

CHAPTER 3: MEDIA PLANNING AS PART OF AN OVERALL IMC STRATEGY

*"Advertising may be evaluated scientifically; they cannot be created scientifically."
- Leo Bogart*

Research objective to be addressed:

To describe the general advertising media planning process and principles from an IMC perspective.

3.1 INTRODUCTION

In the previous chapter the evolution, core principles and the components of IMC were discussed. In this chapter some of the major trends that set the tone for changes in contemporary media planning and the role of media in the total advertising function will be reviewed. This will be followed by a brief overview of the media landscape in South Africa. The rest of this chapter will comprise a discussion on the major phases when planning general advertising media as part of an overall IMC plan, specifically the alignment of the media plan with the overall IMC and advertising plan, media planning; and lastly, the evaluation and the follow-up.

The media function is undergoing rapid and significant changes. In the contemporary media landscape, the media function has had to change due to new technology, media fragmentation and innovative methods of planning. Some of the trends that set the tone for these changes are convergence, engagement, and creativity.

Convergence means the blending of various IMC elements, supported by new technology to create more efficient and expanded synergies (Lane *et al.*, 2011:213). Examples of convergence include Internet services delivered to television sets via systems like web television, web casting of radio and television programming on the Internet, advertising delivered digitally to television sets in minibus taxis and massive interactive LED outdoor advertising screens on buildings.

Engagement, as a direct result of media fragmentation and the proliferation of new media opportunities, emphasises the ability of advertising and other channels to be able to deliver to a receptive audience from a media vehicle to the advertising message. The emerging view is that the media should not be treated as merely the passive vehicle through which consumers are exposed to advertisements, simply because they are viewing or reading the media content. The actual contact with the consumer is formed by both the advertising and the surrounding media context. So, the context and the environment in which the message appears should be taken into consideration, in order to maximise the synergy between the message and the medium (Shimp, 2010:16).

Creativity implies that the focus is no longer on mass media advertising: to get the attention and build interest by employing clever creative techniques and media formats; but rather this is now where consumers actively seek out certain advertisers when looking for information, entertainment and experience (Lane *et al.*, 2011:213). Thus, contemporary media planning requires creativity to conceptualise and evaluate new and alternative ways to deliver engaging experiences to consumers; and it can no longer rely merely on conventional or traditional mass media.

A dramatic change has also occurred in the way media planning is performed, due to media unbundling. This refers to the establishment of separate media agencies that act as independent units apart from their traditional role as departments in full-service agencies. In the past, traditional full-service advertising agencies – which have handled all the different aspects of the advertising process, including planning of the message and placement of the media – have been responsible for both planning the message and the media strategy for their clients.

However, the way media planning is performed has changed drastically. Most large advertisers have now unbundled or separated their media- and creative planning, by moving the media planning side for their different brands to a single media-only agency. This implies that the message or creative side is typically planned by creative specialists in advertising agencies, while the media are then handled by media planners in media-only agencies (Shimp, 2010:318; Lane *et al.*, 2011:215).

Furthermore, in the case of OOH advertising media, advertisers can decide to use media-only agencies with OOH advertising media departments, or OOH advertising media-specialist agencies which specialise in OOH advertising media planning.

3.2 THE SOUTH AFRICAN MEDIA LANDSCAPE

Before discussing the media-planning process and the principles, the major types of media and the penetration of these media need also to be reviewed.

The recent advertising media spending in South Africa can be seen in Table 3.1. Traditional advertising media represent the largest share of the overall advertising expenditure, with television at 46,1% (R14,572 million), print at 31.4% (R9,929 million) and radio at 14.1% (R 4,4602 million). However, the decrease in the relative share of printed advertising is noticeable with 33% (R9,267 million) in 2010 and 31.4% (R9,929 million) in 2011. In contrast, advertising spending on the internet is still continuing to grow from 2% (R566,0 million) in 2010 to 2,2% (R694,5 million) in 2011. The relative share spent on OOH advertising media is relative low and has decreased by from 4.3% (R1200,6 million) in 2010 to 4,2% (R1328,9 million) in 2011 (AC Nielsen Media Research in The Media shop, 2011).

Table 3 1: Advertising media spending in South Africa

Media Channel	Nov 09-Oct 10		Nov 10-Oct 11	
	Spending in R	%	Spending in R	%
Television	R 12,918,662,171	46.4%	R 14,572,059,886	46.1%
Print	R 9,267,688,667	33.3%	R 9,929,323,847	31.4%
Radio	R 3,402,333,794	12.2%	R 4,460,231,029	14.1%
Out of Home	R 1,200,634,846	4.3%	R 1,328,883,541	4.2%
Internet	R 566,042,496	2.0%	R 694,480,330	2.2%
Cinema	R 337,120,940	1.2%	R 559,107,703	1.8%
Direct Mail	R 148,880,539	0.5%	R 74,206,511	0.2%
TOTAL	R 27,841,363,453	100.0%	R 31,618,292,847	100.0%

AC Nielsen Media Research 2011 in The Media shop, 2011

The penetration of the major types of media in South Africa is illustrated in Table 3.2. It can be seen that the penetration amongst adults for radio, television and outdoor advertising is very high, with 91.4%, 88,5% and 83.7%, respectively. While the penetration of magazines (50.5%) and newspapers (47.5%) is lower, and Internet

(13,2%) and cinema (10%) even lower. The penetration of OOH advertising media is high for all race groups: 92.6% for the Indian population, 90.9% for the White population, 82.2% for the Black population and 82.6 % amongst the Coloured population. When comparing OOH advertising media types, the penetration amongst adults is the highest for in-store advertising (89.7%), followed by outdoor advertising (83,7%) and minibus taxi advertising (85.2%) (AMPS 2010 in OMD, 2011:15).

Table 3 2: Access to the media in South Africa, second semester 2010

AMPS Universe (Adult Population in '000)	All races	Black	Coloured	Indian	White
Population	34020	25613	2942	927	4538
	%	%	%	%	%
Any of AMPS Newspapers	47.5	43	60	70.6	60
Any of AMPS Magazines	50.5	44.3	59.8	61.2	77.8
TV in the last 7 days	88,5	86.3	94.9	97.4	95.7
Radio in the last 7 days	91.4	91.4	89.3	92.7	92.3
Cinemas or drive-in during the past 3 months	10	5.6	13.6	38.2	27.1
Internet accessed in the last 4 weeks	13.2	6	15.5	34.1	36.4
OOH media					
Outdoor advertising	83.7	82.2	82.6	92.6	90.9
In-store advertising	89.7	89.5	89.9	94.4	89.4
Bus shelters	55.4	49.4	70.9	72.3	75.4
Minibus taxi advertising	85.2	83.7	91.4	87.8	88.1
Trailer advertising	57.8	53.6	60.5	80.1	75.3

Source: AMPS 2010AB in OMD, 2011.

The phases of the media planning process as derived from existing media planning models in the literature (Belch & Belch, 2012:334; Du Plessis *et al.*, 2010:45; Duncan, 2005:424; Katz, 2010:154; Koekemoer, 2005:207; Lane *et al.*, 2011:223; Moriarty *et al.*, 2012:425; Shimp, 2010:321; Sissors & Baron, 2010:27) will be discussed in the following sections.

Firstly, the alignment of the media plan with the overall IMC and advertising plan, followed by media planning and strategy; and lastly, the evaluation and follow-up.

3.3 PHASE 1 OF THE MEDIA PLAN: THE ALIGNMENT WITH THE OVERALL IMC AND ADVERTISING PLAN

Media planning involves co-ordinating different levels of strategy: marketing, marketing communication, and the advertising message strategy. The alignment of the media plan with the overall IMC and advertising plan will be discussed in the first phase of the media planning process, while the media planning itself will be discussed during phase two, with the evaluation and follow-up in phase three.

In a certain sense, the first phase in this process is not actually media planning per se, but rather a pre-planning or preparation phase done by reviewing and analysing the current situation, the overall marketing communication objectives and the advertising message strategy. This pre-planning phase directs the rest of the media-planning process; and it ensures that the media plan is aligned with the overall IMC and advertising plan. These considerations will be discussed in the following sections.

3.3.1 MARKET ANALYSIS

When developing a media plan the current benchmark or starting point needs to be established. Since objectives and strategies need to be based on current conditions in the marketplace and the existing position of the brand, companies should avoid repeating exactly the same or very similar plans with identical media or marketing communication elements year after year (Duncan, 2005:202). For that reason, effective media planning commences by conducting a market analysis of the current situation – also referred to as a SWOT Analysis.

This entails a critical and structured examination of the internal situation (strengths and weaknesses) and external factors (opportunity and threats), specifically focusing on the aspects relevant to the advertising strategy, and the delivery of the message (Belch & Belch, 2012:33).

The market analysis helps to keep the process focused on target audience and their current needs, thus following an outside-in perspective – from the customer’s viewpoint – rather than just relying on the internal judgments of all those involved in the planning process. Therefore, a cross-functional team consisting of the client base responsible for the overall marketing and communication strategy, as well as the relevant agencies’ staff responsible for the planning of the advertising message and media strategy should be involved in this analysis. It is crucial for all those involved in the company, as well as the agencies, to understand the key marketing and communication problems – and particularly in the examination of the target audience, the market and the brand position of the specific campaign (Sissors & Baron, 2010:139).

This team should not work from an inside-out perspective, based on an assessment by internal managers or functions; but it should rather employ an audience-focused approach, based on audience insight; and it should involve all the responsible departments or agencies responsible for a thorough and detailed analysis (Duncan, 2005:171).

Marketing communication objectives that are derived from the overall corporate goals and marketing objectives are based on the critical strengths, weaknesses, opportunities and threats identified in the SWOT analysis. The principles behind setting these objectives and different levels of marketing communication objectives will be discussed in the next section.

3.3.2 MARKETING COMMUNICATION OBJECTIVES

After critical analysis of the internal and external environments and communication issues that need to be addressed, specific marketing communication objectives to be accomplished during a specific time period should be established. The importance of appropriate and correct marketing communication objectives, based on a thorough understanding of the consumer decision-making procedure when processing information cannot be over-emphasised.

This topic is also explored in a number of prominent advertising and IMC textbooks (Belch & Belch, 2012:145; Clow & Baack, 2010:80; Du Plessis *et al.*, 2010:45; Duncan, 2005:182; Katz, 2010:33; Koekemoer, 2005:35; Lane *et al.*, 2011:86; Moriarty *et al.*, 2012:106; Percy, 2008:174; Shimp, 2010:33; Sissors & Baron, 2010:53), and has often been used as basis for studies on the effectiveness of advertising and other IMC elements (de Gregorio & Sung, 2010; Acquisti & Spiekermann, 2011; Thomas & Howard, 1990; Heath & Feldwick, 2008; Rajagopal, 2011; Yun, Kim & Stout, 2004) as well as outdoor advertising (Lichtenthal, Yadav & Donthu, 2006; Wysong & Beldona, 2004).

Marketing communication objectives are formal statements of the goals to be achieved by advertising or other marketing communication elements; and they must outline exactly what is to be accomplished, and how it will be evaluated (Moriarty *et al.*, 2012:199). Marketing communication objectives, as with most other objectives, should therefore be specific and quantifiable, measurable, achievable or realistic and have a specified time period (Du Plessis *et al.*, 2010:27; Koekemoer, 2005:35).

Duncan (2005:181) notes that marketing communication objectives can include both typical communication objectives that focus on affecting consumers' knowledge and attitudes, as well as on typical marketing objectives, which focus on influencing the behaviour of customers. Belch and Belch (2012:155) agree, but add that often advertising is merely used for initial communication objectives, such as to create awareness of the company or brand name, which may trigger interest in the product. In other cases, the objectives might be to convey more detailed information to inform consumers on the key features, or to create a positive attitude towards the brand, and ultimately lead to behavioural responses and long-term brand relationships.

The selection of specific marketing communication elements, including OOH advertising media, to be used in a media plan, should be based on their suitability to reach the specific marketing communication objectives to be achieved with an IMC campaign (Koekemoer, 2005:35; Percy, 2008:227). For example, some marketing communication elements, such as traditional or above-the-line advertising might be more effective in creating broad-based brand awareness or favourable attitudes, while others – such as sales promotions, direct response marketing and point-of-

purchase advertising – might be more effective in stimulating behavioural responses and sales (Duncan, 2005:509; Moriarty *et al.*, 2012:199; Percy, 2008:82; Shimp, 2011:586).

Some well-known response hierarchy models, and how they can be used as a basis for setting marketing communication objectives, will be discussed in the following sections.

3.3.2.1 Response hierarchy models as a basis for setting marketing communication objectives

A hierarchy of effects can provide a model for the potential influencing of marketing communication and advertising on consumers' decision-making and message processing. These models are based on the principles of a hierarchy or ladder, explaining how consumers move through several phases – from unawareness right through to action or behavioural responses. The hierarchy-of-effect, or ladder of levels, implies that to move a target audience along their decision-making process, they firstly need to process the information from advertisers, then to develop or change attitudes, and finally, to react positively or negatively towards a brand, as a result of the communication messages.

So, consumers might not be aware of any specific brand; but they can be influenced by advertisers using an effective combination of marketing communication elements in a campaign to move them to the subsequent cognitive phase (such as awareness, interest), affective phases (such as liking or conviction) and ultimately action (such as a trial or purchase).

Understanding the principles of how to apply these models is essential, since it forms the basis of setting objectives and evaluating the effectiveness of marketing communication and OOH advertising campaigns. Some of the classical response hierarchy models are illustrated in Table 3.3.

“AIDA” was only the first of a number of response hierarchy models developed by advertising practitioners or academics. It uses an acronym to describe the stages of communication response from prospective customers originally in a personal selling context, namely: Attention, Interest, Desire and Action (Duncan, 2002:183).

Another classical model is the “Hierarchy of effects model” by Lavidge and Steiner (in Belch & Belch, 2012:155). This model is based on the process whereby advertising works and suggests that consumers typically progress through three stages: cognitive (rational), then affective (feeling), and finally the conative (intention to act). This implies that the cognition stage is crucial for successful advertising, and emotion is a consequence of cognition, whose influence is limited to the decision-making areas of liking and preference.

The “Information processing model” of advertising effects by McGuire is based on the assumption that the receiver of the message uses advertising as a source of information to solve his/her problems, and then finds a suitable alternative to satisfy his/her needs. In this model, a series of stages in the persuasion process from becoming aware of the problem and alternative solutions to purchasing, are suggested. The stages are similar to the sequence of the “Hierarchy of effects model”, moving from attention and comprehension to yielding or liking and action.

Yielding or acceptance is especially important for high-involvement products, because the target audience must not only learn what the message is attempting to communicate; but it must also accept the message. Retention refers to the ability to retain the information provided, so that it can be used later, when making a purchase decision (Percy, 2008:174).

Moriarty *et al.* (2012:107) suggest another model to explain the possible outcome of advertising as communication to consumers. Their model is referred to as the “Facet model” because it identifies potential advertising objectives, based on six components or facets of advertising effectiveness or stages through which consumers go when they are exposed to advertising, namely:

- *Perception*: The process through which stimuli and information are processed and interpreted is related to the advertising objectives, to create attention, awareness, recognition and recall;
- *Cognitive*: The rational response to advertising is related to advertising objectives that convey information and create learning or understanding;
- *Emotional response*: The feelings evoked by an object are related to advertising objectives to create feelings or to touch emotions;
- *Persuasion*: The result of the sender's deliberate intention to convince the receiver to do something; this is related to advertising objectives that seek to adjust attitudes or that to lead to conviction;
- *Association*: A symbolic link with the brand and features, or with the lifestyle reflecting the image and personality of the brand; this is related to advertising objectives to create brand image; and
- *Behaviour response*: The taking of actions; this is related to advertising objectives to induce trial, purchase or re-purchase.

As seen in table 3.3, the stages or components of each of the models presented differ. However, they can be categorised in three major categories or stages, based on the required consumer response, namely: cognitive, attitudinal and conative. This process of moving the target audience from the initial lower cognitive levels, to attitudinal levels, and then finally to a conative level, is also the basis of which specific marketing communication and advertising objectives for campaigns are set, as well as to select the best combination of media and other IMC elements during each of these levels of consumer response.

Marketing communication objectives are set at each of these stages; and can thus also be measured against the set objectives. Marketing communication objectives on cognitive response level relate to how consumers respond on a rational level to information and learning: For example, to get the target audience to know or remember the brand name and key features – and to associate it with a specific need.

Marketing communication objectives on the affective level aim to affect the emotions and attitudes of the target audience, such as to create a favourable attitude and overall evaluation of a brand. With conative objectives, the aim is to get the consumers to take some form of action, by doing something, such as trying, buying or repurchasing the brand (Percy, 2008:225).

Duncan (2005:90) notes that the IMC process is not completed once the behavioural response or sales have occurred. A relationship with a brand begins with awareness and move through to identifying with and feeling connected to a brand, but the ultimate aim is to build a long term relationship and uphold loyalty to the brand, and even to obtain positive personal recommendations or referrals from customers.

Table 3 3: A comparison of response hierarchy models

Stages of consumers responses / Levels of marketing communication objectives	Models			
	AIDA	Hierarchy of effects model	Information processing model of advertising effects	Facet model
Cognitive: Awareness /Interest (Think)	Attention	Awareness Knowledge	Exposure/ Presentation Attention Comprehension	Brand identify (Perception) Brand position (Understand)
Affective: Attitudes/ Intention (Feel)	Interest Desire	Liking Preference Conviction	Yielding /message acceptance Retention	Brand personality (Feel) Brand promise (Connect)
Conative: Trial/ Purchase and action (Do)	Action	Purchase	Behaviour	Act (Brand Loyalty)

Source adopted from: Belch & Belch, 2012:155; Moriarty *et al.*, 2012:107; Percy, 2008:174.

3.3.2.2 Alternative response hierarchy models

While there seems to be general agreement in the literature regarding the importance of the three stages of consumers' responses in these models among advertising researchers, there has been a significant discrepancy in the order of the three levels (Belch & Belch, 2012:160; Heath & Feldwick, 2008:42).

A number of alternative sequences of these stages have been suggested in the past (Belch & Belch, 2012:28; Thomas & Howard, 1990:121). For example, Ray *et al.* (in Thomas & Howard, 1990:125) have developed a model of information processing that proposes three alternative ordering of the stages – depending on the level of product involvement and the perceived product difference. The first hierarchy is similar to those of the classical response-hierarchy models, cognitive→affective→conative (learn→feel→do) sequence; and it is suggested to apply in high-involvement situations for products with high levels of differentiation. So, advertising for high-involvement products, such as cars and appliances, should then provide detailed product information, in order for the customers to evaluate the brand and make informed purchase decisions.

The second suggested option is the conative→affective→cognition (do→feel→learn) sequence for high-involvement situations and low product differentiation, in which consumers' purchasing behaviour comes first; attitudes are then formed to reinforce their choice; and selective learning follows, to further support the purchase decisions. This implies that attitudes can also be formed after purchase. The role of advertising is then to reinforce choices, and to ensure that the purchase patterns will continue.

The last option is cognitive→conative→affective (learn→do→feel) sequence for low-involvement situations and low-product differentiation. The role of advertising is then not to change consumer attitudes, but rather to ensure that they learn something about the advertised brand, such as the name, packaging or slogan by means of repeated exposure. This can be achieved by using interesting non-message elements, such as high-impact visuals, symbols, jingles or characters. Only when they purchase the product, will they form a positive or negative attitude, based on their subsequent experience of it.

Vaughn (in Thomas & Howard, 1990:130) of the Foote, Cone and Belding (FCB) advertising agency, developed the “Thinking, feeling, doing planning model”, which identifies three kinds of communication responses, each consisting of different components: Thoughts, feelings and actions. Cognitive responses rely on problem-recognition, information-search and evaluation. Emotional responses comprise the

attitudes of liking, preferences, conviction and satisfaction. Behavioural responses involve trying, buying, action responses and repurchasing. In this “Thinking, feeling, doing planning model”, the dimension of thinking versus feeling was added, as well as another potential sequence not identified in the model of information-processing of Ray, namely the affective→cognitive→conation hierarchy (feel→think→do). It is suggested that this sequence would be applicable to consumers when buying low-involvement or emotional products, such as fashion, jewellery, and cosmetics. This hierarchy implies that the preferences for emotional purchases do not require an initial cognitive basis, but instead are mainly affectively based.

3.3.2.3 OOH advertising research based on the principles of response hierarchy and consumer-learning models

These principles of the consumer-response hierarchy and learning models have been applied in some conceptual research studies on OOH advertising media. For example, Wysong and Beldona (2004) have developed a conceptual model of outdoor advertising effectiveness (as seen in Figure 3.1) based on the level of involvement of consumers and the type of products, to propose the best use of outdoor advertising.

Figure 3.1: The effectiveness of outdoor advertising for product and service on high and low levels of involvement

Service	<p>Laundry Petrol stations Restaurants Lotto tickets</p> <p style="text-align: right;">Box 3</p> <p style="text-align: center;">Less effective</p>	<p>Personal finance Advisors Life insurance</p> <p style="text-align: right;">Box 4</p> <p style="text-align: center;">Least effective</p>
	<p>Products</p> <p>Candles Chocolates Newspapers</p> <p style="text-align: right;">Box 1</p> <p style="text-align: center;">Highly effective</p>	<p>Motor cars Homes</p> <p style="text-align: right;">Box 2</p> <p style="text-align: center;">Less effective</p>
	Low	High
	Involvement	

Source: Wysong & Beldona (2004)

The model has four quadrants or boxes, depending on whether it is a tangible product or a service that is being advertised; and these quadrants indicate the different levels of involvement. Quadrant 1 suggests that outdoor advertising is most effective for low-involvement products, because tangible products can be shown; and repetition of the brand name is essential for low-involvement products. Quadrant 2 indicates that it is unclear whether outdoor advertising is effective for high-involvement products, but it might have a long-term effect. In quadrant 3, featuring low-involvement services, it is not clear whether outdoor advertising is effective, although the use of dramatic images for these services might increase the impact. In quadrant 4, it is suggested that outdoor advertising should not be used for high-involvement services, due to the problems encountered when dramatisation, longer text and complicated language are used in outdoor advertising.

OOH advertising is often used in South Africa for products and services in the quadrants that the model indicates as being not really suitable for outdoor advertising. For example, for motorcars in quadrant 2, lotto tickets and fast-food restaurants in quadrant 3, as well as Life- and Short-term insurance, in quadrant 4; these items are considered as being unsuitable for outdoor advertising. However, these are often advertised on outdoor advertising boards on our highways.

In the author's opinion, this study contributes to the use of outdoor advertising on different levels of involvement, but the model is oversimplified; and it needs to be tested empirically and consider the role of other OOH advertising media platforms as well.

Lichtenthal, Yadav and Donthu (2006) explored when and how to use outdoor advertising for the business-to-business market based on the "Hierarchy of effects" model by Lavidge and Steiner. In their model, they propose that outdoor advertising media – especially large free-standing outdoor advertising boards – are more effective in achieving objectives on the lower cognitive level of the response hierarchy, such as awareness or knowledge-creation, but probably not on higher affective and conative levels, such as for creating positive attitudes, preference, conviction or behavioural response.

However, this suggestion was contradicted in some other empirical studies that have proved that outdoor advertising is indeed very effective for creating sales or behavioural responses from the perspective of large and small businesses (Taylor & Franke, 2003; Taylor *et al.*, 2006,).

The consumer decision-making process and the role that advertising and OOH advertising can play in this regard are complex. Irrespective of the exact sequence of the stages in the consumers' response process, it is clear that effective advertising can influence consumers during each of these stages.

Other potential factors impacting on the effectiveness and role of advertising are the level of involvement in the purchase situation and information-processing, the type of product or perceived product differentiation, the impact and content of the advertising message, and the type of media, as well as the role of advertising and other IMC elements during each of the stages. All these need to be considered when deciding on the purpose of OOH advertising in an overall IMC plan.

3.3.3 THE MESSAGE STRATEGY

After the marketing communication objectives and advertising objectives have been established, the creative or message requirements that would affect the subsequent media planning decisions should be considered. The advertising message strategy, also referred to as the creative strategy, is a vital consideration when planning any media strategy.

It is important to keep in mind that the message and the media need to work together to create effective communication. The message strategy affects the choice of the media classes and vehicles, as well as the likelihood that the message delivered via a media plan will be noticed, accepted and remembered by the target audience (Katz, 2010:42). The media strategy directly influences the message strategy, as it should ensure that the message is indeed delivered to the right audience at the right time, place and in the most cost-effective manner (Shimp, 2010:191).

Sissors and Baron (2010:285) assert that due to the interdependence of the media and message strategy, media planners (who decide how and when the message should be placed) should not even proceed with planning before they know what the message strategy is, and which medium the creative team (who create the advertising messages) think would best suit the message. In fact, media planners can even have worthwhile suggestions for effective messages, based on the different characteristics of each medium.

Moriarty *et al.* (2012:333) and Lane *et al.* (2011:665) agree on the interdependence of these two functions, as planning the media and message strategy would have the same foundations – marketing strategy and prospect identification – and cannot be isolated from each other. Both these sources suggest that planning the message should be done simultaneously with the media planning when planning the overall or complete advertising campaign.

It is important to keep in mind that media and the creative components of a campaign of large advertisers are typically planned by different functions – media planners and the creative team. Often these functions can also be performed by different agencies: specifically creative-advertising agencies and media-only agencies (Shimp, 2010:318).

The unique characteristics of OOH advertising and requirements for effective OOH advertising messages should consequently also be considered before planning the placement of the message. This issue will be discussed in the following sections.

3.3.3.1 OOH advertising media characteristics influence the message strategy

The OOH advertising media offer creative possibilities due to their extraordinary size, the variety of types available, three-dimensional designs and new innovations that can be used to attract the attention of consumers and to differentiate the brands from those of the competitors (Bernstein, 2005:114; Shimp, 2010:583; Sissors & Baron, 2010:277). OOH advertising media offer a very flexible format, which brings the

benefit of attracting attention through size, novelty and innovation (Belch & Belch, 2012:454).

While television, the Internet and most print media are very much constrained to a two-dimensional display, very striking outdoor advertising can be created by extending beyond the boundaries of the frame – either beyond the length, the breadth – or even by placing a three-dimensional moving object that projects out from the surface (Du Plessis *et al.*, 2010:108).

For instance, McDonald's recently used these creative possibilities in an OOH advertising campaign to create curiosity and encourage trial of their new premium roast blend coffee at their outlets in South Africa. They used ambient OOH advertising media in the form of large steaming cups of coffee that stand almost two metres tall next to the roadside at various McDonald's outlets around the country. The cups were made of fibreglass and a real steamer with a time switch to provide the effect of a steaming cup of coffee. This was part of the so-called coffee war that rages primarily in the USA between McDonald's, Starbucks and Dunkin Donuts. Since neither of the other two is present in South Africa, it was used to give McDonald's a substantial competitive advantage in the take-away premium coffee market (World Outdoor Advertising News, 2010¹).

Another example illustrating the effective use of creative copy that complements the specific OOH advertising media types is the recent award-winning campaign for South African Breweries by the Black River FC advertising agency. Using bus advertising, the copy reads: "Bus fare is cheaper than bail". The copy is highly effective on this mobile medium, and the message is clear: "Don't drink and drive, rather spare the money and take the bus" (OHMSA, 2010).

Another unique feature compared to other media is the low level of control and involvement of the audience when processing OOH advertising messages. Control refers to the receivers' ability to select particular parts of the advertisement content, as well as the determination of the amount of time needed for processing the information, the frequency and length of the advertisement exposure, and the presentation order (Nysveen & Breivik, 2005:385).

Messages on outdoor advertising boards and mobile transit media next to, or on the roads, do not offer much control to the receivers – apart from whether or not they pay attention. Consequently, they do not usually lead to a high level of involvement in message processing. The time of the exposure to the message for a largely mobile audience passing outdoor advertising is usually very brief, unless they are stuck in traffic.

These distinctive features of OOH advertisements should be used efficiently when designing message elements, such as the advertising copy and visuals. The influence of these characteristics on the effectiveness of OOH advertising and the creative message design and execution will be explored in the following section.

3.3.3.2 Requirements for effective OOH advertising messages

Since OOH advertising is a fleeting medium, the message should communicate its intent in a very short period. The need for simplicity or the “less is more principle” when creating OOH advertising is perhaps evident and intuitive. A frequently cited rule is that OOH advertisements should contain no more than seven words (Donthu *et al.*, 1993:72; Lane *et al.*, 2011:368). The results of a number of research studies also support the notion that fewer words work better than more (Bhargava *et al.*, 1994:52; Donthu *et al.*, 1993:65; Van Meurs & Aristoff, 2009:1; Wilson & Till, 2008:68).

Aside from the brevity of the text, the copy and the visuals used must be simple, visible, and engaging as well. Visuals in OOH advertising have a potentially huge impact on the effectiveness of the message. Visuals in OOH advertising media must be more than a simple matter or factual issues, implying that they must convey a strong idea rather than the whole story.

This requirement for visual simplicity and short copy was also confirmed by a recent study by Van Meurs and Aristoff (2009). They investigated the impact of the layout, the message content, and the brand identification of outdoor advertising boards on the speed of recognition of the brand and product advertised. In this study, a tachistoscope was used to determine how long it takes to recognise the

brand/product advertised on 187 outdoor advertising boards in the Netherlands. This was done by firstly analysing the content of a sample of outdoor advertising posters. Then the relationship between the characteristics of these advertisements and the time it took to recognise the brand's name was analysed.

It was found that the fewer the number of letters in the heading, and the smaller the number of information cues (images or words) on the advertising board, the more speedily the target audience would be able to recognise the product or brand. The overall findings suggested that brand/product recognition can be improved by using easily identifiable branding (logos/packaging/brand colours), fewer informative elements, strong contrasting colours and by leaving out other distracting content.

In phase one of the media planning process the focus was on pre-planning activities. Phases two and three will focus on the planning of the media strategy and evaluation and research.

3.4 PHASE 2 OF THE MEDIA PLAN: PLANNING AND STRATEGY

Media planning refers to the decisions made to deliver advertising messages to the appropriate people, the right number of times, in the right environment at minimum cost to achieve the advertised brand's marketing communication objectives (Koekemoer, 2005:201). A media plan refers to the complete analysis and execution of the media component of an advertising plan (Lane *et al.*, 2011:224).

No two media plans would be exactly the same, since it depends on the advertiser or the product, the objective to be achieved and the media planner or agency. However, the primary components of a media plan include the target audience analysis and research, the media objectives, the media mix selection, the media scheduling and budgeting, and the evaluation (Belch & Belch, 2012:334; Du Plessis *et al.*, 2010:45; Duncan, 2005:424; Katz, 2010:154; Koekemoer, 2005:207; Lane *et al.*, 2011:223; Moriarty *et al.*, 2012:425; Shimp, 2010:321; Sissors & Baron, 2010:27). These major components of a media plan will be discussed in the following

sections, while referring to some South African cases and various empirical research studies on advertising and media planning.

3.4.1 TARGET AUDIENCE ANALYSIS AND RESEARCH

Effective media strategies require that the target audience should be pinpointed. The identification of the target audience, which is the key group of individuals at which the advertising media plan is aimed, is one of the most crucial issues in media planning (Du Plessis *et al.*, 2010:35). Ideally, the target audience of a media plan should be identical, or as close to a possible match to the target market in the overall plan. Failure to define the target audience precisely that closely matches the selected target market would lead to wasted exposure; and if not done properly, it is virtually impossible for any media plan to be executed successfully (Lane *et al.*, 2011:255; Blakeman, 2007:29).

There are four types of information or audience segmentation criteria- demographical, geographical, psycho-graphical and behaviouristic considerations- that are combined to define the target audience of a media plan (Shimp, 2010:322). The target audience is profiled by using insight and research on these characteristics to guide the development of the message strategy, and the selection of the best media mix to employ for an advertising campaign (Moriarty *et al.*, 2012:153).

A variety of segmentation tools and research methods are used by marketers and advertisers for segmenting and targeting purposes. In South Africa, some of the most widely used segmentation tools are those developed by the South African Research Foundation (SAARF) (Du Plessis *et al.*, 2010:54). The major categories of audience segmentation criteria and some of the most popular segmentation tools used in the South African advertising and media industry will now be reviewed.

3.4.1.1 Demographic and geographical segmentation

Demographical segmentation divides an audience into similar groups, based on quantifiable variables, such as age, gender, occupation, level of education, religion, social class, income, family size and ethnic groups (Du Plessis *et al.*, 2010:35), while with geographic segmentation, the market is divided into different geographical units, such as cities or neighbourhoods and this is used for campaigns targeted at specific regions or geographical areas (Belch & Belch, 2012:49).

Geographical and demographical considerations are important, because consumers in different parts of a country demonstrate remarkably differently attitudes and buying behaviour regarding product categories. Media planners can use various methods to determine which geographical areas have the highest sales potential for the advertised brand (Moriarty *et al.*, 2012:531). These include geographic analysis, analysis of past sales, analysis of heavy users and buying power indices. The most widely used buying power indices are the Brand Development Index, that indicates the market share of the brand, and the Category Development Index, that indicates the market potential – based on the sales of the product category (Katz, 2010:27).

Advertising is usually more effective in markets where the market potential (CDI) of the product category and the market share of their brand are high (Arens *et al.*, 2008: 289). Regional differences in product use or relative brand share often require that advertisers use a secondary localised media to support the primary media used for national campaigns, or to adopt an area-by-area media schedule, as a primary strategy (Lane *et al.*, 2011:230). For this reason, OOH advertising is often used as a support medium for national advertisers (Belch & Belch, 2012: 447; Du Plessis *et al.*, 2010:107) and has proven to be very effective on local level when targeting specific geographical markets segments (Taylor *et al.*, 2006:21).

Demographic or geographic segmentation is no easy or simple task for advertisers in the widely diverse market of South Africa. This is a particularly diverse market with a variety of racial and ethnic groups, resulting in a variety of consumption and cultural differences. Since the SAARF has developed the Universal Living Standards

Measurement index (SU-LSM), specifically for the South African market, this has become one of the most widely used segmentation tools in South Africa. It is a way of segmenting the market without using discriminating criteria, such as race and income to classify people. This multivariate segmentation tool consists of 29 wealth and access indicators, such as the degree of urbanisation and the ownership of cars, as well as major appliances or assets – to group people according to their living standards. The total South African population has been divided into ten LSM groups, with LSM10 being the highest and LSM1 the lowest group. This tool can be used when formulating an advertising plan and selecting media by analysing media and product consumption across each of these groups (SAARF, 2012).

The industry used this model until 2007; however, the South African market and society changed drastically, and a transformation in the wealth and lifestyle in the middle to the top end of the market has occurred. This new top-end of the market and the emerging black middle class could no longer be effectively segmented by using the basic 10 LSM. The marketing and advertising industry needed an adjusted model to segment this upper end of the LSM scale into more detailed units. As a result, the SAARF Universal Living Standards Measure (SU-LSM Extended) was formulated. Supplementing the 10 LSM groups, LSM 7-10 has been divided in two additional smaller sub-groups, resulting in “low and high” sub-groups. This split in AMPS 2008 of the LSM 7-10 segments created, in effect, a 14 LSM model, which provides media planners with a far more sophisticated strategy to target the higher LSM groups (SAARF, 2012).

When using demographically targeted broadcast- and print advertising the programming or editorial content surrounding an advertising message is typically used to target a specific audience. With broadcast media, the viewer/listenership patterns, the time of day the programme airs, the channel or station, the type of programme or genre are all considered in the placement of advertisements to reach a specific demographic target audience (Katz, 2010:51). In print media, for example, the average readership issue, the type of newspaper or magazine and type of advertisement are considered in the placement of the advertisement to reach a specific audience (Du Plessis *et al.*, 2010:103).

However, OOH advertising media are not supported by any programme or editorial content that could be used to define the demographics of the audience; so, this approach is not necessarily valid when analysing the mostly mobile audience reached by a specific OOH advertising media vehicle. The target audience reached by OOH advertising media depends on their exact geographical location and on the mobility patterns relative to the location of the OOH advertising media vehicle used. For example, a specific outdoor advertising board located at the corner of William Nichol- and Sandton drive could be used to target consumers living or working around this area, while mobile media, such as minibus taxis could be used to reach a broader market. Therefore, demographic segmentation criteria are often combined with geographical criteria to be used for the planning of OOH advertising media.

Geo-demographic targeting is the combination of geographical and demographic criteria; and this provides clear guidelines for media planners, when allocating media spending. The premise that underlies geo-demographic targeting is that people who reside in similar areas like neighbourhoods or suburbs also share some demographical and lifestyle similarities; and the purchasing habits of people in the same area tend to be similar (Shimp, 2010:107).

In South Africa, there are several geo-demographic segmentation models and tools available to facilitate the meaningful targeting of prospects in specific geographical areas. These tools are also applied in retail marketing to conduct feasibility studies, compile shopper profiles and to determine the position of shopping centres. The tools are also useful in other marketing, media, and market-and-property-related fields. Clusterplus is one such geo-demographic segmentation tool, which provides insight into the behaviours, characteristics, lifestyles and locations of the people of South Africa.

This tool identifies ten major segments in the South African population, which are further sub-divided into 38 clusters. The geo-demographic segments are based on the combination of three types of variables: socio-economic, such as income, property value, education and occupation; life stage, such as age, household and family structure; and residence-type, based on the size, type and age of the structure. Each of these clusters has vivid descriptors, including one as diverse as

“big fish”, “bond battalions”, “dish and decoder set”, “kwaito corners” and “modest masala”. Since the market characteristics of the population are dynamic, marketers need to be aware of any trends and changes in the geographical and demographic data, when planning marketing and advertising strategies (Knowledge Factory, 2009).

3.4.1.2 Psychographic segmentation

Attitudinal and personality differences can sometimes be even more influential than either demographic or geographical factors, when planning advertising for some brands or products. Advertisers, consequently, use psychographic segmentation tools to provide in-depth insight into the psyche and underlying motives of the target audience. The psychographic profiling of an audience considers their activities, attitudes, likes, interests with the aim of identifying those groups with similar personalities and lifestyles (Du Plessis *et al.*, 2010:53).

While there is some disagreement on the value of personality as a basis for targeting of specific consumers, lifestyle factors have been used effectively and are considered by many as most effective approach to segmentation in advertising and media planning (Belch & Belch, 2012:51).

In South Africa, the advertising industry uses segmentation models, such as the SAARF Media Groups Measure (SAARF MGMs) to analyse the media consumption and behaviour of the market segments. The MGMs show how the duplication of media types is related to consumer behaviour and personal characteristics. The purpose of this tool is to provide insights into the build-up of media duplication, from those with very low levels to those with very high levels of exposure in terms of media types and vehicles.

An examination of the reach of different media types suggests that some South Africans are only reached by a few media. Geographical location that restricts availability, poor education standards that impact on literacy, and the financial ability to afford certain media are all limiting aspects. In contrast, there are those who are

exposed to a multiplicity of media, such as those living and working in urban areas. Those who go out to work are also more likely to encounter media when travelling to and from their workplace.

SAARF MGMs have identified Eight MGMs of equal size, in terms of increasing levels of media exposure. For instance, it would be able to indicate that group 8 had the highest exposure to radio and TV during the specified time period. Their exposure to print and outdoor advertising media has increased compared with the previous semester; and their exposure to cinema and to the internet has remained relatively high. Group 1, in contrast, has only had a limited exposure to TV, some exposure to other media with the exception of radio, exposure to outdoor advertising at stores on billboards, and to a lesser extent, advertising on taxis or minibuses (SAARF, 20012). This media consumption behaviour and patterns of the different groups are then analysed and used when deciding which media mix should be used in a plan to reach these people most effectively.

Attitude measurement is another highly regarded and frequently used psychographic segmentation approach. Advertisers are interested in attitudes, because of their impact on consumers' motivation, and their influence on how consumers evaluate products, institutions, retail stores, advertising and media (Moriarty *et al.*, 2012:145). SAARF Attitudes as a segmentation tool – provide an indication of groups of people according to their attitudes, on a wide range of issues, such as advertising, environmental issues, technology, entertainment, shopping, sports and crime. There are five Attitude Groups, with some descriptive names: the “Now Generation”, the “Nation Builders”, the “Distant”, the “Engaged” and the “Global Citizens”.

For example the “Now Generation” is interested in owning overt symbols of material success and often purchases these items on credit. Their possessions give them confidence, status and social standing; and they are very important to them. They are interested in the latest trends, fashion, styles and shopping; and they keep up with technology, which they regard as improving their standard of living. This group is composed of predominantly young, single and not-working people, with the vast majority being black.

The “Nation Builders” are positive towards group and family structures, as well as the values to be found in community, church and family. Their culture, which encompasses home language and music, is a further binding aspect. They are positive about South Africa, and are interested in knowing what is happening in their community, South Africa and other African countries. They are well represented across all age groups, though tending to be older, with a bias towards the rural areas (SAARF, 2012).

Advertisers are thus able to focus on the specific issues, which are most relevant to a defined segment, in order to develop messages that are likely to affect them. This index could lead to insight into the characteristics of media users, and could guide in the design of advertising messages and the selection of media with editorial and programme content that would be most likely to interest the different market segments.

The characteristics of consumers also change over time, depending on age, education and income, thereby creating alternative needs, desires and perceptions. Therefore, advertisers need to consider the life stage of consumers or of those households targeted. Life stages define the different periods in the life of an individual or family, since people’s needs and buying behaviour change as they move through different life stages (Duncan, 2005: 223).

The SAARF Life-stages model grouped the adult population of South Africa into one of seven segments, such as: at-home singles, young independent singles, mature singles, young couples, mature couples, single-parent families and young families. Although these phases might be similar to those used internationally, life stages and the extended family structure of the South African society are rather different. The SAARF life-stage classification does not only take into account people’s own children, but also other people’s children, as well as all other dependants in the household.

Individuals in various life stages can also be part of the same household. they could be young people who are single, but live together in a commune or hostel (young independent singles); or they could be single-parent families who are members of a

multi-person household, where the grandmother works (mature single), but live with the daughter's family (mature family or mature couple) (SAARF, 2012).

The particular stage of life of an individual would influence his/her discretionary income, available free time, product acquisition and consumption, media preference and usage. Life stages can provide marketers with insights into the behaviour of a market and how people adjust their purchasing and consumer behaviour, according to the household of which they form part. The Life-stage model can also be combined with other segmentation tools – to predict the media and purchasing habits of a selected market segment. This tool could be used by marketers to develop or customise market offerings and messages to resonate with the target market's stage of life.

3.4.1.3 Behaviouristic segmentation

Behaviouristic segmentation criteria include information on how the audience behave, such as their brand usage rate (light, medium, heavy users) and brand relationship (non-users, ex-users, regulars, first-timers, loyal users, switchers), as well as their purchase decision-making, media consumption and buying behaviour process (Moriarty *et al.*, 2012:149).

Segmentation criteria, such as demographical and geo-demographical segmentation are relatively easy to use and not expensive to obtain from existing data or basic measurement, while other criteria, such as psychographic and behaviouristic segmentation are more complex to apply, and far more costly to obtain, because they often requires primary customised research for the relevant product and for the market targeted. Demographical and geo-demographical targeting is thus handy for basic and broad-level selection of target markets, while psychographic and behavioural segmentation are far more reliable in predicting consumers' behaviour; and they are ideal for use when aiming to get a behavioural response (Shimp, 2010:99).

3.4.2 MEDIA OBJECTIVES

After the target audience to which all effort should be directed has been defined, the next step is to determine the specific objectives for which a media plan should be designed, in order to accomplish these specific objectives during the specified time. Media objectives, as goals to be achieved through a media plan, specify where, when and how often such advertisements should appear (Arens *et al.*, 2008:280).

The typical key issues which are considered when setting objectives for a media plan are discussed in the following sections.

3.4.2.1 Reach or coverage

Advertising managers and media planners generally regard reaching specific audiences as the most important consideration when selecting media and vehicles; consequently, this is the place where media planning typically starts (Lane *et al.*, 2011:230). The reach or coverage of a media plan refers to the total number or percentage of people in the target audience who will be exposed to the media vehicle where the message appears in a specific timeframe (Katz, 2010:47).

Reach is an unduplicated number, because it counts the number of audience members exposed to the medium only once. Note that reach refers to the people exposed to the media vehicle, not the actual advertisement; thus it solely indicates the opportunity to see (OTS) the advertisement and not the actual exposure to the advertisement (Katz, 2010:122). The term opportunity to see (or OTS) is used for all advertising media types, irrespective of whether it is visual, such as printed or OOH advertising media, or auditory such as radio advertising.

Since a media plan can have a variety of objectives to achieve within the allocated advertising budget, the decision between reach and frequency requires a trade-off. The media planner has to decide whether to have the message seen by more people in the target audience (reach), or by fewer people – but more often (frequency).

Determining the level or reach required in a media plan is influenced by a number of factors; and this should be guided by the principle applied in hierarchy models (see section 4.2.2.1). As discussed earlier, the first phase in the hierarchy models requires that the target audience be made aware of the product/brand and its features. The more people who are aware of the brand, the more likely some will be moved to the subsequent stages.

Achieving awareness of new products or changes to the marketing mix of an existing product (such as new product features, packaging logo, sales promotion incentives) typically requires high levels of reach, since the objective is to make all potential buyers aware of the new launch or features (Sissors & Baron, 2010:223).

High reach at the later stages in the model is also required, such as when using advertising as a support for sales-promotion activities to encourage product trial or to remind consumers of the product close to its point-of-purchase. The purpose is to reach a large number of people by making them aware or reminding them of the product close to the point-of-purchase; then to get some of them to try or purchase the product, and to develop favourable attitudes towards it (Belch & Belch, 2012:345). High reach can be achieved by using many media vehicles continuously, or by using a diversity of media vehicles or media – alternating the time of placement in the media during the day the message is broadcast (Shimp, 2010:323).

3.4.2.2 Frequency

It is not enough to know who the media plan is intended to reach; but it is also important to know the desirable frequency – or how often they will be reached. Frequency as a measure of repetition indicates how many times an individual member of the selected audience is exposed to a media vehicle during a given period (Belch & Belch, 2012:329).

Deciding on the most effective level of frequency is a major challenge in media planning. It is a central issue that media planners have to wrestle with in most media campaigns. Effective frequency is the number of times the audience needs to be

exposed to a medium, in order to make an impression or to react in some way that would meet the objectives set (Lane *et al.*, 2011:333; Moriarty *et al.*, 2012:429).

Therefore, media planners use frequency distributions to determine whether some members of the target audience get disproportionately exposed to more or less frequency than others during the proposed media schedule. They can then adjust the media plan accordingly, to achieve the most suitable pattern of repetition (Sissors & Barron, 2010:132).

Traditionally, it was accepted that the target audience should be exposed to a message at least three times; however, some suggest as little as at least once, or as many as ten times (Krugman in Sissors and Baron, 2002:109; Moriarty *et al.*, 2012:429). Others argue that each situation is unique, and that effective frequency depends on marketing factors (level of brand awareness and loyalty, perceived value of the brand compared with that of the competition, frequency level of competitive advertising, purchase behaviour and usage cycles, sophistication of the target audience) message or creative factors (uniqueness, complexity and variation of the message, message variation and wear out, size or unit of the advertisements) and media-related factors (clutter and competing advertising, level of attention paid to the medium, the media and editorial environment, the number of media used, the recency of the exposure), as well as the media planners' judgement on the specific media vehicle (Belch & Belch, 2012:351; Moriarty *et al.*, 2012:429; Sissors & Baron, 2010:211).

Purchasing behaviour of consumers often requires that an advertisement be placed as closely as possible to the purchase occasion, referred to as "Recency of the media exposure". This recency theory is based on the premise that advertisements are most effective when they are seen immediately prior to the purchasing occasion, and that the influence of that particular advertising exposure diminishes with time.

The time of the actual purchasing decision and - occasions is important, since the closer an advertising message appears to the point-of-purchase, the more likely consumers would be to recall the message, and hopefully to be influenced by it. So, consumers are then reached at the time and place when they are most likely to buy,

since they tend to control advertising messages by screening out most, and selecting only those few that are relevant at that time.

OOH advertising media are particularly effective in exposing consumers to the message at the right time and place; as they are often positioned in close proximity to the point-of-purchase, and are less likely to be screened, zipped or zapped like other traditional media. Moreover, research by Taylor *et al.* (2006:21) supports the notion that putting OOH advertising in close proximity to a store or point-of-purchase would cause increasing traffic to stores, as well the sales of the products advertised.

3.4.2.3. Media weight

Another aspect to consider when setting media objectives is to determine how much advertising volume or media weight is required to accomplish the advertising objectives. Media objectives are usually defined in terms of the total size of the audience for a set of advertisements or the total campaign. Collectively, these are known as the Gross Rating Points (GRPs), or the weight of the media plan (Shimp, 2010:326). This weight of a media plan can be measured in two ways: Gross impressions or GRPs.

An advertising impression is the possible exposure of the advertisement to an individual or a household. Gross impressions are calculated by multiplying the total size of the audience with the number of times the message is used or placed in the media vehicle during a given period. As these numbers can become very large, this is not very helpful when comparing different media with each other; so GRPs, the percentage of individuals that are exposed to the medium, are used instead (Arens *et al.*, 2008:282).

These scores can also be used to indicate the size of the audience for the total media plan, including all the media vehicles and repetition of the insertion of the advertisement. To summarise, the sum of the audience size of all the media vehicles is known as the gross impression; while the sum of the ratings (percentages) of all the medium vehicles is known as the GRPs. Both of these statistics are based on duplicated scores; therefore, the sum of these audience numbers or ratings can overlap, with the same audience member being counted more than once (Sissors & Baron, 2010:107).

GRPs or Gross impressions indicate the quantity of the media weight delivered in a given period, be it daily, weekly, monthly or a number of weeks or months; and are used in media planning to determine the optimal level of spending on a media plan. The higher the level of GRPs, the more the campaign costs, although discounts for buying in bulk can reduce the cost per unit. GRPs indicate the weight of a media plan, but do not reveal those who are reached, or how often they are exposed. This is the role of reach and frequency, as explained above.

3.4.3 MEDIA MIX SELECTION

At the crux of media strategy is the selection of the best media or combination of media to obtain the marketing communication-and-media objectives. A contemporary media plan would typically include more than one medium or a media mix, which is the way various types of media are strategically combined to achieve impact (Moriarty *et al.*, 2012:335).

Using a combination of media can be lead to synergy and advantageous to increase the reach and frequency levels of a media plan; to reach different audiences; to improve the recall and learning of an advertising message by reinforcing it in different media; to implement different message executions and to add more versatility to media strategies by capitalising on the unique characteristics of each medium (Belch & Belch, 2012:342; Sissors & Baron, 2010:273).

When choosing the media and vehicles for media planning, the following factors should be considered: the ability of the media to communicate the brand or product the most effectively, the media objective (such as the reach and frequency required and the cost involved); the size, type and media habits of the target audience; the unique characteristics of each medium, and the nature of the product or service to be advertised (Du Plessis *et al.*, 2010:118).

The characteristics of the elements of the marketing communication mix have already been discussed in chapter two (see 2.3.1). The OOH advertising media mix consists of four major platforms: outdoor advertising media, transit advertising media, street and retail furniture advertising media and alternative OOH advertising media, with a number of formats: outdoor advertising on constructions or buildings, free-standing outdoor advertising, moving transit media, static transit media, street furniture advertising, retail furniture advertising, digital OOH advertising media, ambient OOH advertising media. The classification and characteristics of these platforms and formats will be discussed in detail in chapter four.

An important IMC principle in media selection is “Media Neutral Planning” (MNP), where each medium is treated as potentially appropriate, depending on the specific marketing objectives. This requires the “consideration of, and expertise in all media channels”, including OOH advertising (Tapp, 2005:133). Media neutrality attempts to provide an impartial approach, when selecting media that emphasise planning around consumer touch-points to connect with consumers, whenever and wherever they are most receptive (Higgs & Polonsky, 2007:1502).

Media neutral planning, therefore, requires an in-depth understanding of all the media types available and their unique quantitative and qualitative characteristics. This knowledge should be applied, in order to select the best media and media vehicles to achieve effectively the campaign objectives.

3.4.3.1 Quantitative criteria versus qualitative values in media selection

When deciding on the optimum media mix, media are typically selected on the basis of quantitative criteria or quantified data (reach, frequency, GRPs and cost), showing thereby the ability of the alternative media options selected to reach the target audiences at the right time, place and cost.

In many cases these media are also evaluated based on qualitative media values. Sissors and Baron (2010:320) explain that a qualitative subjective media value is some characteristic of a medium that ensures that the advertising message carries within it will be effective. These qualitative distinctions are based on the theory that media are not simply passive carriers of advertising messages, but that they can also play an active role in influencing the communication and impact.

These distinctions are based on the assumption that different media options possess their own individual characteristics, as perceived by the receiver; and thereby, they induce a specific mood of receptivity that affects the impact of the persuasive communications. This is also referred to as the media-option-source effect, “the differential impact the advertising exposure will have on the same audience member if the exposure occurs in one media option rather than in another” (Belch & Belch, 2012:609). This implies that a member of the audience might perceive advertisements differently, depending on where they are placed, their context and the media environment in which they are exposed to the message.

However, there seems to be some debate on the validity of qualitative values for media selection. Some are rather critical towards relying on qualitative values, while others argue that the criteria for media selection should go beyond numbers, and that quantitative values should be considered first.

For instance, Sissors and Baron (2010:332) oppose the over-reliance on subjective qualitative media values, such as the perceived impact, authority and prestige of a medium as a basis, when selecting one medium as opposed to another, since it cannot be supported via research. They also warn against the use of media-sponsored research by the media companies that claim to prove these qualitative

values, such as “most liked” and “most impactful” medium. This type of research is often highly promotional, rather than being truly objective or credible.

In contrast, a number of authors do appreciate and promote qualitative media values when assessing different media. For instance, Koekemoer (2005:208) claims that the media plan must create an environment that would maximise the probability of the targeted audience noting and comprehending the advertising message – by giving direction and form to the creative strategy. He regards the creative compatibility and unique media qualities as crucial considerations in the selection of a media mix, as the media themselves have unique qualities that can contribute to the effectiveness and impact of an advertising message.

Moriarty *et al.* (2012:225) agree, but add that traditional media might still be evaluated primarily based on quantitative criteria, although new social and interactive media lack similar metrics and are characterised by other qualities, such as consumers’ brand experience, the level of involvement and personal impact. They assert that other considerations and qualitative values should, therefore, also be considered.

Lane *et al.* (2011:226) explain that there has been a shift in media planning to also consider the qualitative values of communication components in a media plan, since relying on numbers alone fails to give any indication of the communication impact of the medium. They propose that qualitative values, such as the target audience involvement and attitudes towards the medium, the media environment where and when the message will be delivered, and the fit between the medium and the creative approach required, should be some of the primary considerations in contemporary media planning.

3.4.3.2 Qualitative values of OOH advertising media

When using broadcast and print media, the audience mood and level of involvement might be influenced by the programme or editorial content of the media. For example, it has been suggested that specific magazines could help to promote elegance, prestige or sex appeal; newspapers can offer authority and credibility; television could create excitement; while radio can offer a sense of intimacy and imagination (Sissors & Baron, 2010:276).

With OOH advertising the media is the message; and there is no surrounding programme content, but the image of the medium itself and the surrounding environment should rather be considered instead of the supporting content. The qualitative values of OOH advertising media – such as the perceived image and impact of the different media types, the surrounding environment, and the frame-of-mind of the OOH audience, have been explored in empirical research only during the past decade or so, despite the fact that global brands are increasingly relying on these values to promote the image of their brands.

For example, L’Oreal Paris has acquired a long-term contract for an outdoor advertising in Toronto’s premier shopping district – to reinforce the brand’s high quality and chic image with the consumer. They are of the opinion that using outdoor advertising in specific environments, such as these, could help to associate their brand with the image or context of the area in which it is located (McBride in Wilson & Till, 2011:99).

This trend can also be seen in South Africa, for instance Clinique advertising on a super-size building wrap next to the upmarket Melrose Arch, alive with energy, social interaction and African internationalism, to strengthen their global and upmarket image with their target audience (World Outdoor Advertising News, 2010²).

Wilson and Till (2011) have investigated this trend, by examining the impact of the surrounding environment - in which the outdoor advertising boards are located- on consumers’ overall attitude towards the brand and the associated image. The main purpose was to explore whether the environment in which outdoor advertising was

placed, does in fact influence consumers' image and perceptions of the brand advertised on the board. They used quantitative experimentation, by showing the digital manipulation of boards – with either more positive, or more negative environments – to a number of test and control groups of students, and then measuring their reactions via surveys. The results suggested that the surrounding environments in which outdoor advertisements are found do not appear to affect consumers' attitudes and beliefs about the advertised brand.

They applied the principle of the message response involvement theory to explain the findings of this study. Message response involvement is the degree to which consumers are likely to process an advertising message, based on the amount of attention given to the task. So, if consumers are unmotivated or unable to process advertising because of low involvement and brief exposure to the message, the amount of attention paid to the message would be low, and their attitudes towards the advertising and/or brand would be unlikely to develop or to be influenced in any way.

Consumers often lack motivation and opportunity to process advertising in outdoor environments, because they are usually involved in another task, such as driving. As a result, few cognitive resources are made available for secondary tasks, such as taking notice of advertisements. They suggest that the limited amount of attention paid to outdoor advertising results in low levels of message processing; and consumers are not sufficiently engaged in the external environment for the background context to influence their evaluation of the advertised brand.

However, this study was conducted in a developed country; and all the respondents were students. The results might not be valid in a developing country, such as South Africa when comparing consumers from different ethnic groups, or when exploring the reasons for perceptions regarding the brand and the environment, using qualitative research. This study also considered only one format (large free-standing outdoor advertising billboards) in a (digitally manipulated) roadside environment.

Studies on OOH advertising in other environments, such as the transit and retail-and-leisure environment found a number of environmental factors to have an impact on the level of processing of the advertising messages, specifically: the context or

the environment in which it is placed, the dwelling time in the environment, the activities or frame-of-mind of the audience, as well as any distracting stimuli or clutter in the environment (Du Plooy & Du Plessis, 2011; Eun & Kim, 2009; Turley & Shannon, 2000, Veloutsou & O'Donnell, 2005; Wilson & Till; 2008).

It seems that research differs on exactly how these qualitative values influence the effectiveness of OOH advertising. However, this is an important factor to consider when evaluating and selecting different OOH advertising media types to be used in a media plan.

3.4.4 MEDIA SCHEDULING AND BUDGETING

The final step in the planning of the media campaign is the development of a detailed media schedule and the analysis of the cost efficiency of the plan. Scheduling refers to the way the advertising is spread over the length of a campaign; so, a media schedule specifies exactly when the message will be placed, how much time or space will be used for each advertising message, and how often it will be placed (Lane *et al.*, 2011:233).

Ideally, advertisers would like to have their advertising message exposed to their target audience on a continuous basis day-in day-out, year-in and year-out; however, this may not be possible due budget constraints. Therefore, media planners have to decide whether the allocated media budget will be spent evenly throughout the campaign, or concentrated during a specific period, or maybe somewhere in between these two options.

Media planners can follow three major methods of scheduling, each with a somewhat different pattern alternatives: Continuity, Flighting and Pulsing.

3.4.4.1 Continuous scheduling

Continuous scheduling, as the name suggests, is a pattern of advertising at a continuous rate, which might mean every day, every week or every month of the campaign. Continuity ensures constant exposure of the target audience to the advertising message over the entire buying cycle, without any cessation. The messages are placed when the consumers are buying, as well as at times when they are not purchasing; thus consumers are constantly being reminded.

This type of scheduling is appropriate when top-of-the-mind brand awareness for the whole period is crucial; and it is typically used for products consumed on an on-going basis without seasonality (Belch & Belch, 2012:344). Continuity also allows advertisers to benefit from media priorities, such as qualifying for quantity discounts or demanding preferred media locations when buying large amounts of media. However, this scheduling option clearly demands a large media budget; and it may result in over-exposure and media wastage (Sissors & Baron, 2010:234).

3.4.4.2 Flighting

Flighting, also referred to as bursting, makes use of intermittent periods of advertising by advertising intensely for a specific period, followed by a period of relatively little advertising (Belch & Belch, 2012:344). Flighting allows advertising to be placed at the most favourable times relative to the competition, or specifically during consumers' buying cycle; and it permits the inclusion of more than one medium or vehicle at different periods of a campaign. It can also be used to obtain a competitive advantage over competitors – by concentrating the advertising during a shorter time period, or at periods when the competitors are not advertising. However, flighting also involves some risks, such as consumers' lack of awareness, interest and retention of messages during non-scheduled times, and competitors who may concentrate their advertising efforts precisely at the time that the advertisers is not advertising (Sissors & Baron, 2010:235).

3.4.4.3 Pulsing

Pulsing scheduling combines both the continuous and the flighting scheduling techniques, whereby continuity is maintained throughout the timeframe, with an increase in advertising at certain periods, such as primary sales periods and special promotions (Lane *et al.*, 2011:233). Hence, it represents the best of both techniques and the accompanying advantages; but it is not ideal for seasonal or cyclical products. This technique is most appropriate for products that sell throughout the year; but it requires some changes because of the seasonal demand, such as clothing or motor vehicles (Sissors & Baron, 2010:236).

3.4.4.4 Budgeting

As with every other aspect of marketing communication, media plans should be accountable. Since media decisions are primarily based on quantifiable facts, identifiable cost and budget limitations. The impact and efficiency thereof should be measured. Media efficiency can be evaluated in terms of the cost of reaching the target audience or their impact.

Evaluating the impact and the effectiveness of the media plan will be discussed in the following sections.

3.5 PHASE 3 OF THE MEDIA PLAN: EVALUATION AND FOLLOW-UP

The last phase in the planning process deals with research and evaluation of the media plan. Evaluation of the effectiveness of advertising messages, as well as the delivery of the messages, can be done either before the campaign has been implemented or after it has been implemented. Developmental- or pre-testing research is done before implementation, while post-testing research or post-campaign analysis is done after the implementation of the plan.

3.5.1 DEVELOPMENTAL RESEARCH

Developmental research through pre-testing and analysis estimates the likelihood that the message or media components of a campaign will be effective. It can be used in all the phases of planning an advertising and media strategy to inform decision-making (Moriarty *et al.*, 2012:171; Sissors & Baron; 2010:410). This type of research is used in generating ideas for new advertising plans, brand repositioning strategies, as well as to examine the profiles and size of advertising media audiences (O'Guinn *et al.*, 2000:212).

Developmental research is less expensive when compared to post-testing; and potential problems can be addressed before large amounts of money are spent on further developments (Belch & Belch, 2012:609). However, pre-testing also presents several challenges, because it occurs in artificial settings that can lead to bias. It might also be unsuitable for measuring complex or attitudinal elements of advertising in these settings or with typical pretesting methods. Additionally, it can only indicate intentions and attitudes, but not the actual behavioural response of the target audience. Despite these problems, some advertisers make huge investments in developmental research, to ensure maximal returns; while others prefer post-testing (Arens *et al.*, 2008: 223).

Consumer-insight research and audience media research are two types of developmental research that are often used to guide media-planning decisions.

3.5.1.1 Consumer-insight research

Consumer-insight research aimed at understanding consumers' behaviour and motives is used to guide the design of the creative strategy – to determine which message would be most meaningful, as well as to facilitate the efficient placement of advertisements in media to reach the appropriate audience when and where they are most likely to be receptive to a specific message. Hence, this type of research is used by both the creative team when designing the message and media planners to help with the media-selection decision (Moriarty *et al.*, 2012:173). It is, therefore, crucial that the insight obtained through this type of research on the target audience

is shared between media planners and the creative team to decide on the optimum media mix to reach the overall campaign objectives (Katz, 2010:43).

Some OOH media companies in South Africa have developed customised audience profiles based on research studies commissioned by them. For example, Comutanet (2011) which specialises in transit advertising media have recently launched the results of their research on the minibus taxi commuter market (see Table 3.4). The research was conducted by Freshly Ground Insights; and it entailed more than 1700 personal interviews with urban commuters across South Africa.

Table 3.4: Audience profiles of the minibus taxi commuters in South Africa by Comutanet,2011

Suburban Styler
<ul style="list-style-type: none"> • Usually male aged 40-55 • Professional who has succeeded in their corporate career or as an entrepreneurial businessman • Typically residing outside of the township with family and friends • Likely to be the owner of their own vehicle, but still commutes occasionally due to convenience
Solid Citizens
<ul style="list-style-type: none"> • Men and women aged 20 – 50 • Come form the backbone of the middle-of-the-pyramid working class and represents typical urban commuters • Relies heavily on the taxi infrastructure as they commute for all activities outside the home; work, shopping and socialising • Very high spending power and disposable income.
Active Madalas
<ul style="list-style-type: none"> • Older, more traditional commuters • Generally reside in townships • Rely on commuting for all activities including socialising and shopping throughout the day. • Differentiated by the times at which they commute, they still commute daily, but they do so outside of the 'high times'.
Hungry Hot Shots
<ul style="list-style-type: none"> • Young, ambitious, hardworking commuters • Smart, modern, stylish, and opinionated • Mainly commute out of necessity as they are not as yet earning the professional salary that would afford them the freedom to choose when they commute
Casual citizens
<ul style="list-style-type: none"> • Age 25 to 44 • Work mostly part time and are a lower income earner • They rely on taxis as their primary mode of transport but don't commute every day

In this study five distinct commuter audience profiles were identified, namely, the suburban styler, solid citizens, active madalas, hungry hot shots, and casual citizens. These groupings were based on a variety of segmentation criteria, such as commuter travel data, age, average income, and professional stature, spending patterns, social habits, as well as brand preferences

The study proved that that the minibus taxi commuters' market in South Africa is not homogeneous, as is often assumed. Advertisers should thus understand how and when to communicate with this diverse market.

3.5.1.2 Audience-media research

Success in advertising depends on providing advertisers and media planners with reliable research data on which they can base their selection of a media mix and message strategy. Different sources of audience-media research include media companies, advertisers, large research companies, as well as national research foundations.

Large media companies in South Africa conduct individual audience-media research on specific OOH advertising media types. For example, Provantage media recently released research on the effectiveness of a new minibus taxi advertising medium: "in-taxi television", which is based on 17" plasma screens fitted into Quantum taxis. This in-taxi-television features entertaining programmes, as well as advertisements. The Millward Brown research company interviewed 500 commuters at twelve of the largest taxi ranks across the country – in order to explore a day in the life of a typical South African taxi commuter and their media-consumption behaviour. It was found that taxi commuters in South African spend on average 2.85 hours commuting on an average week day, and a little less with 2.08 hours on a weekend. During peak morning and afternoon periods, taxi commuters are watching in-taxi television, as well as listening to music and the radio. The most noticed brands by taxi commuters included Vodacom, followed by Coca Cola, MTN and KFC (Provantage, 2010).

Another option is to use a standardised audience measurement systems that is shared and funded by the advertising and media industry. As explained earlier (see section 3.4.2.3), when placing advertisements in traditional media, such as television, radio, magazines, and newspapers advertisers have access to standardised audience measurement research informing them about the size and the demographic characteristics of the audience reached by the media vehicle. This allows media planners to use GRPs as a basis for media planning for these media.

Consequently, before placing an advertisement in any specific broadcast or print medium, they can estimate the percentage of the target audience that is likely to be reached, the average frequency, and the number of audience members who will have an OTS (opportunity to hear, see or read) the advertisement in the planned media schedule.

The OOH advertising media industry faces significant challenges in developing similar audience research. No equivalent measure for OOH media audience exists that can be used in media planning and the setting of media objectives, as there are some difficulties in measuring this type of information audience; that is to say, out-of-home and mostly mobile. OOH advertising is, in a sense, a passive or background medium; and it stands alone, with no editorial or programme content accompanying the advertisement, unlike other advertising media. OOH advertising is usually unplanned or intentional; and consumers do not generally give their full attention to the medium. The contact with it is typically quite unintentional and casual; so, a mobile audience cannot be expected to recall how many OOH advertisements they encountered last week or even yesterday with any accuracy (Wilson & Till, 2011:930).

The diverse nature of OOH advertising media types is another issue that complicates the measurement and comparability of audience data. It is impossible to directly compare the audience data of outdoor advertising based on variables, such as speed and the angle of vehicular traffic in relation to the GPS location of a board with audience data of other formats, such as static transit media aimed at a captive commuter segment and street furniture advertising aimed at pedestrians.

Until recently, the size of audiences was basically measured by considering gross traffic numbers passing by an outdoor site, such as a billboard (Bloom, 2000:397; Belch & Belch, 2012:397). It is not likely that everybody passing an outdoor advertising board would see or notice the board. So, merely passing an outdoor site is not sufficient to define an audience contact; and it does not provide a realistic indication of visibility or impact (Moriarty *et al.*, 2012:594). There has to be an opportunity to see it; or better still, a likelihood of seeing it. Some outdoor advertising boards are well positioned for visibility, others less so. Hence, accurate OOH advertising audience research should also include these aspects.

Some new developments to measure OOH audiences more accurately have recently been employed. For example, in 2009 the Outdoor Media Association (OMA) in Australia launched a new measurement system called MOVE (Measurement of Outdoor Visibility and Exposure) costing more than \$10 (R77.59) million. MOVE is a world first in integrated OOH advertising media audience measurement systems, which forms the basis for the planning and evaluation of a combination of the major OOH advertising media platforms across all environments, including roadside, posters, street furniture, railway stations, transit media, shopping centres and airports.

This tool employs “Likelihood to See” (LTS) measurement scales, indicating those people who would be actually glancing, or even gazing, at the OOH advertising media sign, and taking it in – and not just passing the location or the site. Most other traditional media base their results on those people who have had the opportunity to see (OTS), regardless of whether they actually did or did not see, the medium (MOVE, 2009).

This development has led to major growth in the OOH advertising media expenditure in Australia. This amounted to 22% in the second quarter of 2010, compared with the same period in the previous year. This is remarkable against the background of a country that is recovering from a global financial crisis (Moldrich, 2010).

In 2011, the Outdoor association of America OAAA also announced that their new audience measurement system, called “Eyes On” would be the official currency for buying and selling OOH media in America. This new audience-measurement system was developed to provide more accurate audience information than the industry's previous measurement, “Daily-Effective Circulation”, which measured the audience which had the "opportunity to see" a billboard or outdoor location. “Eyes On” is similar to the MOVE system and measures the audiences "likelihood to see" – an outdoor advertisement, with detailed demographic and ethnographic data. This new system combines eye tracking, circulation and traffic survey data into one rating, in order to measure OOH audiences (Philport, 2011).

However, OOH advertising audience measurement differs widely from country to country. Factors that have contributed to this include the resources available and the way in which the media are bought and sold. In most countries, including South Africa, the media attract only a small share of the overall advertising expenditure, out of which those who own or rent the media space (OOH advertising media companies and – owners) have to find the money needed to fund this research (Bloom, 2000:395).

In South Africa, SAARF is responsible for managing the measurement of the audiences of all traditional media, such as newspapers, magazines, radio, television, cinema and OOH media. This is done by ensuring that the necessary joint industry research surveys are conducted every year to provide updated audience information for all traditional media. SAARF relies on a levy to pay for these research surveys – such as the All Media and Products Survey (AMPS), Radio Audience Media Survey (RAMS), Televisions Audience Media Survey (TAMS) and OOH Media Survey (OOHS) – which is raised and paid for by media owners and built into every media rate.

Though, there seems to be some frustration in the OOH advertising media industry on the current audience measurement for OOH advertising media and the disproportionate spending of funding. Consequently, OHMSA announced the withdrawal of their funding of the levy contribution at the end of 2011, to voice their dissatisfaction with the current state of affairs (OHMSA, 2012²).

In closing research and reliable standardised audience measurement continue to be challenge to the industry. However without accurate and standardised audience data and research rating or measurements the ROI investment on OOH media campaigns cannot be assessed and large advertisers are most likely not to spend more on this medium.

3.5.2 POST-TESTING RESEARCH

Post-testing research is a process of evaluating the success of the advertising campaigns; and it involves two stages: Firstly, to define the expected results in specific measurable objectives, and then measuring to what extent these have been met. If a plan has not achieved the set objectives, it has to be reviewed or adjusted accordingly (Belch & Belch, 2012:610; Lane *et al.*, 2011:668).

Post-testing can be conducted to evaluate the communication effectiveness or media delivery of advertising plans.

3.5.2.1 Communication effectiveness

In section 3.3.2.1 the levels at which marketing communication and advertising objectives can be set, were discussed. Hence, the measurement of the effectiveness of a plan should also be based on these levels. Three groups of measures can be used to evaluate the effectiveness of the advertising, namely: measures of cognitive response, affective response and persuasive impact, as well as behavioural response (Belch & Belch: 2012:157; Moriarty *et al.*, 2012:581; O'Guinn *et al.*, 2000: 225; Shimp, 2010:288).

Measures of cognitive response, such as recognition and recall, are used to evaluate the effectiveness of advertising or components of the advertising message, such as size, colour, headings, visuals or slogans to influences brand awareness and brand-related concepts. The theory is that memorable advertisements, placed in a medium at the right time and place, would probably be most effective (O'Guinn *et al.*, 2000: 225).

However, the use of recall as a measure of advertising effectiveness has been criticised. Some argue that there is a very slight relation between recall and sales performance and that attitude is a better indicator (O'Guinn *et al.*, 2000:230). Others argue that recall is not a valid approach to measurement, because it is a simple measure to discover whether an advertisement has been received, but not whether the message has been accepted or liked. Some suggest that recall testing is only appropriate for rational or cognitive advertising themes, and not suitable for emotional affective-oriented advertising themes (Shimp, 2010:297).

As consumers' beliefs and attitudes to advertising and brands are important indicators of advertising effectiveness, measures of affective response and persuasive impact are often used to determine whether advertising has positively influenced receivers' attitudes and preferences for the advertised brand. Shimp (2010:297) notes that there has lately been an increase in measuring consumers' attitudes to advertising and the impact on the brand, as a result of the trend of more advertising directed at emotional and attitudinal responses, rather than just conveying factual information about product features.

This is justified, considering that research has found that a positive attitude to advertising affects consumers' response toward advertising, and ultimately their purchasing behaviour. Mehta (2000:69), for example, found that consumers with a more favourable attitude to advertising were more likely to recall the advertised brand and be persuaded by the advertising. Zarantonello and Schmitt (2010:532) found that consumers' beliefs and attitudes to advertising significantly predicted their behavioural responses.

Instead of relying on consumers' memory or measures of a message's persuasive impact, measures of behavioural response can be used as an indication of whether advertising has been successful in influencing the audiences' behaviour. Kliatchko (2008:142) agrees and explains that one of the differences between traditional approaches to marketing communications and the IMC audience-driven approach is reflected in the trend to move away from only relying on cognitive- and attitudinally-based market research methods (such as brand recall, awareness and attitude) to more behavioural and accountable measures of IMC. These behavioural measures

include the level of trial of a new brand, the increase in actual sales figures, the number of visits to a store, direct response via a toll-free number, website and reaction to an incentive (Belch & Belch, 2012:159; Moriarty *et al.*, 2012:427).

However, measuring communication effectiveness would ultimately depend on the marketing communication objectives and the specific purpose of advertising in the campaign. If the objective to be achieved was on a cognitive level, measurement, such as the level of exposure to the message, noting of the advertisement, the recall of the brand name, recognition of the packaging, and increase in awareness should be noted. If the objective is on an affective level, such as to create favourable attitudes or associations with a brand, attitude-based measures should be used. However, behaviour-based measures should be used if the object is to obtain response such as the trial of a new product or the actual sales figures.

3.5.2.2 Media evaluation

Advertising has only a limited chance to be effective if the target audience does not even see the message. So, analysing the effectiveness of the media plan and the strategies in terms of the media objectives are also of crucial importance. The various components of a media plan can be evaluated in terms of their effectiveness, by using post-testing research or post-campaign analysis (Belch & Belch, 2012:608; Sissors & Baron, 2010:410). Specifically, the following issues are relevant:

- Alternative media mixes and vehicles employed;
- Alternative media vehicle specifications, such as the size (for example 4mx5m or 3mx6m outdoor advertising board), position (for example the left or right side of road) or location (for example next to the highway, the airport or a train station);
- Alternative spending levels and scheduling methods, such as continuity, flighting or pulsing;
- The vehicle-source effect and alternative media environments (such as roadside, transit, retail and leisure of specific venues) where the advertising will be viewed.

3.6 CONCLUSION

The media plan specifies the thought processes and the actions needed to plan and implement an effective media campaign. There is no standard media plan, since each would differ, depending on aspects, such as the advertiser, the agency or the type of campaign; but some fundamental phases can be followed – specifically, the alignment of the media plan with the overall IMC and advertising plan, media planning and the evaluation of the effectiveness of the plan.

Media planning should be aligned with the overall IMC and advertising plan – by considering the current market situation, and specifically focusing on the aspects relevant to the advertising strategy and delivery of the message, the marketing communication objectives to be achieved, as well as the potential synergy between the message and the media component.

Once the strategic direction has been established, the planning of media strategy can commence. At this phase, the defining of the audience – based on insight and research, the setting of the specific media objectives, and the designing of media strategies, the media-neutral selection of the optimum media mix and the media scheduling and budgeting should be done.

The last phase is to evaluate the effectiveness and impact of the media. The measuring of media effectiveness can be complex, because of inter-related factors that contribute to the ultimate success. However, evaluation is crucial and should be done by setting specific and measurable objectives, and then measuring to what extent these have been met.