the profile of their iTV respondents. Advertisers broadcasting on Sky channels receive iTV insight report from Claritas, outlining their key demographic and lifestyle characteristics.

4.5 Examples of linking iTV Data

4.5.1 Category Management

Linking iTV data can lead to improved decision making for channel and category management. Advertisers will have a better understanding of response behaviour by geographical area and will therefore be able to improve distribution to key sectors. Careful analysis of this data can also result in greater precision for localised sales promotion and regional marketing.

4.5.2 Identify cross-sell and up-sell opportunities

Advertisers can compare profiles of iTV respondents with those of buyers of other products in a range and so identify opportunities to cross-sell and up-sell.

4.5.3 Improve Media Planning

Using response data reports advertisers can identify what combination channels, day parts, day of week and even programming environments are best for their brand. Different creative executions will also be used to deliver the optimal response. Matching demographic profiles of responding viewers can be used to improve media planning for future campaigns.

4.5.4 iTV and CRM

iTV advertising currently represents a modest share of overall TV expenditure. However, with response rates running at between five and thirty times higher than standard direct response TV (DRTV) campaigns, this will change. We expect to see a corresponding increase in the proportion of customer data acquired through iTV, with considerable growth forcast over the next few years.
As more channels, including mainstream ITV channels, provide interactive services in the months ahead, the opportunity to gather high volumes of quality consumer data are very real.

4.6 Data Issues for Marketer

4.6.1 Gathering Data

There are currently 3 airtime sales houses that offer data gathering opportunities:

♦ Sky Sales
♦ IDS
♦ Channel Four

Each sales point offers a variety of interactive commercial propositions, which can result in different data gathering opportunities.

When placing interactive advertising on Sky or IDS channels, (when broadcasting through the Sky Digital platform) the advertiser can automatically acquire the following data from either the person interacting (if they have added their details to the personal menu) or the subscriber:

♦ Title
♦ Name
♦ Full postal address
♦ Day and time of interaction
♦ Channel where interaction occurred
♦ Response to additional questions asked (up to 8 additional fields are available).

Channel Four and E4 (when broadcasting via the Sky platform) have a different method of gathering data, requiring the viewer to input their name and address details when they first interact. Subsequent advertising is then served with pre-populated data fields. If the viewer is not the same person who interacted with the original advertising they create a new entry. Channel Four allows for five supplementary questions.
4.6.2 Using the Data

Sky (and consequently IDS) ask viewers to opt-in for future contact by the advertiser (see the Rimmel Case History). This means that once that data has been acquired, the advertiser can contact the respondent on the basis of the permission they have obtained.

Channel Four operates a different policy, allowing respondents to be mailed for fulfilment purposes only.

4.6.3 Who Owns and Manages the Data

Interactive advertising campaign data, generated via the Sky Digital platform, remains the property of Sky but is licensed to the advertiser. Channel Four’s policy is different again – the data becomes the property of the advertiser for fulfilment purposes only. The data is held by Go Interact, Channel Four’s technology partner.

4.6.4 Data Reporting and Analysis

All three sales points Channel Four, IDS and Sky provide response reports within 24 hours enabling an advertiser to quickly evaluate and follow up. All three detail responses by channel, day-part and time.

Typically reports are compiled and supplied within 24 hours but for contacts requiring an immediate “call back”, they are provided at 30 minute intervals.

Channel Four can track the response per impact, to identify the relationship between results and the TV campaign delivery.

4.6.5 Pricing the Data

All response data, acquired through the digital satellite platform, whether sold by Sky, IDS or Channel 4, is charged for. This is typically on a cost per lead basis. This is an additional charge alongside the cost for airtime premium, build, creative and bandwidth.

4.7 Fulfilment

Interactive TV advertising provides an exciting, new channel for database building and lead generating opportunities. However, using iTV requires a disciplined, planned approach to acquiring data and then acting promptly once captured and analysed. The DMA has relevant best practice guidelines on its website.
Viewers may request information or a “call back”, through an iAd, but if it fails to materialise promptly the moment is lost. This will only serve to reduce the viewer’s confidence in the medium. Using iTV for direct marketing and telemarketing will require a carefully co-ordinated approach.

4.7.1 Data Protection

When processing personal data collected via interactive television advertising, advertisers must comply with the requirements of the Data Protection Act 1998 and all related legislation. Members must also comply with the relevant sections of the DMA Code of Practice for Interactive Advertising*, which include detailed requirements on the processing of data for all direct marketing purposes.

* Due for publication by the DMA in August 2002

4.7.2 Summary

Interactive TV advertising provides an exciting, new channel for database building and lead generating opportunities. Careful research and planning will be key but will enable advertisers to maximise the benefit offered by the data.

The data offers advertisers further possibilities for direct marketing and the opportunity to influence key marketing and channel management strategies.
5 CASE STUDIES

5.1 Case History – Rimmel (Coty UK)

5.1.1 Background

Rimmel use TV as a branding medium, providing support for in-store promotions. They wanted to test iTV to explore potential for sampling, and for data capture to extend their direct consumer/brand relationship. They also saw potential for market research. Specific objectives were set for the test that included volumes of response, recruiting new users via sampling, and increasing awareness amongst key groups by involving them in an interaction with the brand.

5.1.2 Campaign

OMD tvi (formerly BMP tvi) created a campaign to run on the digital satellite platform, at the heart of this was a DAL that asked a simple “Which lipstick do you use” question.

Answers were incentivised with a free lipstick, and the chance to win free cosmetic sets.

Traffic was driven to the DAL by banners placed within the Sky Active walled garden, and by iAds broadcast across a range of channels.
5.1.3 Results

Client and agency targeted 55,000 responses, 20,000 from banners, and 35,000 from I-ads. The campaign generated 52,300 responses, with I-ads outperforming expectations. In fact the iAds were so successful that larger audience spots had to be excluded from the schedule.

5.1.4 Campaign analysis

Rimmel matched their responders to the Claritas UK lifestyle database. This process allowed them to enhance their response data, and analyse responders by gender, age, occupation, income, and lifestyle. 33,280, or 64% of respondents opted in to further communications from Rimmel and the Claritas data will support relevant future messaging as well as aiding an understanding of the responder base.

5.2 Case History - Chelsea Building Society

5.2.1 Background

Chelsea Building Society uses DRTV to generate leads for direct mortgage sales. It advertised a “Cashback” mortgage product, and asked consumers to call a 0800 number, into an in house call centre. It has been using DRTV on a continuous basis for several years. The iTV test was planned in order to learn if iTV would generate incremental response, if lead quality could be improved, and if call volumes could be better managed.

5.2.2 Campaign

IDS, working with WWAV Rapp Collins, created banners and mini sites that ran in the walled gardens of the digital cable operators NTL and Telewest. The banners provided the key creative message “Get cash for moving your mortgage”, and the mini sites either provided a mortgage calculator function, or merely served to capture name and phone number of respondent.
The in-house call centre, via a secure web site, then accessed data captured and respondents were called back.

5.2.3 Results

In the first 100 days 6,458 individuals accessed the service. 1,553 mortgage leads were generated for the Chelsea (24% conversion from browsing to data capture), and £2 million of mortgage applications were received.

5.3 Case History - Virgin Mobile

5.3.1 Background & Aims

A four-week advertising campaign to enhance Virgin Mobile’s new “See Red – then see Virgin Mobile” activity commenced on Open on the 4th May 2001. The campaign was additionally supported by interactive advertisements on Sky and IDS’ Bravo channel.

The main objective of the campaign was to initiate dialogue to ascertain consumer perceptions of mobile phone networks and encourage brochure requests by the target audience via a Dedicated Advertiser Location hosted and built by Open.

5.3.2 DAL - Summary

The design of the DAL mirrored that of above-the-line activity. Consumers could access the service via interactive advertisements on Sky (16 different channels inclusive of Sky One), and Bravo and via directional banners strategically located on Open (the original Sky “walled garden”). Once consumers had accessed the service they were asked to vote on “what made them see red,” the different options were as follows:

(1) A long contract with line rental every month
(2) Expensive peak rate call costs
(3) Getting bad or confusing advice when I call up
(4) No rewards for high spenders
(5) Paying to hear my own voicemail messages

After voting and en route to going online to register their vote, consumers had the opportunity to order a free catalogue, which provided a seamless process to fulfilment. A data select field, which allowed consumers to select their age category, was also integrated into the DAL prior to online, which enabled Virgin Mobile to determine the age appeal of the campaign.
5.3.3 Quantitative Results

In total 31,712 consumers submitted their vote of these 24,940 requested a brochure.

43% of consumers voted long contracts with line rental every month as one of the major gripes with mobile phone networks followed by expensive peak rate calls, which generated 29% of the vote.

The average response rate to interactive Ads on both Sky and Bravo was 0.9% that is remarkably higher than a traditional DRTV campaign, which is estimated at 0.05%

40% of the consumers, who responded to the interactive Ads on Sky and Bravo, reacted during peak time viewing. This was closely followed by Daytime for Sky and Post peak for Bravo.

63% of consumers who submitted their age details were 16-34 year olds, 16% were 35 – 44 year olds.

On average, consumers stayed in the DAL 1.13 minutes lending to increased exposure to the Virgin Mobile brand.

65% of audience were male 35% female

5.3.4 Conclusions

Using a clear and logical DAL promoted “ease of use” for the consumer.

The campaign generated significantly higher response than forecast

It was perfectly targeted - core audience for Virgin Mobile mirrored by respondents

Daytime, Peak and Post airtime all produced effective results

5.3.5 Virgin Mobile Comments

"We are absolutely delighted. Brochure request volume has totally outstripped predictions. We have discovered that dipping your toe into the interactive arena of DRTV can be highly effective in terms of sales and learning”

Alison Pye, Brand Manager, Virgin Mobile
What volumes of response and response rates might you achieve?

Response rates vary, as with other media, by channel used, offers made, and the product sector. One common theme though, is that response rates are significantly higher than seen in DRTV.

Averages are always dangerous, but according to an independent consultancy, Steelside, average response rates for a number of different campaigns and on different platforms range from 0.6-0.9% in 2001.

According to Sky Sales, response rates to I-Ads in December 2001\(^1\) averaged at 1.04%.

It is also important to mention that response rates only represent a part of how interactive advertising should be benchmarked. Other things to take into account could be conversion rates, quality of response, the effect on traditional telephone responses, etc. Generally the impact of interactive advertising has also been positive in these other areas, but regardless, they are things that need to be considered beyond simply evaluating a campaign’s success by response rates.

\(^1\) Source: B Sky B
The authors of this report have attempted to define not so much the opportunity that interactive TV advertising represents, there are plenty of White Papers and sales presentations to do that, but rather the practical steps to be taken to seize that opportunity.

Our conclusions, phrased here as simple “bullets” are bound to reflect our shared enthusiasm for the medium. That said, we are also talking from a vantage point having all had some experience of placing and evaluating iTV ad campaigns - as media owners, agencies or clients and have collaborated to make this collective knowledge available to the market at large.

- **Does iTV advertising work?** – In many cases “yes” but, predictably, many clients are being cautious about releasing sensitive data. Many have moved beyond an “experimental” phase, where any result – good or bad, could be valuable “learning” to something more serious. The fact that clients are returning for further campaigns and one client has now even embarked on their fifth campaign, indicates that, having established proof of success, clients are now refining their approach to “up” the ROI.

- **Is it as complex as it appears?** – There’s no getting away from the fact there are few standards between the competing platforms, that different sales points sell different combinations of platform, channel and interactive ad format. But this lack of uniformity is common in many media and indicative also of the “newness” of iTV. Over time we expect better technology to emerge from which the best will become established as standard. Meanwhile, as the market for interactive ads grows, so the competition will intensify to simplify the process and provide the most effective technology.

- **Is it as costly as it sounds?** – Airtime and production costs alone will always put TV beyond the reach of some clients. Interactive TV requires additional expenditure in design, production, back-end integration, bandwidth and airtime premiums for example. These costs will make it unjustifiable for some advertisers. While to others the opportunity to acquire valuable viewer data or simply extending their attention and involvement beyond a 30 second commercial will make these
costs worthwhile. In other words costs are simply relative to the returns.

- **It is appropriate to my business?** – IDS, Sky and Channel Four are assiduously looking to find the “hot spots”, the product categories that are seeing the best returns from iTV and will be able to advise. Many agencies also track interactive campaigns and should be proactively advising their clients of sector and competitor activity. If you are ready to follow them, or simply strike out on your own we hope this guide will show you how to get started.

## 8 APPENDICES

### 8.1 Glossary of Terms

#### 8.1.1 General Terms

**Digital Platform**
This is usually used to describe the different ways the viewer could choose to receive their Digital TV signal. There are only three Digital TV Platforms, Digital Cable, Digital Satellite and Digital Terrestrial. You may also hear people refer to the two different cable companies as being different ‘Platforms’.

**Return Path**
A term that shows some historical roots. When Digital TV was first mooted it was assumed that the broadcasters would send the TV signal to the STB via a ‘Transmission Path’ and that the viewer would send information back to the broadcasters via a ‘Return Path’ such as a modem. The implied one-way communication is untrue. In fact you also receive information from the ‘return path’ or send information to people who have never transmitted anything to you.

**Modem (Modulator, Demodulator)**
A device that turns the digital information you need to send into a signal that can be transmitted down a telephone wire designed to take voice signals. This is achieved by modulating an audio tone to send the data and demodulating that tone at the other end to extract the data. (That is why you can hear a modem or Fax machine ‘screech’).

**Cable Modem**
Modems that that can send information down a wire at much higher rates than an ordinary modem. This is possible because
cable companies designed their networks to send data right from the start and they can work at frequencies far, far higher than those needed to transmit a human voice.

Online
A general term to describe the process of sending or receiving digital information along a wire.

Set-Top-Box (STB)
From the days when cable companies supplied you with a little box and your TV did not have a shelf under it for your VCR. Of course everybody puts his or her STB under the TV now and the term refers to any device that enables you to watch multi-channel TV.

T-commerce
A facility to purchase or donate to charities using a debit/credit card or direct debit via the television screen.

8.1.2 Applications

Interactive Advertising (Application)
An Interactive Application that can be accessed only in the context of an Interactive Spot. This excludes for instance, DALs and Microsites that can also be accessed from banners.

Pop-up (Application)
An Interactive Advertising Application that can only be launched from Interactive Airtime, the graphic content of which is overlaid on the channel from which it was accessed.

Impulse Response (Application)
An Interactive Advertising Application that allows the viewer to respond to an advertisers offer by going online with little or no disruption to viewing.

Picture in picture (Application)
This is usually used in relation to interactive applications that leave the TV picture running in ¼ of the screen.

Dedicated Advertiser Location (DAL)
An Interactive Application dedicated to an advertiser’s needs. The application could fill the screen or might reduce the channel to ¼ screen. This term is mostly associated with Sky services on Digital Satellite.
Mini-DAL
A low bandwidth DAL with a limited number of scenes and simple pre-defined functions.

Microsite
This term is more often used by the cable industry to describe advertiser services within their Walled Gardens. The term ‘site’ as in ‘web site’ shows the web-based origins of interactive services on DCable. Known more often as a DAL on Satellite.

8.1.3 Transmission
Terms relating to the transmission and reception of interactive services.

Bandwidth
There are a finite number of services that can be transmitted through the air, eventually one starts to interfere with another. You are most likely to experience this first-hand when trying to tune your FM radio. The ‘space’ each service takes to separate it from another is the ‘bandwidth’. (The width they use in the frequency band).

This is relevant to advertisers because although you can now get a lot of services into a little bandwidth (thanks to some clever mathematics) it is still a limited resource. The amount of bandwidth you need to get your service up to the satellite and down again is a major factor in determining the cost.

In the case of digital services, you will usually hear bandwidth expressed as ‘Mb’ or ‘Mbps’ (Mega or Millions of bits per second).

High, or Low Bandwidth
A relative term to describe the amount of bandwidth you need to transmit a service. There is no formal definition of what constitutes a low or high bandwidth service. A TV channel needs about 3-6Mb, a DAL might take 0.8 – 2.0Mb.

Broadband
This is defined as high capacity cable typically allowing data speeds of 512 kbps and above.

Sky Subscriber Services Limited (SSSL)
This is the part of Sky that administers charges for using the Sky Digital platform. Individual advertisers do not need to be concerned with SSSL charges as the broadcaster and company providing the return path services meets these.

**Transponder**
Not a term you will hear very often as an advertiser. It is the term for a collection of different services all mixed (multiplexed) together and transmitted as if they were one channel. It makes efficient use of the Broadcast bandwidth.

There are about eight TV stations mixed together on each satellite transponder. Your STB unmixes them and only displays the one you choose to watch. The TV picture disappears when the viewer jumps to a SKY DAL because the DALs are all on a different transponder.

### 8.1.4 Interactive Services
Terms used to describe services available on Digital TV platforms that are not TV channels.

**Portal**
A generic term borrowed from the web for an interactive service that groups several services together into a coherent offering. The implication is that the Portal will generate an audience by gathering services together and presenting them in an attractive and logical way. In the digital TV world this is almost, but not quite, interchangeable with the term ‘Walled Garden’. The games areas on Sky Digital would probably prefer to be called Games ‘Portals’ to Games ‘Walled Gardens’. The Walled Garden term is rather wider, for instance a Walled Garden might include a games area and a shopping area.

**Walled Garden**
A term that appeared in the mid- to late 90's to define interactive content offerings contained or walled-off from direct access to Internet users. Walled garden users may link to the Internet from walled gardens, however, but not vice versa. America Online is an example of a very successful walled garden. Certain interactive TV middleware software solutions
enable cable and satellite providers to create their own walled gardens or "portals." Inside an ITV walled garden an interface allows the viewer to have access to news, sports information, one's email on TV, and other applications.

**Anchor Fee**
This term is often used to describe the charge made for listing a service in the menu system of an interactive Portal or Walled Garden.

**Hosting Charge**
To make a service available on a digital platform, someone has to store the content on a computer system and make sure it is in the correct state for transmission. This is a specialist business.

### 8.1.5 Interactive Advertising Inventory

**Interactive Airtime**
The airtime used to support an interactive campaign. What is important is that the viewer can launch an Interactive Application in a context sensitive way. That is to say, when the viewer responds by pressing a button on the remote control they automatically see the interactive content that is associated with the advertisement.

**(Interactive) Airtime Premium**
The additional charge made by a broadcaster for an Interactive Spot. This payment would usually only apply to the advertising impacts in homes capable of interacting with the advert. Impacts delivered by analogue TV for instance would not carry the premium.

**Banner**
An area of screen within an interactive service Portals or Walled Garden that is given over to the needs of an advertiser.

**Rotating Banner**
A Banner that can change during one user session to serve the needs of more than one advertiser.

**Interactive (Rotating) Banner**
A Banner that enables the viewer to navigate directly to another Interactive Application.

**Animated (Interactive Rotating) Banner**
A Banner containing animated movement.
**Click-Through**
Describes the action of a viewer using their remote handset to activate an interactive property or access a microsite through a Banner.

**Splash (Screen)**
A scene used to hold the viewer’s attention while an Interactive Application loads. The screen clears automatically when the application is ready to run.

**Exit Splash**
A scene displayed to a viewer when they choose to exit an application. The screen clears automatically after the application has closed.

**Persistent (Exit) Splash**
A Splash Screen that will not clear until the viewer confirms that they wish to continue.

**Interactive (Persistent Exit) Splash**
A Splash Screen with a banner that allows the viewer to navigate to another service.

<table>
<thead>
<tr>
<th>Agency</th>
<th>Advertiser / Brand</th>
</tr>
</thead>
<tbody>
<tr>
<td>All Response Media</td>
<td>Pet Plan</td>
</tr>
<tr>
<td>ARM Direct</td>
<td>Dial 4 a Loan</td>
</tr>
<tr>
<td>BBJ/Carat</td>
<td>Halifax</td>
</tr>
<tr>
<td>Carat</td>
<td>Abbey National Corporate</td>
</tr>
<tr>
<td>CIA</td>
<td>EMI Records - BOL/Woolies</td>
</tr>
<tr>
<td>CIA</td>
<td>Panasonic Vacuum Cleaners</td>
</tr>
<tr>
<td>Client</td>
<td>Canada Tourist Board</td>
</tr>
<tr>
<td>Ekay</td>
<td>The Loan Company</td>
</tr>
<tr>
<td>Initiative</td>
<td>Chicken Tonight</td>
</tr>
<tr>
<td>Initiative</td>
<td>Dove Shower Gel</td>
</tr>
<tr>
<td>Initiative</td>
<td>I Can’t Believe it’s Not Butter</td>
</tr>
<tr>
<td>Initiative</td>
<td>Persil Capsules</td>
</tr>
<tr>
<td>Initiative</td>
<td>Persil Non Bio</td>
</tr>
<tr>
<td>Initiative</td>
<td>Persil Revive</td>
</tr>
<tr>
<td>Initiative</td>
<td>Persil Tablets</td>
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<tr>
<td>Intermediate</td>
<td>Cornhill</td>
</tr>
<tr>
<td>Matters Media</td>
<td>Carphone Warehouse</td>
</tr>
<tr>
<td>McCann’s Manchester</td>
<td>Portland Holidays</td>
</tr>
<tr>
<td>MCS</td>
<td>British Red Cross</td>
</tr>
<tr>
<td>Media Insight</td>
<td>Wales Tourist Board</td>
</tr>
<tr>
<td>Media Slice</td>
<td>Regency Mortgages</td>
</tr>
<tr>
<td>Mediacom</td>
<td>Nat West</td>
</tr>
<tr>
<td>Mediacom</td>
<td>Panadol</td>
</tr>
<tr>
<td>Mediacom</td>
<td>Yes Car Credit</td>
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<tr>
<td>Mediacom Scotland</td>
<td>RBS Credit Cards</td>
</tr>
<tr>
<td>Mediavest</td>
<td>20th Century Fox</td>
</tr>
<tr>
<td>Mediavest</td>
<td>COI UK Online</td>
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<tr>
<td>Mediavest</td>
<td>RAF</td>
</tr>
<tr>
<td>MGM</td>
<td>Alton Towers</td>
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<tr>
<td>MGM</td>
<td>Britannia</td>
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<tr>
<td>MGM</td>
<td>Nissan</td>
</tr>
<tr>
<td>MGM</td>
<td>Royal Sun Alliance</td>
</tr>
<tr>
<td>MGM</td>
<td>Sony Playstation</td>
</tr>
<tr>
<td>MGM</td>
<td>Virgin Holidays</td>
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<tr>
<td>MGM</td>
<td>Virgin Mobile</td>
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<td>OMD</td>
<td>Finish Dishwasher Tablets</td>
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<td>OMD</td>
<td>Hasbro</td>
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<td>OMD</td>
<td>Rimmel</td>
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<td>OMD</td>
<td>Sony Digi Cam</td>
</tr>
<tr>
<td>OMD</td>
<td>Sony DVD</td>
</tr>
<tr>
<td>Agency</td>
<td>Advertiser / Brand</td>
</tr>
<tr>
<td>-----------------</td>
<td>----------------------------------------</td>
</tr>
<tr>
<td>Optimedia</td>
<td>The Woolwich</td>
</tr>
<tr>
<td>P&amp;G</td>
<td>P&amp;G Ariel</td>
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<tr>
<td>P&amp;G</td>
<td>P&amp;G Charmin</td>
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<tr>
<td>P&amp;G</td>
<td>P&amp;G Oil of Olay</td>
</tr>
<tr>
<td>P&amp;G</td>
<td>P&amp;G Pampers</td>
</tr>
<tr>
<td>PHD</td>
<td>Egg TV</td>
</tr>
<tr>
<td>PHD</td>
<td>First Direct</td>
</tr>
<tr>
<td>PHD</td>
<td>Scene One</td>
</tr>
<tr>
<td>PHD</td>
<td>Scene One - Hannibal DVD</td>
</tr>
<tr>
<td>Prager &amp; Partners</td>
<td>Ontario Tourism</td>
</tr>
<tr>
<td>Publicis/Mediavest</td>
<td>Post Office</td>
</tr>
<tr>
<td>Quantum</td>
<td>Domino’s Pizza</td>
</tr>
<tr>
<td>Quantum</td>
<td>Domino’s Pizza</td>
</tr>
<tr>
<td>Starcom</td>
<td>Scottish Power+A33</td>
</tr>
<tr>
<td>Starcom</td>
<td>WHSmiths</td>
</tr>
<tr>
<td>Starcom</td>
<td>WHSmiths Adventure Gifts</td>
</tr>
<tr>
<td>TAP/Ape</td>
<td>BT Answer Service x 3</td>
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<tr>
<td>TAP/Ape</td>
<td>BT Cellnet</td>
</tr>
<tr>
<td>TAP/Ape</td>
<td>BT Trade</td>
</tr>
<tr>
<td>The Media Edge/CIA</td>
<td>Butlins</td>
</tr>
<tr>
<td>The Media Edge/CIA</td>
<td>Haven</td>
</tr>
<tr>
<td>The Media Edge/CIA</td>
<td>Saga Holidays</td>
</tr>
<tr>
<td>Universal</td>
<td>Microsoft Xbox</td>
</tr>
<tr>
<td>Walker Media</td>
<td>IPC Magazines</td>
</tr>
<tr>
<td>WWAV</td>
<td>Cancer Research</td>
</tr>
<tr>
<td>WWAV</td>
<td>Imperial Cancer Research Fund</td>
</tr>
<tr>
<td>Zenith</td>
<td>Lloyds TSB</td>
</tr>
<tr>
<td>Zenith</td>
<td>Toyota Lexus</td>
</tr>
<tr>
<td>Zenith</td>
<td>Whiskas</td>
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</tbody>
</table>

Advertisers Using Channel Four's Interactive Service

<table>
<thead>
<tr>
<th>Agency</th>
<th>Advertiser / Brand</th>
</tr>
</thead>
<tbody>
<tr>
<td>AMS</td>
<td>Red Bull</td>
</tr>
<tr>
<td>Carat Ltd</td>
<td>British Gas</td>
</tr>
<tr>
<td>Carat Ltd</td>
<td>GE Fabbri Air Combat</td>
</tr>
<tr>
<td>Carat Ltd</td>
<td>Renault</td>
</tr>
</tbody>
</table>
8.3 DMA iTV Hub – Working Group Biographies

Feather BB    Visit Scotland
Feathers Scot Standard Life Bank
Initiative    Acuvue
Initiative    Poweggen
Matters Media Carphone Warehouse
MCS          British Red Cross
Mediaedge CIA Saga
Mediavest Ltd Bupa
Mediavest Ltd COI Police Recruitment
Starcom Motive Morgan Stanley
TAP          BT Bus Major/SME
TAP          BT Nelson
Touch TV Publicis Canadian Tourist Commission
Universal McCann Saab

**Mike Colling (Chair)**

*Mike has more than twenty years experience within direct marketing and recently set up his own business Mike Colling & Company. Mike was formerly a director of WWAV Rapp Collins, one of the leading direct response agencies in the world.*

**Robert Dirskovski (DMA)**

*Robert heads the Interactive Media Division for the Direct Marketing Association. The DMA is Europe’s largest trade association in the marketing communications sector. It seeks to raise consumer trust and confidence in direct marketing through a rigorous self-regulatory regime and lobbies both UK and European Parliaments on issues, which affect the direct marketing industry. It has developed best practice guidelines for its 900 corporate agency, supplier and client members in all areas of interactive media, including email and SMS marketing.*

**Bill Gash (IAB / Partners in Television Limited)**

*Bill is an independent interactive TV consultant and works with clients including agencies, broadcasters and iTV technology providers. He is iTV Project Leader for the Interactive Advertising Bureau (IAB UK). Formerly UK Sales Director for Yahoo! he was part of the original team that set up the IAB in 1997.*

**Jonathan Ellis (Interactive Digital Sales)**

*Jonathan is the Business Development Manager at IDS, the independent Sales House formerly known as Flextech Sales. He joined from Price Waterhouse in 1995 and has played witness to the growth of both the multi-channel and digital TV markets. IDS*
inventory includes Flextech wholly owned and UKTV broadcast channels, NTL and Telewest digital inventory along with 3rd party broadcast and on-line media.

**Adrian Stroud (Sky Active Sales)**
Adrian has been involved with interactive television for many years having been a director of Southbank Consulting since 1995. He is currently assigned to Sky Sales as a consultant specialising in interactive advertising.

**Donna Barradale (Claritas)**
Having joined Claritas eight years ago, Donna Barradale has worked in many areas of the data business and seen the combination of data and technologies increasingly benefit many industry sectors. In her current role, Donna now works with a broad range of client organisations to help them use customer data to maximise their return on investment in iTV, thereby bringing new levels of targeting, accountability and measurability to the medium.

**Andrew Howells (OMD tvi)**
Andrew has been centre stage in the development of interactive TV advertising since the industry’s earliest days, setting up BMP tvi in 2000. The company became OMD tvi earlier this year partly to bring it closer to the TV media planning and buying functions within the OMD group. He is one of the most influential voices on iTV development in the UK.
### 8.4 iTV Industry Data Table

<table>
<thead>
<tr>
<th>Address and contact details</th>
<th>British Sky Broadcasting Ltd</th>
<th>IDS</th>
<th>Channel Four Television</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Victoria House</td>
<td></td>
<td>2 Stephen Street</td>
</tr>
<tr>
<td></td>
<td>98 Victoria Street</td>
<td></td>
<td>London</td>
</tr>
<tr>
<td></td>
<td>London</td>
<td></td>
<td>W1T 1AN</td>
</tr>
<tr>
<td></td>
<td>SW1E 5JL</td>
<td></td>
<td>Contact:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Robert Leach</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Interactive Advertising</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Controller</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>020 7705 5023</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>What type of interactive advertising is available?</th>
</tr>
</thead>
<tbody>
<tr>
<td>• iTV Commercials:</td>
</tr>
<tr>
<td>o I-ad to DAL</td>
</tr>
<tr>
<td>o I-ad - impulse response</td>
</tr>
<tr>
<td>• Banners within Interactive Site</td>
</tr>
<tr>
<td>• iTV Commercials:</td>
</tr>
<tr>
<td>o I-ad to DAL</td>
</tr>
<tr>
<td>o I-ad - impulse response</td>
</tr>
<tr>
<td>• Banners within Interactive Site</td>
</tr>
<tr>
<td>• iTV Commercials:</td>
</tr>
<tr>
<td>o I-ad -Sophisticated impulse response</td>
</tr>
<tr>
<td>• 9 Screens for brand building</td>
</tr>
<tr>
<td>• Up to 5 response options</td>
</tr>
<tr>
<td>• T-commerce</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Which platforms are i-ads broadcast through?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sky Digital</td>
</tr>
<tr>
<td>Sky Digital</td>
</tr>
<tr>
<td>Sky Digital</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Who is the interactive service operator?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sky Active</td>
</tr>
<tr>
<td>Sky Active</td>
</tr>
<tr>
<td>Go Interact TV</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Upon which channels are I-ads available?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sky One</td>
</tr>
<tr>
<td>Sky Travel</td>
</tr>
<tr>
<td>Sky Sports 1</td>
</tr>
<tr>
<td>Sky Sports 2</td>
</tr>
<tr>
<td>Sky Sports 3</td>
</tr>
<tr>
<td>Sky Sports Extra</td>
</tr>
<tr>
<td>Sky Sports News</td>
</tr>
<tr>
<td>Sky News</td>
</tr>
<tr>
<td>Sky News Active</td>
</tr>
<tr>
<td>Movie Premier x 5</td>
</tr>
<tr>
<td>Movie Max x 5</td>
</tr>
<tr>
<td>Sky Cinema x 2</td>
</tr>
<tr>
<td>Sky Gold</td>
</tr>
<tr>
<td>UK Horizons</td>
</tr>
<tr>
<td>UK Drama</td>
</tr>
<tr>
<td>UK Style</td>
</tr>
<tr>
<td>Play UK</td>
</tr>
<tr>
<td>Bravo</td>
</tr>
<tr>
<td>Living</td>
</tr>
<tr>
<td>Trouble</td>
</tr>
<tr>
<td>Challenge TV</td>
</tr>
<tr>
<td>UK Food</td>
</tr>
<tr>
<td>Channel 4</td>
</tr>
<tr>
<td>E4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Which kind of data is gathered?</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Name and address automatically received from Sky Interactive</td>
</tr>
<tr>
<td>• Up to 8 additional fields available for further questions</td>
</tr>
<tr>
<td>• Name and address automatically received from Sky Interactive</td>
</tr>
<tr>
<td>• Up to 8 additional fields available for further questions</td>
</tr>
<tr>
<td>• Name and address input by viewer when interacting with an ad for the first time.</td>
</tr>
<tr>
<td>• Thereafter ad is automatically populated with viewer details</td>
</tr>
<tr>
<td>• Up to 5 questions may be asked</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>What is the policy on data protection?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opt-in</td>
</tr>
<tr>
<td>Opt- in</td>
</tr>
<tr>
<td>N/A - Data unavailable for direct marketing</td>
</tr>
<tr>
<td><strong>What are the purposes for which the data can be used?</strong></td>
</tr>
<tr>
<td>-----------------------------------------------------------</td>
</tr>
<tr>
<td></td>
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<tr>
<td></td>
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<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>How are the results reported?</strong></th>
<th><strong>Responses available within 24 hours by:</strong></th>
<th><strong>Responses available within 24 hours by:</strong></th>
<th><strong>Responses available within 24 hours by:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>• Channel</td>
<td>• Channel</td>
<td>• Channel</td>
</tr>
<tr>
<td></td>
<td>• Day part</td>
<td>• Day part</td>
<td>• Day part</td>
</tr>
<tr>
<td></td>
<td>• Time of response</td>
<td>• Time of response</td>
<td>• Time of response</td>
</tr>
<tr>
<td></td>
<td>• Average time spent on screen</td>
<td>• Average time spent on screen</td>
<td>• Average time spent on screen</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>What sort of Post Campaign Analysis is available?</strong></th>
<th><strong>At the end of the campaign, client receives “ITV insight” report from Claritas, detailing:</strong></th>
<th><strong>Post campaign analysis can be arranged – see the IDS sales team for further details</strong></th>
<th><strong>“Response per impact” tracking service available</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>• Key demographics and lifestyles of respondents</td>
<td></td>
<td>Free ITV insight report</td>
</tr>
<tr>
<td></td>
<td>• Number of responses by channel/route</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Details of responses to questions asked</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Who owns the data?</strong></th>
<th><strong>Depends on nature of offer and opt in</strong></th>
<th><strong>Depends on nature of offer and opt in</strong></th>
<th><strong>The advertiser owns the data</strong></th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th><strong>Where is the data held?</strong></th>
<th><strong>Sky Interactive</strong></th>
<th><strong>Sky Interactive</strong></th>
<th><strong>Channel 4/Go Interact Server</strong></th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th><strong>How long will it take me to get my responses?</strong></th>
<th><strong>Responses available by e mail within 24 hours</strong></th>
<th><strong>Responses available by e mail within 24 hours</strong></th>
<th><strong>E mail or FTP sent to fulfilment house within 24 hours (faster responses are available - within a few minutes if necessary)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>• In respect of responses requesting a call back, responses are available every 30 minutes</td>
<td>• In respect of responses requesting a call back, responses are available every 30 minutes</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>What is the pricing structure for data?</strong></th>
<th><strong>Data is available on a cost per lead basis (includes opt ins and non opt ins)</strong></th>
<th><strong>Data is available on a cost per lead basis (includes opt ins and non opt ins)</strong></th>
<th><strong>Data is available on a cost per lead basis</strong></th>
</tr>
</thead>
</table>

* NB Reminder to consider other inherent costs such as the airtime premium, build and creative costs (see previous section)
8.5 Contacts Directory

For advertising opportunities on Static 2358 properties like PlayJam and YoYo contact:

Carolyn Maze  
VP Business Development  
Static 2358 (UK)  
The Ground Floor  
5 Old Street  
London EC1V 9HL  
Switchboard: (0) 20 7250 1244  
www.static2358.com  
carolyn.maze@static2358.com

Rob Leach  
Interactive Advertising Controller  
British Sky Broadcasting Ltd  
Victoria House  
98 Victoria Street  
London  
SW1E 5JL  
Tel 020 7705 5023  
robert.leach@bskyb.com  
www.bskyb.com

Merlin Inkley  
Head of Airtime Management  
Channel Four Television  
124 Horseferry Road  
London  
SW19 2TX  
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