A FRAMEWORK FOR THE PLANNING AND INTEGRATION OF OUT-OF-HOME ADVERTISING MEDIA IN SOUTH AFRICA

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DECLARATION

I declare that this Thesis which I hereby submit for the degree in DCom Marketing Management at the University of Pretoria, is my own work and has not been previously been submitted by me for a degree at another university.

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This thesis is dedicated to
Eugéne and Anouk

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SYNOPSIS

The Out-of-home advertising media are far more expansive than they used to be, and the shape and format of these media globally, as well as in South Africa, have changed considerably over the past few decades. Until rather recently, the out-of-home advertising media landscape consisted primarily of outdoor advertising or billboards; but these days, this has expanded to include other platforms, such as transit advertising media, street and retail furniture advertising media, and a wide variety of alternative out-of-home advertising media types.

This proliferation of out-of-home advertising media, the scant research on out-of-home advertising media planning and the number of obstacles in the South African advertising- and media industry have emphasised the need for a clear understanding of the changing nature of out-of-home advertising media and the planning and integration thereof.

No previous study has addressed the integration of different out-of-home advertising media platforms as part of an integrated marketing communication plan. Very little has been published on how out-of-home advertising media planning across platforms should actually be done, even more so in a developing country such as South Africa. It was therefore necessary to investigate this further, in order to propose a framework for guiding the planning and integration of out-of-home advertising media; and one that can be applied in the South African environment.

The main aim of this study was to explore how experienced out-of-home advertising media specialists plan and integrate different out-of-home advertising media platforms, as part of an overall integrated marketing communication plan. This, together with an extensive investigation into the relevant literature, was then used to develop a framework for the planning and integration of out-of-home advertising media in South Africa.

Purposive sampling was used to select ten out-of-home media specialists from within prominent media-only agencies, and out-of-home advertising media-specialist agencies in South Africa.

The specialists selected were responsible for planning out-of-home advertising media strategies of several of the largest advertisers in South Africa. These advertisers included Coca Cola, Unilever, Brandhouse, Cadbury, Pantene, Pfizer, Vodacom, Cell C, MTN, Spar, Shoprite, KFC, ABSA, Standard Bank Nedbank, Visa, Sony, Virgin Active, Adidas, Green Cross, Kulula airlines, NuMetro and Eskom.

In-depth interviews with these specialists were conducted, using a basic guiding framework or interview guide. Qualitative thematic analysis was applied to the transcribed interviews using the software program, ATLAS.ti. The qualitative findings revealed nine themes, related to three theoretical constructs, namely: the alignment of the out-of-home advertising media campaign with the overall integrated marketing communication plan; the planning of out-of-home advertising media; and the evaluation and research of out-of-home advertising media.

It was recommended that specialists who understand the requirements of co-ordination and integration on several levels should do the planning of out-of-home advertising media. These are firstly, the alignment between the out-of-home advertising campaign and the overall integrated marketing communication plan objectives; secondly, the co-ordination between the message strategy and an out-of-home advertising media plan; and thirdly, the integration between different platforms and formats used in the out-of-home advertising media mix. To optimally achieve integration on all these different levels required vertical integration and communication between all the role-players involved: the advertisers, the advertising agency, the media agency and the out-of-home media specialists. Effective integrated out-of-home advertising media campaigns can no longer be treated as mere add-ons; they should be part of the planning right from the start.

Key terms:
Out-of-home advertising media; advertising and media industry; media unbundling; outdoor advertising media; transit advertising media; street and retail furniture advertising media; digital out-of-home advertising media; ambient out-of-home advertising media; media planning; integrated marketing communication, media synergy.

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OVERVIEW AND STUDY BACKGROUND

"The medium is the message."
Marshall McLuhan

1.1. INTRODUCTION

Out-of-home (OOH) advertising media – in its original and ancient form of some type of message displayed outdoors to communicate a message to the broad public – is the oldest mass medium and can be traced back in history to a few thousand years BC. Wall or rock painting for commercial advertising is one of the oldest forms of ancient outdoor messages; and it can still be found to this day in many parts of Asia, Africa and South America. This tradition of painting walls or rocks with commercial messages can be traced to Indian rock art paintings that date back to 4000 BC (Bathia in Surhone & Timpledon, 2010:5).

Outdoor messages in the form of inscriptions on Egyptians monuments or papyrus with political and commercial messages comprise another form in the long history of this medium. Outdoor messages on papyrus of lost and found goods were common practice in ancient civilisations; and such messages may still be seen on display in the Louvre on papyrus dated to 146 BC – with a message offering a reward for two escaped slaves from Alexandria. Commercial messages and political campaign displays have been found in the ruins of Pompeii and ancient Arabia. There were also proclamations on tablets on walls in ancient Greece and Rome, as well as signs with symbols – such as a goat for dairy products – or a bush for a tavern in Greece (Bernstein, 2005:12).

Alternative forms of early OOH advertising in Europe also include royal and government decrees announced by town criers during the second half of the 12th century, promotional handbills during the second half of the 15th century, and early versions of theatrical posters in the late 17th century (Brioschi in Gambetti, 2010:17).

Not surprisingly, the OOH advertising media have changed and developed over time; and the shapes and formats of this medium have continued to evolve even more during the past century. Until relatively recently, the OOH advertising media have consisted primarily of outdoor advertising or billboards; but these have expanded to currently include some alternative OOH advertising media platforms, such as transit advertising media (Duncan, 2005:376; Lane, King & Reichert, 2011:359; Moriarty, Mitchell & Wells, 2012:367; O'Guinn, Allen & Semenik, 2000:507; Shimp, 2010:585, Sissors & Baron, 2010:263:267; Yeshin, 2006:238) and street and retail furniture advertising media (Shimp, 2010:586).

Even more recently various other options have also been introduced to include a variety of digital- and ambient OOH advertising media such as advertising messages displayed on goods used or displayed in public places, blue-tooth posters, touch-screen interactive panels and unconventional promotional initiatives that involve people or employ urban guerrilla techniques (Gambetti, 2010:34; Shimp, 2010:580; Moriarty *et al.*, 2012:365).

The implication for marketers is that OOH advertising media is no longer restricted to outdoor advertising alone – in the roadside environment aimed at broad-based vehicular traffic – but has now expanded to several other environments, which allow for a far more targeted reach of a variety of target markets – comprising commuters, pedestrians, shoppers and other hard-to-reach targets, where they are engaged in specialised activities.

These OOH environments range from transit environments, such as those at airports (Wilson & Till, 2008:59); public transport routes and waiting areas (Veloutsou & O'Donnell, 2005:217; Eun & Kim, 2009:99), minibus taxi ranks and commuter routes (Du Plooy & Du Plessis, 2011:757) to the retail and leisure environments, such as those at cultural events (Berneman & Kasparian, 2003:40) and sport arenas (Turley & Shannon, 2000:323), together with a variety of other specific places, such as at golf courses, shopping malls, outdoor squares, festivals and events, access routes to shopping malls and stores, health clubs, beaches, schools, public restrooms, doctors waiting rooms, sports stadia and arenas (Gambetti, 2010:36; Lane *et al.,* 2011:374; Sissors & Baron, 2010:269).

There has thus been a significant change over the last decade in the quantity and form of OOH advertising media. In many countries, the spending on OOH advertising has grown. In the United Kingdom, this is the fastest growing "traditional" advertising medium, with a growing share of the total advertising expenditure of between 4.5% and 5.5% between 2000 and 2007; while in China, there has been an average growth of 26% per annum between 1990 and 2003, rendering this medium the third largest advertising medium behind television and newspapers (Iveson, 2012:15).

A total of approximately $6.388 billion (R50.03 billion) was spent on OOH advertising media in the USA in 2011. This amount has grown by almost one billion dollars over the past decade (OAAA[1], 2012). OOH advertising media also form a significant part of the overall share of advertising expenditure in other countries, such as Russia with 17.7%, China and Japan with approximately 14%, and more than 10% in France and Greece (Iveson, 2012:15). The drastic increase in the popularity of OOH advertising media in Russia, since their inclusion in the free-market system, is remarkable. In particular, large outdoor advertising formats are being encouraged, because these are regarded as an indication of prosperity in this country (Lopez-Pumarejo & Myles, 2009:35).

The total global OOH advertising expenditure has generated total revenues of US $26.3 billion (R198.61 billion) in 2011 – up by 6.4% from the previous year. This sector is expected to grow at a faster pace than advertising overall; and it is predicted to reach US$38,6 billion (R291.49 billion) in 2016 (Magna Global, 2011:24). The OOH advertising media sector will continue to grow and diversify over the next decades, not only because of its cost-effectiveness, but also because it seems to be the only available realm from which to reach progressively elusive consumers, and the ideal anchor of integrated marketing communication (IMC) campaigns (Lopez-Pumarejo & Myles, 2009:38).

Not only have the attractiveness of OOH advertising media increased globally, but they has also entered the digital era. Globally, digital OOH advertising is the fasting growing of all OOH advertising media types; and it is expected to grow even faster. Digital OOH advertising media are consequently predicted to almost double in size – from $2.6 billion (R19.63 billion) in 2011 to $5.2 billion (R39.27 billion) in 2016

(Magna Global, 2011:24). Digital OOH advertising is growing mainly as a result of the growth in wireless and broadband Internet access – making it more efficient for content and advertising delivery. This new medium brings with it flexibility in terms of time-of-day targeting or altering creative content. It can be used in new environments, such as in-store environments, as well as in rural areas, much more cheaply than ever before. It allows for interaction via cell-phone devices, especially with short code messages (SMS) and QR (Quick Response) codes, which have made this medium even more engaging for consumers, while allowing advertisers to provide relevant content, instead of just one-way static advertising messages (Lane *et al.,* 2011:376).

The rapid expansion of OOH advertising internationally is, however, not reflected in the current state of the advertising and media industry in South Africa. In South Africa, OOH advertising media seem not to be reaching their full potential. The relative share of OOH advertising media is far less than that for other major media types. Television advertising still remains the medium with the largest amount spent: R14 572.1 million (46.1%), followed by print advertising with R9 929.3 million (31.4%) for 2011. The relative share spent on OOH advertising media is much smaller and remained rather stable for a decade, with very little growth in the market share from 3,9% (R362,9 million) of the total amount spent on media in 2000, 4,4% (R1075,1 million) in 2009, 4.3% (R1200.6 million) in 2010 and 4,2 (R1328,9 million) in 2011 (OMD, 2011:16; AC Nielsen Media Research in The Media shop, 2011).

The growth in the relative market share of OOH advertising media in South Africa between 2007 and 2010 has comprised a modest 5.6%, with an accompanying decline in the OOH advertising media share of the total advertising investment from 4.95% to 4.24%. OOH advertising media are therefore referred to as the 'Cinderella media' in South Africa, due to the untapped potential (Patterson, 2011).

OOH advertising media, as the oldest mass advertising media, have also not received the attention they deserve in the South African or international literature. Limited studies in this area have been published during the past decade (Berneman & Kasparian, 2003; Du Plooy and Du Plessis, 2011; Eun & Kim, 2009; Iveson, 2012; Lichtenthal, Yadav & Donthu, 2006; Nagel & Louw, 2004; Osborne & Coleman,

2008; Pauwels; 2005; Van Meurs & Aristoff, 2009; Veloutsou & O'Donnell, 2005; Taylor & Franke, 2003; Taylor, Franke & Bang, 2006, Wilson & Till, 2008; Wilson & Till, 2011).

These studies have mainly focused on the freestanding outdoor advertising signs or billboards (Taylor & Franke, 2003; Nagel & Louw, 2004; Pauwels, 2005, Taylor *et al.*, 2006, Wilson & Till, 2011), outdoor posters (Berneman & Kasparian, 2003; Van Meurs & Aristoff, 2009), and more recently the outdoor media landscape and urban governance (Iveson, 2012). None of the published studies have investigated the planning and integration of different OOH advertising media platforms.

From the above discussion it is clear that the planning and integration of different OOH advertising media platforms has not been explored before. Furthermore paramount to IMC is the benefits of harnessing synergy across multiple media, an area of research that is strongly supported (Ewing, 2009:104; Grove, Carlson & Dorsch, 2007:39; Kitchen & Schultz, 2009:201; Naik & Raman, 2003:375; Schultz, Block & Raman, 2009:4; Schultz, 2006:14; Schultz, 2006:14; Voorveld, 2011:2201; Voorveld, Neijens & Smit, 2010:69)

Multiple media synergy is just one of the levels of IMC implementation. IMC can be explored and implemented on different levels. Kitchen and Schultz (2001:108) distinguish between four-levels of IMC implementation by companies. The first level is co-ordination of IMC on a tactical level, on the second level marketing communications is expanded to include all contact points that a customer or prospect could have with the company; the third level entails the use of new technologies to increase the information flow between employees, distributors and suppliers. The fourth level deals with the implementation of IMC on a strategic level. When using these four levels as a guide for this study, its focus will be on studying IMC effects from a more tactical point-of-view, by exploring the planning and integration of OOH advertising media platforms on campaign level from a media planning perspective.

The past decade a number of studies have investigated the implementation of IMC on this more tactical level by examining the synergy when combining marketing

communication techniques such as cinema and television advertising media (Ewing, Du Plessis & Foster, 2001), television and print advertising (Du Plessis, 2005; Naik & Raman, 2003); television- and web advertising media (Chang & Thorson, 2004) online print- and television advertising media (Lynn, 2006) television advertising media and print program promotions (Tang, Newton & Wang, 2007) and combining online and radio advertising (Voorveld, 2010).

Some studies have even included synergy in the context of OOH advertising media, such as combining outdoor- and newspaper advertising (Donthu & Bhargava, 1999) or minibus taxi advertising with radio and magazine advertising (Du Plooy & Du Plessis, 2011). However the potential synergy when combining different OOH advertising media platforms has not been explored before. Therefore the focus of this study is specifically on the integration of different OOH advertising media platforms and not on IMC in general or on the other potential levels of IMC implementation.

Some might argue that such a focus might be to too narrow by only focussing on a tactical level. However there is a precedent in the literature to suggest that such a focus has considerable value. Naik and Raman (2003:375) note that despite synergy's importance role in IMC it is still not well understood. According to Ewing (2009:113) synergistic integration is an intuitively appealing concept that is still not universally well understood or implemented. He strongly encourages descriptive, prescriptive and explanatory research on the implementation thereof. In a similar note Schultz *et al.* (2009:7) suggest that there seem to be a very bright future for studies of synergy in media.

Kitchen and Schultz (2009:210) argue that perhaps "the most critical issue in the on-going development of IMC is how the brand communicator can understand, explain or manage the perceived synergy between various communication alternatives. Understanding how various communications activities work together or in combination is one of the most critical issues facing IMC today". One of these alternatives is the synergy when integrating different types of OOH advertising media in a campaign.

In the light of the above discussion the focus of this study seeks to answer the following research question:

How do experienced OOH advertising media specialists plan and integrate different OOH advertising media platforms in the South African context?

The problem statement will now be discussed. This will be followed by the research objectives, the research methodology, the importance and benefits of the study, the scope of the research and the definitions of key terms. The chapter will then conclude with a discussion on the structure of the chapters to follow.

1.2. PROBLEM STATEMENT

Over the past few years there has been a significant growth in support media due to an increasing concern about consumers' ability to avoid advertising. This avoidance behaviour has had the opposite effect, with advertisements appearing in places that were not previously considered conducive to these advertising messages. Several titles, such as alternative media, non-measured media and non-traditional media are used to describe the wide variety of channels now used to deliver communications. OOH advertising media are often considered to be part of these alternative support media, due to the fact that they can reach people in the target market who were not reached effectively by primary above the-line-media, such as mass broadcast and print media. OOH advertising media encompass many advertising forms, including billboards, street furniture advertising, alternative media (like aerial advertising, mobile billboards, and in-store media, such as in-store ads, shopping cart signage, in-store TV) and transit advertising (Belch & Belch, 2012:447).

In South Africa, there are still some major challenges that hinder OOH advertising media from reaching their full potential. One is the lack of understanding of OOH advertising media and their potential as advertising media for the South African market. De Charmoy (2012) convincingly argues that the lack of research on the effectiveness of the whole range of OOH advertising media platforms, and the absence of a reliable industry tool for planning and measuring OOH audiences

across platforms, are the major obstacles hampering the growth of this sector in South Africa.

Another challenge is that large advertisers tend to rely mostly on outdoor advertising or billboards, despite the growing number of alternative options in the OOH advertising media landscape in South Africa. According to Du Preez (2007), non-traditional outdoor advertising formats – such as transit advertising and minibus taxi advertising, in particular, are currently underutilised OOH advertising media platforms. Transit advertising might thus be the one medium that could offer a successful solution to the increasingly cluttered outdoor advertising space.

There also seems to be a lack of market orientation by the industry in general – thereby, preventing their growth. According to Patterson (2011), in order to grow the OOH advertising media share and to realise its full potential in South Africa, this industry has to become more marketing-oriented, and start following a less production-reliant approach. OOH media companies should begin to offer OOH advertising media solutions that are just as flexible and creative as their overseas counterparts. Media agencies, media companies and advertisers, need to understand and consider all the OOH advertising media options objectively, in order to apply these media more effectively.

Despite the long history of OOH advertising media, their international growth and increasing attractiveness, this channel has received relatively little attention in the academic literature. Most published studies, until recently, have focused only on outdoor advertising (Bhargava, Donthu & Caron, 1994:64; Bhargava, Donthu & Caron, 1994; Donthu, Cherian & Bhargava, 1993; Wilson & Till, 2011). This is only one of the platforms of OOH advertising media. Only during the past decade, have some studies on other platforms been published, such as street and retail furniture advertising (Berneman & Kasparian, 2003; Van Meurs & Aristoff, 2009); transit advertising media; (Veloutsou & O'Donnell, 2005; Wilson & Till, 2008) and digital OOH advertising media (Eun & Kim, 2009; Turley & Shannon, 2000).

Despite the wide variety and potential role of OOH advertising media in South Africa, academic research on OOH advertising media is scant and seems to be limited to a

few types of OOH advertising media formats. Nagel and Louw (2004) explored the response of black South Africans to outdoor advertising in Limpopo, a semi-urban rural area. Pauwels (2005) explored the use of posters and outdoor advertising to communicate TB – and HIV/AIDS-related messages – to the public health sector; while Du Plooy and Du Plessis (2011) measured the effectiveness of minibus taxi advertising in South Africa.

Prominent textbooks on media and IMC have started to reflect the fact that OOH media comprise more than just outdoor advertising, but rather consist of a variety of platforms and formats. Some sources include transit advertising media when reviewing OOH advertising media (Belch & Belch, 2012:453; Duncan, 2005:376; Lane *et al*., 2011:359; O' Guinn *et al*., 2000: 507; Shimp, 2010:585; Sissors & Baron; 2010:441-421; Moriarty *et al*., 2012:367; Yeshin, 2006:328). Others might even refer to street and retail furniture advertising media in their discussions (Duncan, 2005:376; Shimp, 2010:586).

Only a few seem to realise that just like other media, OOH advertising media are now entering the digital era. Only very recently have some recognised sources on advertising media planning, such as Belch and Belch (2012:449), Sissors and Baron (2010:441) and Lane *et al*. (2011:359) started to include some digital formats, such as digital video screens that appear in places like offices, stores, bars, gymnasiums and digital screens, which transmit in LED (Light Emitting Diodes) or LCD (Liquid-Crystal Display) technologies in the context of OOH advertising media.

In spite of the inclusion of a wider variety, a number of the recent IMC and advertising textbooks still seem to assume that this diverse range of platforms and formats share exactly the same key characteristics, benefits and limitations; and they consequently treat OOH advertising media as a homogeneous sector (Moriarty *et al*., 2012:369; Katz, 2010:91, Lane *et al.,* 2011:359). Failure to consider the uniqueness of these platforms has resulted in the synergy that could result from combining these platforms, also being neglected. The application thereof has also been described as if OOH advertising media were just the same as outdoor advertising, which is mainly effective when used as a broad-based mass medium aimed at vehicular traffic,

rather than as a highly flexible and targetable medium, suitable for particular geographical areas or able to reach very specific market segments.

The proliferation of OOH advertising media types available to target specific consumers segments in a variety of environments, the limited research on the whole range of OOH advertising media platforms – specifically from a South African perspective – and all the apparent obstacles in the South African context, emphasise the need for a clear understanding of the changing nature of OOH advertising media, and the issues to be considered when planning an integrated OOH advertising media campaign in a developing country, such as South Africa.

The planning of an integrated OOH advertising media campaign, as part of an overall IMC plan, is a complex process; and it involves a number of strategic and operational considerations. Advertisers depend on the advice of OOH advertising media strategists or -planners in agencies, with regard to decisions on whether or not OOH advertising should be used; and if so, then how often; which geographic areas or specific locations; which types of OOH advertising media platforms and formats; and how these media should be integrated into their overall marketing communication strategy.

Given the above context, the problem statement is summarised as follows:

The integration of different kinds of OOH advertising media per se, is seldom considered to be an integral part of the decisions when planning OOH advertising media as part of an overall IMC plan. Very little has been published in academic journals and textbooks on how OOH advertising media planning across platforms should actually be done – even more so in a developing country, such as South Africa. Hardly any studies have addressed the integration of OOH advertising media platforms; and no framework exists for the planning and integration of OOH advertising media in South Africa. Despite synergy's important role in IMC it is still not well understood and researched in the context of OOH advertising media. It is therefore necessary to investigate this further, in order to propose a framework for the planning and integration of OOH advertising media in South Africa.

1.2.1 RESEARCH AIM

The aim of the current study is to explore how experienced OOH advertising media specialists are planning and integrating different OOH advertising media platforms as part of an overall campaign. These insights, together with an extensive investigation into the relevant literature, will be used to develop a framework for the planning and integration of OOH advertising media in South Africa.

The specific research objectives of the study are as follows:

1. To discuss marketing, marketing communication, integrated marketing communication and OOH advertising media from a theoretical perspective, in order to identify and apply the key IMC principles that should guide the planning of OOH advertising media as part of an overall IMC campaign;
2. To describe the general advertising media planning process and principles from an IMC perspective;
3. To categorise OOH advertising media types in South Africa;
4. To explore the planning and integration of OOH advertising media by OOH specialists in South-Africa, as part of an overall IMC campaign.

The next section will explain the importance of the study and the delimitations that apply to the proposed study. This is followed by a list of definitions of the key terms used in the study.

1.3. THE IMPORTANCE AND BENEFITS OF THE STUDY

OOH advertising media planning and integration constitute a complex decision-making process, involving strategic, as well tactical considerations. This requires collaboration between a number of different role-players, such as advertisers, advertising agencies, media agencies and media companies. The relevant theory on OOH advertising media is inadequate and highly fragmented; and the proposed study will, consequently, make valuable contributions to the extant body of

knowledge – by developing a framework for the planning and integration of the whole range of OOH advertising media platforms for South Africa.

Thus the proposed framework should not only be applicable when planning outdoor advertising; but it should also extend this applicability to other OOH advertising media platforms, such as street and retail furniture advertising media, transit, advertising media, as well as a variety of other OOH advertising media.

Understanding how different IMC elements and media work together, or in combination to achieve synergy, is one the most critical issues facing IMC today. Therefore, this study should also be valuable from an IMC perspective; because it will not follow a fragmented approach that only focuses on outdoor advertising media, but ignores the fact that OOH advertising media now comprise a wide range of platforms.

This study proposes a holistic perspective towards the planning and integration of all the major OOH advertising media platforms in South Africa – specifically outdoor advertising media, street and retail furniture advertising media, transit advertising media, as well as alternative OOH advertising media.

As far as the researcher could determine, this is the first academic study on the planning and integration of OOH advertising media in South-Africa, unlike research conducted by practitioners – who tend to focus only on the effectiveness of a specific advertising campaign, and whose studies are often confidential.

The specific value of this study lies in the fact that experts or specialists with extensive experience in planning OOH advertising media for some of the largest advertisers in South Africa were consulted – as a basis for developing the framework – and not just media planners or buyers who would deal with the more tactical planning aspects of an OOH advertising media campaign. The OOH advertising media specialist agencies (Posterscope, Kinetics Worldwide, Intouchoutdoor and Outdoor exchange) and media-only agencies with OOH advertising media divisions (The Mediashop and Mediacom) included in this study are prominent players.

Amongst their clients are Coca Cola, Adidas, Visa, Vodacom, Sony, Virgin Active, Pantene, Shoprite, Unilever, Nedbank, Brandhouse, KFC, ABSA, Cadbury, Pfizer, Kulula airlines, NuMetro, Eskom, Spar, Green Cross, Standard Bank and Cell C.

The qualitative research approach for the current study facilitated an in-depth understanding of the complex multi-faceted planning and integration process of OOH advertising media, as part of an overall IMC strategy. The qualitative interviews with the specialists allowed them to express their ideas and experiences on the process of planning, as well as their relationship and interaction with other role-players, such as advertisers, advertising or media agencies, OOH media owners and research providers.

1.4. THE SCOPE OF THE RESEARCH

The following aspects should be taken into account when reviewing the demarcation of this study:

- The marketing mix consists of four elements: product, place, price and promotion or marketing communication. Marketing communication, the nucleus of marketing and branding, was used as the basis from within which OOH advertising as a medium was explored. This study focussed specifically on OOH advertising media, which is just one of the potential advertising media that can be employed in a campaign.

- The focus of the study is on four major OOH advertising media platforms, especially outdoor advertising media, street and retail furniture advertising media, transit advertising media and alternative OOH advertising media. However, other IMC elements, such as sales promotion and cinemas, considered by some as part of OOH advertising media as support media, are not included in this study.

- The purpose of this study is to explore how specialists conduct OOH advertising planning; and then to develop a framework to be used as a guideline by academics, advertisers, OOH strategists and OOH media companies – not to develop any statistical model.

- The data were collected from in-depth interviews with OOH advertising media specialists in media companies in South Africa.

- The process and principles of planning and integration of an OOH advertising media campaign are the main concerns of this study – and not the overall IMC strategy of companies or any attempt to propose solutions to all potential obstacles or problems when planning an integrated OOH advertising media campaign.

- The study has a broad or general focus in terms of how OOH media advertising media are applied across industry sectors, product or service types and market segments; and it does not attempt to determine the difference between these sectors, or product types, or different types of consumers. In other words, the purpose is not to explore how OOH media advertising media application and planning might differ between industries (for example in the financial industry, the retail industry and the telecommunications industry). Nor was the purpose to explore how the planning would differ between product types, such as luxury products, staple goods, convenience products or services, or even different market segments.

1.5. DEFINITIONS OF KEY TERMS

The key concepts involved in this study are: ambient OOH advertising media; digital OOH advertising media; integrated marketing communication; media planning, media plan; OOH advertising media; OOH advertising media types; outdoor advertising media; street and retail furniture advertising media as well as transit advertising media.

The manner in which these key terms are defined for the purpose of the study is considered below:

- *Ambient OOH advertising media* comprise all unconventional forms of OOH advertising media that employ alternative and unconventional media in unexpected environments, in order to transmit the message (Jurca, 2010:327), such as advertising on balloons, bicycles, clothing, tee-markers on a golf

course, bills, shopping trolleys, promotional street art, graphic-pictorial advertising like graffiti and chalk stencils and interactive promotional events (Gambetti, 2010: 34).

- *Digital OOH advertising media i*s similar to traditional outdoor advertising signs, but it does not use static printed images; but instead, it uses digital technology to create an image, such as digital signage, display videos or electronic images on LCD, plasma, or standard television outside the home (Moriarty *et al*., 2012:365). Usually, the screens show advertising, product information, or special programmes. For the purpose of this study, screens that show only textual information or full-length network or cable television programmes, without any commercial content or advertising messages, were not included.

- *Integrated Marketing Communication* as applied to this study is defined as a communication process that entails the planning, integration and implementation of a variety of marketing communication elements, and specifically OOH advertising media types, that are delivered to targeted customers and prospects (Shimp, 2010:11).

- *Media planning* refers to the series of 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 brands' marketing communication objectives (Koekemoer, 2005:201).

- *A media plan* is the complete analysis and execution of the media component of an advertising plan (Lane *et al.*, 2011:224).

- *OOH advertising media* include the whole range of advertising media platforms intended to reach consumers outside their homes (hence the name), in contrast to other media, such as television, magazines and radio, which are typically received inside the home (Shimp, 2010:578). For the purpose of this study, OOH advertising media include four major platforms: specifically outdoor advertising media; street and retail furniture advertising media; transit advertising media and alternative OOH advertising media.

- *Outdoor advertising media* as one of the major platforms of OOH advertising media in South Africa, consist of advertisements on larger format free-standing displays, next to the road and on buildings, walls and other constructions, typically used to reach travellers in vehicular traffic (OHMSA, 2012[1]).

- *OOH advertising media types* were used as a generic term when referring to the combination of formats and vehicles in general.

- *Street and retail furniture advertising* comprises smaller OOH media formats in urban or residential areas that usually provide public amenities in the form of functional fixtures or equipment (SAMOAC, 2008:21); and this type of advertising is positioned at close proximity to pedestrians for eye-level viewing, or at the pavements to impact slow-moving vehicular traffic. Street furniture displays include, but are not limited to, street-pole advertisements, advertising on rubbish bins, telephone booths, bus shelters, or benches, or even advertising in kiosks at minibus taxi ranks. Retail furniture advertising includes a wide variety of vehicles, ranging from advertising inside shopping malls or shopping areas, such as in the bathrooms, on escalators or lifts, or hanging banners to advertising in parking areas or on parking booms.

- *Transit advertising media* refer to stationary advertising positioned in the common areas of transit such as stations, taxi ranks, terminals and airports, as well as moving transit advertising displays fixed to or inside moving vehicles, trains, buses and taxis. This platform includes advertising on the interiors and exteriors of taxis, minibus taxi, busses, trains, motor vehicles – and even airplanes or boats; and it is used to deliver advertising messages to public transport and minibus taxi commuters (Belch & Belch, 2012:452; Du Plooy & Du Plessis, 2011:775).

The acronyms and abbreviations used in this document are listed in Table 1.1

Table 1.1: List of acronyms and abbreviations used in this document

Abbreviation	Meaning
GRPs	Gross Rating Points
IMC	Integrated Marketing Communication
LSM	Living Standards Measure
LTS	Likelihood To See
MNP	Media Neutral Planning
OAAA	Outdoor Media Association of America
OHMSA	Out -of-home Media Association of South Africa
OMA	Outdoor Media Association of Australia
OMA Ireland	The Outdoor Media Association of Ireland
OMA Canada	Out of Home Marketing Association of Canada
OMANZ	The Outdoor Media Association of New Zealand
OMC	Outdoor Media centre of the United Kingdom
OOH advertising media	Out-of-home advertising media
OTS	Opportunity to See
QR code	Quick Response code
SABINET	South African Bibliography Network
SARF	South African Research Foundation
VAC	Visibility Adjusted Contact

1.6. RESEARCH METHODOLOGY

The planning and integration of OOH advertising media has been explored in two phases. In phase one, a literature review was conducted to explore the relation between IMC and OOH advertising media and to establish the current state of, advertising media planning and OOH advertising media internationally and in South Africa. This was necessary in order to position the study and it enabled the researcher to determine the nature of the research and its context, and to relate the study to the existing body of knowledge. The review was not only based on the academic literature, but was supplemented with some publications from the international and South African OOH advertising media industry – due to the limited nature of published studies – as well as to present the South African perspective.

This was followed by the empirical phase which consisted of a qualitative exploratory investigation in order to determine how OOH advertising media specialists in South-

Africa conduct the planning and integration of various OOH advertising media platforms, as part of an overall IMC campaign. During this empirical phase, the planning process of participants – from the setting of objectives to an evaluation of the effectiveness thereof – was investigated.

Due to the limited literature on published academic research in this area, the types and characteristics of the data to be collected for this study call for authentic expert information on the topic. Traditional quantitative surveys with pre-determined questions and a limited number of variables being studied were therefore not appropriate. The purpose was not to measure or predict the relationship between variables, but rather to improve the understanding of OOH advertising media planning and integration in the South African context, in order to propose an OOH planning and integration framework for practitioners in this context. This would only have been possible if detailed information could be gathered from prominent specialists in this area in South Africa. Thus an inductive approach to qualitative content analysis (see 5.4.1.2) was selected as research design, so that it could be established in an exploratory way how media specialists in South Africa plan and integrate different OOH advertising media platforms.

Purposive sampling was used to select the advertising media specialists in prominent media-only agencies (the Mediashop and Mediacom) and OOH advertising media-specialist agencies (Posterscope, Kinetics Worldwide, Intouchoutdoor and Outdoor exchange) in South Africa. The participants were selected, based on their wide-ranging experience across all of the OOH advertising media platforms.

The researcher contacted the participants to request their permission to conduct the interviews; however, no incentives were given to encourage the participants to agree to take part in the interviews. Before commencing with the interview, the participants were briefed personally and via email to explain the purpose of the study and to ensure them of the confidentiality of the information provided. The participants were then asked to suggest a convenient time for them to be interviewed personally. The in-depth interviews with the selected participants were recorded and transcribed.

Qualitative content analysis was used in the current study, since the knowledge about the phenomenon being studied is limited and highly fragmented. The data were analysed with help of ATLAS.ti and the insight presented in the form conceptual networks.

The themes were linked to larger theoretical constructs found in the literature. This was used as a basis for developing a framework for the planning and integration of OOH advertising media in South Africa.

1.7. STRUCTURE OF THE CHAPTERS

Chapter one sets the research orientation by providing the background to the research. It presents the research problem, the aim and objectives of the research project, as well as the significance of the study. This is followed by the study demarcation, and the definitions of the key terms used. The chapter concludes with a brief description of the methodology.

Chapter two discusses the relationship between key concepts in the study, specifically: marketing, marketing communication, IMC and OOH advertising media. The conceptualisation of the IMC concept is described, as well as the key principles of IMC applicable to OOH advertising media planning and integration. The chapter is concluded with a discussion of media synergy.

Chapter three discusses the major phases in the planning process of general advertising media from an IMC perspective: 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.

Chapter four discusses how OOH advertising has evolved from outdoor advertising, to include a wider range of OOH advertising media types. Furthermore, it presents the conceptualisation of OOH advertising media from an academic and advertising and media industry perspective, followed by a classification of OOH advertising media types from a South African perspective. The chapter concludes with a

discussion of published research on each of the major OOH advertising media platforms.

In **Chapter five**, the research methodology is outlined to address the research objectives. The planning and integration of OOH advertising media are explored in two phases. The first phase is the development of a literature framework – to relate the study to the existing body of knowledge; this is followed by a second phase, which entails an exploratory qualitative study – to explore how OOH advertising media is planned and integrated by specialists in media agencies in South Africa.

Chapter six is a presentation of the qualitative research findings of the in-depth interviews. The three theoretical constructs that encapsulate the findings will be discussed in detail – at the hand of conceptual networks, namely: the alignment of the OOH advertising media campaign in the overall IMC plan; the planning of OOH advertising media; and the evaluation and research of OOH advertising media.

Chapter seven compares the findings of the study with the literature; and it presents a proposed framework for the planning and integration of OOH advertising media in South Africa. The limitations of the study, as well as some recommendations for practice and for future research, conclude this thesis.

CHAPTER 2: INTEGRATED MARKETING COMMUNICATION

"The greatest problem with communication
is the illusion that it has been accomplished."
George Bernard Shaw

> ***Research objective to be addressed:***
>
> ***To discuss marketing, marketing communication, integrated marketing communication and OOH advertising media from a theoretical perspective, in order to identify and apply the key IMC principles that should guide the planning of OOH advertising media as part of an overall IMC campaign.***

2.1. INTRODUCTION

The marketing mix management paradigm has played an influential role in the development of marketing theory and practice; and it has dominated marketing thought and research since its introduction (Goi, 2009:2). The initial four elements or 4P's of the marketing mix included: product, price, promotion (marketing communication) and place. Since its inception however, new forces in the environment have called for new marketing and business practices. Companies now need fresh thinking about how to operate and compete in the new marketing environment.

A more complete and comprehensive approach is needed, and the holistic marketing concept, with a broad integrated perspective, has been suggested. Integrated marketing entails the co-ordination of all the marketing activities, in order to maximise all the joint effects. An integrated marketing communication strategy (as part of integrated marketing) would thus involve choosing marketing communication options that reinforce and complement one another (Kotler & Keller, 2006:19).

Not only have the dramatic changes over the past years presented marketers with new challenges in their approach to marketing as a holistic concept; but they have also presented marketers with challenges on how to effectively inform, persuade, incite and remind consumers with the numbers and the diversity of communication

options available. During recent years, the marketing communication environment has experienced the fragmentation of traditional advertising media, as well as the emergence of new non-traditional media. As a result, modern marketing has had to employ a host of different communication options, in order to get the message to the target market. Researchers have traditionally studied the effectiveness of these different communication options or media types in isolation. This approach has, however, failed to recognise that potential interactions and synergy may exist between the various options that make up a communication programme.

These differences might have had an effect on the consumer's response. As a result of this oversight, it has been suggested that researchers should study the market better; and marketers should employ integrated marketing communication (IMC) methods, in order to support their brands (Keller, 2001:819). The emergence of IMC has been regarded as the most significant example of development in the marketing discipline; and since the 1990's, it has become a really hot topic in the field of marketing (Holm, 2006:23).

The changing media landscape also requires a rethinking of media planning; and media synergy is considered to be a key element in moving forward. The challenge for future marketers will be to have an understanding of all the interactions among and between all media forms, when processed by the consumer. The new approach to media planning should start with the consumer, where horizontal, not vertical media planning, is conducted – based on an understanding of how media forms interact with each other when consumed by the audience (Schultz, 2006:25).

Given the current focus on the study of the integration and planning of OOH advertising media (as one of the elements in an IMC mix) in South Africa, the basic features and principles of marketing, marketing communication, as well as IMC, need to be explored further, in order to gain an understanding of OOH advertising media in the context of the larger discipline.

2.2. MARKETING

Marketing is recognised by organisations as an important business function that plays a critical role in their effort to gain a competitive advantage in the market place. A number of interconnected basic features of contemporary marketing, namely: customer-centric, communication and long-term relationship focus on customers, as well as the inclusion of all relevant stakeholders, as often reflected in current paradigms of marketing theory will be discussed in order to contextualise the current study within the larger discipline.

The traditional definition of marketing was released by the American Marketing Association in 1985 and states that "marketing is the process of planning and executing the conception, pricing, promotion and distribution of ideas, goods and services to create exchanges that satisfy individual and organisational objectives" (AMA, 2007). This definition focuses on exchange as central concept. It suggests that the parties involved must have something of value to offer to the other party and must have the desire and ability to give it up and find a way to communicate with one another.

However the marketing discipline has changed and no longer focuses on short-term exchange or is not limited to consumers only. Contemporary consumers are far more empowered due to their ability to control information technology, access information, purchase products and services anywhere, anytime. Consumers decide what constitutes value and what relationships are important, needed and wanted and not marketers (Luck & Moffatt, 2009:314).

The traditional definition above ignored these marketing ideas and the central premise dominated by the customer, stakeholders, and global and interactive markets. Consequently, in 2004 the definition was revised to reflect these changes to: "marketing is the activity, set of institutions and processes for creating, communicating, delivering and exchanging offerings that have value for customers, clients, partners, and society at large" (AMA, 2007). Creating, communicating, and delivering value is thus the current focus. Marketing is regarded as an integrated

process through which companies create value for customers and build strong customer relationships in order to capture value for customers in return. Market-driven companies thus place the emphasis now on developing and sustaining relationships with their customers as well as other stakeholders.

Bearden, Ingram and La Forge (2007:6) affirm this relationship perspective to marketing by replacing the emphasis on short-term sales to focusing on the development, maintenance and growth of long-term and beneficial relationships with targeted customers. Relationship marketing orientation is a refinement of the marketing concept. Its implementation can foster customer loyalty and customer referrals – resulting thereby in increased sales, market share and profits (Lamb et el., 2003:10). Kotler and Keller (2006:60) explain the main goal of marketing is to develop deep, enduring relationships with people and organisations that could directly or indirectly affect the success of the firm's marketing activities. Thus, relationship marketing aims to build mutually satisfying long-term relationships with key constituents in order to earn and retain their business.

Duncan (2005:57) also emphasises the importance of building long-term relationships with customers and other relevant stakeholders. He notes that the primary relationship focus of a company is on its customers and internal employees; but a beneficial long term relationship with several other stakeholders – including suppliers, shareholders (from the financial and investment community), the broader community, government regulators, media and agencies (for those companies that use their services) and distribution-channel members is also important.

Lamb, Hair, McDaniel, Boshoff and Terblanche (2003:5) explain that marketing is a philosophy or perspective based on customer satisfaction, and a set of activities needed to implement this philosophy. Marketing is therefore more than a just set of procedures; it is rather a philosophy with customer satisfaction as the foundation or underlying principle driving the whole process. It is clear that the marketing-exchange process should lead to customer satisfaction, which underpins the contemporary marketing philosophy. This consumer or marketing orientation is also referred to as the marketing concept or orientation. Having satisfied customers

indicates that the marketing concept has been implemented successfully; therefore, this should be the main thrust of marketing.

Vargo and Lusch (2004:6) note that this customer-centric philosophy entails more than simply being consumer oriented; it means collaborating with and learning from customers and being adaptable to their individual and dynamic needs. It also means that value is defined by and co-created with the consumer, rather than being incorporated somehow in output. Customer experience is a logical extension of this customer centricity in the modern age of marketing. The focus on customer experience is a recent paradigm shift in marketing; and this accentuates the central role of the customers in the total experience. This is created from a set of interactions between a customer and a product, a company, or part of its organisation, which results in a reaction. This experience is highly personal; and it implies the customer's involvement at different levels – ranging from the cognitive, the emotional, the sensorial, the physical or tangible, to even the spiritual dimension (Gentile, Spiller & Noci, 2007:397).

The development of an overall marketing offer or marketing mix to satisfy the needs of selected profitable target market(s) or consumers forms the basis of marketing strategies. Decisions concerning the central marketing mix elements, specifically: product, price, marketing communication, distribution and providing people physical evidence and processes when dealing with services, are effectively combined into a consistent and effective marketing programme for a specific market (Bearden *et al*., 2007:13). In this regard Duncan (2005:14) suggests that companies should be customer-centred and focus externally on the needs and wants of their customers (referred to as external or customer orientation), as opposed to focusing internally on the product, price, promotion and place (internal orientation).

Consumer or marketing-oriented companies concentrate on satisfying the needs and preferences of customers – by selecting one or more specific customer group(s) in the total market, and then developing a market offering for each target group. Marketing-oriented companies achieve their business goals by focusing on the needs and wants of their target market(s) (Lane *et al*., 2011:126).

Furthermore, they should also deliver the desired customer satisfaction more effectively and efficiently than do their competitors (Kotler & Armstrong, 2001:137). Creating and maintaining a competitive edge is a critical part of the marketing process. This competitive advantage can be achieved in several ways. One way is by presenting the market with a superior or different offering; while creating communication that results in a strong relationship between the company and the customer is another (Duncan, 2005:14).

To deliver value and build long-term brand relationships, careful planning and integration of the marketing mix elements into a unified market offering to satisfy the needs of the customers is needed. The marketing mix elements that form part of an integrated marketing strategy will be discussed in the next section.

2.2.1   THE MARKETING MIX ELEMENTS

In order to facilitate the exchange process and build effective relationships marketers need to examine the needs and wants of customers, develop a product or service that satisfy these needs, offer it a certain price, make it available through a particular place or channel of distribution and develop a program of promotion or communication to create awareness and interest. These elements have traditionally formed part of the marketing mix that consists of product, price, place and promotion (Belch & Belch, 2012:7). The ingredients of a unified marketing offering are called the marketing mix, or the four P's of marketing. All the elements in the marketing mix contribute to the perceived value or usefulness of the market offering to the consumers; therefore, the interaction of product, distribution, price and marketing communication will influence marketing decisions, and vice versa (Du Plessis, Bothma, Jordaan & Van Heerden, 2010:3).

Some authors have claimed that this marketing mix is inadequate and should be reviewed or extended (Lauterborn, 1990:26; Yudelson, 1999:60). However the original framework of the 4 P's of marketing introduced by McCarthy (in Luck & Moffatt, 2009: 312) as customer-centric planning and implementation of the marketing mix – comprising product, distribution, price and promotion or marketing

communication with a relationship focus – is still widely accepted (Belch & Belch, 2012:8; Du Plessis *et al.*, 2010:1; Duncan, 2005:7; Katz, 2010:10; Koekemoer, 2005:2; Moriarty *et al.*, 2012:25; Shimp, 2010:8) and forms the basis of the current study. OOH advertising media, which is the focus of this study, forms part of the promotion or marketing communication element of the marketing mix.

In contemporary marketing, the boundaries of the marketing elements are blurred, as a result of the increase in the availability of information, and the technology that enables the processing and analysis thereof. The fact that these elements cannot be developed in isolation demands a more integrated approach. In order to appreciate the total market offering, the four elements of the marketing mix and their integration into a marketing programme will now be discussed.

Products consist of tangible goods, services or ideas that are offered to a market for attention, purchase, use or consumption, or for satisfying needs. Consumers perceive these products as an interconnected collection of benefits, which are communicated by the characteristics of the products, such as the quality, features, style, design, branding, packaging and support services (Kotler & Armstrong, 2001:327). Belch and Belch (2012:60) concur that a product as a marketing element comprises more than the mere physical object. It needs to include the overall needs-satisfying benefits and the values it holds for the customers. These values may be purely functional or symbolic, while the social value may even be more significant.

Brand building is essential – not only to recognise the product, but also so that it contributes to the symbolic value or features associated with the total market offering. Branding can help to communicate and maintain a distinctive brand image and brand identity; and it is a critical aspect to take into account when developing marketing strategies for targeted customers. Even the reputation of the company behind the market offering or the corporate brand can influence the consumers' perceptions of their brands. Constructive marketing strategies should ideally combine all the elements of advertising, branding and packaging, product design, price and value offer and distribution – in order to create a unique focus for the

product – and a specific image for the company that extends beyond the physical attributes and benefits of the product itself.

Another element of the marketing mix is price. This refers to the total monetary value and other sacrifices that consumers exchange and make for the benefits of owning and using the product or service. The pricing strategy is influenced by various factors, including the marketing objectives, the perception of the target market, positioning and communication objectives, the cost of and demand for the product, and competition, as well as any other marketing mix elements (Kotler, 2001:391). The price of a product should be consistent with the consumers' perceptions of the quality, and should support the brand image of a product and company (Belch & Belch, 2012:61). The price of the product may be only one part of the consumer's cost structure; so it is imperative to understand the consumers' monetary cost, as well as other sacrifices, such as time and discomfort required to satisfy their want or need by offering value that exceeds the total cost and sacrifice. For these reasons, it is imperative that marketers should consider all these factors, and align the pricing strategy with the other marketing elements.

Distribution or place refers to the way in which products are moved from the manufacturer to the final consumer. Manufacturers often make use of intermediaries, such as retailers and wholesalers, to distribute their products to the market (Bearden *et al*., 2007:39). The distribution strategy of a company has an effect on all the other marketing elements, and vice versa. Pricing is influenced by the type and number of intermediaries, as well as by the level of support and motivation needed by intermediaries. Distribution has a bearing on the type and amount of advertising, in addition to the sales force needed for new and existing products.

The development of a superior product at a reasonable price, and then making it available to the market, is not sufficient. Marketers need to plan and manage communication with current and prospective customers carefully (Kotler & Armstrong, 2001:400). Competitors can emulate all the other marketing mix elements; but marketing communication can create a distinctive value in the mind of the consumer. Well-developed, well-priced and efficiently distributed products need

effective promotional strategies – to ensure a competitive advantage and unique position in the mind of the target consumer. This market-initiated communication aspect of the marketing mix element is known as promotion or marketing communication: a collective term used when referring to all the methods and techniques marketers employ to direct the consumers' attention to a specific target audience, with the aim of influencing their attitudes and behaviour. In order to inform, persuade or remind targeted consumers effectively, marketers rely on one or more of the elements of marketing communication (Du Plessis *et al.*, 2010:3).

These key features of marketing and the elements of the marketing mix reveal that it is essential for marketers to realise what their target market wants and needs are in order to match it with the total marketing mix. It has also revealed that there is an interaction between the elements. The holistic marketing concept recognises that "everything matters" with marketing; thus an approach is required that includes the development, design and implementation of marketing programmes, processes and activities, and one that recognises their breadth and interdependencies (Kotler & Keller, 2006:17).

The focus of this study is one of the marketing mix elements, namely: the marketing communication mix. It is however critical to keep in mind that the marketing communication mix, of which OOH advertising media is a part, should form part of a viable marketing strategy that is coordinated with other marketing activities. The elements of the marketing mix should thus be combined into a cohesive marketing strategy (Belch & Belch, 2012:7).

The focus of this study is, on the communication element of the integrated marketing mix. Communication is at the centre of marketing communication. Kitchen and Schultz (2003:66) suggest that organisations must regard communication as the key competitive advantage of marketing. Though, Duncan (2002:8) believes that IMC functions alone are not enough to give any company a sustainable competitive advantage, unless all aspects of an organisation are integrated. However, contemporary approaches to marketing, such as IMC, are evidence of the increased importance of communication in marketing. Not only does communication play a

crucial role in attracting and keeping customers, but with advances in new media and information technologies, the benefits of understanding and applying communication theory and strategies to marketing have never been greater (Duncan & Moriarty 1998:10). According to Shimp (2010:333), marketing is communication, and communication is marketing. All companies, whether they are business-to-business companies or service providers, employ different forms of marketing communication to promote their offerings.

Marketing communication, the nucleus of marketing and branding, will be used as the basis within which OOH advertising as a medium will be explored. Subsequently, the next part of the chapter will explore the concept of marketing communication and IMC further.

2.3. MARKETING COMMUNICATION

The main purposes of marketing communication are to inform, persuade or remind the selected target audience of the market offering (Lamb *et al*., 2003:329). However, Bearden *et al*. (2007:403) emphasise that marketing communication's ultimate role is to influence the behaviour of the target market, and not only to inform, persuade or remind the consumers.

Communication objectives, such as creating awareness of or interest in the marketing offer, are certainly not enough. Marketing communication should, in fact, lead to changes in the behaviour of the target market in the purchase of products or loyalty towards the brand. Marketers can use the marketing communication strategy to convince the selected target market(s) that the products or services offered provide a significant and competitive advantage over those of their rivals (Lamb *et al*., 2003:315).

Duncan (2005:15) acknowledges that marketing communication can add value for customers, because customers need to be informed on aspects, such as the features and potential benefits of a product, where it can be bought, and whether it is a well-known brand with a good reputation, or whether it has already formed a

positive association in the minds of the consumers. In other words, marketing communication can influence the target audiences' perceptions of crucial features and symbolic associations that are superior to those of the competitors.

Marketing communication can also add value for the company/advertiser by building brands and creating brand equity. Since marketing communication mainly occurs at brand level, it can be used by companies to create popular, well-known or valued brands. Branding can also bring in economic advantages for companies, because of the potential to produce in vast quantities and to create barriers for new brands trying to enter the market.

All advertising (including OOH advertising), public relations, personal selling, direct-response marketing and sales promotion, and all other communication elements are collectively known as the marketing communication mix. Dramatic changes in the marketing environment over the past decade have however forced organisations to adapt in certain ways to survive in this environment. The marketing communication manager of the 21st century has to keep in mind that there are multiple markets, multiple customers, multiple channels and multiple media. The focus is now on the retention rather than on the acquisition of customers and alongside this is media proliferation, audience fragmentation, advance of information technology, consumer empowerment, increased advertising clutter, shift in channel power and desire for more accountability – all considered to be driving forces leading towards IMC. (Kitchen, Schultz, Kim, Han & Li, 2004:1417).

Integrating the marketing communication elements has moved from being a planning process to a strategic process and is described by Schultz and Kitchen (2000:10) as a "strategic business process used to plan, develop, execute and evaluate co-ordinated measurable, persuasive brand communication programmes over time – with consumers, customers, prospects, and other targeted, relevant external and internal audiences."

A more detailed discussion on what IMC entails, as well as the key principles applicable to this study, is necessary. This will be done, in order to position the study

within IMC, and to illustrate how the key IMC principles can be applied to OOH advertising media planning, as part of the overall campaign. It is, however, necessary to first provide a short overview of the marketing communication mix, before the integration of the mix elements can be discussed further. The next section will thus provide an overview of the marketing mix elements, where after the IMC concept and the implications for OOH advertising media planning will be further explored.

2.3.1 THE MARKETING COMMUNICATION MIX

The various elements of the marketing communication mix are the major techniques that marketers use to communicate with customers as well as other relevant audiences. A summary of the classification of the elements of the marketing communication mix over the past decade can be seen in Table 2.1.

This table shows that most of these authors agree on five of these elements, specifically: advertising, sales promotion, public relations and publicity, personal selling and direct-response marketing. These elements are all common to the marketing communication mix. Although these elements are regarded as the primary techniques or traditional elements of marketing communication, some additional elements, such as E-marketing, digital media, buzz-marketing, viral-marketing, guerrilla-marketing, event-marketing, product placements and branded entertainment are suggested by later sources. This trend of expansion of the marketing communication mix options is expected to continue in the future. This is evident from the ever-increasing number of new media options that are now available.

These elements will be discussed in the following sections.

Table 2 1: Elements of the extended IMC mix

Marketing Communication elements	Belch & Belch, 2012	Blakeman, 2007	Clow & Baack, 2010	Du Plessis, et al., 2010	Duncan, 2005	Lamb et al. 2003	Wells et al., 2006
Traditional Marketing communication elements							
Advertising (Traditional)	☒	☒	☒	☒	☒	☒	☒
Sales promotion	☒	☒	☒	☒	☒	☒	☒
Public relations or Publicity	☒	☒	☒	☒	☒	☒	☒
Personal selling	☒	☒	☒	☒	☒	☒	☒
Direct response marketing	☒	☒	☒	☒	☒		☒
Contemporary Marketing communication elements							
Digital /online	☒	☒	☒	☒			
Sponsorship			☒	☒	☒		☒
Packaging							
Customer service					☒		
Viral marketing		☒	☒				
Guerrilla marketing		☒	☒				
Event marketing			☒		☒		☒
Branded entertainment / Product placements	☒		☒				
Word-of-mouth/ buzz-marketing			☒				
Mobile /cell phone marketing	☒			☒			
In store marketing/ promotion	☒		☒				

2.3.1.1 <u>Traditional advertising</u>

Traditional advertising, comprising television-, radio-, magazine- and printed advertising, can be defined as a paid form of persuasive communication that uses mass media to reach broad audiences in order to connect an identified sponsor with their target audience(s), provide information about their products and services, and interpret or covert the key features of their offerings in terms of the consumer's needs and wants (Moriarty *et al*., 2012:7). These key dimensions of traditional advertising identified here are also reflected in the definitions of advertising in other sources (Arens, Weigold & Arens, 2008:7; Duncan, 2005:507; Lane *et al*., 2011:41; Wells *et al*., 2006:5).

Firstly, traditional advertising is paid for and has an identified sponsor. Advertisers or media buyers buy time or space from media companies, or directly from media owners; and consequently, the advertiser is able to create and control the message

that is communicated (O'Guinn, Allen & Semenik 2000:9). Secondly, traditional advertising is conveyed to a large audience by using different types of mass media, such as television, radio, magazine and printed advertising media. These advertising mediums are non-personal in nature, because they are not directed at a specific person, but at a larger group of people; and they use one-way communication from the advertiser to the audience via the mass media; while some of the contemporary interactive media, such as online media, social media and direct response marketing media tend to allow interactivity, two-way dialogue and personalisation (Wells *et al*., 2006:5). Thirdly, traditional advertising is a persuasive strategy that aims to influence the attitudes and the behaviour of the targeted audience (Duncan, 2005:507; Wells *et al*., 2006:5). The objectives of traditional advertising can be communicational – by creating brand awareness and by building or reinforcing the positive associations of the brand – or they can be behavioural, by increasing trials of the product, sales or requests for further information.

A core strength of traditional advertising as a marketing communication element is to build broad-based brand awareness through the use of various mass media (Duncan, 2005:509). Traditional advertising media are generally aimed at a broader audience compared with new interactive media types, such as digital, social and direct-response media. Another strong point of traditional advertising is the low cost input, considering the large number of people reached, as well as the complete control the advertiser exercises over the message and the media placement (Wells *et al*., 2006:6).

The relation between advertising and the building of brand relationships with targeted audiences is pivotal in effective IMC strategies. One of the major reasons for the value of advertising is the key role it plays in the process of developing and sustaining brand identity and brand equity. Advertising adds value to a brand in various ways. By creating awareness of how a branded product can solve consumers' problems, it can serve as the trigger, thereby developing the main creative idea to be used in all the marketing communication messages. Furthermore, it can convey valuable information to consumers about the product features, its price,

and where it can be obtained, while creating and maintaining a position for the brand in the mind of the consumers (Belch & Belch, 2012:14).

The general nature of OOH advertising will now be reviewed as a marketing communication medium, while all the different formats and platforms will be discussed in more detail in chapter four. The term OOH advertising media will be used when referring to the overall media class comprising four major platforms: outdoor advertising media, transit advertising media, street and retail furniture advertising media, and alternative OOH advertising. The term outdoor advertising refers to more traditional outdoor advertising media, such as those found on billboards next to the roads.

2.3.1.2   OOH advertising as support medium for traditional advertising

OOH advertising media comprise a form of marketing communication that makes use of various OOH advertising media platforms, namely: outdoor advertising media, transit advertising media, street and retail furniture advertising media, ambient communication and digital OOH advertising. Most of these platforms, with the exception of ambient- and digital OOH advertising media, are not as personal or interactive as a one-on-one conversation, or some of the other marketing communication techniques, such as personal selling and direct-response marketing.

OOH advertising media are typically classified as support media to strengthen the message that is sent to the target audience through traditional advertising media specifically broadcast and print media (Belch & Belch, 2012:447; Du Plessis *et al*., 2010:107; Moriarty *et al*., 2012:364).

The different platforms and the role and purpose of OOH advertising media will be discussed in detail in chapter four. In this section, OOH advertising will be examined using a model of the communication process to provide some insight into OOH advertising media as a marketing communication instrument.

The basic communication model consists of two major participants, namely: a sender or a source who encodes a message, and a receiver who decodes or interprets it.

The main communication tools in this model are the message that contains the information or meaning that the source wishes to convey, and the channel used to convey the message. The model also includes four communication functions or actions, namely: encoding, decoding, response and feedback.

Encoding refers to the use of words, symbols and pictures to represent the meaning of the message, while decoding occurs when the sender interprets the message. Feedback involves monitoring the response of the receiver(s), while noise is the extraneous factor that can interfere with or distort the reception of the message (Belch & Belch, 2012:138; Wells *et al.*, 2006:97).

When OOH advertising media are used, as marketing communication media for a campaign, a variety of platforms and formats in different environments, and at specific locations, can be included to convey a commercial message from the advertisers to a large mass audience, or a local geographically targeted audience. OOH advertising media are typically a mass communication instrument that offers 24-hour exposure of the advertising message to a disparate number of people.

When advertisers or their advertising agencies create an advertising message for a marketing communication campaign, they encode it into some form of symbolic representation, using text, images, colours, sound and music (Yeshin, 2006:29). OOH advertising media messages are usually constructed from four fundamental elements: the logo, the image of the product, the visual elements, and the text (Van Meurs & Aristoff, 2009:83).

The majority of the OOH advertising media messages are aimed at moving vehicular or pedestrian traffic, which allows for only a few seconds to communicate the advertising message. Such OOH media advertising messages should not simply be an extension of their printed counterpart, as seen in the case of some elaborate billboards, with way-too-much text, as is often seen next to the South African roads. Consequently, OOH advertising media require a more disciplined and concise creative approach than do other media (Bhargava *et al.*, 1994:52; Donthu *et al.*, 1993:65; Van Meurs & Aristoff, 2009:1; Wilson & Till, 2008:68).

Communication can be effective only if the targeted receiver(s) actually receive the message and interpret (decode) the meaning of the message, as intended by the sender. However, there exist numerous possible barriers that could prevent the message from reaching the receiver in the way that the sender intended. Poor decoding occurs when the receiver processes the message in such way that it is not what the source intended. This differs from poor encoding, in that a particular receiver perceives a message in a different way from others, and from what the sender intended (Smith & Taylor, 2004:78). This misinterpretation can be the result of a receiver having a different frame-of-reference from the rest of the receivers when interpreting copy, images or symbols, not being interested in an advertisement, or driving too fast to see the message, or by advertisers attempting to convey too much information in an advertisement.

Poor encoding of OOH advertising media messages also results from symbols or images that have different meanings, or no meaning at all to the audience – as well as an inaccurate translation of copy – causing the receiver to decode the message differently from the meaning that was intended by the sender. This is especially true in a multi-cultural context, such as in South Africa. Pauwels (2005:337) explored the cultural implications of choosing a variety of visual and verbal design elements. This author formulated general principles to apply when developing outdoor-advertising messages for a multicultural audience. This study also confirmed the importance that a message should "talk the language of the receivers" in both visual and verbal terms. It emphasised that suitable images and symbols should be chosen to arouse the interest of the target audience.

Interference in communication occurs when external or unplanned factors affect the delivery of the message, by interfering with or distorting its reception (Belch & Belch, 2012:144). This includes any distraction to the sender or the receiver that is not planned, such as other outdoor advertising boards next to the road and the surrounding environment distracting the receiver's attention. The effectiveness of OOH advertising media is thus also influenced by other aspects, such as the receiver's attitude, frame-of-mind of the viewer when exposed to the message and the length of exposure to the message.

The attitudes towards this advertising media can be diverse. Sometimes commercial messages on outdoor advertising boards are regarded as socially unacceptable. For example alcohol and tobacco companies in America were criticised by the authorities and consumer groups for using OOH media advertising to target ethnic minorities/or lower-income groups (Lee & Callcott, 1994:85). Some environmentalists perceive OOH media advertising to be obtrusive, and are concerned about the serious visual pollution caused by excessive and or unregulated OOH media advertising (Shimp, 2010:583). However others maintain that such advertising enhances a city's image and properly controlled OOH media advertising can generate valuable revenue for both town and city councils (Mudeliar, 2008). Furthermore some people believe that tasteful OOH advertising media can contribute to the aesthetics and characteristics of business centres and cities. Some residents in townships or rural areas in South Africa describe billboards as the flowers of townships that add some colour to an otherwise dull environment (Jordaan, 2002:23).

The Leo Burnett Media Research group conducted research to assess people's attitudes towards OOH advertising, and how these attitudes would affect their behaviour. The study found that OOH advertising was often regarded as a timesaving medium for mobile people. It also confirmed the recognised characteristics of OOH advertising media: the context of viewing, such as driving, waiting or shopping influences the reaction. The medium is the message, implying that, processing by the viewer is more direct – without the intrusion of the media. The study also offered some original findings on the response to OOH advertising. The response is influenced by the type of OOH advertising media vehicle, the context (passenger or public transport users enjoy the entertainment and distraction of longer messages more than drivers during peak time), the type of product (the audience is more receptive to certain product categories, such as travel, fast food or motors), as well as the information needed by individuals (Leo Burnett Media, 1997).

Potential sources of interference, such as noise, poor encoding and decoding should be minimised, by eliminating any potential noise, or distorting factors, as far as possible. Previous research studies suggested this can be achieved when designing OOH advertising strategies by keeping in mind the level of message involvement of

the audience; the distracting clutter in the environment; the amount of dwelling time in different OOH environments; the exact locations of the advertising media; the activities or frame-of-mind of the target audience; the size and shapes of the advertising media formats, as well as the themes, number of words and size of text used in the message copy (Donthu et at.,1993:64; Turley & Shannon, 2000:323; Veloutsou & O'Donnell, 2005: 217; Wilson & Till, 2008:59).

Other elements in the marketing communication mix apart from advertising include sales promotion, public relations, personal selling, direct response marketing as well as contemporary marketing communication elements. A brief overview of all these elements will be provided next.

2.3.1.3   Sales promotion

Sales promotion is a direct inducement that offers extra incentives to channel members to enhance or accelerate the product's movement from manufacturer to consumer (Arens *et al*., 2008:523). This definition embodies the key features of sales promotion. Sales-promotion techniques, such as free samples, competitions, premiums, coupons and price incentives provide extra incentives to achieve immediate sales. These are often referred to as value-added techniques, because they provide immediate and tangible added value to brands (Du Plessis *et al*., 2010: 228). The purpose of sales promotion is to influence the purchasing behaviour of consumers by accelerating purchasing or consumption, thereby providing them with an incentive to react quickly to the promotional offer. These incentives are usually offered for a limited time only; and they thus create a sense of immediacy, where consumers have to make a decision quickly.

Advertising and sales promotion should be complementary activities to influence consumers' buying behaviour. Advertising creates awareness and interest, while sales promotion leads to desire and action. Advertising media are often used to inform customers of the sales promotion, sales promotion can provide additional contact with the brand – either at the point-of-purchase, or where the decision and evaluation take place (Duncan, 2005:566). Sales promotion can also be an effective

complementary channel when used with the other elements of the marketing communication mix (Blakeman, 2007:240). Sales promotion is also often combined with OOH advertising media in South Africa such as at sports stadia, shopping malls, in stores or commuter areas (OHMSA, 20121). Previous research has also proved that combining OOH advertising media with promotions offering some type of incentives are effective to increase sales (Donthu & Bhargava, 1999:7).

2.3.1.4   Public relations

Public relations may be defined as the "management of strategic relationships," because this embodies the fundamental concepts of public relations. Management involves planning, control, evaluation and corrective reactions. Strategic refers to planning, prioritisation and taking action with regard to the company's relationships with all its clients. Relationships imply effective communication, mutual adjustment and reliance, shared values, trust and commitment (Hutton, 1999:2008). The Public Relations Institute of South Africa (PRISA) defines this similarly as the "management, through communication of perceptions and strategic relationships between an organisation and its internal and external stakeholders." This definition indicates that public relations constitute a form of communication that focuses on managing the perceptions or images, rather than dealing specifically with products or services. This suggests that merely to communicate with the customers of a business is not enough. Communication should rather be directed at all those with an interest or investment in the company, such as employees, investors, the broad public and the media.

Regardless of how public relations are defined, it can play an important role in marketing communication. Therefore the message delivered to the various "publics" or stakeholders must be consistent with the message delivered by traditional advertising and promotion. Public relations should work together with the other IMC components – to complement each other – and to work in concert to create as many as possible relevant and affirmative contact points between the brand or company and the consumers and other stakeholders. Public relations add credibility to a message and are ideal for creating immediate brand awareness, when introducing a

new product to the market, while advertising offers more control over the message and can be used to build longer-term brand loyalty (Lane *et al*., 2011:42).

Contemporary marketers do not have to rely exclusively on the mass media any longer for publicity purposes; but they can now benefit from the advantages offered by new techniques, such as guerrilla-marketing, buzz-marketing, product placements on television shows or movies, event-marketing, company-sponsored blogs and social media to create two-dialogue and engagement with consumers (Lane *et al*., 2011:41).

2.3.1.5   Personal selling

Personal selling may be defined as a person-to-person process, whereby the seller tries to determine the prospective buyers' wants, and seeks to satisfy these by offering suitable goods, services or ideas (Du Plessis *et al*., 2010:6). While traditional advertising is non-personal communication using mass media, personal selling is interpersonal communication with a commercial objective. This two-way communication is one of the major strengths of personal selling. It enables a sales person to customise or modify the message, according to the buyers' individual needs and reactions, as well as to provide instant and precise feedback on customer requests or questions (Duncan, 2005: 624).

The direct contact of the sales force with the current and potential customers in the market allows them to provide the company with valuable feedback on the market, including customers' reactions and specific needs, market trends and competitors' offers (Du Plessis *et al*., 2010:175). Personal selling is often more effective than mass advertising or publicity, due to the more intense personal involvement of the prospective buyer (Pitta, Weisgal & Lynagh, 2006:157). The accountability of personal selling is a further advantage, because sales generated by each sales person are directly quantifiable, as opposed to other marketing communication elements, where the effect is indirect (Duncan, 2005:624). The possibility of increased sales is enhanced by direct communication to qualified prospects,

because sales persons can then screen and select the most likely clients (Belch & Belch, 2012:24).

Personal selling has evolved from a short-term focus to convincing customers to buy a product, to building a long-term relationship and partnership between customers and sellers. The role of personal selling has changed from the traditional role of providing information and persuasion via personal contact – to providing solutions and relationship marketing, and thereby building long-term and meaningful relationships with clients. Data-base marketing, direct-response marketing and the tracking of marketing communications are techniques used in this process that require a wider perspective to integrate marketing and marketing communication in the implementation thereof.

2.3.1.6   Direct response marketing

Like personal selling, direct response marketing is interactive, allowing for customisation of the marketing message, and affording the potential to the customer of feedback. In direct response marketing, companies deal directly with customers without any retailers or wholesalers as intermediaries. Direct-response marketing, whereby an organisation communicates directly with its target customers, is an interactive system of marketing, which uses one or more media to achieve a measurable response or transaction (O'Quinn *et al*., 2000:671). This definition suggests the key features of direct-response marketing. It is interactive because it allows two-way communication between the advertiser and the targeted consumer. Multiple media can be used in direct-response marketing, including direct mail, telemarketing, direct-response advertising (on TV, radio or in magazines or newspapers, telemarketing, internet sales, catalogues and shopping channels) (Belch & Belch, 2012:20).

Direct-response marketing aims to generate a measurable and immediate response from its customers. This could be in the form of a purchase, a request for further information, or a reply that offers specific information on the customers' needs or interests. Direct-response marketing does not require salespeople or a retail store;

transactions can occur at any physical or virtual location that is most convenient for the customers.

O'Quinn *et al*. (2000:690) suggest that direct-response marketing is used for three main purposes: to sell to targeted customers by employing direct-response marketing alone, or as part of an IMC strategy; to identify potential prospects, while providing selected customers with relevant and detailed information; and to initiate dialogue with customers by seeking their advice, providing users of the products with valuable product information or rewards – ultimately resulting in customer loyalty. Bearden *et al*. (2007:471) also appreciate the potential of direct-response marketing in building brand loyalty and when seeking to create a relationship with the targeted customers.

2.3.1.7 <u>Contemporary marketing communication elements</u>

Contemporary IMC elements include a wide variety of new options, such as online marketing, social media, cell phone marketing, buzz-marketing, viral-marketing, branded entertainment, product placement and guerrilla-marketing. These new marketing communication elements and online media have changed the interface between consumers and organisations, where there has been a shift in power between the media and the consumer, with consumer-generated media turning consumers into content creators. Consumers now demand greater control over what, when, where and how they are exposed to corporate communications, thereby blurring the traditional boundaries between public and private, producers and consumers.

These shifting power relations have not only changed consumer expectations and their experience of brands; but they have also changed purchasing decision-making and the way that business is transacted. These contemporary marketing communication techniques constitute more than just an innovative way of reaching consumers; they have changed many aspects of branding and marketing – from segmentation and targeting through to positioning, distribution and customer-relationship management (Higgs & Polonsky, 2007:1500).

Online media can be used to anticipate, identify and satisfy customers' needs online; and include various techniques, such as the Internet, emails, cell-phones and even interactive digital radio and television (Smith & Taylor, 2004:620). Other elements of marketing communication, such as advertising, public relations and sponsorships often integrate online- and interactive media, in order to promote a company's website address or online campaigns (Blakeman, 2007:247; Duncan, 2005:449).

Online marketing benefits marketers in several ways: it increases sales and generates enquiries from people who are searching and buying increasingly more online across the world. It provides value-added service to customers; it increases efficiency and decreases costs, by allowing interactive database-driven communication with customers, while improving their personal experience with the brand (Smith & Taylor, 2004:624). Internet advertising offers marketers the opportunity to customise messages and reach very specific interest groups by advertising on niche sites, sending customised emails based on the information in the databases, and encouraging the interactivity of the communication. Another aspect is the relatively low cost involved, since updates and changes are easier and less expensive than the production costs associated with other media – making these media thereby accessible to medium and small businesses. With all the new media now at their disposal, customers can access information and advertisements on the Internet at any time and place – resulting in a more favourable attitude towards the media, together with firmer control, when choosing and processing information.

In many developing countries, cell-phone marketing has been limited by widely varying device interfaces and capabilities, but as the audience base of consumers with "smart phones" and mobile broadband is increasing, the advertising opportunity has become more positive. Global cell-phone advertising is expected to rise from $2.7 billion (R20.84 billion) in 2011 to $6.6 billion (R50.94 billion) by 2016, an average growth of 19.4% each year. However, in South Africa the population with Internet access is still less than 10%, compared with other countries such as Denmark, Sweden, Norway, and the UK, where the penetration is more than 90%

and the internet is the medium capturing the largest share of advertising (Magna Global, 2011:7).

New alternative IMC options, such as buzz-marketing and viral-marketing focus on consumers' personal experience with brands and utilise their connections to other consumers to lead to brand advocacy, and to increase brand awareness. They also help to generate sales. These techniques attempt to make each encounter with a consumer appear to be a unique, unplanned personal exchange of information, instead of a planned marketing communication attempt by advertisers.

Buzz-marketing makes use of word-of-mouth between consumers; and it typically involves the use of initiatives conceived and designed, such as special events or product launches to be enjoyed and shared by consumers and the media. Viral-marketing is the use of interactive or Internet advertising, typically delivered via email or on a website, to inform or "infect" the receiver with enough interests about the product or services to share it with their friends, usually by email (Clow & Baack, 2010:313)

Branded entertainment, also referred to as branded content, is an extension of product placement. This is done either through product placement in entertainment sources, or through the sponsorship of events. When branded entertainment is placed in relevant content and entertainment sources, it can help to create or strengthen a brand image and positioning in a unique way. It can also be used to create stronger positive associations between the brand and the audience, and to build brand affinity with a desired target audience (Clow & Baack, 2010:301).

A classical South African example is the movie "The gods must be crazy", which is based on the story of a bottle of Coca Cola falling from an aeroplane into the hands of unsuspecting Bushmen. Some more current examples of branded entertainment include the appearance of local authors and their books in the local Soap opera, 7de Laan. Another is Pep Stores, which became part of the popular local soap opera, Generations' storyline. Some of the characters in the story were used as brand ambassadors by wearing clothing from Pep stores in each episode, and these outfits

would then be launched at stores across the country the following day. The storyline involved coming up with a new brand identity for the store, which engaged the target market by encouraging them to send SMS messages with some suggestions as the campaign evolved in the storyline. In addition, the interiors of all the Pep stores were completely revamped just like the launch, which featured on the Generations (Knowledge Resources, 2010).

Guerrilla-marketing is a technique in which low-cost unconventional unexpected means are utilised to convey or promote a product or an idea. Typically, guerrilla-marketing campaigns are unconventional and potentially interactive to target consumers in unexpected places (Blakeman, 2007:260). Guerrilla-marketing is a technique in which low-cost unconventional unexpected means are utilised to convey or promote a product or an idea. Typically, guerrilla-marketing campaigns are unconventional and potentially interactive to target consumers in unexpected places (Blakeman, 2007:260). Guerrilla-marketing is closely related to ambient OOH advertising media, which will be discussed in detail in chapter four, as one of the formats of OOH advertising media.

It is clear that the whole range of marketing communication options offers brands many communication opportunities to deliver a positive experience to consumers, while remaining true to contemporary marketing values, such as customer orientation, long-term-relationship focus, and extended stakeholder or multiple audiences. These elements should be combined and integrated together in a marketing communication campaign, in order to contribute to a consistent and synergised brand message. Integrated marketing communication will therefore be discussed in the next section.

2.4. INTEGRATED MARKETING COMMUNICATION

Integrated marketing communication (IMC) is the combination of all marketing communications efforts in an integrated way, in order to maximise the communication effects that promote company goals. The concept of integrated-marketing communications has become well known on an international level, since the 1990's among practitioners and academia. IMC remains a popular and widely researched topic. However, its agreed-upon conceptualisation is still unclear.

The conceptualising of IMC will be discussed in the following sections – by defining the discipline, discussing the application of key IMC principles to OOH advertising media planning and integration, as well as the levels of IMC implementation.

2.4.1 DEFINING THE DISCIPLINE

An overview of some of the earliest to the more recent definitions of IMC is necessary, in order to establish the origins of this approach. The way that IMC has been conceptualised and developed – from the 1990's up to the present – should facilitate an understanding and application in the context of this study. Some influential descriptions and proposed conceptualisations of pioneers in IMC, driving the field from the 1990s to the present, will be presented – in order to understand the development of the discipline, while emphasising some of the key features of IMC.

Academics and practitioners still disagree on definitional issues concerning IMC, as well as the scope of IMC. Varying terminologies have been given to IMC, such as 'new advertising', 'orchestration', '360 branding', 'total branding', 'whole egg', 'seamless communication', 'relationship marketing', 'one-to-one marketing', 'integrated marketing' and 'integrated communications' (Kliatchko, 2005:7).

The core dimension of a discipline is agreement on its definition. Despite a lack of consensus over a definition for IMC, there has been no lack of suggestions. One of the first and most widely quoted definitions of IMC was proposed by the American Association of Advertising Agencies (AAAA) in 1989 (Duncan & Caywood, 1996:16):

"A concept of marketing communications planning that recognises the added value of a comprehensive plan that evaluates the strategic roles of a variety of communication disciplines (for example, advertising, direct response, sales promotion, and public relations), and then combines these disciplines to provide clarity, consistency and maximum communication impact".

In this definition, IMC is regarded as a theory or idea. It emphasises the added value aspect of a complete IMC plan, to combine, but also to integrate, the various marketing communication functions (tactics) and vehicles – in order to ultimately convey a unified and consistent message. This added value applies not only when integrating multiple marketing communication techniques (e.g., advertising is combined with public relations), but also when integrating multiple media (e.g., outdoor advertising is combined with transit advertising media). In other words, the combined effect of multiple activities exceeds the sum of their individual effects; this phenomenon is known as synergy.

This definition has viewed IMC from an agency perspective and referred to managing the traditional marketing communication mix in an integrated fashion, rather than seeing the whole as being constituted by separate practices. It does not, however, specify towards whom IMC should be directed, or what the intended measurable objectives should be.

During the early nineties, various definitions were developed to describe the relatively new concept of IMC. In 1991, Schultz (in Duncan & Caywood, 1996:15) put forward a definition, specifying that IMC should be directed at the customers, or at the prospects of the company: "IMC is the process of managing all sources of information about a product or service to which a customer or prospect is exposed, which behaviourally moves the consumer towards a sale, and maintains customer loyalty". According to this definition, IMC is an on-going process that should be controlled and managed; it should bring about behavioural and long-term changes in the behaviour of consumers. It should also bring to the fore a cultivation of the relationship between customer and brands – aiming at loyalty.

The suggested objective of customer loyalty implies that this process should be long-term and customer-focused. It also includes all sources of information or brand contact points.

Several others have also adopted a more holistic approach to integration than simply the integration of the different marketing communication elements, as was suggested in some of the earlier literature on IMC. Duncan and Moriarty (1997:18) stated that: "IMC is the process of strategically controlling or influencing all messages, and encouraging purposeful dialogue to create and nourish profitable relationships with customers and other stakeholders." This exceptionally broad definition of IMC recognises that is not merely a tactical, but rather a strategic process. This should promote the interchange of information when there is a need for it by the customers, as opposed to one-way communication from the company only.

The relationship should extend to customers, as well as to other stakeholders, such as employees, regulators or any other parties coming into contact with the company. A worthy contribution of this definition is the emphasis on the strategic aspects of IMC, regarding IMC as a business process, rather than its initial conceptualisation as the mere co-ordination of marketing communication techniques.

Schultz and Schultz (1998:10) redefined IMC and suggested that IMC is a "strategic business process, which is applied to all brand communication, with all kinds of consumers". This definition still emphasises customer orientation, but it expands IMC from being only traditional techniques to brand communication programmes, including all other contact points between the organisation and its brands and the consumers or the prospects.

Duncan (2002:8) provided a broader definition of IMC that reads: "A cross-functional process for creating and nourishing profitable relationships with customers and other stakeholders, by strategically controlling or influencing all messages sent to these groups and encouraging data-driven, purposeful dialogue with them." This definition suggests that it is a process for managing the customer relationships that drive brand value. It is a cross-functional process for creating and nourishing profitable

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relationships with customers and other stakeholders, by strategically controlling or influencing all the messages sent to these groups and encouraging data-driven, purposeful dialogue with them. Cross-functional process means that all departments, as well as external agencies, should work together to plan and implement brand relationships. This definition is much wider than the previous definitions. Creating and nourishing stakeholder relationships involves attracting and retaining them by shaping all messages sent by everyone in the company.

The most distinctive feature of this definition is the specific requirement of two-way, data-driven communication. The use of databases and skilfully placed media efforts in an IMC strategy play a significant role in reaching the target audience and getting them involved in a two-way exchange of information or dialogue. This has surely been the result of an increasing amount of communication that has been taking place between organisations and stakeholders, based on the information obtained from and captured in new information technologies, such as the Internet, mobile phones and the abundance of computer software programs.

Schultz (2006:10) states that: "IMC is a strategic business process used to plan, develop, execute and evaluate co-ordinated, measurable, persuasive marketing communications programs over time with consumers, customers, prospects, employees and other targeted, relevant external and internal audiences." This confirms that the goal of IMC is to generate both short-term financial returns and to build long-term brand and stakeholder value. This definition also recognises IMC as a business process, and the importance of stakeholders' internal employees, as well as externally, such as customers, prospects, suppliers, investors, interest groups, and the general public.

A more recent and revised definition by Kliatchko (2008:140) states that: "IMC is an audience-driven business process of strategically managing stakeholders, content, channels, and the results of brand communication programs." The emphasis is that IMC has moved from being perceived as a mere communication process, to developing into a strategic management process that is 'audience-driven', proposing

that this should be client-centred, and focusing on the relevant stakeholders including customers, and not inwardly on the company.

The discussion on these definition offerings demonstrates an evolution in the understanding of the concept of IMC, and collectively they express several key principles of IMC, including customer focused/audience-centred, recognising all brand contact points, integration to obtain synergy, a behavioural and relational focus by building relationships between customers and brands and other stakeholders, and a strategic business process. These principles should guide the planning of an advertising campaign (including the OOH advertising media part) as part of an overall IMC plan.

However, some crucial aspects, such as the implementation of IMC on corporate strategic level, the long-term relationship between a company and its customers, and external stakeholders, brand contact points that are not part of OOH advertising media, planning of the overall branding, marketing and IMC strategy, would all fall beyond the scope of advertising media planning and would not therefore be included in this discussion.

2.4.2 KEY PRINCIPLES OF IMC APPLICABLE TO OOH ADVERTISING MEDIA PLANNING AND INTEGRATION

The conceptualisation of as IMC discussed above illustrates that this concept, or rather process, is based on equally important and interdependent principles. These key IMC principles should also guide the planning of IMC campaigns, including OOH advertising media, as part of an overall IMC campaign, as illustrated in the figure below. In the following section, the application of these principles to the planning of an integrated OOH advertising media campaign will be discussed.

Figure 2.1: Key IMC principles guiding the planning and integration of OOH advertising media

Synergistic
integration

Audience-
centred
planning

Brand-
customer
touch
points

Behavioural
& relational
focus
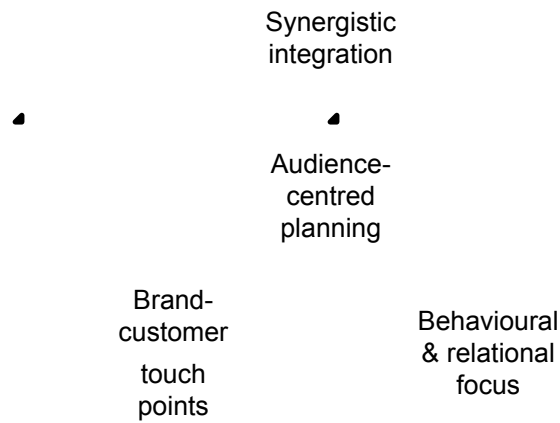
Source: The researcher

2.4.2.1   Audience-centred planning

Initially, marketers controlled most of marketing communication tools and techniques, which enabled them to better target their messages, but the media landscape and -planning have changed substantially over the past few decades. New dynamic, interactive media; together with the combination of media proliferation, media fragmentation and audience fragmentation have given rise to major challenges and opportunities for marketers. Contemporary consumers are increasingly in control of when, how and what media or content they want to attend to and consume. Consumers are no longer captive and passive receivers of messages sent by marketers, but can now participate in creating messages, actively selecting the information they want to receive, and avoiding any unwanted and untimely messages (Higgs & Polonsky, 2007:1500).

This customer empowerment is driven by technological developments, such as mobile devices, social networking and consumer-generated content and virtual worlds, allowing consumers to control the communication process (Shimp, 2010:12). Increasingly, consumers are employing what is referred to as vendor relationship management, which simply means consumers now have access to and are

beginning to use technology in much the same way that marketers used it in the past – to identify, evaluate and build relationships with the suppliers they have identified as being the most relevant and practical for their needs. Thus, consumers can now engage in a dialogue with not only the organisation; but they can also connect and communicate with each other (Ewing, 2009:110).

Modern consumers might want and actively seek relevant information, but these same consumers would want to spend as little personal time as possible in acquiring such information. Consumers only have 24 hours available each day, with various media alternatives competing for their time and attention. They could select the media they want to use or access and for how long. Thus, consumers define the number of advertising messages to which they will be exposed, not the advertiser, no matter how large the budget spent, or how pervasive the messages might be (Schultz *et al.*, 2005:5).

Advertising and other brand contacts points, which have no value to an audience, or which are not delivered via relevant media vehicles would be filtered out, or ignored by consumers. The IMC planning approach, therefore, deliberately takes on the consumer's perspective in deciding which media would be most effective in reaching a specific target audience or audiences by delivering relevant messages via the most-preferred media (Kliatchko, 2008:149). Schultz, Tannenbaum and Lauterborn (1993:51) emphasised the importance of this audience's perspective, and noted that IMC is a communication system that understands and helps marketers establish a dialogue with a specific group of potential consumers. It therefore needs to be organised around the consumer by realigning communications to look at them the way the consumer sees them – as a flow of information from indistinguishable sources. In the context of IMC, this is known as an outside in planning approach or customer/audience-centred planning (Kitchen & Burgmann, 2010:5).

This audience-driven approach to IMC suggests not to bombard consumers at all possible points of contact with advertising messages, but rather to building relationships (Duncan, 2005:117). Furthermore, it entails moving away from aiming at mass, generic, unknown audiences to known prospects and consumers, and

moving away from using mass and shotgun messages to targeted communications (Kliatchko, 2008:142).

Audience-centred planning of OOH advertising media, therefore, entails carefully defining and selecting a specific targeted audience or audiences, and then delivering the most relevant messages via the most preferred media to them. The target audience should be selected and defined based on demographical, geographical, psycho-graphical and behaviouristic audience-segmentation criteria. This requires the use of audience profiling to reveal rich insights on the target market necessary to inform effective brand positioning, marketing and marketing communication strategy (Higgs & Polonsky, 2007:1500). Consumer-insight research and audience-media research on the customers, their wants and needs, and their media behaviour are essential, in order to compile audience profiling to guide media-planning decisions (Moriarty *et al*., 2012:171; O'Guinn *et al*., 2000:212; Sissors & Baron, 2010:410).

Audience segmentation criteria and as the role of research in the planning of advertising media in South Africa are discussed in more detail in chapter three.

Furthermore, OOH advertising media should no longer be employed just to reach a mass audience; but it should rather be employed to deliver a relevant message to targeted OOH audiences in the different environments when and where they are most likely to be receptive. These OOH audiences range from broad-based vehicular- and commuter traffic to more-targeted audience profiles at retail and leisure environments, such as those at cultural events (Berneman & Kasparian, 2003:40) and sport arenas (Turley & Shannon, 2000:323), or even very specific places or venues, such as at golf courses, festivals and events, health clubs, beaches, schools, public restrooms, doctors' waiting rooms, sports stadia and arenas (Gambetti, 2010:36; Lane *et al*., 2011:374; Sissors & Baron, 2010:269).

To achieve this it is essential to consider the mobility patterns, lifestyle information needs and frame-of-mind of the targeted OOH audience when planning a campaign. For example, by placing relevant messages in airport media at the right location with context-related themes, such as destinations, or airport-related themes placed in

appropriate locations with longer dwelling times at airports would improve the level of processing of information by the travellers (Wilson & Till, 2008: 59). Alternatively, by placing interesting advertisements of new products or new product information inside minibus taxis where a captive audience could enjoy the messages, and might experience this as a past-time (Du Plooy & du Plessis, 2011: 764).

2.4.2.2   Brand-customer touch points

IMC requires that successful marketing communication needs to build a relationship between the brand and the customer (Kitchen, 2008:146; Kitchen *et al*. 2004:23; Shimp, 2010:18). Thus, all the aspects of a brand's relationship with a consumer must be considered; and both traditional marketing communication channels and non-traditional means of communication must be considered. It also requires that a consistent brand message must be integrated across the entire range of marketing communications elements – to allow for consistent clarity and reinforcement of the brand's or the company's main proposition.

Moving away from just aiming to reach as many potential customers as possible at as low a cost as possible cost, towards a more audience-centred view has led to the increasing realisation that besides traditional marketing communication techniques, there are a variety of alternative ways to communicate and build relationships with consumers. Brand-customer touch points are surely no longer restricted to mass media and traditional marketing communication elements, but include each and every potential experience a customer or prospect has to interact with, or see, or hear about the company and/or its brands (Belch & Belch, 2012:26).

Schultz *et al*. (1993:51) conceptualise the effect of IMC in terms of these contacts or brand-customer touch points. They explain that a contact is any experience that a customer of prospect has with a brand or company, including brand advertising messages, word-of-mouth, and using the product. All these potential contacts can influence a brand's relationship with its consumers.

According to Dunn and Davis (2004:300), it is vital to understand customers' different relationships with a brand, including the effect of traditional marketing communication media, as well as non-traditional contacts. Furthermore, marketers must analyse all potential touch points and their influence on consumers. Specific versions of contact points to particular consumers or target audiences can then be tailored to strengthen the relationship with a brand. Successful brand builders evaluate the influence of different touch points, and focus their resources on those touch points that create the strongest brand experience and make customers change their behaviour accordingly.

Keller (2001:819) proposes that different ways in which brands can now communicate with customers and prospects, should be regarded as additional opportunities, offering marketers valuable brand contact with their target audiences by adding value to product offerings and improving customers' brand experience, gathering feedback to monitor customer satisfaction, and delivering additional brand messages to increase brand knowledge and strengthen the client-brand relationship.

So, each experience of a customer either strengthens or weakens the client-brand relationship. Strong relationships lead to higher profits and sales, while weak relationships result in lost sales and customers, and undermine the brand equity (Duncan, 2005:20).

These brand-customer touch points can be categorised in a number of ways. Dunn and Davis (2004:241) classify touch points into three different categories, based on consumers' experiences during their decision-making processes. Pre-purchase experience touch points are of great importance, regardless of whether a customer will purchase the brand in question, or not. Purchase-experience touch points directly influence customers to purchase a brand, and not to just consider it. Post-purchase experience touch points influence customers after their purchasing.

The above classification can be exemplified in the context of OOH advertising media. Large outdoor advertising boards with high impact visuals next to busy roads aimed at commuters on their way to work and back, are likely to increase their awareness

of a brand before purchasing the brand. However, street and retail furniture advertising inside a shopping mall with a promotional message, is more likely to influence shoppers to actually purchase the advertised brand. During the post-purchase phase touch points, such as the satisfaction with the product of the service, billing, the maintenance of products, after-sales services would be the most influential.

However, continual advertising is also crucial after the purchase has been made, to maintain the top-of-the-mind brand awareness and image in the mind of those who have bought the product.

Meyer and Schwager (2007:118) distinguish between direct and indirect contacts with a company or its brands. Direct contact generally occurs in the course of purchase, use, and service; and the customer usually initiates it. These direct contact points include customer-initiated touch points, intrinsic touch points, and unexpected touch points (Duncan, 2005:119).

Customer-initiated touch points occur whenever a customer or prospect contacts a company, such as enquires or complaints regarding products and other contacts made directly with the company via telephone, website or emails.

Intrinsic touch points are interactions that occur with a company or brand during the process of buying or using the product or service, such as interactions with retail sales personnel or customer-service representatives.

Unexpected touch points are unanticipated references or information about a company such as word-of-mouth from friends, on-line and off-line expert reviews about the product, as well as information received through social media sites, and mobile-marketing applications, such as price comparison applications and social sourcing applications that help consumers get outside opinions and feedback on their mobile devices before purchasing.

Indirect contact or company-created touch points involve all encounters with the representatives of a company's products, service or brands, and include all forms of advertising and communication, publicity, and suchlike (Meyer & Schwager, 2007:118). These touch points account for a large part of the information disseminated by marketers, and have the advantage of being under the control of companies or their agencies (Duncan, 2005:117).

Company-created touch points comprise an ever increasing variety, ranging from traditional mass advertising to direct marketing, sales promotions, events and sponsorships, personal selling and more recently product placement, branded entertainment, viral-marketing, guerrilla-marketing, event marketing, mobile marketing, in-store marketing, point-of-purchase displays, the Internet, as well as OOH advertising media (Belch & Belch, 2012:26; Blakeman, 2007:260; Clow & Baack, 2010:313; Jurca, 2010:323).

All these potential brand contacts need to be planned and integrated properly by the companies and their agencies. The planning of some of these functions is often outsourced to specialist agencies, such as for example, OOH advertising media planning. This can be the responsibility of media-only agencies or OOH advertising media-specialist agencies.

It is clear that not all touch points are equally important or effective during different stages of the consumer's decision-making process, and they differ with regard to companies' ability to control or influence them. The primary focus of this study is on just one of these types of contact points: OOH advertising media, as some of the company-created touch points. All the OOH advertising media options in different environments can be used as urban touch-points to reach customers outside their homes in the streets where they traverse, the squares in which they gather, the places where they go to buy or consume at precisely those times when they are most receptive to brand messages, most laid-back, most open to new ideas, and most prepared to listen and interact (Gambetti, 2010:4).

This wide variety of OOH advertising media types in different environments and locations offers advertisers the flexibility to be used for different purposes in their overall IMC plan. For example, OOH advertising media can be effectively applied as support media to reach selected segments of the market that cannot be as effectively reached by traditional advertising media messages, because they can penetrate the selective perception barrier more efficiently than mass media messages (Belch & Belch, 2012:446).

Alternatively, they can be used to influence consumers at the point-of-purchase or close to where the purchase-decisions are made (Shimp, 2010:576). Thus, by identifying and utilising the most relevant out-of-home touch points between consumers and the brand, this can be strategically applied to increase the perceived value of the brand, to enhance the customers' total brand experience, to deliver additional brand messages to increase brand knowledge, and to strengthen the client-brand relationship.

When following the extended view to include all brand-customer touch points, this means to manage advertising and media as one of many possible types of contact points with consumers. Thus, it implies that advertising, as with any brand contact, can affect consumer experiences. Ideally, an advertisement should be created – not to merely inform consumers about a brand, but it should also engage consumers. However, the main focus of this study is not on creating effective OOH advertisements, but rather on the planning of OOH advertising media.

With regard to the role of advertising media as brand-contact points, Shimp (2010:16) notes that advertising media should no longer be treated merely as the passive vehicle through which consumers are exposed to advertisements, because both the advertising and the surrounding media context form the actual contact with the consumer. Lane *et al*. (2011:226) agree, and argue that only relying on numbers, such as reach and frequency, when planning media, would fail to give any indication of the communication impact of the medium on the audience. Hence, contemporary media planners should also consider qualitative media values, such as the target audiences' involvement and attitudes towards the medium, the media environment

where and when the message is to be delivered, and the fit between the medium and the creative approach required (Koekemoer, 2005:208; Lane *et al*., 2011:226; Moriarty *et al*., 2012:225).

As marketers have access to an increasing number of media options, it becomes more difficult to ensure that a focused message is presented and experienced by consumers through all brand-contact points. As all planned touch points contribute positively or negatively to building customers' brand experiences, they must be congruent with each other, because inconsistent messages sent lead to confusion and dilute the brand equity in the consumer's mind (Belch & Belch, 2012:300). This does not necessarily mean that the messages transmitted to various audiences or segments via different media must be completely identical, but rather that they must be complementary and non-contradictory (Yeshin, 2006:69; Torp, 2009:199).

Congruent and complementary messages are not only important when OOH advertising media is used together with other marketing communication elements as part of an overall IMC programme, but also when integrating different OOH advertising media platforms in a campaign.

2.4.2.3 **Synergistic integration**

IMC requires strategic consistency as well as message consistency. Strategic consistency implies that all core brand values remain the same, while the brand messages might vary by target market and the communication situation. For example a company may employ different messages for their various audiences and stakeholders. A strategic understanding of IMC implies that it must be based upon a rigorous planning process to identify the targeted audiences, set the objectives to be achieved, develop coherent marketing communication and find the best way to deliver these messages. Message consistency, also referred to as "one-voice" and "seamless" communications, involves maintaining a clear and consistent image, position, message and/or theme across all marketing communications disciplines or tools" (Percy, 2008:9)

Paramount to IMC, are the benefits of harnessing synergy across marketing communication elements and media. Kitchen and Schultz (2009:201) convincingly argue that one of the most critical issues in the on-going development of IMC is how communicators understand, explain or manage the perceived synergy between various communication alternatives and the media. According to Belch and Belch (2012:35) the IMC framework is built on the foundation that if multiple marketing communication techniques are deployed appropriately, they could enhance one another's contributions. Shimp (2010:17) explains that the reason for using multiple marketing communication techniques in conjunction with one another is to produce greater results or synergistic effects than if the techniques were used individually and in an uncoordinated fashion.

Kitchen *et al*. (2004:20) note that in its practical form, IMC attempts to combine, integrate, and synergise elements of the communications mix, as the strengths of one are used to offset the weaknesses of the others. Thus, these elements should not be considered separately or planned in isolation.

Synergy may be conceptualised in terms of the added value aspect of IMC. Thus, synergy is the combined effect of multiple media activities that exceeds the sum of the individual effects (Naik & Raman, 2003:375). Academic sources seem to agree that the basis of synergy is conveying messages through multiple-marketing communication media, to utilise the intrinsic strengths of each medium, as well as to reach different audiences (Clow & Baack, 2010:80; Du Plessis *et al*., 2010:45; Duncan, 2005:349; Katz, 2010:33; Koekemoer, 2005:200; Lane *et al*., 2011:219; Moriarty *et al*., 2012:106; Shimp, 2010:327; Sissors & Baron, 2010:53).

Achieving synergy is implemented when applying media neutral planning. Media neutral planning is an unbiased approach to media selection that emphasises planning around consumer touch-points, instead of being biased to use traditional advertising media (Higgs & Polonsky, 2007:1501). Media neutral planning suggests that if the planning is truly audience-centric, any media alternative would be treated as potentially appropriate; and each media alternative would be chosen, based

purely on its ability to achieve the given objectives with no bias or preconceived ideas (Kliatchko, 2008:150; Tapp, 2005:133).

Media neutral planning implies that the selection of media do not privilege advertising or any one type of advertising medium. Anything that can affect the consumer's experience of a brand is considered to be a potential marketing vehicle. Thus, media neutral planning applied to OOH advertising media planning means that a fair and balanced mix of the available options must be selected – without any bias or preconceived ideas; but it should be based on an objective assessment of their strengths and weaknesses and their ability to achieve the advertisers' objectives. The full spectrum of OOH advertising media options and not only conventional outdoor advertising boards should be recognised and considered objectively, without being biased towards certain OOH advertising media platforms (such as outdoor advertising media), geographic locations (such as certain cities or areas) or OOH media providers (such as larger media companies).

In order to implement media neutral planning, the marketing communication objectives to be achieved should be determined before selecting media options. These objectives are based on consumers' decision-making and message processing – ranging from unawareness right through to action or behavioural responses. These issues will be discussed in the following section.

2.4.2.4   Behavioural and relational focus

Beyond the rhetoric, for IMC to have street credibility and genuine commercial impact, it needs to make business sense. For this to happen, a strategically selected combination of marketing communication media should ideally and demonstrably deliver a greater return, both in terms of attitudinal and behavioural impact, than any one of those techniques used in isolation (Ewing, 2009:107). Therefore, the ultimate goal of any IMC campaign should be to influence the target audience in such a way that the audience engages in a specific desired behaviour (Kitchen *et al*., 2004:23; Shimp, 2010:18).

The ultimate goal might be a behavioural response; however, consumers respond to marketing communications stimuli on three levels: The cognitive, affective and conative levels (Belch & Belch, 2012:155; Moriarty *et al*., 2012:107; Percy, 2008:174). The cognitive level involves conscious intellectual activity, while the affective level involves feelings and emotions. The last stage is the conative level, or behavioural response where consumers are inclined to take action. For that reason, marketing communication objectives for a campaign could be on a cognitive level, to increase brand awareness and knowledge, affective levels to increase positive brand attitudes, brand preferences, and on a behavioural level so that higher brand action intention and purchase facilitation are achieved (Belch & Belch, 2012:155; Moriarty *et al*., 2012:107).

Furthermore, IMC campaigns are also typically structured in multiple strands by employing different media to influence the decision-making process of the different target audience members on all levels, such as awareness, perception, learning, attitude, motivation, behaviour and repeat purchase, thus moving them from lower levels to higher levels (Belch & Belch, 2012:155; Moriarty *et al*., 2012:107; Percy, 2008:174).

Duncan (2005:90) and Shimp (2010:17) both proposed that IMC needs to go beyond these three levels. They emphasise the importance of IMC in building relationships, rather than just engaging in short-term relationships or sales. Thus, the IMC process is not necessarily completed once the behavioural response or the sales have occurred. A relationship with a brand typically begins with awareness, and can then move through to identifying with and feeling connected to a brand; but the ultimate aim is to build a long-term relationship and to uphold loyalty to the brand. If an IMC approach is used, message integration and consistency can be encouraged, which in return, helps to facilitate the interpretation of information for customers that would result in less confusion from the vast amount of information available today. If an IMC approach is not followed, then different messages may be delivered in unison. And that may lead to an incoherent brand image, which as a result, would influence buying and recall behaviour negatively, thereby affecting the relationship-building process.

A combined consideration of brand contact points should lead to an increase in awareness from the consumer's perspective, which in turn, would create a positive relationship. If a company thus invests in an IMC approach, the brand's reputation could be further strengthened, and loyalty among consumers and other stakeholder groups would be further enhanced (Kitchen & Burgmann, 2010:4). By employing an IMC approach when OOH advertising media planning is conducted, a better outcome can be achieved, where a more holistic picture would be delivered and better relationships built, which in turn, would lead to increased brand loyalty. This outcome must be kept in mind when planning an integrated OOH advertising media campaign as part of an overall plan. Long-term relationship building and brand loyalty, as a result of integrated media planning, however, needs to be measured as part of a future research study, since measuring these concepts specifically does not fall within the scope of this research study.

It is important to realise that the customer of today makes informed decisions and will make demands on all the information received. Marketers thus need to develop communication plans with the consumer as the starting point. During the planning process, it is consequently imperative to obtain information about the wants, needs and other background knowledge on the specific target group (Kitchen & Burgmann, 2010:4). Equipped with the knowledge of how the target audience would be likely to respond to marketing communications, marketers could then select the most effective media options to include in an IMC campaign.

This knowledge should guide marketers in identifying those touch points in the process where and when marketing communication is most likely to have a positive effect on the consumers in their decision on behavioural responses (Koekemoer, 2005:35; Percy, 2008:293). Furthermore, understanding the phases in consumers' decision-making processes could also be used in media planning models to determine the optimum frequency of exposure that would help consumers to yield and retain messages (Sissors & Baron, 2010:223; Belch & Belch, 2012:345).

Different OOH advertising media types have proven to be effective on all three levels; from the cognitive level to increase consumers' brand awareness and recall

(Bhargava *et al*., 1994; Berneman & Kasparian, 2003; Donthu et at., 1993; Turley & Shannon, 2000); to the attitudinal level to create favourable attitudes from consumers (Du Plooy & Du Plessis, 2011; Eun & Kim, 2009; Nagel & Louw, 2004; Veloutsou & O'Donnell, 2005), as well as to obtain the desired behavioural responses from consumers (Donthu & Bhargava, 1999; Taylor & Franke, 2003; Taylor *et al*., 2006).

The focus of the current study will not be only on one OOH advertising media type in isolation, but rather on how these platforms can be integrated synergistically into a campaign to achieve objectives on all these levels, and ultimately to move consumers to the desired behavioural responses.

The relationship focus of a company does not only include its customers and internal employees, but several other stakeholders are also affected by IMC, including suppliers, shareholders, the broader community, government regulators, advertising- and media agencies and distribution-channel members (Duncan, 2005:57; Luck & Moffatt, 2009:319; Kliatchko, 2008:146). Companies using OOH advertising media must also realise that their relationships extend beyond their target market to include other stakeholders.

OOH advertising should be used that are socially responsible towards the broader community. For example, OOH advertising should not feature sexist representations of women, since these advertisements are similar to pin-ups (Rosewarne, 2007:313). Furthermore, OOH advertising does not have to be restricted to commercial messages; it can be used to serve the broader community, such as educational media in public campaigns on AIDS awareness, crime prevention, road safety, the responsible use of water and electricity, or to inform citizens of their rights and responsibilities (Davidson, 2001).

IMC can be explored and implemented on different levels. In the following sections, the current study will be contextualised within these levels, and the synergy as a result of integrating multiple media in an IMC campaign, will be discussed in more detail.

2.4.3 IMC IMPLEMENTATION FROM DIFFERENT PERSPECTIVES

Numerous studies have explored and recommended a number of levels of IMC integration from the perspective of companies, marketing communication practitioners, as well as that of consumers (Ehlers, 2002; Ewing, 2009, Finne & Grönroos, 2009; Grove *et al*., 2007:39; Holm, 2006; Kitchen & Schultz, 2001; Kitchen & Schultz, 2009; Kliatchko, 2008; Naik & Raman, 2003; Nowak & Phelps, 1994; Schultz, 2006; Schultz *et al*., 2009; Schultz, Tannenbaum & Lauternborn, 1993; Torp, 2009; Voorveld, 2011; Voorveld *et al*., 2010).

The focus in the current study is on the integration of multiple media, specifically the planning and integration of different OOH advertising media platforms in the South African context, from a media-planning perspective. However, to contextualise the current study within the IMC literature, IMC implementations from the different perspectives and levels be reviewed briefly.

2.4.3.1 <u>IMC implementation from a company's perspective</u>

Kitchen and Schultz (2001) proposed a four-stage model, in order to understand the development of an IMC approach within organisations. These four stages include the tactical co-ordination of marketing communications, redefining the scope of marketing communications, the application of information technology, and lastly, the financial and strategic integration.

The first stage is co-ordination of IMC on a tactical level and means a one-sight one-sound approach, where the emphasis is on the external communication of the brand with the aim of creating harmony with all the various marketing communication techniques and the brand.

During the second stage, communications needs to be redefined to include all communication contact points that a customer or prospect could have with the company.

Figure 2.2: Stages in IMC

Level 4:
Financial & Strategic
Integration

Level 3:
Application of Information Technology

Level 2:
Redefining the Scope of Marketing Communications

Level 1:
Tactical Co-ordination of Marketing Communications
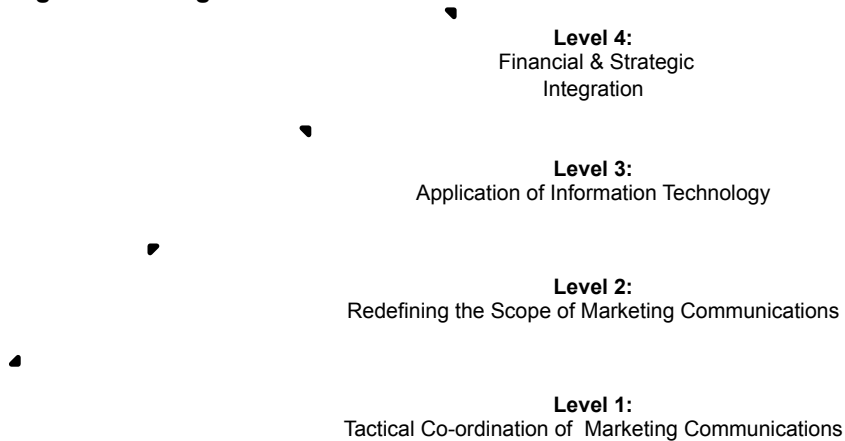
Source: Kitchen & Schultz, 2001:118

The third stage means that the increasing flow of information on consumer behaviour, attitudes and transactional data via a database should be turned into customer knowledge. New technologies should also be used to increase the information flow between employees, distributors and suppliers.

The fourth stage implies that IMC should be deployed at the strategic level. Marketing and finance should thus work together for the business, in order for it to become fully customer-centric, as a means of generating a measurable and behavioural return-on-investment.

When applying these stages as a guide for this study, the focus will be on studying the IMC effects from a more tactical point of view, by exploring the planning and integration of OOH advertising media platforms on the campaign level. This would be from a media-planning perspective, where the media plan should be aligned with the overall IMC and advertising plan.

Kliatchko (2008) propose that IMC is an audience-driven business process that instead of the inward-looking traditional mind set of the past, a more outward-looking orientation is now being followed, where IMC as a business process becomes more customer or audience-centric. This approach of the IMC business process starts with a deep understanding of the target audience that would be able to guide the marketing and branding objectives and strategies. The difference between the

traditional approach to marketing communication and the IMC audience-driven approach, as proposed by Kliatchko (2008) and applicable to this study, is summarised in Table 2.2.

Table 2.2:   Traditional marketing communication versus the IMC audience-driven approach

Traditional approach	*Audience-driven approach*
Mass marketing and mass communication	One-to-one marketing
Transactional models of marketing	Relational models of marketing
Outputs of marketing communication	Outcomes of marketing communication
Advertising monologue	Consumer monologue
Mass, generic unknown audiences	Known prospect and consumers
Mass shotgun messages	Targeted communication
Bombarding audiences with advertising messages	Building relationships

Source: Kliatchko, 2008

As a business process, IMC should, therefore, involve the corporate, as well as the operational levels of the organisation. At the corporate level, a holistic view is needed, where senior management is held responsible for integrating all the functional levels in the organisation – with the intention of satisfying consumer needs. Senior management should view marketing communication as a strategic business tool that could help yield business results in the long term. IMC, at the operational level, involves the planning, management, implementation and measurement of the IMC planning process. This starts with a deep understanding of the consumer.

The current study focuses on the application of IMC on the operational or tactical levels, and specifically those components that deal with the alignment of the OOH advertising media campaign with the overall IMC/advertising plan, the planning of OOH advertising media, and the evaluation and research of OOH advertising media.

2.4.3.2 IMC implementation from a marketing communication

Another perspective comes from Novak and Phelps (1994). They have identified three broad concepts of IMC: `one-voice', `integrated communications' and `coordinated marketing communication'. This conceptualisation of the framework was adapted mainly from practitioner-based literature and perspectives. The application of integration by marketing communication practitioners, specifically OOH advertising media specialists in South Africa, is also the focus of the current study. Furthermore, the framework applies to the implementation of IMC on the campaign level, and not on the broader organisational level, as in the current study.

The one-voice concept (also referred to as `seamless' marketing communication) underlines unity among various marketing communication techniques used in a campaign, so that a clear and consistent image, position, message and/or theme is created across all marketing communications disciplines or techniques. The integrated communication concept is achieved by integrating both the brand image and the consumer behaviour – directly inspired by the marketing communication message. For example by combining brand advertising with sales promotion and direct marketing techniques in an advertisement to obtain direct feedback or information for consumers. The coordinated marketing communications concept emphasises the coordination and integration of the various marketing communications techniques, in order to achieve synergy.

A further comparison of these three concepts of IMC reveals that the one-voice concept and coordinated marketing communication entail integration on the campaign level, while the integrated–communication entails integration within the specific communication message executions, such as advertisements. Within this framework, IMC can thus be studied from a more tactical perspective (within specific communication message executions, such as an advertisement), or from a more strategic perspective (on the campaign level such as the combining of multiple media).

When using the Nowak and Phelps (1994) perspective as a guide for this study, the focus will be on studying IMC from a more strategic point of view, exploring the integration of different OOH advertising media platforms. The emphasis is thus on producing `holistic' or integrated OOH advertising media campaigns that include various OOH advertising media types, in order to do whatever is necessary to identify, contact, activate, and cultivate the target audiences and the objectives specified in an overall IMC campaign. OOH advertising media options are, therefore, `integrated' to the extent that they can create a `synergism' that, at the campaign level, develops awareness, images or beliefs, while bolstering behavioural responses beyond those that would be attained with single media campaigns.

2.4.3.3   <u>IMC implementation from the consumer's perspective</u>

Finne and Grönroos (2009) proposed a holistic Relationship Communication Model (RCM), based on the consumer perspective that takes into account the impact of historical, future, internal and external factors on message integration.

Historical factors comprise all those messages from the consumer's past that could influence the consumer's creation of meaning. Future factors could include the expectations, goals, hopes or visions of the individual. These time factors represent a time continuum that ranges from the past to the envisaged future. Unlike traditional marketing communication that focused on the present only, the new proposed model would necessarily include the time factor as a crucial ingredient.

External factors would include culturally situated factors, or the personal context of the individual, including trends, traditions, economic situation, the family and the advertising originating from various sources. Internal factors are those life factors related to the self; these would include attitudes, capabilities, and identity, or personal interests.

This Relationship Communication Model can be used for understanding and managing marketing communication more effectively. It emphasises that a more consumer-centric approach to marketing communication is needed, where the

consumer is allowed to perform the integration: thus an outside-in focus, as opposed to an inside-out focus. Meaning becomes the focus where – instead of the traditional marketing communication concept, where a sender conveys a message to a receiver through coding, noise and decoding processes – the emphasis now falls on the receivers and the meaning created by the receiver in the communication process. Meaning is thus central to the model, with influences from historical, future, internal and external factors being integrated into the message – thereby creating a focus on the consumer, instead of on outgoing messages.

The need for audience-centred planning and the relationship focus, and how this applies to OOH advertising media planning have already been discussed earlier in this chapter.

The above discussion has conceptualised the focus of the current study as the implementation of IMC on a tactical level or the integration of multimedia in a campaign from a media-planning perspective. Consequently, the remainder of this chapter will discuss this in more detail.

2.4.4 MEDIA SYNERGY

Understanding how various marketing communication activities work together, or in combination, to achieve synergy, is one of the most critical issues facing IMC today. Media synergy has received increasing attention in recent years (Naik & Peters, 2009; Schultz, 2006; Schultz *et al*., 2009; Tang, Newton & Wang; 2007; Voorveld, 2011; Voorveld *et al*., 2010). However, despite synergy's importance in planning multi-media communications and all these research studies, it is still not well understood. Naik and Raman (2003:375) state that the interaction among marketing variables is a central theme in marketing. Indeed, it is interaction that provides a rigorous basis for the marketing mix concept, which emphasises that marketing efforts create sales synergistically rather than independently.

Several studies documented the joint effects of marketing communication variables on market outcomes. Notwithstanding this body of knowledge, and despite the

fundamental significance of interactions in the marketing communication mix, few studies have scientifically investigated the role of synergy in multi-media communications.

Some prominent theories explaining the potential processes that occur when consumers are exposed to multi-media campaigns and research on the synergy in multi-media campaigns will be discussed in the following sections.

2.4.4.1 Exploring media synergy from the consumer's perspective

A number of theories related to the psychological processes that occur when consumers are exposed to a combination of media have been proposed in studies – to explain why the integration of different media in a campaign results in more positive results than using single-medium campaigns. Knowledge on these consumer psychological processes can provide insight into the relative effectiveness of multi-media campaigns. These theories include the forward encoding theory, the image transfer theory, the encoding variability theory, the repetition variation theory, and the credible source theory. Each of these will be discussed in turn.

Forward encoding means that when consumers are exposed to a combination of media, the first medium may stimulate forward encoding. This means that an advertisement in the first medium can be used as a 'teaser' to attract attention to, arouse interest in, and increase curiosity – for an advertisement in another medium. The memory trace, as a result of the first exposure, stimulates deeper processing and easier encoding of the message during exposure to the advertisement, when this is presented in the second medium. The resulting multiple retrieval cues can then indirectly influence the attitudes toward the advertisements and the brand, as well as the purchase intentions of the consumers (Voorveld, 2011:2201).

Studies by Dijkstra (in Voorveld *et al.*, 2010:70) and Voorveld (2011:79) confirmed the positive effect of forward encoding in the processing of IMC campaigns, using online and offline advertising. In both these studies, the levels of forward encoding were found to be higher in cross-media campaigns, than in single media, with

repeated exposure to the message in the same media. It is interesting that when the second advertising message is an exact copy of the first advertisement, the audience was less motivated to process the second advertisement.

Forward encoding is typically applied in OOH advertising, when it is being utilised as a teaser campaign for launching new brands, and then followed up by other media. Heita or 8.ta (South Africa's fourth cellular provider) have utilised a combination of OOH media formats, such as large outdoor advertising, minibus taxi advertising, and bus advertising, for their two-week launch campaign in all the major cities across South Africa. For this campaign, eye-catching graphic illustrations coloured in white, pink and black were used. Only the name 'Heita' (a vernacular term used in townships meaning hello) appeared in the messages.

The actual product offering, behind the numerous OOH advertisements, was not disclosed. The campaign captured the nation's imagination and generated a huge excitement for the brand, as indicated by all the comments on the social media and enquires on search engines during this period. The successful launch resulted in increased receptiveness by the market for the launch of the product offering. During the following phase of the campaign, the brand name and the detailed offerings were revealed in a variety of other advertising media (Shirley, 2012).

Image transfer implies that consumers mentally replay or imagine parts of the advertisement in the first medium, when they are exposed to the advertisement in the second advertising medium. Some elements in the second advertisement are thus used as retrieval cues to aid memory trace from the first exposure, because of overlap between the advertising executions (Voorveld *et al*., 2010:72). This principle might be applied in multi-OOH advertising media campaigns by using smaller street furniture advertising media (such as street-pole advertisements) repetitively, with a number of them in a row, so that the subsequent signs in a row tell an intriguing story.

Encoding variability theory proposes that when consumers are exposed to similar messages in a variety of media relying on different senses, this will be encoded in a

more complex way in the human brain, than if only one medium were used. This is because auditory, visual and sensory information signals or cues use different networks in the human brain to be processed. The result is more complex encoding, stronger and more accessible information network in the human brain, and increased probability that the information would be recalled accurately (Stammerjohan, Wood, Chang & Thorson 2005:56). Varying the modality of a presentation or message in the different media is also likely to improve the perceptions of the aesthetic value of a campaign.

The cosmetic (pre-cognitive) characteristic could positively influence attitudes to the advertisement, and ultimately attitudes toward the brand (Grimwood, 2010:37). So, if consumers experience and enjoy brand communication on different sensory levels, before actually processing the information on a cognitive level, this could positively affect their attitudes towards a brand.

Encoding variability can be applied by combining different OOH media platforms in an IMC campaign – to create a sensory experience, in which the consumer's senses of sight, hearing, taste, touch, and even smell, are stimulated separately, or in combination with each other. The large size, colour and three-dimensional potential of outdoor advertising formats are ideal for communicating strong visual brand messages, such as brand colours, packaging, shapes or logo – to link the brand with the relevant icons and symbols (Graff in Moriarty *et al.*, 2012:366, Sissors & Baron, 2010:277).

The latest innovative forms of ambient OOH advertising media, such as perfumed, musical, or talking bus-shelter advertising with physical sensors or touch screens, take-away posters, or digital interactive messages, offer a two-way interactive sensory experience to consumers (Gambetti, 2010:39). The handing-out of samples, the demonstrating of products or advertising on large-screen televisions in minibus taxis is ideal for offering an engaging and personal experience to commuters in the transit environment (Provantage, 2010).

The repetition variation theory states that if consumers are exposed to a message in multiple media, instead of being exposed to a message in the same medium repetitively, this results in more positive affective reactions (Tang *et al*., 2007:128). Repetition is an important aspect when the communication objective is to change attitudes; however, continuous repetition without variation, tends to cause boredom and message wear-out. This can be negated through a variation of the medium or the message, since consumers are more likely to pay attention to new information, than previously encountered messages or ways of presentation (Belch & Belch, 2012:345).

So, instead of just using only one OOH advertising media platform in a campaign, a variety and number of OOH media platforms and formats (such as smaller campaign outdoor advertising boards, street and retail furniture advertising media, transit advertising media and ambient OOH advertising media) can be placed in concentrated areas, such as in central business districts, or in transit areas, where the target audience congregates. Sales promotion activities and ambient media, such as live events and road shows, could also be added, to enhance the brand experience. This means that the target audience will be exposed to the message on different forms, shapes and contexts, to increase the likelihood that the message is noticed and processed.

The credible source theory suggests that when an advertising message is sent via multiple sources, it is more persuasive, because the audience sees it as more convincing or credible. These various media are regarded as independent sources and perceived to be more expensive than single-media campaigns. This perceived expenditure could serve as an indication of the company's confidence in the brand (Voorveld, 2011:80). This theory explains the higher perceived credibility in two studies on multi-media campaigns, specifically combining television and print-program promotions (Tang *et al.*, 2007:127), as well as for online and offline media campaigns (Voorveld, 2011:79).

Super-large OOH advertising media, such as building wraps, wall murals and very large outdoor advertising boards are ideal for adding importance or brand status by

projecting an image with authority for the brand that is being displayed (Bernstein, 2005: 114). When advertising on these huge formats, the brand literally becomes larger than life (Shimp, 2010:583). This phenomenon of using a super-large OOH advertising media format to create brand authority and impact was noticeable, especially during the 2010 World Cup Soccer in South Africa. Examples include the 30 storeys, or 138m high building wrap for Nikes (Graffiti, 2010), the soaring branded cooling towers seen from Soccer City for Coca Cola, the 300m2 gantry spanning right across the highway at the entrance to Polokwane for MTN (Outdoor network, 2010) and the world's largest fully functional Vuvuzela for Hyundai on the well-known unfinished bridge in Cape Town (Jupiter drawing room, 2010).

2.4.4.2   Evidence of the impact of multi-media campaigns

Although integration across different media types may be considered by many as the cornerstone of IMC, the topic has received more frequent attention from researchers during the last decade or so. Ewing, du Plessis and Foster (2001) observed in their study that the significant growth of cinema advertising expenditure globally reinforces cinema's effectiveness in complementing other media, such as television, enabling it to produce higher brand recall. In other words, using both these media in combination is considerably more effective than using either in isolation. Naik and Raman (2003) identified and measured cross-media synergy between television and print advertising for a widely used fast-moving consumer brand. It was found that combining different media increases sales, as well as enhancing media effectiveness. It was also proposed that as synergy increases, advertisers should not only increase the media budget, but should also allocate more funds to the less effective media activities. Du Plessis (2005) verified this synergy between television media and print-advertising media. In fact, for most of the campaigns analysed in the study, the recall of television advertisements among Sunday newspaper readers was more than double that of non-readers.

Lately, there has also been a shift in the synergy between on- and off-line advertising media. In the experimental design by Chang and Thorson (2004) television and web advertising synergies were examined, and it was found that this combination resulted

in significantly higher attention, overall positive attitudes, as well as higher perceived message credibility. Lyann (2006) examined the synergistic effect of online print advertising and television advertising. It was found that the combination of media produced higher recall. However, no other significant effects, such as attitudes toward the brand or advertisement and behavioural changes were noted across these media combinations. Conversely, Voorveld *et al*. (2010) found that combining advertising on websites and television resulted in more positive affective, as well as behavioural responses. Interestingly, it was also revealed that in some cases a repetitive exposure to television advertisements performed just as well as in the cross-media condition.

The synergy between OOH advertising media and other advertising media has also been explored and confirmed. Donthu and Bhargava (1999) conducted empirical research into the effectiveness of combining outdoor advertising and newspaper advertising. It was found that utilising outdoor advertising as part of a multi-media campaign contributes significantly to the sales response received. Du Plooy and du Plessis (2011) proposed the integration of radio advertising, magazine advertising and minibus taxi advertising media in South Africa

However, the potential synergy when integrating different OOH advertising media platforms is still largely under-researched by academics, as most research focuses only the effectiveness of specific media in isolation, such as large outdoor advertising (Donthu & Bhargava, 1999; Bhargava *et al*., 1994; Donthu et at., 1993; Taylor & Franke, 2003; Taylor *et al*., 2006), taxi advertising (Veloutsou & O'Donnell, 2005), airport advertising (Wilson & Till, 2008), street-pole advertising (Gombeski, Miller & Levine,1990), poster advertising (Berneman & Kasparian, 2003), digital advertising signs (Turley & Shannon, 2000) and digitally interactive bus-shelter advertising (Eun & Kim, 2009). This study will thus focus on the potential synergy when combining different OOH advertising media platforms in an IMC campaign.

2.5. CONCLUSION

The relationship between the concepts central to the study has been discussed, specifically: marketing, marketing communication, IMC and OOH advertising media. The conceptualisation of marketing communication to IMC has evolved over the years, and IMC is no longer viewed as the mere tactical co-ordination of the traditional marketing communication elements; but it has now evolved to become a customer-centric process of planning all contact points between a company and its consumers. It is aimed at dialogue with all the stakeholders – with a behavioural and relational focus.

The key IMC principles applicable to OOH advertising media planning and integration in this study were discussed, and specifically: audience-centred planning, brand-customer touch points, synergistic integration, behavioural and relational focus. IMC can be explored on a number of levels – from the perspectives of companies, marketing communication practitioners, as well as that of the consumers. The focus of the current study is on the implementation of IMC on a tactical level, or the planning and integration of OOH advertising media platforms, as part of an overall IMC campaign – from the perspective of OOH advertising media specialists in South Africa.

A central tenet of the IMC approach, which distinguishes it from the conventional view, is that each medium enhances the contributions of all the other media. This distinction is driven by the potential existence of synergy, that is, the added value of one medium, as a result of the presence of another medium, causing the combined effect of the media to exceed the sum of their individual effects. Some theories explaining the potential processes that occur when consumers are exposed to multi-media campaigns; and research on the synergy in multi-media campaigns were subsequently discussed.

Chapter three follows, with a discussion of the major phases in the planning process of advertising media from an IMC perspective.

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 by 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 <u>Response hierarchy models as a basis for setting marketing communication objectives</u>

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 adverting 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	**Box 3** Laundry Petrol stations Restaurants Lotto tickets Less effective	**Box 4** Personal finance Advisors Life insurance Least effective
Products	**Box 1** Candles Chocolates Newspapers Highly effective	**Box 2** Motor cars Homes Less effective
	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, 2010[1]).

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 <u>Demographic and geographical segmentation</u>

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 <u>Psychographic segmentation</u>

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 "Distants", 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   <u>Behaviouristic segmentation</u>

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 <u>Reach or coverage</u>

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 disproportionally 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. <u>Media weight</u>

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 <u>Quantitative criteria versus qualitative values in media selection</u>

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, 2010[2]).

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
• 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
• 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
• 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
• 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
• 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, 2012[2]).

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 <u>Communication effectiveness</u>

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 <u>Media evaluation</u>

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.

CHAPTER 4: A GLOBAL AND SOUTH AFRICAN PERSPECTIVE ON OUT-OF-HOME ADVERTISING MEDIA

*"Outdoor is not medium; it is an extra large." (*OAAA[2], 2012*)*

> ***Research objective to be addressed:***
> ***To categorise OOH advertising media in South Africa.***

4.1 INTRODUCTION

In the previous chapter, the major phases and principles in the planning of advertising media from an IMC perspective were discussed. This chapter will focus specifically on OOH advertising media from a global and South African perspective. Firstly, some background on the development of and conceptualisation of OOH advertising media from an academic and advertising media industry perspective will be presented.

This will be followed by a classification of OOH advertising media types from a South African perspective. The classification of the South African OOH advertising media is the second major objective of the study (see section 1.2.1).

4.2 THE DEVELOPMENT AND GROWTH OF OOH ADVERTISING MEDIA

The earliest OOH advertising was, in its original form, some type of message displayed outdoors to communicate to the public. It is probably the oldest form of advertising in history. It can be traced back a few thousand years B.C. to ancient rock-art paintings in India (Bathia in Surhone & Timpledon, 2010:5) and inscriptions and graffiti in Egypt and Greece (Veloutsou & O'Donnell, 2005:218). However, OOH advertising media have undergone a renaissance in recent years, as advertisers have realised that this form of advertising has greater impact and more specific reach than was previously thought; and these media have become some of the fastest- growing media segments across the globe (Iveson, 2012:5; Lopez-Pumarejo & Myles, 2009:35; Magna Global, 2011:24).

Although the exact total amount spent on OOH advertising media is hard to determine, because of the industry's diversity, this avenue of advertising ranks second only to the Internet as the fastest-growing media in the United States of America (Moriarty *et al*. 2012:364). Currently, there are more than 118 000 outdoor advertising boards in the urban centres across the United Kingdom (Hackley, 2010:55); and there are more than 300 advertising boards and 200 digital flat screen monitors with advertising at Heathrow's terminal five – reaching more than 27 million passengers, who pass through it annually (Patrick in Shimp, 2010:578).

The growth and increasing popularity of this channel of advertising can be attributed to several trends. Proliferation and fragmentation in the traditional media have resulted in a move away from the traditional mass media, to considering alternative ways to reach consumers with OOH advertising media.

This drastic increase in mass media options is also apparent in South Africa, as may be seen in Table 4.1. This table illustrates the magnitude of media proliferation. Over little more a decade traditional media grew by 65% - from nearly 900 options to nearly 1500 options – clearly resulting in a fragmented media landscape perspective. The result is that OOH advertising media have now become a viable and cost-effective alternative for marketers, who are frustrated by the inability of the more-traditional media to effectively reach people when they leave their homes.

Table 4 1: Increase in traditional advertising media options in South Africa

Medium	1998	2011
TV Stations	37	160
Radio stations	120	173
Daily Newspapers	17	22
Major Weeklies	20	27
Consumer magazines and newspapers	450	630
Communality Newspaper & Magazine	255	470
Total options:	*899*	*1482*

Source: Media manager in OMD , 2011

Contemporary consumers understand marketing communication and advertising techniques, which make them increasingly more resistant to commercial messages. Likewise, with customers who have become truly marketing literate and start avoiding traditional advertising, companies have now started to employ new

strategies, by using non-traditional or support media in an attempt to break through the clutter, and grab the viewers' attention. Belch and Belch (2012:446) note, in this context, that innovative ways of applying non-traditional OOH advertising media, such as transit media, street furniture advertising, aerial and water-borne advertising, mobile billboards, and in-store media, such as in-store ads, shopping trolley signage, and in-store digital TV are now more frequently used as support media to reach selected segments of the market that cannot be as effectively reached by traditional advertising media.

Moriarty *et al.* (2012:364) agree, and they add that OOH advertising media can also target selected market segments with specific messages at a time and place, where they are mostly likely to be interested. For example, a digital sign at an airport can make travellers aware of some last-minute specials that are duty free, an advertisement at the train station can remind commuters where to get their mornings coffee, or an advertisement inside a gymnasium can inform health-conscious people on the latest nutritional supplements.

OOH advertising media can reach consumers outside their homes – where most people spend most of their day at work – or otherwise away from home. This is not possible with traditional media, such as television, radio, magazines or newspapers. Consumers worldwide are more mobile than ever before, due to the urbanisation and centralisation of economic activities. Not only are they now more mobile, but they also spend significantly more time commuting between home and work, due to traffic congestion and distance.

South Africans spend on average 59 minutes each day commuting, compared with the 45 minutes spent by commuters in the United Kingdom, 44 minutes in Germany, and 43 minutes in the Netherlands (World Bank in Provantage, 2010). This increased time spent outside homes in the open air, whether for recreation or simply commuting from one place to another, presents an opportunity for this medium.

4.2.1 CONCEPTUALISATION OF OOH ADVERTISING MEDIA

The OOH advertising media are far more expansive than they used to be, and the shapes and formats of these media globally, as well as in South Africa, have changed considerably over the past few decades. Until rather recently, the OOH advertising media landscape consisted primarily of outdoor advertising or billboards reaching vehicular traffic; but these days, this has expanded to include a wide range of OOH advertising media types – to reach mobile people wherever they live, work, play, drive, shop or commute.

Collectively, these formats are now known as OOH advertising media. Thus, OOH advertising media as a category, embrace all indoors and outdoors advertising that one encounters when leaving one's home or workplace, such as advertising seen from a car or taxi, in a bus or a train, on highways or indoors at shopping malls, sport stadiums, airports – up, down, all around and even underground train stations (Bernstein, 2005:5).

The concept of outdoor advertising, which emphasises the open air or outdoors aspect of this type of advertising, continues to this day. However, lately there has been a growing preference to use the broader concept, namely: Out-of-home advertising. This OOH advertising includes outdoor advertising in the public domain, such as advertising on billboards next to a highway; but it also includes other non-domestic OOH advertising – not necessarily outdoors communication – such as advertising at airports, train and subway stations and entertainment or retail venues, like shopping malls, health clubs, doctors' rooms, public restrooms and restaurants (Gambetti, 2010:37; Wilson & Till, 2008:59).

This broad spectrum of OOH advertising media types is also confirmed in some of the recent literature, to include not only outdoor advertising, but also transit advertising on buses, trucks, taxis and even hot-air balloons, to indoor-media as a large part of OOH advertising media, such as signs in shopping malls, advertisements on shopping trolleys, shopping bags and even public restrooms (Moriarty *et al*., 2012:365; Sissors & Baron, 2010:263).

4.2.1.1 The OOH advertising media from an academic perspective

A number of academic sources position OOH advertising media within the larger group of support media to strengthen the message that is sent to the target audience through traditional media, such as radio, television, newspapers and magazines (Belch & Belch, 2012:447; Du Plessis *et al.,* 2010:107). For example, Belch and Belch (2012:447) differentiate between traditional and non-traditional support media. Traditional support media include the following classes: outdoor advertising; digital outdoor advertising (video-advertising networks, digital billboards and ambient advertising that uses digital technology to send messages), alternative OOH media (aerial advertising, place-based and mobile boards), in-store media (point-of-purchase advertising, such as in-store advertisements and media, aisle displays), transit advertising and cinema advertising.

Non-traditional support media consists mainly of branded entertainment, which is a mix between marketing and entertainment, and includes a wide variety of options, such as product placement in movies and television programmes; product integration where the brand is woven through the programme content and becomes part of the story line; "advertainment" where videos, music concerts, live performances are created by advertisers to entertain the audience, while their branding thereof is known.

Du Plessis *et al. (*2010:107-111) follow a similar approach to include outdoor advertising, in-transit advertising, advertisements within cinemas and theatres, promotional product marketing, directory advertising, in-flight advertising and branded entertainment within the overall class of OOH advertising media.

Other sources, such as Moriarty *et al.* (2012:364) refer to OOH advertising media as "place-based media" – to target specific people at specific places or venues – but classify it as a part of the traditional media. According to Shimp (2010:576), OOH advertising is not a typical or traditional form of advertising, but should rather be seen as a communication mode that attempts to influence consumers at the point-of-purchase or close to it. He uses the term "signage and point-of-purchase communication" comprising on-premise signage, OOH off-premise advertising media, as well as point-of-purchase advertising.

Despite the differences on the position of OOH advertising within the larger context of IMC, it is clear that it can be used to support traditional media, as part of an overall IMC plan (Du Plessis *et al.,* 2010:107), to reach specific consumer profiles (Moriarty *et al*., 2012:364) to communicate to consumers close to or even at point-of-purchase in an attempt influence them when purchasing decisions are being made (Shimp, 2010:576).

Not only do sources differ on the position of OOH advertising within the larger context of IMC, there also seem to be different opinions on the major types of OOH advertising media. There is some disagreement in the academic and advertising media industry literature on exactly what constitutes OOH advertising media. A comparison of some of the prominent academic sources published during the past decade, as well as some of the more prominent OOH advertising media associations across the globe on exactly what forms part of OOH advertising media, can be seen in the Table 4.2. These two perspectives will be compared and discussed in the following sections and will form the foundation of the classification of OOH advertising media from a South African perspective that follows.

When considering academic sources over the past decade, it is apparent that the major OOH advertising media platforms grew from mainly being outdoor advertising in the past, to now include a variety of non-traditional options, such as transit advertising media, street and retail furniture advertising (Duncan, 2005:372; Gambetti, 2010:35; Lane *et al*., 2011:359, Moriarty *et al*., 2012:364; O'Guinn *et al*., 2000:507, Shimp, 2003:356; Sissors & Baron, 2010:441; Wells *et al*., 2006:227; Yeshin, 2006:328).

More recently, a variety of digital OOH channels have also been introduced, such as digital-video screens that appear in places, such as offices, retail stores, shopping malls, bars, gymnasiums and digital screens, which transmit in LED (Light-emitting diodes) or LCD (Liquid-crystal display) technologies in the context of OOH advertising media. This has become one of the fastest-growing areas within this sector; and this is clearly an indication that OOH media are now entering the digital era, just like most other media (MagnaGlobal, 2011:24).

Some sources have followed a more extended view, to include a number of additional non-traditional media or marketing communication options not considered by the others to form part of OOH advertising media, such as Duncan (2005:376) and Moriarty *et al*. (2012:364).

Duncan (2005:376) considers a whole variety of alternative options, such as cinema and video advertising, kiosks with electronic advertising, banner displays on ATMs, advertising on elevators, advertising on shopping trolleys and even product placement as part of OOH advertising media, since all of these form part of place-based media or out-of-home advertising in public venues.

Moriarty *et al*. (2012:364) specifically include on-premise or retail signs on the premises of businesses, restaurants, or shopping centres to identify their business or store. They argue that on-premise or retail signs can either be simple: just to identify an outlet, such as the MacDonald signs; or they can be more complex, to perform similar functions that billboards do, such as the large illuminated and even animated or digital signs in Las Vegas. They, therefore, regard on-premise signs as forming part of OOH advertising media.

However, Shimp (2010:578) disagrees and clearly distinguishes between on-premise signage and off-premise advertising. Only off-premise advertisements, which are typically used in an attempt to influence consumers' store or brand selection decisions, should be regarded as OOH advertising, while on-premise signage used by retailers for identification purposes is not regarded as OOH advertising.

Table 4 2: A comparison of the academic and advertising media-industry perspectives on OOH advertising media

Major OOH Platforms included in classification of OOH advertising media	Outdoor Advertising	Transit Media Advertising	Street & Retail Furniture Advertising	Digital OOH Channels	Additional media /types added
Academic perspective					
O' Guinn *et al.* (2000:507)	☒				
Shimp (2003.356.357)	☒	☒			
Duncan (2005:372)	☒	☒			Cinema/ video advertising Electronic Kiosks', Banners displays on ATMs, Advertising on elevators, Advertising on shopping trolleys, Product placement
Yeshin (2006: 328)	☒	☒			
Wells *et al.* (2006:227)	☒	☒		☒	
Sissors & Baron (2010:441-421)	☒	☒		☒	
Lane *et al.* (2011:359)	☒	☒	☒	☒	
Moriarty *et al.*, (2012:364)	☒	☒			On-premise signs
Belch & Belch (2012: 578-568)	☒	☒	☒	☒	
Advertising media industry perspective					
Out-of-Home Media Association of South Africa (OHMSA, 2012[1])	☒	☒	☒	☒	Activations/ sales promotion
The Outdoor Media Association of New Zealand (OMANZ, 2012)	☒	☒	☒	☒	
Outdoor Media Association of America (OAAA[2], 2012)	☒	☒	☒	☒	Cinema advertising
The Outdoor Media Association of Ireland (OMA Ireland, 2012)	☒	☒	☒	☒	
Out of Home Marketing Association of Canada (OMA Canada, 2012)	☒	☒	☒	☒	Place based venues
Outdoor Media Association of Australia (OMA, 2012)	☒	☒	☒	☒	
Outdoor Media centre of the United Kingdom (OMC, 2012)	☒	☒	☒	☒	Cinema advertising

4.2.1.2   OOH advertising media from an industry perspective

The variety and growth in OOH advertising media types are also confirmed when looking at professional OOH advertising media associations from South Africa, New Zealand, America, Ireland, Canada, Australia and the United Kingdom. Compared with the academic viewpoint, these OOH media industry associations seem to be leading the way with their inclusion of even a wider variety of OOH advertising media types.

In order to understand the reason behind this classification, the method or criteria used should be taken into account. Some of these international trade associations, such as the Out-of-home Media South Africa, Outdoor Media Association of America and OMA of Ireland and Outdoor Media Association of New Zealand, have classified OOH advertising media primarily based on media format (OHMSA, 2012[1]; OAAA[2], 2012; OMA Ireland, 2012; OMANZ, 2012). This implies that a sign board would be classified as an outdoor advertising sign or a billboard regardless of whether it is located next to a road aimed at vehicular traffic, or at a train station aimed at commuters, or the entrance of a shopping mall aimed at shoppers.

The other trade associations, Out-of-Home Marketing Association of Canada, Outdoor Media Association of Australia and Outdoor Media Centre of the United Kingdom have classified OOH advertising primarily based on the audience environments, as opposed to media format or type (OMA Canada, 2012; OMA:2012; OMC, 2012). Their classification schemes can be divided into four different OOH advertising environments, specifically:

- *Roadside environment*: outdoor advertising next to the roads, and roadside-other-smaller format external advertising on street furniture, taxis, buses and trams;
- *Transport environment*: bus/tram internals, airport terminals and precincts, railway stations and bus terminals;
- *Retail and leisure environment:* advertising panels at or inside shopping centres, as well as inside the parking areas or other gathering areas;
- *Place-based environments*: specific venues or places, such as at university campuses, restaurants, bars and nightclubs, medical clinics, hospitals, golf courses and sport stadia.

When using environments, such as these classification criteria, an advertising board would be classified primarily depending on the audience environment where it is located. If the board is next to the road reaching vehicular traffic, it would be classified as roadside media; but if it is located at an airport reaching air travellers, it would be classified as transport media.

This option of considering the environment as the primary classification criterion seems to be more marketing-oriented, given that the focus is on the potential audience or the media environment, where they would be exposed to the medium, rather than following a more product-oriented approach, by merely considering media formats or types. Advertising in the roadside environment, using boards located on key arterial routes and busy urban streets, can be used to reach major markets. Advertising in the transit environment allows effective geo-demographic targeting, in order to target certain transport-user groups.

On the other hand, advertising in retail and leisure environments can deliver a message to shoppers; and placing it at a specific place or location, for example university campuses or medical clinics, could reach a more specifically targeted profile, such as students or people likely to consider pharmaceutical or health-related advertising.

For the current study it also important to consider the South African perspective. The official South African trade organisation, the Outdoor Media Association of South Africa includes the following media formats in their classification (OHMSA, 2012[1]):

- *Outdoor advertising*: all forms of billboards, such as large formats or super signs, scrollers, rank station branding, smaller internally illuminated billboards;
- *Walls, murals and building wraps*: advertising on existing buildings and constructions;
- *Street furniture*: smaller formats on arterial or pedestrian routes, such as ID light (street identification signs), street-pole and lamp-pole advertising, advertising on bus or taxi shelters, advertising on bins and benches, or at parking lots;
- *Retail advertising*: advertising outside or inside retail and entertainment areas;
- *Moving transit media*: mobile advertising on all types of vehicles, such as buses, taxis, trailers, cars, trains and trucks;

- *Static transit media*: internal and external billboards, signs and internal displays located at airports, railway stations, taxi ranks, bus terminals and Gautrain stations;

- *Electronic outdoor advertising*: electronic and digital electronic billboards and plasma screens;

- *Sports stadium promotions and -advertising*: billboards, electronic banners and promotional activities during sporting events;

- *Activations*: promotions at shopping malls and in stores, and promotions targeting commuters;

- *Ambient OOH media*: almost any kind of OOH advertising media advertising that occurs in a non-traditional OOH advertising medium, such as airborne or waterborne advertising, flags, inflatables, advertising at various public places, such as gymnasiums and petrol garages.

This classification matrix of the OOH advertising media in South Africa is based on a combination of format and media environment criteria. It comprises traditional media formats, such as outdoor advertising, advertising on walls, murals and building wraps. However, it also regards some non-traditional and new elements as being part of the South African media landscape, such street and retail furniture advertising, moving and static transit media, electronic/digital outdoor advertising, sports stadium promotions and advertising, activations/promotions at shopping malls, in stores or commuter areas, airborne and waterborne advertising, flags, inflatables, and place-based advertising, such as advertising at doctors' rooms or gymnasiums.

In summary, these two perspectives have some disagreement on the inclusion of some communication elements, such as sales promotions, cinema, on-premise signs and a variety of new alternative outdoor communication options. There is also a trend to include some non-conventional formats, such as digital and a range of ambient communication channels.

However, despite the different ways of approaching the classification, and some differences about exactly what constitutes OOH advertising media, both the academics and the advertising media industry perspectives agree on the vast range

of indoor- and outdoor formats in a variety of environments. In spite of the differences between these two groups, most sources seem to be in agreement on the inclusion of outdoor advertising, street and retail furniture advertising, transit media advertising and more recently digital and ambient OOH advertising media.

4.3 CLASSIFICATION OF OOH ADVERTISING MEDIA IN SOUTH AFRICA

In the light of the global context and conceptualisation of OOH advertising described above, the following sections will focus more specifically on OOH advertising media in South Africa. OOH advertising comprises a wide variety of media types, as seen in Figure 4.1. In South Africa, more than 1billion Rand was spent on OOH advertising media in 2009, with spending on outdoor advertising or billboards representing the largest share of approximately 68%. The second largest category was airport advertising (17%; R181 500 528) followed by retail and street furniture advertising, such as signs, benches and in kiosks (10%; R108 210 819), transit media – such as advertising taxis, buses and trains (2%; R27 094 368); advertising on walls and painted murals (2%, R16 619 688), and commuter promotions, such as sales promotion activities aimed at public commuters (1%; R9 248 385).

The OOH advertising media landscape has expanded even more, to include a variety of new out-of-home types, such as new transit media at the Gautrain stations and the bus-rapid transit system and digital media (Benjamin, 2011).

Figure 4.1: Major OOH advertising media categories for South Africa, 2009,
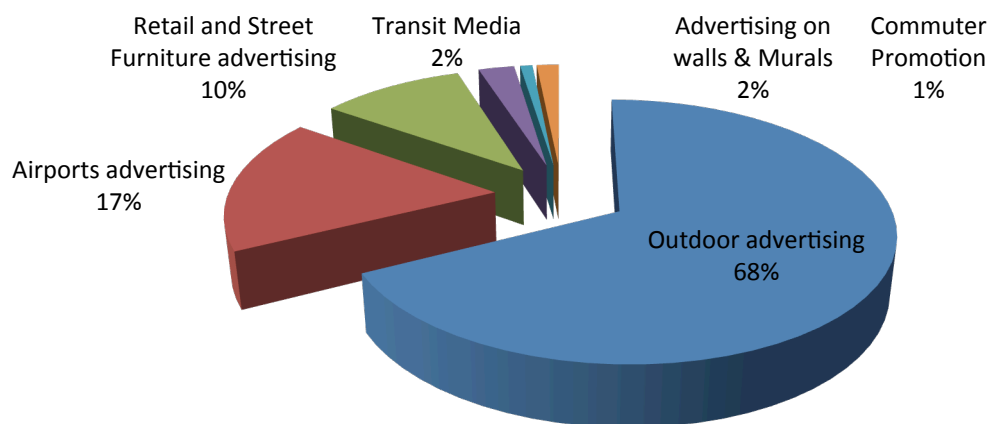
Total OOH revenues R 1,061,162,238

Source: Adex m/e May '09 in Provantage, 2010

Not only have the types of OOH advertising media expanded, but they also seem to be used by some of the top advertisers in the country, as shown in Table 4.3. OOH advertising media are now being used by a broad client base, which is a demonstration of their acceptance in the advertising media industry by some of the largest advertisers in South Africa.

These advertisers range from telecommunication companies, financial services, retail sector to fast-moving consumer goods and alcoholic beverage companies. The increase in the number of women in the workforce, as well as the increased expenditure of the emerging market in South Africa has led to more advertisers, such as Unilever, Brandhouse, Shoprite and Massmart, using this medium to reach these women while they are out of their homes.

OOH advertising media provide excellent opportunities to advertisers to reach consumers as last reminders before making decisions as to where and exactly what to buy. This explains why retailers, such as Pick & Pay, Massmart and Shoprite, and food and beverage brands, such as Unilever, South African Breweries and Distell are amongst the heavier users of these advertising media.

Table 4.3: The top ten OOH advertising media advertisers in South Africa, 1st Quarter 2011

Name of Advertiser	Total Adspend in R000	Adspend in OOH in R000	% of Total
1. Telkom	111,000	15,971	14.39%
2. SAB	139,000	12,824	9,23%
3. Vodacom	100,000	7,920	7,92%
4. Standard Bank	79,000	4,333	5,48%
5. Distell	82,000	3,357	4,09%
6. Brandhouse	97,000	2,222	2,29%
7. Unilever	190,000	3,340	1,76%
8. Pick & Pay	150,000	797	0,53%
9. Massmart	86,000	227	0,26%
10. Shoprite	22,500	240	0,11%

Source: The Media Shop, 2011

Figure 4.2 is a proposed classification of the OOH advertising media in South Africa. It is categorised into four major OOH media platforms: outdoor advertising media, transit media advertising, street and retail furniture advertising and alternative OOH advertising media. Each of these major platforms, in turn, comprises media formats and media vehicles. For example, the outdoor advertising media platform constitutes two media formats, namely: outdoor advertising on constructions or buildings and free-standing outdoor advertising. A media vehicle then refers to a specific type of sign at a specific location or environment. For example, a 4m x 5m super sign next to the N1, the highway between the Botha and John Vorster off-ramp.

This proposed categorisation incorporates the major OOH advertising media types identified by both the academics and industry perspectives earlier. The focus in this scheme will be on the application of these media in the South African environment.

The original or traditional platform is outdoor advertising media, but contemporary platforms have been added lately. Thus some of the more recently introduced types, such as digital or electronic formats and ambient platforms will also be incorporated, to reflect the contemporary extended nature of the media.

Some platforms, such as outdoor advertising and mass transit advertising are more effective for broader coverage, while others such as street and retail furniture advertising and alternative OOH advertising are better suited for targeting narrow or specific audience profiles.

Figure 4.2: Classification of the OOH advertising media in South Africa

OOH advertising media platforms

Traditional   Contemporary   -   ►

Outdoor advertising media

- **Outdoor advertising on constructions or buildings**
  - Advertising painted on walls or murals
  - Advertising on building/ construction wraps
  - Advertising on towers, bridges and rooftops
- **Free standing outdoor advertising media**
  - Super signs
  - Spectaculars
  - Gantries
  - Campaign outdoor advertising

Transit advertising media

- **Moving transit advertising media**
  - Trains
  - Buses
  - Minibus taxis
  - Trains
  - Cars
  - Trailers
  - Trucks
  - Cars
- **Static transit advertising media**
  - Advertising inside airports
  - Advertising at railway stations
  - Advertising at taxi ranks
  - Advertising bus shelters / terminals

Street and retail furniture advertising

- **Street furniture advertising media**
  - Advertising on rubbish bins, telephone booths, bus shelters, benches kiosks
  - Street poles
  - City lights
  - Suburban signs
  - Litter bins
  - Benches
- **Retail furniture advertising media**
  - Advertising on escalators
  - Advertising on or in lifts
  - Parkade billboards
  - Hanging banners
  - Parking lot wheel stopper
  - Advertising on shopping trolleys

Alternative OOH advertising

- **Digital OOH advertising media**
  - Digital media
  - Electronic OOH advertising media
- **Ambient OOH communication channels**
  - Place-based ambient OOH communication
  - Mobile ambient OOH communication
  - Messages displayed on goods

Target audience

Vehicular traffic   Commuters in transit   Pedestrians Shoppers   *Specific audience profiles*

Wide/Mass   **Market Coverage**   Narrow/specific

Furthermore, sales promotions and cinema advertising do not form part of OOH advertising media in this classification, since sales promotions are typically regarded as part of traditional promotion, while cinema is regarded as a broadcast or traditional medium (Arens, Weingold & Arens, 2008:523; Du Plessis *et al*., 2010:228; Lane *et al*., 2011:424; Wells *et al*., 2006:249).

Store signage on the premises or attached to a store does not fall within the scope of the current discussion, because this advertising space is used by the store owners or retailers themselves to identify their store and attract traffic to their store. The present focus will be on off-premise OOH advertising media, as used by third-party advertisers, or product and service retailers, and by manufacturers of consumer-oriented brands.

4.3.1 OUTDOOR ADVERTISING AS AN OOH ADVERTISING MEDIA PLATFORM

Originally, outdoor advertising messages were hand-painted on wood or steel frames. New technology now being used to print advertising messages on vinyl, allows advertisers far more creative versatility, vibrant colours, durability and precision-image reproduction than simply pasting the poster panels on the board or hand-painting posters.

Contemporary outdoor advertising refers to all large-format advertising displays viewed from the road; and it is typically intended for viewing from extended distances by vehicular traffic, while driving. Outdoor advertising is still the most popular OOH advertising medium in South Africa if the advertising expenditure is compared with that spent on other types of media in this class (Adindex in Provantage, 2010).

Outdoor advertising signs on highways and major arterial roads are typically used by advertisers, as mass media to reach a broad market of motorists and commuters who spend long periods in traffic every weekday. This vehicular traffic is repeatedly exposed to the advertising messages for longer periods of times, resulting in very high-frequency viewing.

This media platform offers geographic flexibility, since it can be used in a national, regional, or on a local basis. National advertisers globally and in South Africa, often use it to maintain top-of-the-mind awareness for their brand, by targeting selected markets, or to support the messages of IMC campaigns sent by other advertising media (Davidson, 2001:89; Katz, 2010:89). Many local businesses prefer to use outdoor advertising rather than the mass media, because it can provide targeted exposure to their specific geographic markets, without any wasted exposure (Wells *et al.*, 2006:229).

n South Africa, the potential impact of such super-large outdoor advertising formats, such as wraps around buildings, or constructions, have only recently begun to be exploited by some advertisers. Several examples of large outdoor advertising formats could be seen during the 2010 Soccer World Cup. First National Bank (FNB) launched an OOH advertising campaign with a 600m² wall-mounted outdoor advertising sign at Johannesburg's Park Station. This enormous illuminated outdoor advertising board could be seen by road users driving along Rissik Street and Nelson Mandela Bridge, as well as by commuters passing through the station every day. It also featured a clock indicating the countdown to the 2010 Soccer World Cup, linking it in this way to FNB's sponsorship of this event.

Another sponsor, MTN, promoted their brand on a 2000 m^2 building wrap with a 3D soccer ball exploding through the side of a building in Braamfontein, Johannesburg (BOO! Alternative Media Communications, 2010).

Advertising on huge outdoor advertising formats, such as spectaculars, super signs, wall murals, or building wraps, can add importance or brand status by projecting an image with authority for the brand being displayed (Bernstein, 2005:114). The high-impact larger-than-life size of outdoor advertising is noted as a major strength of the medium in several sources. According to Shimp (2010:583), when advertising on these huge formats, the brand literally becomes larger than life. This ability to use large representations offers marketers excellent opportunities for brand- and packaging identification.

Katz (2010:91) notes that the size of the medium helps it to be noticed; and that it serves as a constant reminder, because a large mobile population can see it from a distance.

Sissors and Baron (2010:277) compare outdoor advertising media to other media and suggest that it offers the best value to advertisers, when they require a larger-than-life approach, when they need to convey product features, when they want the packaging to be recalled or identified. Belch and Belch (2012:454) note that because of its impact, large print and creative ability this can create high levels of awareness.

According to Graff (in Moriarty *et al*, 2012:366), the size of outdoor advertising media can do more than just attract the attention of consumers, it could also be employed to differentiate the brand from those of the competitors. The creative possibilities due to the size, colour and three-dimensional designs, can be employed to create a "huge canvas" – on which the brand advertisers can communicate visual brand messages that could link the brand with the relevant icons and symbols.

The broad reach and high levels of frequencies obtained by outdoor advertising are other reasons for using this platform (Du Plessis *et al.*, 2010:107; Lane *et al.*, 2011:361; Wells *et al.,* 2006:209). This is a result of its ability to deliver repeated permanent exposures of the message to the mobile part of a population for 24 hours a day (Shimp, 2010:581). The repeated exposure to a message has also been shown to have a significant effect on the level of recall by the consumers living or working in the area (Bhargava *et al.,* 1994:54).

However, outdoor advertising media is definitely not without its limitations. One such limitation is the brief message exposure. The mobility and speed of the audience reached by outdoor advertising typically results in brief exposure to the message. This limits the message capabilities; and it, therefore, requires the use of a small number of words/illustrations and simple messages (Moriarty *et al.*, 2012:365). Copy-testing is one way to ensure the readability of OOH messages (Sissors & Baron, 2010:264).

The limited demographic selectivity of outdoor advertising can result in waste coverage to people who are not part of the target market. Advertisers, therefore, often use other media, such as magazines and radio, to better pinpoint the audience selection. The medium also suffers from some image problems, as a result of the negative attitude to outdoor advertising media held by some people, who feel that the environment is being thereby polluted (Shimp, 2010:583).

The two major outdoor advertising formats, namely, advertising on constructions or buildings and free-standing outdoor advertising signs will be presented in the following sections. Some examples of how this media can be applied in a South African context will also be included.

4.3.1.1 Outdoor advertising on constructions or buildings

Outdoor advertising on constructions or buildings utilises existing urban structures, in order to host outdoor advertising, such as around construction sites, on existing buildings or walls, or advertising on towers and bridges (SAMOAC, 2008:26). Since these formats are often temporary or attached to existing building structures, they can be regarded as more advantageous to the environment, leaving no long-term impact.

Constructional site wraps and hoardings at the bottom of buildings are temporary fences erected around building sites or infrastructural development in central business district areas, almost like large billboards over a few metres long (Primedia, 2010). In high traffic and urban areas, these formats offer effective ways to convey an advertising message to a wider audience. This space is then rented for advertising purposes, while the building may still be in the process of construction (see Figure 4.3).

Wall murals and building wraps are more permanent advertisements on one wall or an entire building; and they are located close to major freeways and highways, along commuter routes and in business districts. Building wraps are often several storeys high and, depending on the location, can sometimes be seen for many kilometres.

Figure 4.4 illustrates an example of the creative and effective use of new technology on a building wrap for the NIKE 2010 campaign in the Johannesburg CBD, with the theme of "Writing the future". The audience could engage in and interact with the communication process by sending an SMS on their cell-phone, or messages on social media platforms, such as face book, twitter, and mixit, to participate in "Writing the future". These messages can then be displayed on a large interactive LED screen, mounted on the side of the iconic Life Centre Building (Graffiti, 2010).

Figure 4.5 shows the cooling towers between Soccer City and Nasrec, which were painted for Coca-Cola during the World Cup Soccer in 2010. The surface of these structures provides ideal opportunities for painted or wrapped advertisements, which may enhance the visual environment, especially when using themes that reflect the local culture or history to contribute to the local scene – such as those seen on the cooling towers branded by FNB.

4.3.1.2   Free-standing outdoor advertising media

Free-standing outdoor advertising media, also referred to as billboards, are advertising structures, which are not attached to a building or to other structures. In South Africa, the size of outdoor advertising formats ranges from relatively small (3.6mx2.5m, 3mx2m, 3mx6m) to much larger (3mx12m, 4.5mx18m, 9mx6m, 12mx12m) (OHMSA, 2012[1]).

Large signs (spectacular outdoor advertising, super-signs and gantries) are typically located facing major highways, such as the N1, N3, M1, M2, R24 and R21 or close to the entrances to major cities, such as Johannesburg, Pretoria, Durban, Cape Town, East London, Bloemfontein, and Nelspruit. These larger signs are often used to target higher LSM 7-10 groupings that work or live in these urban areas.

Figure 4 3: Constructional site wraps close to Maponya Mall, Soweto

Figure 4 4: Building wraps for Nike, Johannesburg

Figure 4 5: Advertising on the cooling Towers at Soccer City, Johannesburg

Source: The Researcher, 2011 & OHMSA. 2012

Super signs or super-outdoor advertising signs are large standard-sized outdoor displays between 36m^2 and 81m^2 found on major arterial routes and at major traffic convergence points in metropolitan areas (SAMOAC, 2008:17). Figure 4.6 shows an example of a super outdoor advertising sign at a taxi rank in Umlazi, a township on the east coast of KwaZulu-Natal that was used as a long-term branding display by Vodacom, a large cell-phone and telecommunication operator in South Africa.

Spectacular outdoor advertising displays, sometimes referred to as walls capes, are very large, typically over 50 m^2, non-standard elaborate structures located at strategic land-mark positions, on highways and in urban areas; and they are generally illuminated. This format is not standardised; and it comprises a wide variety of unusual creative sizes and shapes that are custom-designed to gain maximum attention through special eye-catching effects, such as cut-outs, extensions or 3D designs, fibre optics, giant internally illuminated panels, three-dimensional sculpted features, video-screens, hydraulic movements, or computer graphics (Outdoor network, 2010).

Gantries are outdoor advertising displays fixed to an overhead structure, such as bridges, walkways or free-standing boards to span a road, thereby offering maximum exposure – due to their position right in front of the approaching vehicular traffic (SAMOAC, 2008:17). A popular location for advertising gantries is at the entrances to major centres in South Africa. Figure 4.7 show a gantry at Nelspruit, which was one of the 2010 Soccer World Cup host cities. On the gantry is a huge Vuvuzela, a unique South African soccer symbol, which offered MTN high-impact exposure to visitors from Africa and overseas during the world cup.

The portrait of the proud football supporter with his head shaved – almost like a soccer ball – passionately blowing his Vuvuzela welcomed the World-Cup supporters and players as they entered Nelspruit. This formed part of MTN's IMC campaign for the 2010 Soccer World Cup (Outdoor network, 2010).

Campaign outdoor advertising displays are standard-sized formats advertising typically aimed at slow-moving traffic, pedestrians and shoppers. Campaign outdoor advertising uses boards not larger than 18 m², with 3m x 6m being the most popular format (commonly known as 48 sheet signs) in South Africa (SAMOAC, 2008:18).

Campaign outdoor advertising is typically used in rural, peri-urban and urban metropolitan areas, to reach geographically targeted audiences. This advertising medium is also often used in traditional township areas, at taxi ranks, or close to local shopping centres, to target the emerging market, while it is also found close to up-market areas and on the way to shopping malls (Primedia, 2010).

Some of these outdoor advertising campaigns advertising are depicted in Figure 4.8. The photo on the left is on a small board in a small township close to a local school used by Cadburys to advertise sweets, while the board on the right is located close to Maponya Mall in Soweto. These two examples clearly illustrate the variety within this class in terms of quality, size, location, and architectural structure of the boards.

Research conducted on the attitudes of South Africans towards the outdoor advertising found that overall, there are rather positive attitudes towards this medium. Nagel and Louw (2004) investigated the response of black South Africans towards outdoor advertising in Limpopo, a semi-urban rural area, by using personal interviews. The study found that although the majority of the black South Africans interviewed had a positive attitude towards outdoor advertising in general, the westernized approach of the advertising agencies creating these communication messages was disapproved of by most of these respondents.

The lack of customising, or the failure to adapt the message to a local or African context, or more specifically to the communities' own traditional symbols, values and usages, was also criticised. The findings of this study can serve as a warning against the lack of audience-centric planning, and for not being sensitive to cultural and ethnic differences, when designing outdoor advertising messages.

Pauwels (2005:337) also investigated the effectiveness of outdoor advertising   used to communicate TB- and HIV/AIDS-related messages to South Africans in specific areas. The purpose was to look at how the general principles of message design could be applied in the multi-cultural society of South Africa.

Figure 4.6: Super outdoor advertising at Umlazi

Figure 4.7: Gantry at Nelspruit for MTN before and during the 2010 Soccer World Cup

Figure 4.8: Campaign Boards in township areas

Source: The Researcher, 2011, OHMSA. 2012[2.] Outdoor network, 2010

It is suggested that outdoor advertising should be used to communicate a single strong message, together with other elements of the marketing communication mix, thereby allowing more in-depth information, such as face-to-face counselling and brochures in the context of health.

This South African study, as the previous example, both suggest that it might be necessary to tailor the advertising message and communication mix when using it on a local level aimed a specific local market segment or ethnic group.

4.3.2 TRANSIT ADVERTISING AS AN OOH ADVERTISING MEDIA PLATFORM

Transit advertising is ideal for advertisers who wish to target adults that live and work in major metropolitan areas. It is considered to be an effective means of delivering wide coverage to a large number of people, as well as detailed, repetitive messaging, by placing it on specific routes, or at specific stations (Moriarty *et al*., 2012:367). Transit media can also be used creatively; and they have the potential to bring the advertiser's message straight to a wide variety of commuters, where outdoor advertising may be restricted or not as effective (Provantage, 2010).

However, it has to compete for attention with all the distracting stimuli in the transit environment; it can also be influenced by the mood of the audience, and can result in wasted media coverage to people who are not part of the target market (Sissors & Baron, 2010:266). It can also be difficult for advertisers to use transit media to engage with daily commuters, because they can be tired, bored or too absorbed in their thoughts to even notice a message (O'Guinn *et al*., 2000:588).

According to Veloutsou and O'Donnell (2005:218), transit advertising should be used predominantly as a secondary or support advertising medium, since it works best in conjunction with other mediums, such as television and radio. Transit advertising can be combined with radio advertising (Gray, 2008); or mobile phones which can be used to generate feedback that allows advertisers to examine those who are viewing and interacting with the messages (Wayne, 2010).

Several large advertisers have recently employed transport advertising media to launch new brands and products, as well as for reinforcing current brands.

Advertisers, such as Coca-Cola, PEP, Nedbank and Samsung, have utilised transit advertising successfully as part of their overall IMC strategy – to reinforce their brand message, the sponsoring of specific events, and to communicate existing campaign messages to maintain top-of-the-mind awareness. Telecommunication brands, such as 8.ta, Cell C and Vodacom have also recently extensively used transit media to enhance the launching of some their latest offerings. Frequently, new brands, or new product launches use transit media as part of their original launch strategy, as well to continue with the platform to reinforce their communication (Timms, 2012).

The whole public transport system in South Africa is expected to change drastically, because of the government's national transport master plan, which is a blueprint for transport infrastructural development and investment for SA over the next 45 years. Government funding is being used to establish a fully integrated transport system, through the development of new infrastructure, and the upgrading of existing transport infrastructure that should lead to a world-class transport system (Provantage, 2010).

The national transport master plan recently commenced with the 2010 Soccer World Cup Transportation Infrastructure. It is still busy with various other projects, such as the Taxi re-capitalisation process, SARCC (the South African Rail Commuter Corporation) integration, the new upmarket Gautrain, the bus Rapid Transport system development, and general road and e-toll development projects (Timms, 2012). In future the role of this OOH advertising media platform will probably become even more important with the South African government's current commitment and investment in transport infrastructural development.

In this section, the characteristics of the transit advertising media and the major transit advertising media formats will be discussed. Transit advertising is typically aimed at commuters making use of transportation services on a daily basis, including buses, taxis, commuter trains and aeroplanes. The transit advertising media consist of moving transit media and static or stationary advertising. Moving transit media include displays affixed to the outside of, or inside, moving vehicles, trains, buses or taxis. Static or stationary advertising is positioned in the common areas of train stations, taxi ranks, terminals and airports.

4.3.2.1 Moving transit advertising media

Belch and Belch (2012:452) distinguish between two types of transit advertising media: Interior and exterior. Interior transit advertising is aimed at the commuters riding inside the buses, trains, and taxis. Exterior transit advertising, on the side, front or rear of vehicles, is aimed at pedestrians in the streets and people in nearby cars. Interior transit advertising exposes a captive audience to the message for a longer period of time, while inside a bus, train or taxi. Since the time of exposure to the message is longer than that, for example, in outdoor advertising, it may be used for a longer or more complicated message to the target market (Moriarty *et al*., 2012:367).

The nature of public transit advertising media, and in particular minibus taxi transport in South Africa, is rather different when compared to that in some of the discussions and research projects published on transit media in developed countries (Belch & Belch, 2012:451; Veloutsou & O'Donnell, 2005:202; Wilson & Till, 2008:58). The public transport in these countries is well developed in urban centres; and the broad public make use of it.

In South Africa, minibus taxis are the most popular mode of transport in urban areas for the majority of South Africa's population. The minibus taxi industry is not part of the public transport sector; but currently, it carries 65% of South Africa's commuters, which mainly consist of the black emerging market. The South African minibus taxi industry has minibus taxis transporting up to 16 passengers, where smaller taxis transporting only a few passengers are used in other European countries. Minibus taxi commuters are seen as a captive audience in a controlled environment, considering that these commuters spend on average about 58 minutes daily inside a taxi – where they are being exposed to advertising media.

This emerging market makes use of a combination of transport, such as buses, minibus taxis, trains and motor vehicles. And more than one mode of transport could often be used to reach work or home on a daily basis (Du Plooy & Du Plessis, 2011:756).

Research findings by Comutanet one of the largest research companies in South Africa, specialising in transit media, reveal some important aspects of the media and consumer behaviour of commuters. In South Africa, 19 million people commute daily. A large percentage of these commuters leave home before 6:00 and get back home after 18:00. This leaves limited time for exposure to traditional media. Every day, they spend a huge amount of their time in taxis or waiting at taxi ranks. The average income of this emerging class is increasing annually. Their spending is no longer limited to basic products, but also includes luxury brands and products such, as Nescafe, Johnnie Walker Black label, and luxurious brands of perfume, clothing and accessories (Comutanet, 2011).

Du Plooy and Du Plessis (2011:764) assessed the effectiveness of minibus taxi advertising in South Africa, by interviewing regular minibus taxi commuters on their attitudes, perceptions and the attention given to minibus taxi advertising. The results showed that the captive audience had strong positive feelings on advertising in general; and they enjoyed looking at advertisements and found this pastime entertaining, which concurs with the findings of Veloutsou and O'Donnell (2005:217), who assessed the response of taxi cab commuters in Scotland. The South African study also suggested that an integrated approach should be followed in utilising traditional advertising mediums combined with OOH media, and specifically taxi advertising, to reach this emerging market.

This unique South African medium is ideal for reaching the emerging market, by targeting pedestrians, drivers and vehicle passengers in specific areas, as it offers a combination of mobility and visual impact.

4.3.2.2 Static transit advertising media

Static transit advertising can be found at airports and public transport areas, such as stations, platforms and terminals. Airport advertising represented 17% (Adex, 2009) of OOH expenditure in South Africa during 2009. Airport advertising includes interior and exterior airport displays. Interior airport displays are located throughout the terminals in the arrival and departure areas, ticketing areas, baggage-claim areas, gate-hold rooms, concourses, entrances/exits, retail shops and VIP lounges. Exterior airport displays appear along airport and terminal roadways in the form of billboards, spectaculars or overhead signs (Provantage, 2010).

Airport advertising is a unique environment for advertisers to reach a captive audience of international and domestic business and leisure travellers. The specific placement or location of advertisements inside airports is crucial for success, and should be placed strategically to build brands for appropriate products or services, and to elicit direct response, or to encourage point-of-sale information, particularly for car rental, accommodation or tourist attractions (Wilson & Till, 2008:70).

Figure 4.9 shows some of the static and mobile minibus taxi advertising formats used to reach the emerging market segments of South Africa.

Figure 4.10 shows how drastic the impact was for the improvement for some of these environments, such as the Baragwanath minibus taxi rank, before and after the upgrading of the infrastructure. These photos show the unique nature of minibus taxi transit advertising media in South Africa, as well as the transformation resulting from the upgrading of the transport system by the government.

Figure 4.9: Transit advertising media reaching the emerging market

Figure 4.10 Baragwanath minibus taxi rank – before and after the upgrading

Source: Provantage, 2010

4.3.3 STREET AND RETAIL FURNITURE ADVERTISING AS AN OOH ADVERTISING MEDIA PLATFORM

Not all OOH advertising media are large and directed at vehicular traffic or commuters, as discussed in the previous sections; but they also include some smaller formats, such as street and retail furniture advertising targeting pedestrians and shoppers. Advertising on street and retail furniture consists of advertising on public facilities and structures (hence the name); and it includes benches, street poles, elevators, lifts and kiosk, which are not sites primarily intended for advertising

viewed by vehicular traffic, but which are provided for pedestrians, commuters or shoppers.

Street and retail furniture advertising displays are typically positioned in close proximity to pedestrians and shoppers, or at the kerbside for eye-level viewing (Primedia, 2010).

4.3.3.1   Street furniture advertising media

Street furniture advertising media allows for geographically targeted advertising in specific areas; and it is especially effective for directing the messaging to highly defined commuting and pedestrian audiences on specific roads in urban areas (Lane *et al.,* 2011:375). Smaller OOH advertising formats, such as street and retail furniture advertising are allowed in suburban areas and pedestrian environments, such as pedestrian streets, urban parks and open spaces, picnic sites, shopping-centre parking areas, taxi ranks and other public transport nodes, where larger outdoor advertising media are not usually permitted (SAMOAC, 2008:21).

Thus, it is generally found in urban centres and pedestrian environments throughout South Africa. It is usually located at busy intersections on the roads, close to office parks, shopping centres, taxi ranks and other public transport nodes. It, therefore, offers a unique and cost-effective advertising opportunity in suburban areas.

Not all street furniture advertising takes place on typical furniture or fixtures, such as benches, shelters or kiosks; but it also includes other advertising vehicles, such as street-pole advertisements, which are small illuminated display advertisements placed on street lamp-poles located on primary and secondary arterial roads in business and residential areas that target persons in slow-moving automobiles and pedestrians. It is a very popular and widely used form of street furniture advertising in South Africa (SAMOAC, 2008:21).

Street furniture advertising displays are relatively small, but when used repetitively, so that the subsequent signs in a row tell an intriguing story, this can result in a uniquely powerful advertising medium.

Figure 4.11 show some examples of street and retail furniture advertising media targeted at audiences in upmarket areas, as well as the emerging market in less-affluent areas of South Africa. The advertising campaign seen in the three photos on top of the figure was for Stimorol chewing gum, with the first street-pole advertisements showing Yoda (a Star wars character) putting a piece of chewing gum in his mouth; the next image shows him getting older with his ears drooping; while the last image shows Yoda holding the gum in his hand, and with the slogan: "New longer-lasting flavour."

The KitKat advertisements for Nestlé in the middle show that a perfect fit between the creative execution and the media format can the increase the impact. It clearly shows the positioning of the brand; and it highlights the message: "Take a break, have a Kit Kat". Both these examples portray the successful application of an important principle of effective advertising, namely: to achieve synergy between the advertising message and the unique characteristics of a medium, in order to maximise the effectiveness thereof.

The photos in the middle right of the Figure 4.11 show kiosks at minibus taxi ranks, which were used by a well-known South African brand to target the emerging market at taxi ranks. Street and retail furniture advertising clearly does not only offer advertising space, but as the name indicates, but can also serve as functional fixtures or equipment, such as those kiosks, which offer small entrepreneurs operating from them, a portable store from which to sell their goods to the taxi commuters, who often spend so much time commuting to work and back that they buy convenience goods and groceries near their taxi ranks or train stations.

The photos at the bottom are some examples of advertising in the bathroom at a parking area in an upmarket shopping mall. This type of advertising forms part of retail-furniture advertising media, and will be discussed in the following section.

Figure 4.11: Street and retail furniture advertisements at urban, commuter and retail areas
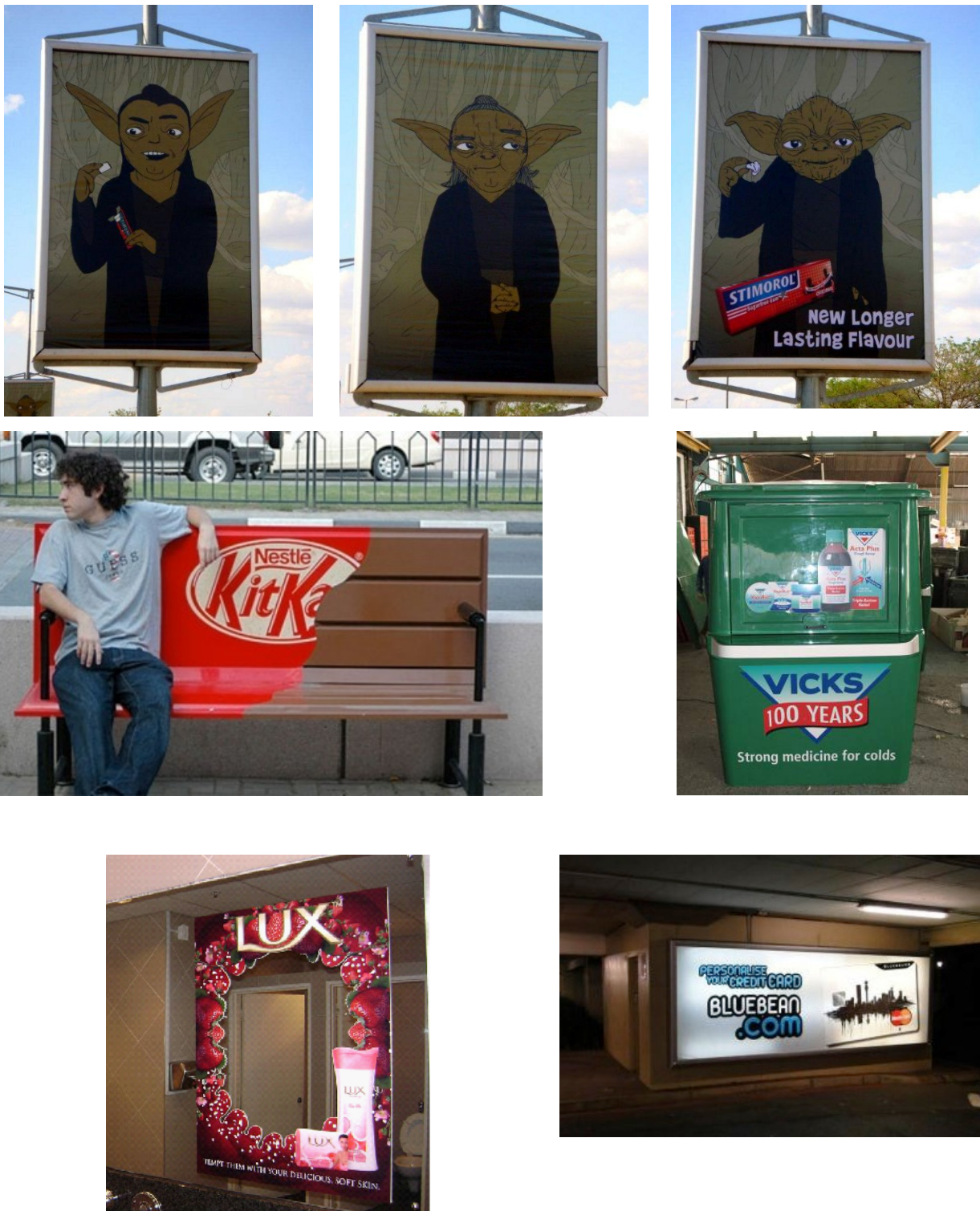
Source: The Researcher, 2011, OHMSA. 2012[2;] Provantage, 2010, Primedia

4.3.3.2   Retail furniture advertising media

Retail furniture advertisements can be found close to the point-of-purchase or central gathering points in the retail environment; and they are primarily used to target potential shoppers. This category of OOH advertising media includes advertising on display outside or inside shopping malls or convenience stores, on furniture or fixtures, such as information kiosks, lifts, escalators, phone booths, bicycle-rack displays, parking booms and shopping trolleys, as well as other advertising media in the retail environment, such as posters or banners in parking areas, or inside the mall itself.

A primary role of advertising – at or close to where the brand is available – is to provide a stimulus or cue to shoppers, at or just before the moment of making a purchasing decision, by reminding them of the brand information acquired from other advertising media (Moriarty *et al.*, 2012:365).

This role can be explained by the well-known principle of cognitive psychology: the encoding specific principle – which means that information recall is enhanced when the context in which consumers retrieve information is similar to the context in which they originally encoded or received the information. Traditional advertising, inform consumer about a brand and its features at their homes, typically away from where the final purchase decisions are made.

However, often they are not able to recall or retrieve this information at the point-of-purchase or on their way to a store. Here is where advertising at or close to the point purchase plays a crucial role in providing consumers with encoding-specific cues to facilitate the retrieval and recall of the information provided by the traditional advertising (Shimp, 2010:591). It is, therefore, crucial that the message and theme be sent via traditional advertising media, and that the encoding-specific cues used in retail advertising at or close to the point-of-purchase should be properly integrated to complement each other.

Retail furniture advertising at or close to the point-of-purchase provides the culmination for an IMC campaign, and increases the probability that shoppers will

select a particular brand over alternatives, or do some unplanned or impulse shopping.

Some of the latest OOH media types allow far more specific targeting and potential engagement with an audience. In the next section, these newer formats – in particular: digital- and ambient OOH advertising media – will be discussed.

4.3.4 ALTERNATIVE OOH ADVERTISING AS AN OOH ADVERTISING MEDIA PLATFORM

Alternative OOH advertising includes a variety of new unconventional media and communication channels, such as digital screens in sports bars, stadiums, interactive displays in shopping malls, advertising displayed on objects placed in unconventional unexpected contexts, such as balloons, bicycles, clothing, tee-markers on a golf course, bill folders, shopping trolleys, promotional street art, graphic-pictorial advertising, such as graffiti and chalk stencils.

This application of alternative OOH advertising is different from the other OOH advertising media platforms, such as outdoor, transit, street and retail furniture, which display static, printed, non-digital messages without the potential for editorial or supporting programme content. However, these newer channels are not like traditional or one-way OOH advertising messages without customised content or possible interaction with the audience in a specific environment. It is, therefore, categorised in a separate platform.

The two major formats in this platform are digital OOH advertising media and ambient OOH media.

4.3.4.1 Digital OOH advertising media

Digital OOH advertising media is similar to traditional outdoor advertising, but digital signage is used to display videos or electronic images on LCD, plasma, or standard television screens outside of the home. Usually, the screens show advertising, product information, or special programmes. For the purpose of this classification, screens that show only textual information or full-length network or cable-television

programmes, without any commercial content or advertising messages, are not included.

Digital OOH advertising media offers more flexibility than traditional outdoor advertising, because advertisers can quickly change or adapt their messages, or communicate up-to-date special offers, promotions and prices. The advantage of digital technology is that it also offers more creative and interactive opportunities. Innovative technological developments are constantly being tested and applied. For instance, "intelligent billboards" that detect the radiation from motor car antennas to determine the most popular radio station and adjust their messages to suit the drivers passing by.

Then there are "oscillating billboards" on top of buses that adjust messages as the bus drives from one location to another; and "sound-enabled billboards" that are equipped with a motion-sensitive infrared device that can launch a recorded message, thereby strengthening the outdoor advertisement (Emling in Lichtenthal, Yadav & Donthu, 2006:246).

Another advantage of this format is the opportunity to include animation, so that, in effect, television commercials are shown outdoors. The latest technology employed in these full-colour and large-format electronic billboards provides superb levels of brightness and resolution on the LEDs. News, weather and relevant information can also be displayed to stimulate audience interest (Provantage, 2010).

Currently, the largest digital outdoor advertising board of 40m² in South Africa is at the corner of Sandton Drive and Rivonia Road, close to Sandton City. The new technology employed here and some of the high-quality OOH advertising digital platforms can deliver colours of extraordinary brightness and contrast levels to be displayed on the screens – without the diluting influence of full sunshine, as was the case in older technology in the past (Figure 4.12).

Figure 4.13 shows an advertisement for Polo, a luxury clothing brand. The advertisement is displayed on a digital advertising screen in an upmarket shopping centre where they have a store. This is an interactive screen that allows shoppers to touch the screen for further information.

Digital mediums have also recently been introduced in the South African transit media environment, in order to entertain and inform commuters. One transit media company, Provantage, has introduced large plasma screen inside taxis, with blue-tooth technology to broadcast tailor-made programmes with the opportunity of advertising and the sponsorship of regular features.

Figure 4 12 Large digital advertising screen at Sandton

Figure 4 13: Digital OOH media in a upmarket shopping mall

Figure 4 14: Digital media at taxi ranks

Source: The Researcher, 2011; Comutanet 2010

Another company, Comutanet, offers large 12m² TV screens that are strategically placed at the largest taxi ranks in South Africa. These types of media are ideal for regional advertisers, or to allow national advertisers to customise the message. They offer an entertaining audio-visual medium; and they can even create a sense of community when commuters gather together to watch the large screen, for example, during major sporting events (Figure 4.14).

4.3.4.2 Ambient OOH advertising media

Unconventional or ambient OOH advertising can be defined as alternative OOH communication methods which employ non-traditional physical spaces or objects that are not typically designated to carry advertising messages and which are located in consumers' immediate environment (Yuen & Dacko, 2011:5). This format includes numerous and different communication formats, but what they all have in common is the fact that they allow companies to break through the advertising clutter that prevents the commercial message from reaching the consumer. Ambient OOH advertising media is usually placed in a single location, or in a limited number of public spaces, such as outdoor squares, crowded areas or access routes to shopping malls and stores. It is used where the advertised product is sold or in a context where it is likely to be considered positively (Gambetti, 2010:47).

This particular format includes a wide variety of options used for targeting specific audiences at gathering points and high-density consumer areas to advertise relevant products or services. Each of these specialised media vehicles offers advertisers unique advantages and disadvantages (Sissors & Baron, 2010:268). However the general advantage of ambient OOH media is that advertising can be placed in areas most relevant to the product or service being offered, and is ideal for supporting other advertising media to build or strengthen the associations with the theme conveyed in other media (Gambetti, 2010:47).

Therefore, the media have more meaning for audiences than advertisements placed out of context. So, from a media planning perspective, selecting the right location and the most relevant environment for ambient OOH media, and profiling the targeted audience is crucial. Ambient advertising is also less expensive than more

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traditional media, and it can deliver excellent results if applied correctly (Jurca, 2010:325).

Ambient OOH media is not without its limitations. The consumers might not be interested and ignore the messages whenever they can, no matter how entertaining the surrounding content or relevant the environment. Or they might be distracted with all the other stimuli in the environment; or even worse, they might regard the advertising as intrusive rather than providing useful information. A major problem of ambient advertising is the lack of tools that can measure its effectiveness; therefore advertisers might not know what their return-on-investment is when using this type of communication (Jurca, 2010:327).

Gambetti (2010:48) also notes that ambient communication might not be successful if it is not properly integrated with the overall marketing and communication strategy, or when there is a lack of environmental contextual integration. It might also fail when the creative concept or execution is poor so that it is not able to break through the clutter, grab consumers' attention, and generate word-of-mouth, as well as when there is an exaggerated use of creativity that cannibalises the brand and merely focuses on the concept.

These ambient communication messages can be place-based, mobile, or displayed on goods used or exposed to the public. Place-based ambient OOH media encompasses a wide variety of formats that are specially placed where particular groups congregate for a variety of purposes. They can either be interior-based advertising inside stores, shopping malls, restrooms, restaurants, night clubs, classrooms; or they can be exterior-based advertising at golf courses, parking garages, petrol stations, sports stadiums, cultural events or live shows (Belch & Belch, 2012:467; Sissors & Baron; 2010:268; Turley, Shannon & Richard, 2000:323).

An example of place-based ambient OOH media can be seen in Figure 4.15. The message was placed inside the bill folders of a restaurant. This was for the introduction of a new flavour of breath fresheners. The message was appropriately delivered at Italian restaurants (with plenty of garlic dishes offered on the menu) in selected upmarket shopping malls.

Mobile ambient OOH media are not limited to specific spaces; and they can also include blimps, balloons, custom inflatables and projection media on any surface used to project a video or digital image. Advertising messages can also be displayed on goods used or displayed in public places, such as cartons, cups, confectionary packaging, postcards, shopping bags, clothes and drinking straws.

Gambetti (2010:36) classified ambient OOH media either as three-dimensional artefact-based, or four-dimensional motion-based. Three-dimensional artefact-based ambient OOH media refers to objects positioned in an unusual environment and in an unexpected milieu used for advertising; and they comprise a wide variety, such as advertising messages on shopping bags, plastic cups, handbags, furniture, water bottles, pens, magnets, key rings, bicycles, balloons, drinking straws, cool-drink cans and clothes.

Figure 4.16 illustrates an example of a three-dimensional artefact-based ambient OOH media used for a charity organisation dedicated to feeding disadvantaged children in South Africa. They placed the three-dimensional communication message at the bottom of supermarket shopping trolleys, containing instructions for how to donate food in special collection tins placed around the grocery store. The aim was not only to appeal to the emotions of the shoppers, but also to produce a change of behaviour by donating. This flexible medium allowed them to target a very specific market of high-income female shoppers at exact geographical locations in selected upmarket shopping malls.

Four-dimensional motion-based ambient media comprise all those motion-based interactive promotional initiatives used to encourage consumers to become involved and participate in the communication process, such as blue-tooth posters, touch-screen interactive panels and unconventional promotional initiatives that involve people and employ urban guerrilla techniques. This interactive communication process usually moves on to the Internet or cell-phones, where the participants express their experience of the event by sharing rumours, photos or videos on social networks.

An example of the effective use of four-dimensional motion-based ambient media can be seen in Figure 4.17. Here, the Coca-Cola 12m high Crate Man called "Crate

Fan" was originally erected in 2010 for the FIFA Soccer World Cup tournament, located at the Bascule Bridge at the V & A Waterfront in Cape Town. It now helps to celebrate the company's 125th anniversary. Recycling was a major theme of Coca-Cola's commitment to the 2010 FIFA Soccer World Cup. Coca-Cola had a competition to reward school children for collecting used cans and bottles in a major recycling drive with the emphasis on environmental awareness.

The winners received tickets to the World Cup Soccer matches, based on the number of cans and bottles they had collected. Part of this was the "Crate Fan" in Newtown, Johannesburg and the V & A Waterfront in Cape Town. The locations were selected in areas where soccer fans could photograph themselves with the "Crate Fan".

Another example of four-dimensional motion-based ambient communication is the social marketing campaign for Project Care (Figure 4.18). This focuses primarily on creating awareness of the negative impact of violence on women and children, as well as society as a whole. The first phase of this social campaign was aimed at getting the nation to think about the norms that need to change, and that continue to incite violence against women. One of several elements of this ongoing campaign was the wrapping of scaffolding structures of an entertainment stage, located at Vangate Mall in Athlone, Cape Town.

The creative message started off with the clean face of a woman, who became progressively more "beaten" over a period of days. The re-flighting of a more "beaten" face would happen every 3-4 days, with messages relating to each, such as: "If you believe she deserves this, it will just get worse"; and "If you believe it's okay to be silent about this, it will just get worse".

There was also a call to action – to sms "STOP" to a number, in order to help stop the violence. With the launching of the campaign, a main event was held at selected locations across South Africa. At each site, the building of human ribbon- by the all the spectators holding hands and standing in the form of a ribbon took - place. The red ribbon is the universal symbol of awareness and support for those living with HIV. On the day of the event, they asked everyone present to take out their cell-phones and sms "STOP" to show their support. A healthier, less-beaten-up face was

then displayed – to suggest that the support of the community had helped to heal her (Ignite idea management, 2010).

The world's largest fully functional Vuvuzela (Figure 4.19) with the message: "Hyundai Brings the Gees" was constructed for Hyundai's 2010 World Cup Soccer campaign on the well-known unfinished bridge in Cape Town. The giant Vuvuzela was blown at the start of every World Cup game, as a call to action; and it received a remarkable positive reaction, with video clips being sent all over the social network and published in the media.

The Vuvuzela is a symbol of South African supporters and the vernacular message "Hyundai Brings the Gees" basically means bring the "fun, support and goods spirit" (Jupiter drawing room, 2010).

These are some South African examples to illustrate the basic requirements for the effective use of ambient OOH media. Firstly, it should be an original creative idea that is consistent with the overall brand or IMC strategy concept and the targeted audience values. Secondly, it also needs to be an idea or concept capable of activating the audience to spread the brand message via the social networks, or other media, such as cell-phones. Lastly, it should be relevant to the context where it is placed.

Now that the different OOH advertising media types have been classified, the next section will focus specifically on international studies on the effectiveness of different OOH advertising platforms.

Figure 4.15: Place-based ambient OOH media

Figure 4. 16:Three-dimensional artefact-based- ambient OOH media

Figure 4.17: Coca-Cola's Four dimensional Crate Man at V & A waterfront

Figure 4.18: Four-dimensional motion-based ambient media for Project Care

Figure 4.19: Giant Vuvuzela for Hyundai during the FIFA World Cup 2010

Source: The Researcher, 2010, OHMSA. 2012[2] , Ignite idea management,

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4.4 RESEARCH ON OOH ADVERTISING MEDIA

The OOH advertising media is one of the least researched of any mass medium (Katz, 2010:92; Veloutsou & O'Donnell, 2005:219; Wilson, 2011:59). The limited academic research – not only in outdoor advertising, but the whole range of OOH advertising media platforms – can be attributed to the costs involved with enacting field experiments, and the large surveys required to study this medium (Woodside,1990:297; Donthu & Bhargava, 1999:7).

Laboratory experiments do not effectively replicate the externalities associated with OOH advertising, such as a mobile audience's level of involvement, and other environmental distractions that can distract attention away from the media. The alternative method is to use large-scale surveys to research the consumers. This is complex and expensive, due to the extreme mobility of the audience.

Some of the limited studies published over the past two decades within each of the major platforms of OOH advertising media will be discussed in the following sections, while focusing on the key implications for the planning of media.

4.4.1 RESEARCH ON OUTDOOR ADVERTISING

Donthu *et at.* (1993) examined the influence of a number of execution factors on the recall of outdoor advertising. In this study, 142 residents of a large town in the USA were randomly selected and telephonically interviewed, to determine their level of recall of ten billboards with different advertising messages erected in a specific geographical area for the duration of this study. It was found that those factors concerning the advertising medium (position and location of the advertising board); factors concerning the creative message execution of the advertisement (contrasting colour and the length of the copy); as well as the characteristics and the behaviour of a target market (attention paid to the advertisement and attitude towards advertising) all have an influence on the level of recall of outdoor advertising.

Bhargava *et al.* (1994) collaborated with the industry to analyse the data of 282 outdoor advertising campaigns in Canada, to find ways to improve the effectiveness of outdoor advertising campaigns. This was done by examining the relationship

between recall scores and execution factors for each of these campaigns. As with the previous study, it was also found that media-related factors (higher GRPs, longer duration of the campaign) and factors concerning the creative message execution of the advertisement (overall creativity, clear illustration or visuals, copy-related aspects, such as short readable copy) all influenced the level of recall of outdoor advertising.

Some studies measured the effectiveness of outdoor advertising on a behavioural level and proved their ability to obtain sales, as opposed to merely increasing awareness, as measured by recall. For instance, Donthu and Bhargava (1999) used experimentation to investigate sales response to outdoor advertising; and they found that the number of outdoor advertising boards used in the campaign was the most important factor influencing the behavioural response, suggesting that repeated exposure (high levels or frequency) to a promotional outdoor advertising message at the right location could increase consumers' sales reaction. However, the specific location of boards and promotional messages offering some incentive also influenced the effectiveness – in terms of sales.

Taylor and Franke (2003) reported on the ability of outdoor advertising to reach a local market; and interestingly, they found it to be far more effective than other media. For this study, small local and large global advertisers in America were surveyed on their perceptions of outdoor advertising; and they found that those who use outdoor advertising believed that this medium offered unique advantages not offered by other media: specifically, to communicate information at an affordable cost, to attract new customers, and to reach a local market. Alternative local and national media were not considered as reliable substitutes for outdoor advertising by these advertisers.

Taylor *et al.* (2006) investigated the effectiveness and use of outdoor advertising from the perspective of the 348 advertisers or users of outdoor advertising. Tangible response and local presence were indicated as major reasons for using outdoor advertising. Producing a tangible consumer response implies that outdoor advertising is successful for increasing traffic to stores, as well the sales of the businesses using outdoor advertising. The local presence offered by outdoor

advertising helped local advertisers to maintain their brand presence, and served as a last reminder in close proximity to the point-of-sale.

These studies on outdoor advertising proved that it is not only effective to increase awareness; but it can also be used effectively to influence consumers on a behavioural level, especially when used as a local medium to target a specific market, close to the point-of-purchase, or when being supported by a sales promotion.

4.4.2 RESEARCH ON TRANSIT ADVERTISING

Veloutsou and O'Donnell (2005) conducted exploratory research in three areas in Scotland, on the overall attitudes and feelings towards advertising, outdoor advertising and taxi advertising from the perspective of the taxi commuters. They emphasised that there is more to the effectiveness of an advertising medium than the respondent's ability to recall the advertisement – and the subsequent short-term sales increase. Therefore, target audiences' attitudes and perceptions towards the medium and advertising also need to be taken into consideration when determining the effectiveness of an advertising medium.

These findings proved the ability of mobile transit media to deliver a message to a wide geographical market. They also found that the effectiveness of taxi advertising was dependent on the level of exposure, the area of habit (working, living and travelling) and the amount of information conveyed in the message.

Wilson and Till (2008) conducted a study on the effectiveness of airport advertising media in New York City's La Guardia Airport, using observation to explore how air travellers interact with this type of transit media, in addition to surveys to measure the recall and recognition of airport advertising. The impact of the locations of the advertisements in the airport terminals was assessed based on the level of exposure to travellers.

The study assessed how the size and shapes of the advertising formats, the themes used in the messages, as well the number of words in the copy, influenced the recall and recognition by the respondents.

The findings confirmed the importance of the "less is more" principle of using a simple message with fewer words, rather than longer and more complex copy for effective advertising messages in the transit environment. This also suggests that placing advertisements on unusual or unique media vehicles and the use of context-related themes (such as destinations or airport-related themes for airport media) in the message increase the level of processing of information by the audience.

The use of context-related themes draws on consumers associations and relevant knowledge, which, in turn, facilitates learning and the recall of information or messages. It implies that the effectiveness of the message can be improved – not only by using simple short messages, but also by using one that is relevant to the context or the environment, and placing it in unique advertising formats, such as an unusual shape.

The study also considered the level of message involvement of the audience and the amount of dwelling time in transit environment and advice that that the messages, the exact locations of the advertising media, the dwelling time and the activities or frame-of-mind of the audience should be considered, when planning transport advertising campaigns. It was revealed that the use of relevant messages placed in appropriate locations with longer dwelling times and less distracting stimuli help to increase the effectiveness of transport airport media advertising.

The findings of this study are probably also applicable to other OOH advertising media in other environments, such as roadside, retail and leisure.

4.4.3 RESEARCH ON STREET AND RETAIL FURNITURE ADVERTISING

Gombeski, Miller and Levine (1990) explored the effectiveness of street-pole advertising to increase public awareness of a children's hospital for the residents in a specific town. The studied used pre- and post-measurement of awareness levels, by phoning the respondents before and after exposure. The results of the follow-up survey showed significant increases in the levels of awareness, as well as some increase in consumers' preference for the advertised hospital. It was suggested that a local medium, such as street-pole advertisements, could achieve more than just increasing the awareness on a cognitive level, but could also influence brand preference for the advertised brand.

Berneman and Kasparian (2003) investigated the effectiveness of poster advertising to promote cultural events for visitors. They used recall tests, by showing the videos of a street in a city with a number of posters of different cultural events to a focus group of respondents. The respondents were asked afterwards to recall the type of events that the posters had advertised. The study found that recall is positively affected by the number of exposures, and negatively by the number of posters per exposure. This suggests that higher levels of frequency and lower competitive advertising could increase the recall of OOH advertising messages.

Both these two studies indicated that smaller OOH advertising media are especially effective for targeting specific geographical areas, such as the residents in a town or the visitors to a cultural event. It also showed once again the ability of OOH advertising media to be used on a cognitive level to increase awareness, as well as on the affective level to influence purchase intention or brand preference.

4.4.4 RESEARCH ON ALTERNATIVE OOH ADVERTISING MEDIA

Turley and Shannon (2000) explored the effects of digital advertising signs in a sports arena on message recall, purchase intentions, and actual purchase behaviour of spectators using surveys. It was found that people in a captive environment, such as a sports arena, do notice the advertisements, but they do not process very many of them. The spectators interviewed could recall at least some of the advertisements

to which they had been exposed in these captive situations, but most could not produce any lasting recall of the message.

It was suggested that all the distracting clutter in the environment had a negative impact on the effectiveness of the medium, and that the actual purchasing of a product as a result of advertising exposure in a sports facility was rather low.

Another factor that influenced the effectiveness of the advertising in this context was the frequency of exposure to the advertising message. The frequency of exposure to the advertisements had the largest impact on recall, suggesting that advertisers should rather advertise more often, to achieve maximum levels of recall and effectiveness, especially in a cluttered environment.

More recently, Eun and Kim (2009) used survey research to explore how consumers respond toward digitally interactive bus-shelter advertising on a cognitive and affective level. It was found that digital interactive bus-shelter advertising – using physical sensors or touch screens to create two-way interactive communication with commuters – resulted in interaction with the audience, by offering them entertainment and information, while they were waiting for a bus.

The results revealed that the visual impact and creative concept of this type of OOH advertising media format had a larger impact on the affective dimensions and attitudes of these consumers than on their cognitive responses or retention of the information.

4.5   CONCLUSION

An analysis of the existing academic and advertising media industry literature has revealed some differences and similarities with regard to OOH advertising media. It has also revealed the lack of any proper classification scheme for the whole new range of media options in South Africa. For that reason, this classification was proposed and discussed. This classification scheme for South Africa categorised and compared the wide range of media-platform formats and vehicles was intended to reach consumers outside their home.

Four major platforms, each comprising a variety of formats and vehicles in different OOH media environments were presented. These four platforms include outdoor advertising; transit media advertising; street and retail furniture advertising; and digital and ambient OOH media channels. These platforms can be found on the roadside, retail, leisure, transport, or in a number of other specific locations, or in venues, such as at public health clinics, public toilets, sports stadiums, golf courses and petrol stations.

While traditional outdoor advertising and transit advertising media can reach large numbers of people, other platforms, such as street and retail furniture, digital and ambient OOH media offer more specific targeting of selected groups, and offer a higher level of potential engagement. Therefore, a combination of these formats should be able to deliver excellent results. A better understanding and knowledge of these formats could help marketers with new strategies to convey their message to consumers, who could not be reached effectively by other media closer to the point-of-purchase, and to reinforce, or to support the message conveyed in an overall IMC plan.

Some international studies on the major OOH advertising media platforms were found to have key implications for the planning of media. They were thus also reviewed. However, none of these studies addressed the potential synergy and integration between the different OOH advertising media platforms or formats.

CHAPTER 5: RESEARCH DESIGN AND METHODS

"Just as painters need both techniques and vision to bring their novel images to life on canvas,
analysts need techniques to help them see beyond the ordinary
and to arrive at a new understanding of social life."

(Strauss & Corbin)

5.1   INTRODUCTION

In the previous chapter a classification of OOH advertising media types from a South African perspective were proposed and published research on each of the major OOH advertising media platforms were presented.

In this chapter all the empirical facets of the research conducted – the qualitative research strategy, methods and procedures – will be discussed in detail, while motivating the selection thereof. This will be followed by a description of the quality issues in evaluating this qualitative study, as well as the ethical considerations and the measures relevant thereto.

The main purpose of the current study was to explore how experienced OOH advertising media specialists are planning and integrating different OOH advertising media platforms in South Africa, in order to propose a framework for the planning and integration of OOH advertising media in South Africa.

5.2   THE RESEARCH ORIENTATION AND PARADIGM

Researchers' basic beliefs and worldviews lie behind their theoretical perspective and approach to an inquiry. A philosophical paradigm represents different views on the nature of reality (ontology), the nature of knowledge and the process by which it is acquired, as illustrated by the perceived relation between the inquirer and what is being researched (epistemology), the role that values play in research (axiology), the process of research (methodology) and the language used in the reporting of the research process and outcomes (Merriam, 2009:8).

Each paradigm is based on definite philosophical principles, also referred to as the metatheory (Babbie & Mouton, 2005:20). This indicates the nature of the inquiry within the particular paradigm. The metatheory determines, amongst others, the view of reality, the view of truth, and which scientific theories are appropriate for research to be conducted in the paradigm. It follows that the researcher's choice of paradigm will determine which research design and methods can be used for the specific study.

The positivist paradigm views reality as a singular objective entity, while post-positivism recognises that knowledge is relative rather than absolute, although it is possible, using empirical evidence, to distinguish between more and less plausible claims (Patton, 2002:93). A common goal for positivists, as well as post-positivists, is to find an explanation for phenomena that leads to prediction and control. Positivism is characterised by objective data collection, and measuring is done by using research instruments with exact scales, objective data analysis, a deductive approach to test the apriori theory and a formal writing style (Creswell & Plano Clark, 2009:24).

Positivists believe that the purpose of science is to uncover the truth, and to prove it via empirical means (Henning, Smit & van Rensburg, 2010:17). Conducting research in this paradigm implies the collection of mainly quantitative data, which are then analysed by means of statistical techniques (Creswell & Plano Clark, 2009:29). If text data are collected from large numbers of respondents, the frequency of the appearance of certain words or phrases is calculated, which implies a quantitative approach to the text analysis (Hsieh & Shannon, 2005:1278).

The research paradigm followed in this study reflects the principles of Interpretivism. In the interpretivistic worldview or paradigm, the aim is to understand the way in which people construct their own reality, and thus the social world in which they live and work. Through interaction between the researcher and other individuals, interpretive qualitative research seeks to understand how people make meaning of their experiences (Merriam, 2009:5). It attempts to capture and represent voices, perspectives, motives, and actions of those studied.

A major goal of the interpretive researcher is to create a text that permits the reader to share in the experiences of the participants in the study. Thick descriptions are used to capture and record the participants' lived experiences (Stake, 2010:37). A distinctive characteristic of interpretive qualitative research is that it is an attempt to make meaning or gain understanding of the phenomena being studied (Stake, 2010: 38) from the insider's (emic) perspective (Babbie & Mouton, 2005:53).

In interpretive research, the subjective meanings made of individual experiences are varied and multiple, leading the researcher to consider the complexity of their views and perspectives on the phenomenon being studied. Often these subjective meanings are negotiated socially and historically. In other words, they are not simply imprinted on individuals, but are formed through interaction with others, and through historical and cultural values and norms that operate in the environments in which individuals live and work.

According to this social construction of reality, individuals seek understanding of their world by developing subjective meanings and understanding of their experiences. This paradigm is characterised by a far closer relationship between the researcher and the participants, a more subjective interpretation of the data collected, an inductive research approach and a rather informal writing style, when compared with other paradigms (Creswell & Plano Clark, 2009:24).

For interpretive research, the emphasis is on in-depth understanding, as opposed to explanations. The purpose of this current study has been to understand and describe the process of how OOH advertising media are planned and integrated by specialists in the field in South Africa. The aim was neither to describe or predicate phenomena, nor the simple testing of a specific prior theory, or generalising from a sample to the total population. This study was undertaken because the existing theory does not adequately explain how OOH advertising media are planned as part of an overall IMC plan, or how different OOH advertising media platforms are combined and integrated in a campaign.

5.3 QUALITATIVE RESEARCH

Qualitative research is an umbrella concept encompassing a wide variety of non-numerical data collection and analysis techniques. Qualitative research involves looking at characteristics or qualities that cannot easily be quantified or reduced to numerical values. Qualitative research is therefore typically employed to examine the many nuances and the complex nature of a particular phenomenon, often with the purpose of describing and understanding it from the participants' point of view (Leedy & Ormond, 2010:95). With qualitative research, the researcher does not only want to establish what happens, but also how it happens, and more importantly, why it happens the way it does (Henning *et al*., 2010:95).

A qualitative research approach is best suited to the current study, since the research question (see 1.1) requires an in-depth understanding of the complex multi-faceted planning and integration process of OOH advertising media as part of an overall IMC plan. This type of inquiry is largely an investigative process, where the researcher gradually makes sense of a social phenomenon by contrasting, comparing, replicating, cataloguing and classifying the data.

It entails the researcher's immersion in the everyday life of the setting chosen for the study. The researcher enters the participants' world, and through on-going interaction seeks the participants' perspectives and meanings on the object of study. A qualitative inquiry investigates a social human problem, where the researcher conducts the study in a natural setting and builds a whole and complex representation of the phenomena being studied (Creswell & Plano Clark, 2009:28).

In this study a qualitative research approach was used to explore how specialists plan and integrate OOH advertising media as part of overall IMC plan, as well as the reasons behind the decisions related to the campaign. This has resulted in well-grounded, thick descriptions and insightful explanations of OOH advertising media planning and integration in the local South African context.

In qualitative research the researcher is the primary research instrument, and therefore the ontology and epistemology of the researcher plays a crucial role in the data collection, analysis and interpretation of the results (Stake, 2010:36). Therefore, in this study the researcher relied on her knowledge and understanding of the field, gained by studying the relevant literature and by experience, as well as on her interpretive perceptions and judgement throughout the data collection, analysis and interpretation of the results – to reveal the multiple perspectives of the specialists in South Africa on the planning and integration of OOH advertising media.

Since understanding how OOH advertising media are planned and integrated by specialists was the purpose of this study, the researcher as the human instrument could verify her understanding by communicating with the participants, analysing and processing the information collected immediately, clarifying and checking with respondents for accuracy and by further exploring any unexpected responses.

5.4 RESEARCH DESIGN

A research design is used to guide the process of collecting and analysing the data on of study. Yin (2003:21) describes the research design as the logic that links the data collected and the conclusions drawn from the initial question of the study. Denzin and Lincoln (2005:25) emphasise the outcome of the overall research design, as "a strategy of inquiry that comprises a bundle of skills, assumptions, and practices that the researcher employs, as he or she moves from the paradigm to the empirical world. Strategies of inquiry put paradigms of interpretation into motion". Consequently designing qualitative studies is quite different from designing quantitative studies; and this can be rather complex.

The choice of research design is dependent on the research question and objectives, the extent of the existing literature, the amount of time and resources available, and the philosophical foundations that are appropriate for the study (Saunders, Lewis & Thornhill, 2009:136). According to Yin (2003:5), three key issues should be considered when determining which research design to follow in a study: Firstly, the type of research question; secondly, the extent of control required over

the behavioural events; and thirdly, the degree of focus on contemporary events, as opposed to past events. Since the research question in the present study requires current information of South African practices and only limited past information of these practices that exists, the research design selected for the present study is qualitative content analysis, following an exploratory inductive approach (Mouton, 2001:166).

5.4.1 CONTENT ANALYSIS

Content analysis is classified in two main types of research design, namely: quantitative content analysis (which is often used in media studies) and qualitative content analysis. Within these two design types there are different approaches, which involve different kinds of reasoning (deductive or inductive) and different analytical processes.

5.4.1.1 <u>Quantitative content analysis</u>

A wide range of definitions of content analysis suggested by a number of experts emphasise the quantitative element thereof. For example, Berelson (in Cooper & Schindler, 2006:498) describes content analysis as a research technique for the objective, systematic and quantitative description of the manifest content of communication. This definition focuses on the counting of the basic quantitative obvious or manifested message aspects, such as words or attributes of a message; and it makes no provision for the analysis of the latent content.

Neuendorf (2002:10) suggests a six-part definition of content analysis as a summarising, quantitative analysis of messages that relies on the scientific method, including attention to objectivity/intersubjectivity, apriori design, reliability, validity, generalisability, replicability, and hypothesis testing. It is not limited to the type of messages that may be analysed, nor to the types of constructs that might be measured. This implies that a major goal of this type of content analysis is to summarise the data by producing counts of key categories and measuring the number of variables.

In this sense, content analysis is quantitative, and the end-result of this process is neither a gestalt nor an overall impression; nor is it a fully detailed description of the message or message set. However, it also reveals that content analysis can be applied to a wider variety of data, and it can measure constructs on different levels. Examples of the wide variety of data to be analysed include documents, such as meeting notes and minutes, letters, memoranda, diaries, speeches, newspaper articles, timetables, notices, films, television programmes, photographs, advertisements, open-ended responses to survey questions, interviews, as well as direct observation (Harwood & Garry, 2003:480).

Riffe, Lacy and Fico (2005:25) also echo the quantitative nature in their definition of media content analysis, as the systemic and replicable examination of symbols of communication, which have been assigned numeric values using statistical methods, in order to describe the communication, draw inferences about its meaning, or infer from the communication to its context, both of production and consumption. In an article by Hsieh and Shannon (2005:1278) content analysis is defined as a research method for the subjective interpretation of the content of text data through the systematic classification process of coding and identifying themes or patterns.

5.4.1.2 Qualitative content analysis

Qualitative content analysis can be approached, either deductively, by applying the elements of an existing theory to the text in a specific context (Hsieh & Shannon, 2005:1286), or inductively by deriving information from the text in a specific context and creating categories for theory building (Charmaz in Kelle, 2007:455).

Definitions by two experts in the field of content analysis represent the deductive and inductive approach, respectively. Mayring (2000:2) describes deductive qualitative content analysis as an approach of empirical, methodological controlled analysis of texts within their context of communication, following content analytical rules and step-by-step models, without rash quantification. Patton (2002:453) defines inductive qualitative content analysis as qualitative data reduction and sense-making effort that involves a volume of qualitative material, and then attempts to identify core consistencies and meanings. Both these definitions emphasise the integrated view of

speech or texts, and their specific contexts, when following a qualitative approach. In both these approaches, qualitative content analysis goes beyond merely counting words or analysing objective manifested content from texts – to examine manifested or latent meanings in a particular text.

However, some alternative approaches to generating concepts or themes can also be followed. Hsieh and Shannon (2005:1279-1285) propose three different approaches to qualitative content analysis, based on the degree of involvement of inductive reasoning and the coding principles followed. With traditional inductive qualitative content analysis, the coding categories are derived directly or inductively from the raw data.

Another approach, termed directed content analysis by these authors, and which implies a deductive approach, is used to validate or extend a conceptual framework or theory. In the latter case, the initial coding starts with a theory or relevant research findings. Pre-determined codes are used to determine the manifestation of the concepts represented by these codes in the text (Kelle, 2007:455), and then during data analysis, the researcher is interested not only in whether, but also in how these codes manifest in the text.

5.4.1.3 Comparing quantitative and qualitative content analysis

In the current study, an inductive approach to qualitative content analysis was followed. It is therefore necessary to distinguish between this qualitative approach and quantitative content analysis.

A number of unique characteristics of quantitative and qualitative content analysis can be found in the literature. Firstly, quantitative content analysis typically follows a positivist deductive research approach, where the specific research questions to be addressed or the hypotheses to be tested are formulated based on an existing, relevant theory or previous empirical research before the collection and analysis of the data begin. Subsequently, these hypotheses or questions largely determine the design of the research methodology and the nature of the data to be collected. The

findings of the data analysis are then used to test these formulated hypotheses, and answer the specific research questions (Neuendorf, 2002:11).

By contrast, qualitative content analysis typically involves an inductive process to summarise the raw data into categories or themes based on valid inference and interpretation. Inductive reasoning is used, whereby themes and categories emerge from the data through the researcher's careful examination and constant comparison. So initial guiding of the research questions, based on the existing theory, tend to be open-ended, and to direct the research and the data collection process.

The purpose is not to formulate hypotheses before data collection and/or to test them against the analysis of the data. The initial questions posed during data collection will only guide the analysis in terms of the kind of information sought, but the evidence from the data will play a more significant role in shaping the analysis than do the initial questions. The text or raw data to be analysed play a slightly different role, so that the researcher reads and scrutinises the data carefully, to identify any emerging concepts, patterns and themes.

If some unexpected patterns or other concepts emerge that seem to be important aspects to be considered in the light of the research topic, the initial questions can be adapted, or some other questions added to pursue these new patterns or themes (White & Marsh, 2006:34; Zhang & Wildemuth, 2009:2).

Secondly, a prior design is followed with quantitative content analysis, so that the coding scheme and rules are developed in advance, before the data are analysed. Thus exploratory work should be done before a final coding scheme is established to identify the issues and content appropriate for the analysis; and if any adjustments are made during the coding process, all the items already coded must be recoded. Thus, the coding scheme, in the case of human coding, or the coding protocol in the case of computer coding, should be pilot-tested and constructed in advance, before the content is analysed (Neuendorf, 2002:11).

With qualitative content analysis, the coding scheme is not developed before analysis; but it is rather developed in the process of close iterative reading to identify the relevant codes, categories and themes (White & Marsh, 2006:33).

Thirdly, the sampling techniques followed are also different. Quantitative content analysis usually requires that the data to be analysed are selected by using random or probability sampling, to allow for generalisation to a broader population. The selection of the specific data to be analysed should also be completed before the coding commences (Neuendorf, 2002:11). By contrast, samples for qualitative content analysis usually consist of purposively selected texts, which could provide rich information, and thus allow the answering of the research question being investigated.

The selection or collection of the data may continue throughout the research process (Zhang & Wildemuth, 2009:2). Since the purpose with qualitative content analysis is not generaliseability, but rather to understand the meaning of a phenomenon in a specific context with attention to the content or contextual meaning of the text (Hsieh & Shannon, 2005:1278), probability sampling is not required. Purposive or snowball sampling is often used to answer the research questions being investigated (Zhang & Wildemuth, 2009:3). The size of the sample is usually small because of the need for close reiterative analysis, in order to identify patterns and themes in the data or to characterise a phenomenon (White & Marsh, 2006:36).

Fourthly, the presentation and testing of the results and criteria used to evaluate the rigour of these approaches to content analysis also differ. With the quantitative approach, the results are numerical and are presented in tabular and graphic form, and may involve the application of a variety of descriptive, hypothesis testing, as well as inferential statistical analytical methods (White & Marsh, 2006:33; Neuendorf, 2002:53). Consequently, objective or statistical tests for validity and reliability are used as criteria to evaluate the rigour of the coding and analysis, such as criterion-content and construct-of-validity or inter-code reliability (Neuendorf, 2002:115).

The purpose of qualitative content analysis is essentially to summarise and reduce the mass of data obtained in terms of words, phrases, and themes – to help with the understanding and interpretation of that which is emerging. Several authors (Henning *et al.*, 2010:104; Merriam, 2009:175; Tesch, 1990:90; Zhang & Wildemuth, 2009:3) proposed steps that can be used for data analysis during an inductive approach to content analysis. However, the reflexivity and flexibility that are core characteristics of qualitative research require a less rigorous process, which allows the researcher to make meaning of the phenomenon, together with the participants (Denzin & Lincoln, 2005:202).

The result of the qualitative content analysis is usually a composite picture of the phenomena being studied, that also incorporates the context, such as the target population and the situation being studied. The quality of a qualitative inquiry is enhanced by using techniques to increase the credibility, transferability, dependability and confirmability of the data collection and the analyses (White & Marsh, 2006:33).

5.4.1.4 Integrated approach to content analysis

Some authors prefer an integrated approach to content analysis, and suggest that it is not necessary to distinguish between these approaches. Harwood and Garry (2003:480) claim that this approach may be used in both qualitative, as well as quantitative phases of research, being "qualitative in the development stages of research, and quantitative where it is applied to determine the frequency of the phenomena of interest."

Shoemaker and Reese (in MacNamara, 2005:4) view qualitative and quantitative content analysis as complementary. They argue that reducing large amounts of text to quantitative data does not provide a comprehensive view on meaning and context, since text may contain many other forms of emphasis besides sheer repetition. A similar view is held by Hsieh and Shannon (in Zhang & Wildemuth, 2009:2) who refer to "summative content analysis" as an alternative to coding, which can be used when the purpose is to explore the usage of the words or indicators in the text. In this case,

a more quantitative approach is followed initially by the counting of words or manifest content, and then the analysis is extended to include any latent meanings and themes.

Krippendorff (in White & Marsh, 2006:34) confirms this position and explains that the qualitative nature of content analysis focuses on the meaning of content; whereas, the quantitative aspect serves to make conclusions about the content in terms of the context in which it is used. He incorporates both approaches to content analysis in his text; and points out the similarities of both approaches: both sample the text, in the sense of selecting what is relevant; both the unitised or code text, in the sense of distinguishing words or propositions and using quotes or examples; both contextualise what they are reading in the light of what they know about the circumstances surrounding the text.

Content analysis is well-established research method (Mouton, 2001:166). Qualitative and quantitative content analyses have both been extensively used in a variety of fields, including topics related to the current study, such as marketing (Davis, Golicic, Boerstler, Choi & Oh, 2012), advertising (Kim, McMillan & Hwang, 2005; Lee & Callcott, 1994; Pauwels, 2005; Rosewarne, 2007; van Meurs & Aristoff, 2009) and media (Hays, Page & Buhalis, 2012; Macnamara, 2005).

The above discussion reveals that content analysis may be used with either qualitative or quantitative data; furthermore, it may be used in an inductive or deductive way. The inductive qualitative content analysis approach was used since the knowledge about the phenomenon being studied is limited and highly fragmented.

5.5   THE DATA COLLECTION

The data collection will be discussed in terms of the selection of participants, the methods used and the measuring instrument: which in this study is the interview guide.

5.5.1 THE SELECTION OF PARTICIPANTS

5.5.1.1 <u>Sampling</u>

Sampling is the process of systematically selecting that which will be examined during the course of a study. In quantitative inquiry, the predominant sampling strategy is probability sampling, which depends on the selection of a random and representative sample from the larger population. The purpose of probability sampling is the subsequent generalisation of the research findings to the population. By contrast, non-probability sampling is the dominant strategy in qualitative research, where the sample units are chosen purposively to provide detailed understanding of the area of study (Corbin & Straus, 2008:143; Onwuegbuzie & Leech; 2007:110).

Probability sampling techniques used for quantitative studies are rarely appropriate when conducting qualitative research, since the goal is not to obtain large, representative samples where the findings can be generalised to the larger populations. Non-probability sampling, which cannot be considered to be statistically representative of the total population, is more suitable for qualitative research. When using purposive sampling, cases or participants are selected, according to specific inclusion criteria relevant to the particular research question and purpose (Saunders *et al*., 2009:210).

Purposive sampling allows the researcher to choose cases which can provide information on the issue that is being investigated. This is a non-probability sampling method, which means that the sample cannot be considered to be statistically representative of the total population (Saunders *et al*., 2009:233). This implies that the selection of the sample is based on the judgement of the researcher, in the sense that the sample is composed of elements that contain the characteristics and attributes most relevant to the research topic.

Purposive sampling was applied in this study to select the participants who were specialists in the field in media-only agencies or advertising media-specialist-agencies. The understanding and judgement gained by the researcher during the

review of the literature was helpful in defining the selection criteria – to ensure that the sample represents specialists with exceptional expertise in OOH advertising media strategy in the whole range of media platforms. Based on the purpose of this study, the participants with specialist experience in OOH advertising media strategy were selected to offer in-depth insights into the overall strategy, and not just the tactical aspects of planning an OOH advertising media plan. The OOH advertising media specialists in these companies were carefully selected based on their extensive experience across the whole range of OOH advertising media platforms. The media managers at the specific agencies were briefed on the purpose of the study and were asked to suggest the most suitable people in their company to participate in the study.

The researcher also consulted with two directors at OOH media companies and members of the official OOH advertising media trade association, in order to obtain their input on the selection criteria, as well as the suitability of the companies and participants selected. Both these experts were of the opinion that the proposed sample does indeed represent the specialists in the field on the planning and integration of OOH advertising media from an industry perspective.

5.5.1.2 Target group

The goal of this study was to understand and to learn how OOH advertising media planning and integration are conducted by media planners in the industry in South Africa. Given this primary goal of the study, it was appropriate to target prominent media agencies responsible for planning OOH advertising media strategies for large advertisers in South Africa. These OOH advertising media-specialist agencies, as well as media-only agencies, were regarded as part of the target group, since both these types of organisations are media agencies, which assist advertisers and advertising agencies with media planning – by offering strategic media advice and tactical media planning and optimisation for a total plan.

These agencies employ media strategists, planners and buyers with specialised knowledge and experience in various media platforms. The main difference between the two types of agencies is that the OOH advertising media-specialist agencies only

deal with OOH advertising media, while media-only agencies do not specialise in only one type of media, but deal with the planning of a whole range of media types, such as television and radio, where OOH advertising media might be included (EACA, 2000:7).

At this stage, the number of OOH advertising media-specialist agencies in South Africa is limited to five, but they deal with the largest portion of OOH advertising media expenditure in South Africa. For this study, all five of these specialist agencies were approached, as well as two of the largest media-only agencies in South Africa. Only one of the smaller specialist agencies was unwilling to participate; and they maintained that they simply did not have time during the two periods that the researcher went to Cape Town to interview some of the other specialists. Two prominent media-only agencies with large OOH advertising media departments were also included in the sample.

Since the aim of an exploratory qualitative enquiry with an inductive approach is not to generalise to the larger population, but rather to get in-depth information of the situation within the specific context, a large sample size is not necessary. In a qualitative study that uses purposive sampling, the sample size is determined by the information that is needed. Therefore, even if a large sample has been selected, data collection is terminated when saturation is reached – that is, when no new information is forthcoming from the new sampled units. Redundancy is thus a primary criterion for determining the size of the sample (Lincoln & Guba, 1985: 202).

Table 5.1 indicates the six cases of those media agencies who participated in the current study. All these media agencies serve large and relatively small clients, with several of them spending a considerable amount of money on OOH advertising media. Two of them – the Mediashop and Mediacom – are large media-only agencies with OOH advertising media departments, while the others – Posterscope, Outdoor exchange, Kinetics and Intouchoutdoor – are OOH advertising media-specialist agencies. Half of these agencies (Intouchoutdoor, Outdoor exchange and the Mediashop) are South African manager-owned, while the others are internationally owned or part of larger international media networks.

These agencies also have been nominated for prestigious awards, such as the Roger Garlick award for best use of OOH advertising media, the Media agency of the year and the Media agency network of the year. The media agencies included in the study handled some of the largest OOH advertising media spenders in South Africa, such as Vodacom, Standard Bank, Distell, Brandhouse and Unilever, as well as the largest overall above-the-line advertising spenders in South Africa. This was established by comparing their listed advertisers, as well as the brand names mentioned during the interview with the official list of top advertising (AC Nielson in OMD, 2011) and OOH advertising media spenders in South Africa (The Media Shop, 2011).

Table 5.1: Media companies included in the study

Name of company	International Ownership	Agency billings	Large clients
Specialist-OOH advertising media agencies			
Posterscope	Posterscope Worldwide	R300 million	Standard Bank, Adidas, Visa, Vodacom. Sony
Outdoor exchange	Independent	Not listed for SA	Kulula, Adidas, Cell C, Virgin active, Pantene, Shoprite
Kinetics	Global network and part of the WPP Group	Not listed for SA	Unilever, Nedbank en Brandhouse, Famous Brands, Schick, Michelin en IEC.
Intouchoutdoor	Independent	Not listed	Green Cross, Spar, Dixi Life, KFC
Media-only agencies with OOH advertising media department			
The Mediashop	IMP 50% & 50% local	R2.5- R3 Billion	Coke , Absa, SABC Coke Cola Eskom, Nestle
Mediacom	Grey Group Inc. (WPP 74.9%) Dr Bongani Khumalo (25.1%) Part of Group M	R1.6 billion ADEX based	FirstRand, Ford / Mazda, MTN Group, NuMetro, Procter & Gamble, VW & AUDI, Cadbury, Pfizer

Source: Maggs, 2009/2010, and participants interview of these companies

The profile of the specialists included in the study is illustrated in Table 5.1. Participants were selected, based on their strategic role in the planning of OOH advertising media for prominent international and local advertisers, as well as their level of experience within the media and advertising industry of South Africa. The participants' expertise was not only limited to outdoor advertising; but it was extended to the whole range of OOH advertising media platforms, including transit

advertising media, street and retail furniture advertising, as well as alternative OOH advertising media, such as digital media and ambient OOH advertising media.

To obtain the appropriate information, it was necessary to include experts or people with a certain level of experience in conducting OOH advertising media planning and strategies for leading advertisers in South Africa. Five of the ten participants interviewed were senior managers or directors of their respective companies, each with 15 years or more in this field, while the others were OOH advertising media strategists with at least seven years of specialist experience in OOH advertising media. Participants at managerial level, as well as media strategists, and not just general media specialists or mere OOH advertising media planners or buyers, were targeted.

Table 5 2: Profile of OOH advertising media specialists included in the study

Experience across OOH advertising media platforms	Level in agency		Years of Experience in Media industry		Gender	
	Strategist	Director/ manager	7 -15 Years	15 Years +	Female	Male
✗		✗		✗		✗
✗		✗		✗		✗
✗	✗					✗
✗	✗		✗		✗	
✗		✗	✗		✗	
✗	✗			✗	✗	
✗	✗		✗		✗	
✗	✗		✗		✗	
✗		✗		✗	✗	
✗		✗		✗		✗

Eight of these participants included were from leading OOH advertising media specialist agencies, while the other two were at senior management level at two of the largest media-only agencies in South Africa. Four of the respondents were male, while six were female. Four specialists were interviewed at their head office in Cape Town, and six in Johannesburg.

Those participants interviewed were responsible for the OOH advertising media strategy of several of the largest OOH advertising media advertisers in South Africa,

as well as globally. Amongst their clients were Coca Cola, Unilever, Brandhouse, Cadbury, Pantene, Pfizer, Vodacom, Cell C, MTN, Spar, Shoprite, KFC, ABSA, Standard Bank Nedbank, Visa, Sony, Virgin Active, Adidas, Green Cross, Kulula airlines, NuMetro and Eskom.

To summarise: for the present study, in-depth interviews were conducted with ten OOH advertising media specialists in six different media agencies. Eight of the specialists were from OOH advertising media-specialist agencies, and two were from leading media-only agencies. Of the ten specialists interviewed, six were at managerial or director level, while the remaining four were OOH advertising media strategists with at least seven years of relevant experience.

5.5.2 THE METHOD OF DATA COLLECTION

Several methods may be used to collect the evidence for research studies, including: analysis of documentation or archival records, interviews, direct observation and participant observation (Yin, 2003:83). The data collection method used for the current study was in-depth interviews with OOH advertising media specialists. Interviews can be classified according to their level of formality and structure. Saunders *et al*. (2009:320) distinguish between structured interviews (a quantitative data collection method), semi-structured interviews and in-depth interviews (both qualitative data collection methods).

Leedy and Ormond (2010:146) note that interviews in a qualitative study need to use open-ended questions, and are less structured, as opposed to the rigidity of structured interviewing, as used for quantitative research. Merriam (2009:90) opposes the use of highly structured interviews that rigidly adhere to predetermined questions in qualitative research, since they do not allow the researcher to access participants' perspectives and understandings of the world of the participants.

The nature of the in-depth interviews used for this qualitative study was exploratory, in order to facilitate an understanding of the OOH advertising media planning by specialists in South Africa. This had to be explored within the context of the total IMC

campaign, the marketing plan and the overall strategy of the advertisers. In-depth interviews with specialists allowed the researcher to examine their process of planning, as well as the reasons behind the decisions made.

It was also possible to probe for answers and the meaning of concepts, as well as the trends and perceptions in the media industry. Another benefit was that critical issues, that influence the OOH advertising media planning process, could be revealed, which – due to the limited amount of information published on the topic – are not reflected in the literature. The flexibility embedded in these types of interviews, which allows the researcher to respond to the situation at hand was beneficial in eliciting new ideas on the topic.

The establishing of personal contact was important for this study, due to the length and depth of the information required, as well as the confidential nature thereof. It is unlikely that anyone would have been able to design a questionnaire that adequately covers the large number of complex issues in the process. However, in-depth interviews allowed the researcher sufficient time to collect rich and detailed data. All prior meetings, contacts to arrange the interviews and to establish an on-going relationship with the role-players involved, as well as the conducting of the interviews, were done by the researcher herself.

5.5.2.1   <u>Approaching the specialists for permission to conduct interviews</u>

Each of the selected participants was phoned by the researcher to explain the purpose of the study, and to ensure them of the confidentiality of the information provided. The participants were asked for a convenient time for a first meeting. In most cases, the participants were personally met at least two weeks before the actual interview, during which they were introduced to the researcher and informed in regard to the expected length of the interviews. In one case a prior meeting was not possible – due the participant being overseas, but the person agreed to be briefed telephonically and via email.

The media and advertising industry is known to be demanding, with pressing deadlines and limited time available. So, the researcher had to arrange a time and

date most suitable to interview the participants. An agenda on the topics to be addressed was also emailed to the participants a week in advance. This was done to ensure that the researcher, as well as the participants, was at ease, and prepared for the interview, as well as to build rapport and relationship before the data collection began.

The prior meeting and the proper briefing allowed the researcher to focus only on the actual interview during the follow-up meeting. Already knowing the setting and having met the participants contributed to the relationship of trust that needs to be created during such in-depth interviews (Yin, 2011:118).

5.5.3   INTERVIEW GUIDE USED FOR THE IN-DEPTH INTERVIEWS

In-depth interviews in qualitative research imply a discussion between the researcher and the participant, using an interview guide or interview schedule with several open-ended questions to provide the topics that need to be discussed. The order of the topics is flexible, as long as all topics are covered during the interview. Therefore, this kind of interview is generally considered "unstructured", as opposed to the highly structured questionnaire and process used in quantitative interviewing.

Merriam (2009:103) suggests that an interview guide should contain three different types of questions: several specific questions to be asked of all the participants; some open-ended questions that may apply only to certain situations, but which should be clarified with probing questions; and then additional areas or issues to be explored that the researcher did not anticipate initially. These additional areas were not included as specific questions, but that had been introduced by participants during previous interviews.

Patton (2002:296) explains that an interview guide provides topics of subject areas within which the interviewer is free to explore, probe, and ask questions that will elucidate and illuminate that particular subject. The interview guide directs the administration and implementation of the interview process – to ensure consistency across the interviews; and thus, to increase the reliability of the findings. Skilled

interviewers are guided by the natural flow of information, rather than by constantly referring back to the questions prepared in the interview guide; they just occasionally check whether all the topics or themes required are being addressed.

In the current study, the interview guide used gave the researcher more confidence, and as she gained experience from conducting the interviews, she become increasingly skilled to probe for more information, and she became gradually more sensitive to the flow of the conversation. The in-depth interviews with OOH advertising media specialists were conducted by using a basic guiding framework or interview guide, to ensure that all the issues considered crucial to this study were covered (See Appendix A for the detailed interview guide).

The interview guide for the study consisted of the following main phases:

- *Starting the interview*

After greeting and some informal conversation, the purpose of the interview was explained briefly again; informed consent was confirmed by explaining that the data and the identity of the respondent were confidential; and agreement to be interviewed was verified. Permission to record the conversation was also requested.

- *Opening question*

The starting question in an interview should invite the interviewee to simply tell the story of his/her experience of whatever the research is about. The researcher started the interview with the broad topic of experience in the OOH advertising media industry, and not with any direct or probing question. This question was asked to put the participants at ease and to build rapport with the respondents; and it provided some background to the respondents' knowledge and experience in the media industry.

- *Questions on general issues and accompanying probing questions*

The general questions on the respondents' own views and procedure when planning and implementing OOH advertising media campaigns were asked first. After each of these questions, specific interview questions were posed – to discover their ideas on

the aspects of OOH advertising media planning and integration part of an overall campaign and strategy.

The questions for the interview guide were developed from the issues identified and discussed in the literature review. The interview guide was presented to two experienced people in the media industry (not included in the sample), as well as to a qualitative research expert to review the content, structure and wording. Some minor adjustments had to be made to two questions – based on their recommendations (see Table 5.3).

Table 5.3: Changes made to interview guide

Question number	Wording before and after change	Comment
2	What information is communicated in a typical brief? How do you use this information when planning an OOH advertising media campaign as part of an overall campaign?	The word OOH advertising media was added to be specific and to distinguish it from other briefs such as creative or execution briefs
	What information is communicated in a typical <u>OOH advertising media brief</u>? How do you use this information when planning an OOH advertising media campaign as part of an overall campaign?	
7	What role do you play in the creative strategy for an OOH advertising media campaign? Can you offer some advice on how to develop an effective creative for OOH advertising media that ties in with the larger campaign?	The word practical was added to obtain practical or general advice based on specialist experience as oppose to specific graphic or creative design principles applied by creative specialists
	What role do you play in the creative strategy for an OOH advertising media campaign? Can you offer some <u>practical</u> advice on how to develop an effective creative for OOH advertising media that ties in with the larger campaign?	

The major topics remained the same for all the interviews, but the order of the questions and the probes varied, in order to suit the organisational context or the flow of conversation. The in-depth interviews for this study had their own context and situations that directed exactly how they were to be conducted, but general practices pertaining to data quality were followed.

The following guidelines when using in-depth interviews (Leedy & Ormond, 2010:149; Saunders *et al.*, 2009:326; Yin, 2011:135-139) were taken into account when conducting the interviews:

- *Using an interview guide*: An interview guide with all the open-ended questions, based on the research question, as well as potential probing questions was compiled in advance, to ensure that all the issues were addressed during all the interviews. This conversational guide represented the topics or concepts that needed to be discussed, and not the actual exact verbalisation of questions to all the participants.

- *Ensure that interviewees are appropriately selected to be able to provide the relevant information*: The position and experience of the participants were confirmed before making appointments for the interviews. For the purpose of the current study, only experienced OOH advertising media strategists and managers were included; and no general media planners or OOH advertising media sales people were included. This was also explained to the directors that were requested to nominate the participants in their agency.

- *Find a suitable location:* The researcher asked in advance whether the office or boardroom of the media agency was suitable and available for the specific interviews. In only two cases did the participants suggest alternative locations. The researcher agreed, since these locations were neutral and quiet.

- *Establish and maintain rapport*: The interview was started with small talk; and then the participant was asked to tell the story of his/her experience in the industry. Although the qualitative interviews were sometimes quite informal, the interviewer made sure that all the critical issues, as listed in the interview framework, were discussed.

- *Be neutral and non-directive*: The interviewer attempted not to lead participants by her comments or permit her attitudes to be heard; and the responses were digitally recorded and then transcribed. The goal was to let the participants vocalise their own priorities as part of their own way of describing how they plan the media they are going to use. The researcher aimed to use as few as possible of her own words in probes and follow-up questions, in order to encourage the participants to expand on their original answers. When it happened that the sequence of the phases and the topics discussed differed

from the interview guide, the participants were given the opportunity to follow their own sequence, because this also revealed a central part of their perception on the planning and integration of OOH advertising media in an IMC strategy.

- *Avoid interviewer bias:* This refers to the possibility that the characteristics or manner of the interviewer could bias the participants. To counter this potential bias, the researcher focused on acting in a neutral and unbiased manner, while facilitating the interviews. The interviewer did not voice her own opinions in the discussion, and refrained from commenting in a manner that could be experienced by any of the participants as indicating her personal preferences or opinions.

- *Avoid response bias*: This refers to when interviewees respond in a manner that tends to portray them in a socially acceptable manner, or in response to interviewer bias. This is more common when sensitive issues are being dealt with. Some of the information discussed was rather sensitive or confidential, such as the relationships between other parties, their client's strategy, and the proprietary tools used by them. The researcher properly briefed the respondents personally, as well as via an email from her supervisor, explaining to them that the study was for academic purposes only, and that the information would be treated with the necessary confidentiality. This was done to reduce any potential response bias.

- *Analysing when interviewing*: During the data collection period, the transcriptions of the interviews were analysed, to enable any decisions to be made relating to what and how to probe for more detail during further interviews.

The trustworthiness or validity of the qualitative data can be assessed by the care taken and practices employed during the data collection and analysis procedures (see 5.7). During the data collection, this is demonstrated by the number and length of the interviews, the suitability and breadth of the sample included – based on the purpose of the study, the types of questions asked, the level of transcription detail, the procedures followed to ensure transcript accuracy, and the resultant number of pages of interview transcripts (Tracy, 2010:841).

The duration of the actual in-depth interviews for this study ranged between just less than two hours to almost three hours, as seen in Table 5.4. The number of the verbatim transcribed pages per participant was between 15 and 30 pages. The length of the transcriptions varied, due to the flexible nature of the in-depth interviews, and the extent to which the participants were willing to demonstrate the software planning tools used, and to elaborate on practical examples and the campaigns of their clients.

These techniques, the length and depth of the interviews, as well as the level and experience of the participants, resulted in an information-rich discussion on the whole OOH advertising media planning process, illustrated by several practical examples from the South African industry, as offered by the participants.

Table 5.4: Duration of and type of interviews with OOH advertising media specialists

Participant number	Duration of interviews Hours Minutes		Number of transcribe page
1	1	45	18
2	2	20	26
3	1	50	18
4	2	20	30
5	2	20	30
6	1	45	15
7	2	30	22
8	2	25	22
9	2	35	30
10	2	55	26

5.6   DATA ANALYSIS AND REPORTING

The purpose of qualitative data analysis is essentially to deconstruct the mass of data contained in the transcriptions of the interviews, and to reconstruct it in a different way, while understanding, interpreting and making meaning of the participants' views and experiences. The data must firstly be fragmented by the researcher, who becomes aware and observes the relevant bits and pieces to be coded. Then, after careful reflection, it is clustered or grouped into themes or topics to form meaningful units.

As stated earlier (see 5.5.3) analysis in qualitative research does not only happen when the data collection process has been completed; but it is a continuous on-going process. This process is not simply following a number of successive steps, but it is non-linear and on-going with the data collection, processing, and analysis taking place in an inter-related manner (Nieuwenhuis, 2007:99).

Qualitative data analysis involves what is commonly termed as coding, taking raw data and raising them to a conceptual level. It is important to realise that data analysis is more than just a paraphrasing or simply attaching a keyword or code to text segments manually or by means of a computer program. To analyse the transcriptions of interviews requires interaction from the researcher with the data. This is done by employing analytical techniques, such as asking questions about the data, making constant comparisons between concepts and codes, exploring possible meanings of words, phrases and sentences, and looking for negative cases that stand out, or that do not fit into a pattern (Corbin & Strauss, 2008:73).

The reporting of results for qualitative data is different when compared with that for quantitative data. Delport and Fouché (2010:350) emphasise that reporting on qualitative research is more complicated than reporting on quantitative research, because it is traditionally much more flexible, less structured and often longer and more descriptive. The elements and content of qualitative reporting should contribute to the richness of the report.

Theoretical generalisations and data are not dealt with as separate entities, as is the case when dealing with quantitative data analysis. Provisional conclusion-drawing may already start from the beginning, when commencing the data collection, when deciding what the concepts mean, noting regularities, patterns, explanations, possible configurations, causal flows, and propositions. However, final conclusions may not appear until the data collection has been completed (Miles & Huberman, 1994:11).

In qualitative research and for this study, the analyses and reporting are closely intertwined, so the assessment thereof could not be done independently. Tracy (2010:85) proposes that researchers could create reports that "invite transferability

by gathering direct testimony, providing rich description, and writing accessibly and invitationally". Rich complexity or detailed abundance and integration of analysis procedures and reporting is one of the ways of enhancing the credibility in qualitative research, in contrast to quantitative research that is more likely to be appreciated for its precision.

The comprehensive literature review, the careful selection of those participants with relevant and extensive experience, as well as the time spent with these participants, allowed for thick descriptions, so that the readers could understand the context and read the actual words of the participants. The verbatim quotes that are used as evidence enable the reader to assess the similarity between the study and the context of the application, as reported by the researcher.

5.6.1 QUALITATIVE CONTENT ANALYSIS PROCEDURE

With qualitative content analysis, the purpose is to fracture the data and to rearrange them into categories that facilitate the comparison of data within and between these categories, and that aid in the development of theoretical concepts. The aim is not to produce frequencies of variables, as in quantitative content analysis. Qualitative content analysis is one of the accepted analytical methods in exploratory qualitative content analysis that follows an inductive approach.

It is an empirical, methodologically systematic analysis of texts within their context of communication, following qualitative content analytical rules and step-by-step models, without quantification (Mayring, 2000:3). Qualitative content analysis can be applied to all the recorded communications for example, the transcripts of interviews/discourses, protocols of observation, video tapes, and written documents.

Qualitative content analysis is more than just data collection, or a tool for reducing, condensing and grouping content; but it is used in interpretive research and offers a way in which reality can be accessed or rationalised (Henning *et al*., 2010:206). The integration of context is essential to the interpretation and analysis of the material for qualitative content analysis with the emphasis on understanding processes, as they

occur in their context – not just simple or superficial analysis, and the reporting of data collection (Henning *et al*., 2010:7).

In this study the use of qualitative content analysis, allows for the understanding of the usually complex context of OOH advertising media planning from which the text is derived from. Applying a holistic and comprehensive, but also systematic and rule-based approach, is ideally suited for this study, which aims to understand the complex contemporary phenomenon of planning and integrating different OOH advertising media platforms.

Figure 5.1 is a schematic illustration of the qualitative content analysis process followed in this study.

The following steps (adapted from Henning *et al*., 2010:104) were followed, based on the qualitative content analysis procedures described above.

- *Step 1: Preparation of the data*
The interviews with the ten specialists were recorded digitally and transcribed verbatim. The observations during the interview (for instance background noises, sounds, pauses, and other audible conduct) were not transcribed, because this was not necessary for the kind of analysis used. All transcriptions were checked several times, while listening to the recording of the interview to ensure accuracy. Once the recorded data had been transcribed, sorted and typed, they were read and re-read several times – while listening to them several times to get to know the data. Thereafter, each of the transcribed interviews – also called primary documents – was imported into ATLAS.ti, (software that is used during qualitative data analysis to assist with the organisation of the text data).

- *Step 2: Peer check of a sample of the transcribed interviews*
The coding system was tested by applying it to three of the transcribed interviews by the researcher and the supervisor. The difference in the coding was discussed; and some of the codes had to be adjusted. Where necessary transcriptions were then re-coded by the researcher.

Figure 5.1: Schematic illustration of the thematic data analysis process

1. The alignment of the OOH advertising media campaign with the overall IMC and advertising plan

2. Planning of OOH advertising media

3. Evaluation and research of OOH advertising media

3 Theoretical Constructs

9 themes

27 categories

1. The role and function of OOH advertising media specialists in the planning of OOH advertising media

2. The role and specific purpose of OOH advertising media in the overall IMC plan

3. The influence of the message strategy on OOH advertising media planning

4. Defining the OOH audience based on the target market

5. Media objectives and major OOH advertising media strategies

6. Evaluation and selection of the OOH advertising media mix

7. The OOH advertising media budget and timing

8. Assessing OOH audience delivery

9. The use of research in the planning and evaluation of OOH advertising media

Raw data - transcribed interviews with specialists

- *Step 3: Code all the text*

When sufficient consistency with the coding system had been achieved, this was used to code the rest of the interviews. As new codes emerged, the coding system had to be adjusted or refined, and the transcribed interviews had to be read again, based on the latest structure.

- *Step 4: Categorising/clustering the codes*

The major benefit from this inductive approach is that it allows research findings, usually in the form of a model or theory that reflects the basic structure of the data emerging from the frequent, dominant or significant themes inherent in the raw data. Following the advice of Merriam (2009:187), that the fewer the number of categories, the greater the level of abstraction, the researcher reduced the number of original codes by comparing and contrasting all the codes to find similarities. Codes with clear connections were clustered and assigned descriptive labels, resulting in 27 clusters of codes, also referred as categories for the purpose of this study.

- *Step 5: Identifying themes*

The researcher examined the 27 code clusters to develop 9 themes that form part of the three theoretical constructs that were used as a foundation to describe the results.

- *Step 6: Link themes to existing theory*

The themes were linked to larger theoretical constructs found in the literature (See Figure 5.1). A construct is created by the grouping of specific concepts used to express the specific issue or reality under study (Cooper & Schindler, 2006:43). The abstract nature of concepts create problems in a research setting due to the different characteristics that people attach to these concepts, often despite numerous discussions in the literature, e.g. the concept "personality". Therefore it is necessary that the researcher defines the meaning of the concept that is used. In this study the constructs are created by the grouping of the nine themes which represent the "constructed meaning" derived from the OOH specialists' views and practices. The term theoretical construct is used, since these constructs are linked to the literature. Each of these constructs comprise of concepts or themes.

The inductive data analysis process used for this study transcended the basic descriptive level and aimed to develop a framework based on the major themes found. This was done, as suggested by Corbin and Strauss (2008:106), going from the raw data, thinking about the raw data, delineating themes and then exploring the relation between the various concepts, and linking them all together into a theoretical whole, and then explaining the themes, and how are they related.

Also, following Stake's (2010:50-56) advice to be sceptical when interpreting data, while examining both the bigger picture (the total OOH advertising media planning and integration process and the relation between the variables) and the smaller picture (the categories and individual participants), the contextual background (the media agencies' organisational structure, clients and position in the market) could be appreciated. However, the focus of the analysis was guided by the purpose of the research, namely: to explore the activities, process and principles of planning and integrating OOH advertising media, as part of an overall campaign.

Techniques used to facilitate this integration process included returning to the raw data frequently, re-reading of the transcriptions frequently, in order to make overall sense and to understand the total process of OOH advertising media planning. Creating visual networks was also valuable when conceptualising the findings. This assisted the researcher in being more objective, and in dealing with concepts, themes, and thinking critically about the relationship, rather than getting fixated on codes and fragments.

The visual networks evolved and were discussed with the supervisor, before presenting the final networks at a point where the conceptualising was coherent and logical. The literature reviewed on the theoretical framework was used to position the findings of the study within the larger body of existing knowledge, and to interpret the findings.

The data display is on a higher level in finding meaning, to provide an organised, compressed assembly of information that permits the drawing of conclusions (Miles & Huberman, 1994:11). There is more than one acceptable way to present qualitative results. A display can be in narrative (descriptive format or text), or in a non-narrative format (tables, figures, diagrams, chart, matrix); alternatively, both narrative and visual displays can be used. Narrative text with direct quotes is still the most frequent form of display used when reporting on qualitative studies. Descriptions form the foundation for the qualitative data analysis, while the verbatim text provides the evidence for the interpretation of the findings.

Yin (2011: 235) identifies three options for presenting the data in narrative form, to display the data when reporting on the findings. Firstly, combining quoted extracts with selected paragraphs of descriptions by the researcher. Secondly, using lengthier presentations with longer quoted dialogue, covering multiple paragraphs for more in-depth coverage of the respondents own words. Thirdly, by devoting a whole chapter discussing one participant to focus on his/her views and words, rather than on descriptions by the researcher.

Merriam (2009:227) notes that a crucial aspect of qualitative analysis is a rich, thick description of the setting; and the participants in the study, as well as a detailed description of the findings, with adequate evidence were presented in the form of verbatim quotes from the participants' interviews, field notes and documents. When reporting and interpreting the results in this study, selected text, as well as longer paragraphs were included, thereby allowing readers to examine the original data collected and analysed, to understand the findings of the analysis in context, and to evaluate the authenticity, credibility or face validity of the conclusions reached by the researcher.

Recently, qualitative research has been presented in more creative and non-narrative formats. Yin (2011) identifies three major modes for displaying qualitative data: tables, lists and graphic representations. Miles and Huberman (1994:11) argued that there are better ways of displaying data than extended text and field

notes that overload human capabilities for processing and making sense of data. In order to draw conclusions from large amounts of qualitative data, these should rather be displayed properly in the form of tables, charts, networks and other graphical formats, as well as other such techniques to facilitate the process of analysis. In this study, both narrative and visual displays in the form of tables, figures and networks were used to report the findings.

Computer-aided text analysis also helps when dealing with large amounts of unstructured textual material, which can cause serious data management problems. These programs vary in their complexity and sophistication, but their common purpose is to assist researchers in organising, managing, and coding qualitative data in a more efficient manner (Merriam, 2009:194, Henning *et al*., 2010: 129). Although computer-assisted qualitative data analysis systems (CAQDAS) are not capable of comprehending or discerning the meaning of words or constructs, they can help in the ordering and structuring of tasks or creating visual displays.

This software can help to create order out of large amounts of data, but it cannot do the analysis for the researcher (Weitzman, in Henning *et al*., 2010: 137). When using computer-assisted qualitative data analysis systems, such as ATLAS.ti, it is important to realise that these programs cannot think. The thinking, analysis and conceptualisation must be done by the researcher himself/herself (Dey, 2005:57).

For this study, ATLAS.ti was used on a textual level for selecting specific segments in the transcribed interviews, and to code as well on a theory-building level, by facilitating connections between the codes to develop a higher order of classification, referred to as themes. The use of this software allowed narrative formats with visual displays of the qualitative data to enhance the understanding when reporting on the findings.

The qualitative content analysis of the themes found in the overall process of OOH advertising media planning and integration was displayed visually in the form of conceptual networks or diagrams – to illustrate the hierarchical relationship between the themes and the categories/clusters of codes.

These networks were then used to conceptualise and illustrate the categories, themes and theoretical constructs. A total of three networks were used as the basis for proposing the framework for planning OOH advertising media, as part of an overall marketing communication campaign. In the figure, one of these conceptual networks for the first theoretical constructs (the alignment of the OOH advertising media campaign with the overall IMC plan), the three themes (marked CF for code family in the centre of the sketch) and the related eleven clusters/categories are illustrated.

Figure 5.2: Example of a conceptual network used to illustrate the interpretation categories, themes and codes
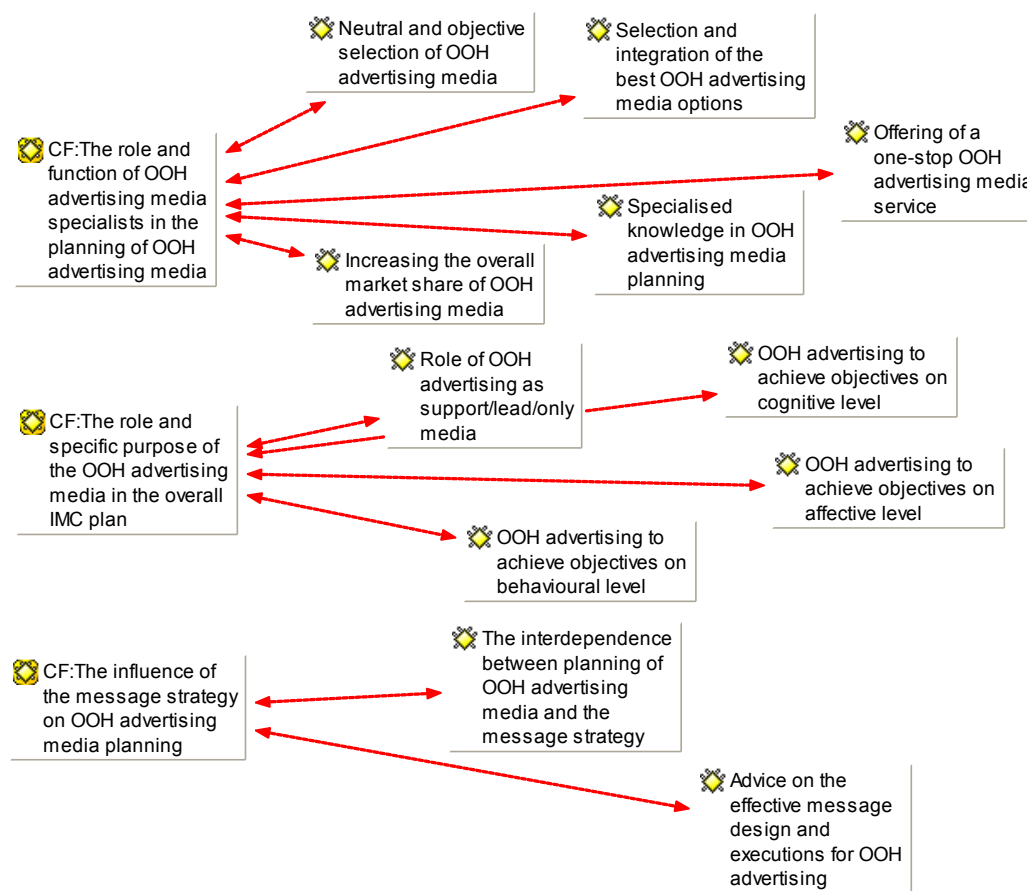
Themes   Clusters/categories

5.7 EVALUATING THE QUALITY OF A QUALITATIVE INQUIRY

Patton (2002:66) points out that when evaluating the quality of a qualitative inquiry, there are no absolute or definite characteristics, but rather strategic ideals that provide a direction and a framework for developing specific designs and concrete data collection and analysis tactics. Yin (2011:19-21) explains that all qualitative inquiries should aim to reach credible conclusions – by doing trustworthy and credible research, despite the variance in overall research strategy, methodology, data collection or choices made.

Based on these authors, three specific objectives can be identified when building trustworthiness and credibility, namely: transparency, methodology and adherence to evidence. Transparency means that research procedures should be described clearly and in a detailed way, and then documented, to be accessible for review by others. Methodology requires the following of an orderly set of research procedures: conducting rigorous fieldwork, avoiding unexplained bias, and the bringing of a sense of completeness – by checking the procedures followed, the data collected and the conclusions drawn. Adherence to evidence means those conclusions drawn are based on the data that have been collected and accurately analysed.

Caelli, Ray and Mill (2003:9) note that evaluating generic qualitative studies is even more complex than evaluating studies within established qualitative approaches grounded within a particular methodology, because there is very little published on how to conduct proper generic qualitative studies. They suggest specific requirements to be considered in the evaluation of generic qualitative studies.

Firstly, identifying the researchers' analytical lens (paradigm) through which the data are examined means that the assumptions and positions that led to the research question should be examined and explained by the researcher – to ensure that the design approach and methodologies are properly aligned. The research paradigm followed in this study reflects the principles of the interpretivist paradigm, as described earlier (see section 5.2).

Secondly, clearly distinguishing the research method (tools, techniques or procedures) used to gather the evidence and research methodology, the theoretical framework that has been used for guiding the researcher of the study. For this study, qualitative content analysis was the research design, in-depth interviews with specialists was used to collect the data collection (see section 5.5), and the qualitative content analysis was used, as reported (see section 5.6). The theoretical framework was the literature review, as discussed in Chapters two, three and four.

Thirdly, applying a research approach that is philosophically and methodologically aligned with the research questions and design, and one that clearly articulates this choice. The last requirement is discussed in this chapter in detail.

The following sections describe key quality issues in evaluating qualitative studies, as suggested by Lincoln and Guba (1985:289); and they explain how they were addressed in the study. These are: credibility, dependability, transferability and authenticity.

5.7.1 CREDIBILITY OR INTERNAL VALIDITY

Credibility is also referred to as internal validity, and it examines whether the findings and the conclusion are trustworthy; and whether they can be seen as credible by the research participants and other researchers (Miles & Huberman, 1994: 277-280). Credibility refers to the extent to which the researcher gains access to the participants' knowledge and experience and; and more specifically in qualitative studies, it refers to the consistency between what the researcher has observed and the theoretical ideas they have developed.

The credibility of the study has been enhanced in the following ways:

- Sufficient understanding and thorough review of the current literature to conceptualise and frame the findings.

- Appropriate well-recognised research methods were applied to collect the primary data.

- The use of an interview guide with probing questions and listening techniques, when conducting the in-depth interviews with the specialists.

- A conscious effort to meet the participants in advance, when they were most comfortable, and when it was convenient to share their knowledge. This assisted in minimising the participants' reluctance to share; and thereby, it increased access to their knowledge and opinions.

- Non-intrusive inductive content analysis was used to identify the initial codes and themes emerging from the interview transcripts.

- Using ATLAS.ti facilitated the transparent processes for coding and drawing conclusions from the raw data.

- Debriefing sessions between the researcher and her supervisor were employed to increase the credibility of the research by reducing the bias of any single researcher.

5.7.2   DEPENDABILITY OR CONSISTENCY

This domain is also referred to as consistency, or as an alternative to external reliability, which means the degree to which a study can be replicated by others. However, in qualitative research, repeating a study done by others will never yield quite the same results, because the different researcher and participants would make other interpretations possible. Positivists' notion of reliably assumes that an unchanging universe in which the inquiry has been done could logically be replicated. This assumption of an unchanging social world is in contrast to the qualitative interpretive assumption that participants construct their world and its meaning.

Lincoln and Guba (1985:365) conceptualise reliability in qualitative research as dependability or consistency, and suggest that rather than demanding replication of

the same results by outsiders, the actual concern should be whether the conclusion is consistent with the data collected. So, dependability in qualitative research deals with whether the conclusion of the study depends on the subjects and the conditions of the inquiry, rather than on the inquirers.

This implies that the research process in the study is consistent and reasonably stable over time, and across different researchers and methods (Miles & Huberman, 1994:277), although the outcomes could vary to some extent.

The following technique was applied to ensure the dependability and consistency of this study:

- *Audit trail*: An accurate and detailed account was drawn up on how the study was approached and conducted, including how the data were collected and analysed.

5.7.3 TRANSFERABILITY OR EXTERNAL VALIDITY

Transferability, as an alternative to external validity, may be defined as the degree to which the findings from a research study can be generalised to all relevant contexts (Miles & Huberman, 1994:277; Saunders *et al*., 2009:592,). According to Lincoln and Guba (1985:225), the burden of the proof for generalisation for qualitative studies "lies within the original investigator rather than with the person seeking to make an application elsewhere. The original investigator cannot know the sites to which transferability is sought, but the appliers can and do. The investigator needs to provide sufficient descriptive data to make transferability possible".

This means that other researchers can recognise similarities in the descriptions of the participants and the context to their own situation; and thus, either does a similar inductive investigation, or else deductively applies the elements in the framework to their own situation.

The transferability of the study was enhanced in the following ways:

- The theoretical framework of the study was discussed in detail, to indicate that the constructs used as questions during the data collection were consistent with the theoretical background.

- Detailed descriptions of the research design and methodology were made to allow the study to be repeated.

- The sampling was described and justified in detail, including an explanation of the inclusion criteria used.

- Clarity, in terms of how the data were processed, was presented.

- A detailed description of the analytical methods applied, how they were used, and the validation of the results by peer checking and by returning to the original transcripts, was presented.

- By providing detailed descriptions of the conceptualisation and interpretation of the results.

5.7.4 AUTHENTICITY OR CONSTRUCT VALIDITY

Authenticity refers to establishing the "truth" – by the discovery of the "hidden voices" of participants (Raply, 2007:25). This implies that the methods of data collection and analysis allow for the meaning of the experiences, as understood by the participants to become clear.

In this study, authenticity was achieved by the following:

- By meeting the participants in advance and ensuring confidentiality, a safe environment was created in which the participants could share their experiences and opinions freely.

- The in-depth interview in the form of a discussion and probing questions facilitated the expression and clarification of the participants' original ideas.

- Applying open coding during analysis enabled the researcher to attend to detail in the text.

Miles and Huberman (1994:277) emphasise the idea of striving for shared values when conducting qualitative research. They advocated that the pragmatic value of the

research or the potential benefits of the study to the participants should constitute an important aim when evaluating qualitative research. The lack of published research and a general understanding of the strategic planning of the whole range of OOH advertising media in South Africa, and how it could be used effectively, as part of an IMC campaign, by South African practitioners constituted the most important drivers for this study.

The current study is the first qualitative academic study on the planning and integration of the whole range of OOH advertising media platforms in South Africa. The outcome of this study can be used by media planners, -strategists and academics, as insights and a guiding framework, when planning an OOH advertising media strategy.

5.8   RESEARCH ETHICS

Research ethics relates "to the questions about how we formulate and clarify our research topic, design our research and gain access, collect data, process and store our data, analyse our data, write up our research findings in a moral and responsible way (Saunders *et al*., 2009:178).

The following ethical issues were considered during this study:

- *Negotiating access:* Participants in the study were requested telephonically or via email for an appointment to be interviewed. The participants were properly briefed in advance on the nature of the interview and the duration of the interview. All participants were provided with an informed consent form and interview guide (See Appendices A & B).
- *Ethical considerations:* Formal approval of the this study was obtained in January 2011 from the Research Ethic Committee of the Faculty of Economic and Management Sciences of the University of Pretoria. Given that the study involved adults' consent, it could be obtained directly from the participants (see Appendix B).
- *Data collection:* The researcher ensured that the data collection process was accurate and comprehensive. The promises of confidentiality and anonymity have been kept, for example, when further exploring the ideas from previous interviews or other strategic documents of another media agency. The

researcher then attempted to steer the discussion in that direction without disclosing the source. The in-depth interviews were arranged at a convenient time and place with each participant, and the appointments were confirmed via e-mail in advance, and again telephonically the day before. The participants in the in-depth interviewing were informed that they have the right to withdraw at any time during the interview, and were not pressurised for responses. The researcher also ensured them that the interview would end at the scheduled time, and requested extra follow-up appointments, only when these were needed.

- *Data processing and storing.* When the data were processed and stored, the names of the participants were kept confidential, by assigning a number to each participant. To ensure confidentiality, as promised to the participants, only the supervisor had access to the transcribed interviews, and no other parties were privy thereto. The media industry is a highly competitive industry and to address the participants' concerns about their competitive advantage being jeopardised the transcribed interviews were not be made publically available.

- *Data analysis and reporting.* The researcher maintained her research integrity by not being selective in what to report, and by ensuring that the identities of the individual participants interviewed were kept confidential, and by maintaining her objectivity, when conducting the data analysis and the interpretation thereof.

5.9   CONCLUSION

This chapter has discussed and justified the research design employed in this research study, namely: an inductive approach to qualitative content analysis. It has explained the data collection process, which involves how purposive sampling was used to select ten OOH advertising media specialists within media-only and OOH advertising media-specialist agencies, and how in-depth interviews were then conducted with these participants. The data analysis was done by applying qualitative content analysis; and this was discussed in detail.   This chapter has further justified the interpretation and reporting procedures followed to conceptualise and present the qualitative results. The chapter ends with the outlining of how

appropriate qualitative research consideration was given to maximising reliability and validity, as well as how the requirements for research ethics were adhered to.

The following chapter will discuss the results and the interpretation of the data collected.

CHAPTER 6: QUALITATIVE INSIGHTS FROM IN-DEPTH INTERVIEWS WITH OOH ADVERTISING MEDIA SPECIALISTS

"Getting there is half the fun"
Slogan for Cunard steamship line in the 1950s

> **Research objective to be addressed:**
> **To explore the planning and integration of OOH advertising media, as part of an overall IMC campaign by OOH specialists in South Africa.**

6.1 INTRODUCTION

In the previous chapter the research methodology was presented. To recapitulate, the ten participants in this study were OOH advertising media specialists from four of the five OOH advertising media-specialist agencies operating in South Africa (Posterscope, Kinetics Worldwide, Intouchoutdoor and Outdoor exchange) and two of the largest media-only agencies with specialized OOH advertising media divisions (The Mediashop and Mediacom). These specialists were deliberately included in the study because of their level of experience in the planning of the whole range of OOH advertising media platforms.

In this chapter, the conceptual networks that embody the findings and insights obtained from the in-depth interviews with these selected specialists in South Africa will be presented – in order to understand their way of planning OOH advertising media, as part of a larger IMC plan. These insights, together with the information from an extensive review of the relevant literature, will be used to develop a framework for the planning and integration of OOH advertising media in South Africa. This will be further discussed in the last chapter of the thesis.

Several acceptable models exist to structure or organise a qualitative report, including chronology, life-history, themes, composites, critical events, zoom lens and portraits. For this study, the conceptual networks with meaningful themes that emerged from the data analyses were used to report the findings. In the following

sections, the discussion of the insights obtained from the qualitative analysis of the interviews will be done, according to three theoretical constructs. A schematic overview of the three conceptual networks and the related themes that encapsulate the overall findings of this study can be seen in Figure 6.1. The first conceptual network deals with the alignment of the OOH advertising media campaign with the overall IMC plan; the second deals with the planning of the OOH advertising media; while the third deals with the evaluation and research of OOH advertising media.

In the remainder of the chapter, the themes within the conceptual networks will be discussed in detail. For all these themes the specialist's point of view will be discussed and interpreted by referring to the related themes and categories. The implications of the results in this chapter were either mentioned by the participants or derived from the data by the researcher. When a verbatim quotation of the OOH advertising media specialists' responses is used, it is indicated with quotation marks and identified by the number of the participant. For example, "P1" means participant 1, and "P2" refers to participant 2, and so one. When words were added in the verbatim quotations to enhance their understanding, this was indicated by putting the inserted words in parenthesis: (...).

The themes found in the overall process of OOH advertising media planning and integration will be displayed visually in the form of conceptual networks or diagrams – to illustrate the hierarchical relationship between the various themes (indicated by CF) and categories.

In the following sections, the three illustrated conceptual networks will be presented; and the results and their interpretation will be discussed. In each of the cases, the discussion will commence with the first theme on top, while the related categories will be discussed clockwise, starting with the one closest to the theme. The same sequence and process will also be followed when discussing the other two conceptual networks. The order of the hierarchy is: construct – theme – category (see Figures 6.2, 6.3 and 6.4), and then the verbatim quotations, which served as evidence in the discussion of the categories.

Figure 6 1: Theoretical constructs and related themes

The planning and integration of OOH advertising media as part of the larger IMC plan by media specialists in South Africa

Theoretical construct 1:

The alignment of the OOH advertising media campaign the overall IMC and advertising plan

Theme 1.1:

Role and function of OOH specialists in the planning of OOH advertising

Theme 1.2:

The role and specific purpose of OOH advertising in an overall IMC plan

Theme 1.3:

The influence of the message strategy on OOH advertising media planning

Theoretical construct 2:

The planning of OOH advertising media

Theme 2.1: Defining the OOH audience based on the target market

Theme 2.2:

Media objectives and OOH strategies

Theme 2.3:

Evaluation and selection of the OOH advertising media mix

Theme 2.4:

Budget and timing

Theoretical construct 3:

Evaluation and research of OOH advertising media

Theme 3.1:

Outdoor advertising media audience measurement

Theme 3.2:

The role of research and insight in the planning and evaluation of OOH advertising media

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6.2 THEORETICAL CONSTRUCT 1: THE ALIGNMENT OF THE OOH ADVERTISING MEDIA CAMPAIGN WITH THE OVERALL IMC- AND ADVERTISING PLAN

The alignment of the OOH advertising media campaign with the overall IMC and advertising plan is the first of three theoretical constructs, which will guide the discussion of the findings of this study. The three themes within this construct: the role and function of OOH advertising media specialists in the planning of OOH advertising media as part of overall IMC plan; the role and specific purpose of the OOH advertising in the overall IMC plan; and the influence of the message strategy on OOH advertising media planning – as well as the relevant categories within each of these themes – are displayed in Figure 6.2, and will be discussed in the sections to follow.

Figure 6 2: Conceptual network of the alignment of the OOH advertising media campaign with the overall IMC plan
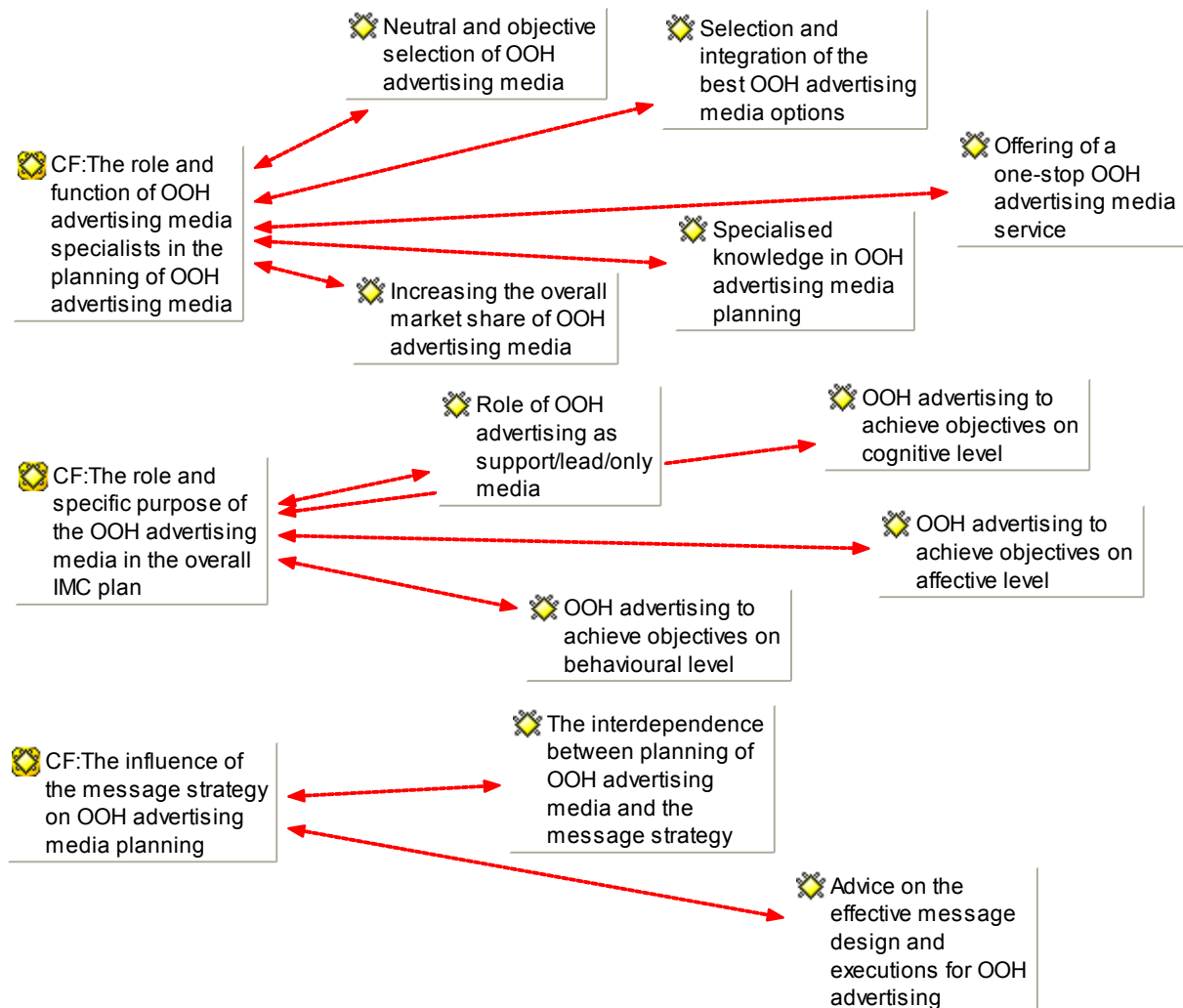
6.2.1. THEME 1.1: THE ROLE AND FUNCTION OF OOH ADVERTISING MEDIA SPECIALISTS IN THE PLANNING OF OOH ADVERTISING MEDIA

Five roles or functions of OOH advertising media specialists in the planning of OOH advertising media, as part of the overall IMC plan could be distinguished.

6.2.1.1   Neutral and objective selection of OOH advertising media

The majority of the OOH advertising media specialists were of the opinion that their objective assessment of OOH advertising media offered by various small and large OOH media companies helps to facilitate the unbiased comparison and selection of the best available OOH advertising media options for their clients: "*We don't have preferred media owners over others. We evaluate all their offerings via an external auditor. All sites are evaluated, depending on where the sites are, which target markets they reach, if they are visible and in a good condition*" (P4).

A few of them also emphasised that their choice of OOH advertising media platforms and vehicles for a campaign is not biased towards large media owners or types, prejudiced or predisposed towards any particular outcome – apart from the campaign objectives. They also claimed a neutral position and objectivity towards media owners: "*So far, we can stand up and say: 'Take your pick without being in favour of certain companies that we are aligned to*" (P1).

6.2.1.2   Selection and integration of the best OOH advertising media options

Most of the OOH advertising media specialists made some remarks about the important roles that they play in the evaluation and integration of all the various OOH advertising media platforms, such as "*outdoor, commuter media, digital billboards, mall media or even to create another solution*" (P3) in an overall campaign – in order to offer advertisers an integrated OOH advertising media solution.

A few explained that they act as integrators, or the link, between the large number and variety of OOH media companies providers offering or selling different media to the advertisers or agencies. One participant explained that they establish "*contact with all the many contractors (OOH media companies) who own outdoor media, in*

order to integrate the information from a wide perspective". This was not the case in the past, when: "*You will have taxi advertising, you have bus shelters and you have roadside billboards, and never the three shall meet, because they run the separate division and are after the same money... and were not often integrated*". However, specialists were of the opinion that they had been able to change this, for example "*...with independent companies, like me, coming in to actually integrate all the types*" (P9).

6.2.1.3 Offering of a one-stop OOH advertising media service

A number of specialists noted that the service offered by them resulted in a one-stop service to advertisers and their agencies: From media planning, strategy buying to post-campaign inspection. They indicated that this constitutes a valuable service for their clients, as illustrated by the comments: "*We are like their single point of contact* (P4), and "*They love the fact that they don't have to deal with all these millions of people...We give them such insight too: Is the site good? Is it not good? Will it work with the strategy?*"(P5)

Another noted that this type of service is now available for "…*small advertisers looking for tactical campaigns or for large clients with complex national campaigns*" (P7). Specialists can help those in need of wide national reach across South Africa, or smaller local businesses that might only need specific geographical reach close to their outlet. The result is a campaign where the best media options are not dependent on certain OOH media companies, but the media options can be compared, and the best options are then selected to meet the specific objective of a client.

Some specialists also emphasised that their services extend beyond the planning of traditional outdoor advertising media, but they could also help advertisers or agencies requiring other OOH advertising media platforms for their campaigns, such as transit or ambient media. For example, one participant explained that when it is necessary to meet the objectives of a unique campaign they can make use of "…*a company specializing in the ambient OOH platforms*" (P3).

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6.2.1.4 Specialised knowledge in OOH advertising media planning

These OOH advertising media specialists were of the opinion that they offer specialised knowledge and insight when it comes to planning OOH advertising media strategies, compared with general media strategists, because they "*specialise in out-of-home*" (P3).

OOH advertising media specialists offered various reasons for why they plan effective OOH advertising media strategies. Some suggested that if OOH advertising media is planned by "*…general media people, there is not really a good strategy behind out-of-home*" (P4).

Others claimed that they have a better understanding of the OOH advertising media options available, because they "*…are updated about all the new media*" (P8), and that they have actual experience of the physical environment, because they "*…go on site trips, which no other media strategists will do in a media agency*" (P5).

6.2.1.5 Increasing the overall market share of OOH advertising media

A minority of these OOH advertising media specialists also regard their role in the industry as being to increase the overall OOH advertising media share in South Africa. They regarded education and training as successful methods to increase the market share: "*We educate our clients and agencies and advertisers about all the OOH media types available in the market, so that they know what their options are*" (*P8).*

Some also confirmed their instructive role in the industry with regard to OOH advertising media planning, by not only focusing on the media-planning side, but also enlightening the industry on how to maximise the creative execution of OOH advertising design: "*...it is just kind of educating people... we often do agency workshops and creative workshops and things like that with them to educate them on the value and the importance of out-of-home as their campaign*" (P5).

6.2.2. THEME 1.2: THE ROLE AND SPECIFIC PURPOSE OF OOH ADVERTISING IN AN OVERALL IMC PLAN

One of the primary issues linking the overall IMC plan and OOH advertising media campaign was the role and specific purpose that OOH advertising play in the larger IMC plan.

6.2.2.1 <u>The role of OOH advertising media as support, lead or only media</u>

In general, the participants agreed that the OOH advertising media are employed as just one of one several elements in an overall IMC plan: *"OOH is only one component of the larger campaign in most cases. It is very seldom that we come across campaigns that are exclusively OOH"* (P10).

OOH advertising in an overall IMC plan seems to predominantly play a supportive role in the overall plan of national advertisers. One participant noted that the role *"will depend on the client's objective, but generally outdoor is the support"* (P6). Another confirmed this and added that: *"OOH can also be used for stuff like branding and sales, often as support with other media, or even below-the line activities"* (P2). OOH advertising as a support medium in an overall IMC plan is then typically used to reinforce the theme or message conveyed by the primary media (such as television or print or radio), or to deliver the message to selected market segments that are not reached as effectively by the primary medium. In these cases larger outdoor advertising formats would typically be used.

> *"We can develop an outdoor strategy that will connect to that overall campaign by just supporting the television campaign and just reiterate the message that they are communicating on television, so that the audience get the message more than in one environment to help them remember. Outdoor then has got to start at the same time because you want everyone to be seeing the television ads, hearing the radio, seeing the outdoor."* (P3)

> *"It will make the person recognise the logo or the brand; so they will say: Hang on, I have seen this company, yeah they are actually on that road, and I wonder what it's all about... I think it works very well with radio also. ... So the print ad is used for launching the new products, they don't do it on the billboards. The billboards only show their brand name and show a good photo, just that. That works, but when a person opens a newspaper, they will recognize the logo from the billboards, and will be more likely to be more interested in what they have to offer"* (P9).

"If you are doing a campaign on radio, in certain areas, you can either support this campaign with outdoor, in exactly those areas for when people drive in their cars ... or you can use it where there isn't a radio station; then you use it to market the product in that area." (P6)

However, it was also revealed that OOH advertising can play a leading role as a directional medium. In this regard, several specialists noted that it is possible to use OOH advertising as a directional medium close to the point of purchase for large national advertisers to act as a last-minute reminder before consumers make final buying decisions.

In these cases, campaign outdoor advertising media, street and retail furniture or place-based media in shopping centres within the targeted areas, would often be used.

"Outdoor is very effective if you want to reach shoppers, then we will go for close to point of purchase, we'll focus on shopping centres, mall activations, and promotion. Another option is to use a billboard as you enter the mall area or parking lot in the mall or the pillars" (P6).

"Let's say we want wash room advertising to target female shoppers in Gauteng, we will contact the guys do wash room advertising in shopping centres" (P1).

Some participants pointed out that for smaller local advertisers, typically with a smaller budget, OOH advertising is also used as directional medium to get traffic to their store. In this case, OOH advertising is not only the primary medium, but often the one and only advertising medium used by these smaller businesses to reach a local market close to their business outlets.

They would then typically advertise on smaller media formats located close to their businesses, such as street-pole advertisements or advertising on a bridge, as illustrated by the quotations below.

"It depends on how big the client is. I had a small client, a local fresh produce store and they wanted to advertise for the first time. But they didn't have the budget to do television or radio so we work out a solution for them only using smaller outdoor. We selected a couple of street poles for them as tactical advertising. ...With bigger clients, they can afford more and then outdoor will often form part of their larger strategy. For example if there is an ad campaign running on television it will usually be combined with billboards repeating and supporting the message of the TV campaign. Outdoor plays an important part as support medium but can have huge impact on

its own. Increasingly we see that clients realize that outdoor can also take the lead nowadays, especially to target shoppers" (P8).

"As simple as that, like Paul Wilkins Smith has one store (a smaller men's boutique), and he advertises around here (Sandton/Johannesburg), like Parkers, but he has only one store and he advertises all around these suburbs. So we look at the consumer's purchase cycle and the client's stock cycle, that's when the new stock comes in. Grayston Bridge for example is perfect for outdoor for a local clothing store. He also wants more shop windows, so that's what he's doing and he can't afford the same as some larger stores in Jo'burg or television. For international or larger clients I will try and get impact down the street, like those MTN ones (large super size outdoor advertising) down from the Airport" (P2).

6.2.2.2 The specific purpose of OOH advertising on cognitive, affective or behavioural levels

Most participants have emphasised that the first point of departure in planning any campaign on the OOH media plan is to consider the overall marketing communication objectives and strategy, because these run through the campaign like a golden thread; and they would determine the OOH media audience and the media to be used. The overall marketing and communication objectives and plan of advertisers are established by their marketers and advertising agencies – not by these specialists, but they have to reaffirm and clarify the overall goals, since these goals would influence their media-planning decisions.

"So whatever the main objective is, will determine then how the campaign is planned" (P6).

"Only once the overall strategy has been developed, will we get a brief to say….Outdoor will be a component and these are the objectives; then we revert – saying these formats are going to work best to achieve what you want to achieve" (P10).

"In the case of an agency booking they liaise with the client (advertiser) to determine what their past sales have been like; where they are missing out in the market; how they are going to achieve a better reach; or haven't they impacted the audience enough, so that people are aware of their brand. They also have to decide: Do we need to expand our market, or do we need to re-introduce the product to the current market? We (specialist and agencies) also need to understand each other. And we need to ask these questions if they do not give it to us that we can provide or even suggest the best outdoor solutions" (P8).

"It all depends on what they want to achieve.... It all depends on what the objective is" (P3).

In the discussion with the participants, it was also revealed that OOH advertising was employed to reach different marketing communication objectives in the overall IMC plan. Although OOH advertising was often used to create and maintain brand awareness: *"Traditionally, yes, it is known as a branding medium or top-of-mind awareness medium. That is still the main reason how we would be use it"* (P9). It was also used for more than just obtaining awareness or knowledge, such as creating a brand image: "…*to build the brand image or create impact for a new product"* (P1), or to create positive brand feelings and experiences for consumers when the "...*the media objective is to create completely a new, fun, extreme-brand experience"* (P5) and to obtain behavioural responses.

Suggestions on how OOH advertising can be employed to help achieve marketing communication objectives on three levels will be discussed in the following sections.

- **OOH advertising to achieve marketing communication objectives on a cognitive level**

Some suggestions on how OOH advertising can be used to achieve marketing communication objectives on the cognitive level could be made, especially:

Create instantaneous awareness when launching new brands by using OOH advertising media that reach a mass market to create brand, awareness, recognition and recall by providing a continuous, repetitive presence of the brand message 24 hours-a-day, 7 days-a-week.

> *"You can have an awareness campaign; if you are launching a new product, you want to be everywhere, so that everyone knows that this brand is out there, and that on its own is a very good way of doing it; it is very cost effective compared to TV"* (P3).

> *"…to increase awareness, to communicate certain aspects about a brand"* (P2).

> *"Allocate that to one big billboard and place it on a busy intersection, a lot of people will know about your business, because everyone has to stop at that intersection"* (P8).

Maintain top-of-the-mind awareness for existing brands, by using a simple repetitive message or strong visual branding to remind consumers about the key features of

the brand, such as the packaging or the logo. This helps the audience to make associations in their mind with the key attributes and the brand name, and vice versa.

"…like Brandhouse brands for example - Heineken, Amstel - that is a support function, where it is literally a branding message just with their products on large outdoor – just to keep the brand awareness out there" (P4).

"What you have to keep up that awareness and the brand information coming through.... Outdoor is a good media to get awareness, because it should have simple messages. For example, there is a big sign on the corner with a Sony with 3D television, You know it's there and you know the brand...but you have to keep up that awareness and the brand information coming through" (P2).

Inform prospective consumers about the key product features, by conveying brief factual information to a broad audience combined with direct response or sales promotion, to drive them to other media, such as a website where more detailed information can be provided or follow-up can be done.

"They would have the information of the new product they were launching...so, it was generally focused on the target market, a little bit younger, but they wanted to do something fun to engage with them and drive them to the website (using a promotion), so that they could get that knowledge and the communication and a lot of the times they actually see the campaign; and that was very knowledge-driven. They really wanted their clients to understand the product, to understand what services they offer. They didn't just want to do a branding job" (P4).

- **OOH advertising to achieve marketing communication objectives on an affective level**

Several approaches on how OOH advertising can be used to create or strengthen positive associations with the brand, could be identified, especially:

Build or enhance the brand image, using large and iconic OOH advertising media formats (such as large building or construction wraps, super signs or spectaculars, sky branding) at carefully selected locations to add importance and project an image of authority for the brand.

"... through impact, that is going to announce the new Peugeot, as new big player on market, but to a limited audience – which obviously only requires one really big spectacular sign" (P1).

"Brand building is a specific objective that an advertiser will seek to achieve. Brand building – Omo for example – they will use larger billboards in township areas, because their competitors like Mac

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would be on smaller billboards. You try to establish the strength of your brand, as opposed to just making people aware that it is still on the market" (P10).

Strengthen positive associations with the brand, by capitalising on the size of large premium OOH advertising media formats – to create a strong visual brand presence in selected areas used in the longer term.

> *"Quite often it is a brand building exercise, in which you want to promote the bigness of your brand, that you are the market leader. Bigger in outdoors is often better. Certainly, if you want to achieve impact and build brand stature, you have to go big and you have to make a statement. A good example would be the Ponte-building... which is owned by Vodacom. They have the prime cuts of the Johannesburg outdoor real estate market in terms of getting stature. You will always see them there. If you want to achieve impact that is the route to go" (P10).*

Improve the status or image of a brand and offer a prestige level that other media cannot easily match, by using the size and impact of OOH advertising, to instil brand preference.

> *"You can place a rather inexpensive brand or product on a big billboard and give the perception of a good strong reliable brand, because it is so big and visual. You can create a specific idea about a brand" (P7).*

Employ long-term brand building strategies by using OOH advertising media in combination with other traditional-above-the-line advertising, such as television, radio and print. Synergy can be then achieved; for example, when more detailed messages are presented in print, a visual message by television, audio visual or radio.

The role of OOH advertising is then to create or strengthen positive associations with the brand, by using high-impact iconic media types to portray the power of the brand.

> *"This is also why the biggest portion of our clients is people with a marketing consciousness, where they know that this is brand building. They would have a strategy, whereby the billboards, will have a single strong message, and this is critical in billboard advertising, and they would support that with a radio and TV with more detail, and with newsworthy PR. The outdoors would stay for consistent, repetitive, brand messaging for impact" (P9).*

> *"If they want to be perceived as a big brand, just using TV and radio won't do it. But you go and brand a tall building in the middle of the CBD, or you brand the Gautrain; people will perceive you as a big brand" (P3).*

Affect the feelings and evaluations of the advertised brand positively and give the brand meaning by placing the brand message in a desirable environment and relevant context.

"Some brands do. SAB for example, often use billboards at the entrances to townships to welcome people back to the township." (P10)

"I am working with a brand of watches at the moment that specifically targets high LSM. The cheapest watch is R14 000, so it's a high-end product. Then you start leaning towards certain shopping centres, very exclusive shopping centres. The reason why I'm moving immediately away from roads into shopping centres is also because of image; certain products have certain images to uphold and yes, you can put it on the M1 in Sandton, in which you are hitting your broad audience, but not when your aim is an upmarket image. So your product visual or branding must be displayed at the best suitable area, as well as the surrounding environment. You could be dealing with a client doing mass marketing and advertising; for example Vodacom, but they are aspiring to the higher end, because of income and so one. They will go next to the highways; it is not that important that it's a 100% neat around their billboards, so you will put them on the N1" (P9).

Avoid using OOH advertising media types, or advertising in environments that are not complimentary to the brand image of the product being advertised.

"…with a perfume you go for quality-looking architecture, you can't have it on a taxi. The medium is the message … If the outdoor site is in the middle of a rubbish dump, (the brand) looks like rubbish. You need a high quality site" (P2).

"Not all clients want to advertise on taxis; because I think there is a hesitation by some of the decision-makers to associate their brand with a vehicle that they have often experienced on the road as being an irresponsible road user. I know what we have found in the past is a complaint has come through – this has happened before, a consumer on the road sees a taxi driving badly and it is carrying the advertising of one specific brand, they have called the client and said that they will not be supporting your brand because it is advertised on a taxi that has been driving badly" (P10).

"If you go out on Atterbury, there is an Outdoor network site close to the Fairy Glen Medical Centre; and it is a pity. It looks bad because it has got an aluminium frame, but you can start seeing fraying at the edges. Not well maintained, not high-quality so not ideal for any good brand" (P10).

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- **OOH advertising to achieve marketing communication objectives on behavioural level**

OOH advertising was not only used to obtain communication objectives on cognitive and affective levels; but it was also used to achieve marketing or behavioural objectives, such as conversion, brand-switching, trial of a new product or sales.

A number of strategies on how to employ OOH advertising to influence the behaviour of consumers could also be identified. These strategies could be divided into two types, namely: to target a specific target audience, or for promotional use.

Firstly, strategies dealing with the selection of the best location or OOH media mix suitable to reach the specific audience targeted, as seen in the examples to follow.

Persuade the target audience to consider the product or to purchase a specific brand by targeting prospective shoppers at the outlets where the brands are actually sold, and by selecting appropriate OOH advertising media formats in close proximity to where purchase decisions are likely to be made.

> *"You are going on to a store and you have usually got a set brand that you are going to buy, and the biggest brand exhibition happens in store. Really huge, you must communicate while they are in the mood to buy. If you want to achieve trial for a new product, you are obviously going to offer a decent price or a great offering of some kind or value packs or whatever it is, no outdoor can do that alone. To get trial is very important because once you succeeded in that and somebody likes it they will re-purchase it" (P8).*

Reach a very specific target audience close to purchase or consumption occasion at likely consumptions and convergence areas, based on an understanding of their travel-and-consumption patterns, and by selecting the most advantageous range of OOH advertising media platforms and formats in these environments.

> *"OK, so we knew we wanted to increase sales Lipton Ice Tea so we decided to do it in the summer; and we identified key consumption areas in the outdoor environment, and used a lot of OOH formats to create a dominant brand presence; and we got a wonderful 200% increase in sales"(P5).*

It was also clear that OOH advertising can be combined with sales promotion and other direct response media to obtain a behavioural response. The second type of strategy was related to the use of the OOH advertising for promotional purposes; and it includes the following options:

Promote immediate response from the audience by employing a specific persuasive promotional message, offering an incentive that draws people's attention and entices them to react.

> *"For sales – your message needs to be very specific....If you do not have a good creative message up, it is not going to work, it is going to get lost; people are going to ignore the billboard. The thing is, billboards may be free to view and they may be on display 24-hours a day, but that does not necessarily mean that people will look at them if it doesn't get their attention. You have to offer your market something specific to react and now" (P10).*

Increase sales response by combining OOH advertising at or close to the point-of-purchase, with below-the-line sales promotion activities at the specific distribution outlets.

> *"If you want to increase the sales numbers, outdoors is ideal for tactical campaigns. An example would be to advertise at garages, on strollers at shop, and then combine it with activations (promotional offers)" (P7).*

Persuade the audience to take immediate action by utilising a combination of OOH advertising and online or direct response media to obtain feedback, as a follow-up mechanism, such as a competition, promotions, toll-free numbers, CR Codes or website addresses.

> *"From a sales drive point of view, it comes down to the creative strategy to convince. For example, if the platform is there and if you just put up a brand and nothing else, people won't know where to find it or what to do next. In the UK, they did very well with creating actions or sales. They would put the website addresses on and urge the people to go there to get something for free" (P3).*

> *"I can give you another example of activation: There was one bright billboard campaign for a financial institution that had a sms near it at the bottom with an opportunity to react" (P8).*

However, some specialists commented that OOH advertising cannot be used as often as they are used overseas, to create direct sales – specifically from pedestrians who are moving more slowly, and who visit stores in close proximity after seeing an

advertisement – compared with the drivers of cars. OOH advertising targeting pedestrians allows relatively more detailed and direct messages compared with outdoor advertising on highways and on main arterial routes aimed at fast-moving traffic, where the message has to be very simple and straightforward, yet powerful and attention-grabbing.

> *"The difference is in SA, we don't have a walking culture, like in London, where people are always on their feet. Here, you can't really follow the signs to the nearest McDonalds. So, it is pointless to put too much information on a billboard on the highway. As you don't have time to read it. Out-of-home in South Africa is also different than in Europe; for example, because of the culture. We don't have walk-in, coffee and tube culture like you have in Europe….and also we do not have all the digital advertising that they have overseas. However, this will change over time with the Gautrain and the bus services coming in" (P3).*

- **Combining OOH advertising media to achieve objectives across levels**

It was also evident that different OOH advertising media platforms and other IMC elements are used synergistically to achieve different communication objectives across the consumers' response hierarchy, when targeting different consumer segments, each at different stages in the decision-making process, in order to move them across from lower levels, such as awareness to positive attitudes and sales. The selected quotations below serve as examples of OOH advertising media campaigns, using a combination of OOH advertising media platforms, formats and other IMC elements that can be used to achieve this driving of the consumer from lower response levels to higher levels of response, such as sales, or contacting the company by calling a number or clicking on their websites.

The first example reveals how a combination of outdoor advertising, shopping-mall media, ambient OOH media, mall promotions, competitions – as well as online media, were combined synergistically, in order to create awareness, to convey knowledge, to engage with the consumers, by offering them an entertaining personal experience, as well as driving them to direct response media platforms to request more information. This illustrates how OOH advertising can be used to create awareness amongst specific audiences combined with below-the-line promotion and online media, which offer a more personalised and two-way communication to those who show some interest in the offering.

"We did a campaign for Sanlam that was very knowledge-driven. They really wanted their clients to understand the product, to understand what services they offered. They didn't just want to do a basic branding job ...we booked (shopping) mall space, and we got boards made where you would stand, put your face through and then you would be like a diver or you would be an astronaut. Just think – like you know you could be so much better by investing in ... and while you were doing that we were having a photo taken and then you were driven to the website; you know you must go to the website, you can see your photo on the website, here is our card and then the promoters would say: "This is what you can win." There has got to be some sort of incentive. They would have more detailed information of the new product they were launching and just what (the company) had to offer. So, it was generally focused on a target market, a little bit younger, but they wanted to do something fun to engage with them and drive them to the website, so that they could get that knowledge and the communication" (P4).

In the next example, brand awareness for the corporate brand (KFC/Spur/Hi-Fi Corp) was maintained by using large outdoor advertising boards located on highways that reach a broad audience, while street-furniture advertising located at specific points close to the outlets can be employed, in order to direct the local residents in the area to the closest store/outlet in the specific area, for instance specific KFC/Spur outlets or Hi-Fi Corp stores in each suburb.

"So you would have a certain company, such as Spur, or an outlet, such as the High Fi corporation, ... so you would place a billboard on that highway and also smaller formats with directional indicators in the area of their franchises offering promotions. Lots of fast-food brands do that also, like McDonalds does that very effectively, KFC, that kind of thing" (P9).

6.2.3. THEME 1.3: THE INFLUENCE OF THE MESSAGE STRATEGY ON OOH ADVERTISING MEDIA PLANNING

This theme deals with two issues: Firstly, the interdependence between the planning of OOH advertising media and the message strategy; and secondly, some practical advice on the effective message design and executions for OOH advertising media.

6.2.3.1 The interdependence between planning of OOH advertising media and the message strategy

These OOH advertising media specialists were not responsible for planning the design or execution of the messages, since this is usually the responsibility of

creative specialists in an advertising agency. However, the interdependence between OOH advertising media plan and the message strategy was an important issue mentioned in the discussions. The level of co-ordination and interaction between the participants and the advertising agencies responsible for the planning of the message strategy varied greatly, and often depended on their relationship with the different agencies and advertisers involved.

As one participant commented that: "*in general we work integrated and really well on the agencies side and the client. So, sometimes we don't have face-to-face time with the direct client, but we have meetings with the media agency and the creative agencies, to talk and brain storm*" (P4). While in other cases "…*the agency will email us something vague, and then they will have to phone them and ask them to explain much more. And we would have to ask so many questions, so we can do the best for the client*" (P7).

In general, participants seem to have very little input on the message design and executions, since these decisions have already been made by the advertising agencies before the planning of the OOH advertising media campaign commences. The alignment of the message strategy and the media strategy seems to be a reason for concern. The lack of effective and creative message design for OOH advertising media was a concern often raised.

A major reason seems to be a silo approach, where media planning and message strategies are designed by different functions or agencies, with little interaction and cross-functional teamwork. Some commented that this problem to design an effective and creative OOH advertising message is not only experienced in South Africa, but seems so be a global challenge as well.

> "*I think creative is the single biggest challenge we have, globally really, because it is not a uniquely South African problem. ...Unfortunately, the media people have very little input. That is a constant challenge; and I think that is the sad dichotomy – if you look at how the process works – that we work in isolation from one another. Often the process – in an ideal world we would be involved in the process from the word go – you know, briefing the creative and so on, but it just doesn't work that way. Things get too busy, people, there is still the whole advertising industry tends to still be somewhat silo-eyed. You know, people work in silos; and there is not all that much cross-pollination of ideas*" (P10).

Another regarded the reluctance of creative specialist in advertising agencies to design messages specifically for OOH advertising media as a contributing factor to the problem; and remarked that "*creative agencies have all the technical skills and tools to create these creatives for outdoor, but they just do not have the drive. Because there are so many more rewards with TV adds. You win more awards; there is more money in it, and far more prestige. There aren't enough rewards in outdoor; and a lot of categories (alternative OOH advertising media platforms and formats) are left out of the out-of-home awards given*" (P6).

The effective conversion of the message primarily or originally designed for other media in the overall IMC plan to OOH advertising media also seems to be problematic; and this is another reason why OOH advertising messages are often not as effective. The quotations below illustrate this concern of simply using messages that were designed for printed media or television on OOH advertising media – without customising or changing them to maximise the effectiveness thereof.

> "*To design for a billboard is entirely different than to design for a print ad. It has got to be bold, with five words max. Sometime they just don't get it right*" (P5).

> "*Outdoor ads that just use the creative designed for print ads are often too busy and not effective*" (P8).

> "*The creative is often a problem; some people at the agencies think that what they do on TV, they can do on a billboard. That is obviously not the case*" (P4).

Despite the obstacles experienced in the co-ordination or planning of the media and the message strategy, the participants stated that they sometimes play a role in ensuring that the media plan and the message executions are properly aligned.

The first role they play is to provide input or advice into the execution of a specific creative concept, or into the feasibility of implementing an unusual campaign idea, such as customised outdoor advertising signs and super-large formats or OOH advertising media campaigns used with tactical promotions. With regard to this execution of creatives, participants may sometimes be approached to provide input about site specifics, where it would be placed, or any possible dangers inherent in a message execution; for example, when three-dimensional pieces are created that

hang over the edge of an outdoor advertising sign, or safety regulations that need to be implemented when large buildings of several storeys are being wrapped with advertising. The advertising agencies then design the message or execution, based on the information provided by the OOH advertising media specialists. When a media campaign involves ambient or alternative media or special promotional requirements, OOH advertising media specialists may be asked to provide input into the feasibility of executing an unusual campaign, or to provide input into the planning and design of an unusual campaign.

Below is a quotation illustrating the participants' role in providing advice for executing a specific creative, and judging the feasibility of implementing an unusual campaign using alternative media.

> "Ouma biscuits did a campaign where the whole thing (branded scooters with "Ouma" drivers) was branded with Ouma, driving around wherever, handing out pamphlets and Ouma biscuits. We had to help them to make sure that it could be done. So we guided them on how to make their idea work, on this new out-of-home media type. So – not in the idea itself, but to make the idea implementable and effective for out-of-home. Like could it be done? How does the promotion fit in?" (P5).

Another role played by participants involved maximising the impact of a message by matching it with a specific media vehicle, such as the size, format, and type of structure, as well as by ensuring that the message with different executions, such as different languages, or the vernacular, or visually layout were placed in the best possible location. Specialists would then ensure that there is congruency between the message content and the site or format and the location. It is important to bear in mind that South Africa is a multi-cultured society with eleven official languages, and various dialogues of each language.

So, advertisers who target specific ethnic or language groups can thus focus on specific areas and translate the copy of the messages into different languages or vernacular languages, or change the message to customise it for market segments in different geographical areas.

> "Sometimes, they (advertisers) have layouts that are landscaped that work for their products or it's specified in their corporate ID, often written in stone before. We need to know what if the format plays a role or not. We often have that with alcohol beverages, where billboard that is a portrait

just works better. Absolute Vodka, for instance, needed portrait size a few years ago in Cape Town, and at that stage we did not have billboards that were portraits – only the traditional landscape format "(P9).

"We might need to consider specific information on the creatives: Would only landscape formats or portraits do? What is best? How many creative executions will there be? Where must they be? Are they to be in local languages?" (P10)

6.2.3.2 Advice on the effective message design and executions for OOH advertising

As explained earlier, the OOH advertising media specialists are not creative or design experts themselves; but based on their experience in this field, they can offer some practical and valuable insights on how to achieve synergy between the medium and the message design or executions.

Firstly, the message designed for OOH advertising media should be short and concise to portray a strong, single idea. Several of the participants confirmed this familiar "less-is-more principle", especially when the message is aimed at fast-moving traffic, by using short copy and a limited number of visual cues because of the limited time for exposure to the message. One participant advised: "*Keep your campaign simple and bold. In a split second you have to be able to tell who the advertiser is. You have three seconds to make that connection with a billboard*" (P6). Another one agreed "*You've got to be able to read it in three seconds*", and added: "*You have to use contrasting colours and use no more than 3 to 5 elements (copy and visuals) max. The message has to be strong and bold, with five words max*" (P8).

Secondly, the requirement of instant brand identification – by ensuring that the logo and/or product are prominent and clearly visible from a distance, is also important. Some suggested the use of bright vivid colours of the brand, strong simple clear-cut branding and prominent placement of the product and logo. These principles are illustrated by means of an example of *Cat Footwear*. "*It is nice and bright and it is simple. It's effective. They use it very effectively for their shoes. They typically do not feature more than three models of shoes on a poster. The logo is a legend. It says*

what it needs to without trying to be too clever. I think it works. They are not trying to get too clever" (P10).

Thirdly, there is the advice that deals with the design, by using large and appropriate font types for the text, or copy with contrasting colours. It is crucial that messages are easy to read from various viewing distances. "*Otherwise it just blends and becomes a blur* (P3)". The copy should thus be in appropriate font size, type and spacing and colour. This would ensure that it is readable from various viewing distances for a mobile audience.

Fourthly, the size, the number of OOH advertising media vehicles, and the type of format would also influence the impact of a message. For example, to "*brand an entire taxi or brand a taxi rank or busses*" (P6) would be more effective than just to brand the back of a bus or taxi, or just placing one board at a taxi rank. Another example is to tell the story by placing different messages on a few boards in rows, or to use larger boards in very busy or crowded environment, such as in townships.

Fifthly, use vernacular advertising messages or different executions when targeting specific ethnic or language groups. Using a local language or dialect that is native to a specific region or specific languages can get the targeted audience's attention and support and give a long-lasting impression. Radio advertising is known for being a local medium, and for using specific languages; however, this seems also to be possible when using OOH advertising to get the attention of a certain market.

This is especially effective when integrated with the other media used in a campaign. This strategy should, however, be applied with caution and understanding of the culture of the area, in order not to alienate some people.

> *"Radio tells you about the product. Outdoor provides the backend for it. If you go regionally and African language services, radio, more parts are used and that is going to – let's say in the Eastern Cape – there will be Xhosa advertisers on radio. Do your billboard in Xhosa as well. That is going to work quite nicely... vernacular advertising is something which can be very, very effective. It has been used with great success in the past. You have to be careful thought to ensure that the population is typical of a specific area, otherwise you run the risk of alienating some of the residents. In Soweto, Zulu is not going to work. Tswana neither. You don't do it because it is a mix of people who live in that area. You can say that, if you use Zulu pretty much*

anywhere in KZN; you can say that, if you use Xhosa pretty much anywhere in the Eastern Cape" (P10).

The key findings of the themes within this theoretical construct (the alignment of the OOH advertising media campaign with the overall IMC plan) will be summarised in the following section.

6.2.4. KEY FINDINGS RELATED TO CONSTRUCT 1

6.2.4.1 Key findings for theme 1.1: The role and function of OOH advertising media specialists in the planning of OOH advertising media

The OOH advertising media specialist agencies are relatively new in the South African advertising industry. They act as an intermediary between suppliers of OOH advertising media (the large numbers the OOH media companies and owners offering a variety of OOH media formats and vehicles) and users (media agencies and advertisers who employ this medium).

Five specific roles or functions of OOH advertising media specialists could be identified from their perspective: Specifically the neutral and objective selection of OOH advertising media, the selection and integration of the best OOH advertising media options, the offering of a one-stop OOH advertising media service, the specialised knowledge in OOH advertising media planning, and increasing the overall market share of OOH advertising media in South Africa.

6.2.4.2 Key findings for theme 1.2: The role and specific purpose of the OOH advertising media in the overall IMC plan

The participants planned OOH advertising as support media for national advertisers, either to reinforce the theme or message conveyed by the primary media, or to reach certain geographical segments of the market more effectively than can the other media. However, it was also clear that OOH advertising can play a primary role as directional medium for national advertisers close to where their brand is available, and also for smaller local advertisers close to their business – to increase consumer

traffic to their store. In these cases OOH advertising media is not a support media, but rather primary media or even the only media used.

With regard to the purpose of OOH advertising in overall IMC planning, it was revealed that it can be employed to achieve marketing communication objectives on cognitive and affective, as well as on behavioural levels, and also on a combination of these objectives.

6.2.4.3 Key findings for theme 1.3: The influence of the message strategy on OOH advertising media planning

The interdependence between OOH advertising media planning and the message strategy is another issue that influenced the alignment with the overall IMC plan. The level of co-ordination and interaction between the participants and those responsible for the planning of the message strategy varied greatly. The relationship between these two parties was not always seamless; and there seem to be some cases of a lack of communication or understanding.

A number of potential problems contributing to the problem of ineffective creative OOH advertising messages could be identified, specifically the lack of co-ordination and synergy between the planning of the media and the message; the reluctance of creative specialists in advertising agencies to design OOH advertising messages; the ineffectual conversion of messages designed for above-the-line advertising media to OOH advertising media.

Some practical advice on effective message design and execution for OOH advertising media was also suggested; and specifically to focus on the most important idea to be conveyed, and to use short copy; use an appropriate font size, type, and spacing – so that the messages can be easily read from various viewing distances; instant and clear brand identification with the use of bright and contrasting colours; consider the specifications or characteristics of the media vechles; use vernacular advertising messages, or different message executions, when targeting specific ethnic or language groups.

6.3 THEORETICAL CONSTRUCT 2: PLANNING OF OOH ADVERTISING MEDIA

The theoretical construct related to the planning of OOH advertising media comprised four themes; specifically, defining the OOH audience based on the target market; media objectives and major OOH advertising media strategies; evaluation and selection of the OOH advertising media mix; as well as the OOH advertising budget and timing.

The themes and relevant categories are illustrated in Figure 6.3; and they will be discussed in the following sections.

Figure 6 3: Conceptual network of the planning of OOH advertising media
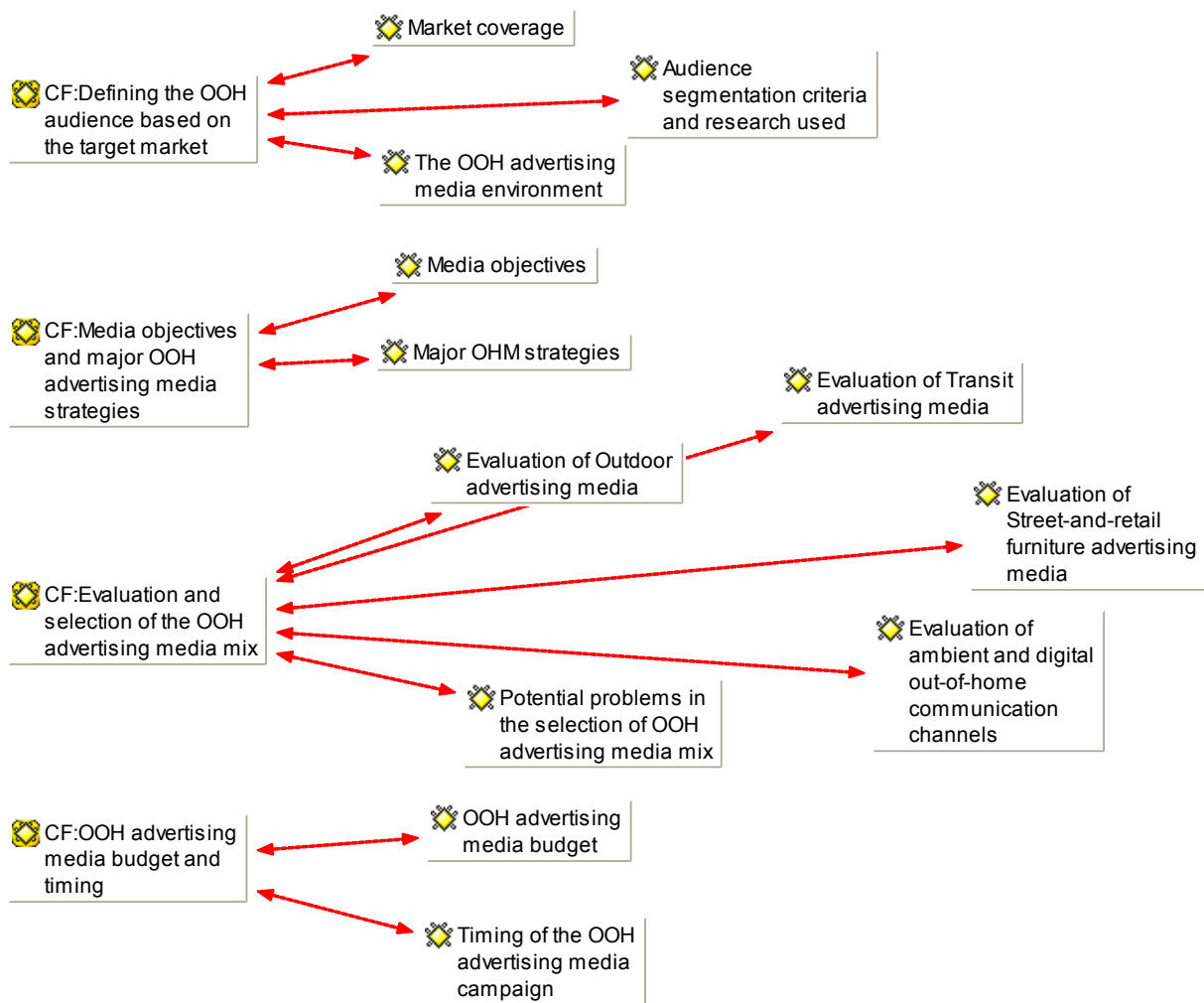
6.3.1. THEME 2.1: DEFINING THE OOH AUDIENCE BASED ON THE TARGET MARKET

Decisions regarding defining the audience for an OOH advertising media plan based on the target market specified by the advertisers or their agency dealt with the following aspects: the extent of market coverage required, the audience segmentation criteria and research used in the process, as well as the OOH advertising media environment where the target audience will be exposed to the messages.

6.3.1.1 The extent of market coverage

The extent of market coverage required for a specific campaign largely influenced participants' selection of OOH audience and the medium used for a campaign. One participant explained that if the advertiser is a fast-moving consumer goods company aimed at a broad mass market, commuters would possibly be the OOH audience and public transport the ideal medium. However, if the brand is a luxury brand sold at upmarket jewellery outlets high-income shoppers at shopping centres would be the ideal audience.

> *"If a client typically wants to reach the mass market, such as a Brandhouse product or something like OMO, or whatever, which is high volume of people and middle to lower LSM, you immediately look at things like modes of public transport. If you look at the mass market, you are going to look at high volumes and you are going to look at pedestrian exposure and public transport. An opposite example, I am working with a brand of watches at the moment that specifically targets high LSM. The cheapest watch is R14 000, so it's a high-end product. Then you start leaning towards certain shopping centres, very exclusive shopping centres"* (P9).

Another example also confirmed this principle: If a specific geographic market or city was targeted, free-standing outdoor advertising boards on main arterial routes in the city would be considered; while if a very specifically defined audience, such as health professionals had to be reached, place-based media in medical centres would be the most effective.

> *"Depending on what the different brief is, it could be that they are looking to reach a high income market working in a area, then I will look at all available billboards on Sandton drive ... Or the brief might be about targeting doctors in Johannesburg. Then we will go and look at all the medical centres and find what is available around that"* (P6).

It was clear that different OOH advertising media and locations selected are largely influenced by the level and the type of market coverage needed. OOH advertising media are used as broad-based media to target vehicular traffic on highways, but are also applied for more targeted reach at specific locations or places. Targeted reach is typically obtained by selecting media located at specific geographical positions and places, such as close to or at schools, office parks, public health clinics, medical clinics, shopping and leisure venues – depending, on the specific profile targeted by a campaign.

6.3.1.2   Audience segmentation criteria and research used

When translating the OOH audience from the target market specified in the brief, the specialists typically commenced by considering the geo-demographical criteria for a broad selection of the OOH media audience.

> *"LSM is the first major criterion. You would look at age, race, gender, the normal demographic criteria" (P6).*

> *"... which areas and whether it is a township-based client or a CBD-based client" (P1).*

> *"... the age, race income and LSM, location (city-wise) that they want to reach" (P8).*

However, they also took into account some typical psychographic and behavioural segmentation criteria, such as the lifestyle, activities and frame-of-mind of the OOH audience in different OOH environments, travel or mobility patterns, media exposure and consumption.

> *"Because that is a key factor of effective outdoor communication, to understand the dynamics of how this target group operates in its daily life... the upper LSM for lack of a better description have become blasé because they are exposed to so much media – something like that promotion where someone sticks a product in your hand; for them is a hassle, whereas for lower LSM consumer it is a affirmation of his or her importance as a consumer" (P10).*

> *"You have to put some pertinent message inside the taxi, because they are there for 20 minutes at least, thinking about what to eat, where to get money, their children, their job" (P4).*

The examples below demonstrate a process of audience-centric planning by the participants. They demonstrate the application of geo-demographical criteria for a

broad selection of the OOH media audience, as well as typical psychographic and behavioural segmentation criteria, in order to effectively match the OOH advertising media platforms with the targeted audience. They also illustrate how the specialists apply personal and professional experience and insight when analysing and defining the target audience for a campaign.

Furthermore, they also reveal the role and value of consumer insight research, and how it is used to match the best OOH advertising media options for the audience targeted.

"Once they (client or agency) have briefed us on the target market, we say okay; this is the target market; now we need to try and understand the consumer. So we will look at our research that we have done ... which gives one it by target market or by area or whatever criteria you select. It can show you like what kind of out-of-home mediums they are most likely to prefer to use, at what times of the day and the activities that they do. All these are used, in order to really understand them ... It is so detailed that we, for example, say we are looking at women between 25 and 49 with children, living in Johannesburg. So, what are they doing? What are they thinking? What media are they consuming? What media reaches them best? So, what time of the day are they doing what? So, I will target them with different media in the morning perhaps when they are dropping their kids off at school, than when they are shopping at the mall weekends or after work... Those types of crucial issues help us to define what media will work best for which target markets. So that comes simultaneously with our experience in the industry, as well as considering research After a few years you kind of get an understanding of targeting women with children, or business people or holiday makers and so one. I've known certain combination of formats that would be really effective for certain target markets. This understanding and process of examining the market kind of comes with time and experience. And so, yes, you will always have to focus on understanding the market you want to reach, and not just using any media all over" (P4).

"It is basically about translating that target market (of the overall campaign) and understanding the consumer in-depth: How they behave; what they think; and the environments in which they are most active. Only then you can select formats or plan your strategy to reach that specific target group or those consumers where they are most likely to be and most likely to be receptive to the media. Sometimes, you know certain parts of the day or in environments – they are seeing the adverts – but, they are not really taking them in or noticing them. So, you will take all those types of consumer details into account. For example, when they are driving, they are not concentrating; they don't notice the advertising on highways, for example. So then, we would avoid highways and we would look at mall advertising or something like that. You can literally go down into detail as to which brands or products people might be thinking of at certain times of the day. The more detailed your analysis of the audience; the better will be your insight" (P5).

6.3.1.3 The OOH advertising media environment

Another aspect influencing the decisions regarding the audience was the impact of the OOH advertising media environment, where the target audience would be exposed to the messages.

Four issues related to the media environment could be identified in this regard. Firstly, the surrounding milieu, and the architectural design of the OOH advertising media structure must complement the type of product and brand image and the message content.

> *"If you advertise in a very good area on high quality sites it will compliment the brand or message. Sometimes there is no choice, like in rural areas you have to use a 48sheeter on scuffle poles. You might use that for Vicks or something like Zambuck and so on" (P2).*

> *"The client showed me the creative because the creative was to guide me to find suitable sites, because of its orientation and the type of creative they wanted to be, like near a rugby stadium because they had a rugby player and if they had an animal they would have wanted to be near the Zoo. So, make it a bit more relevant, whether it was just because you are a rugby player and it's not near a rugby stadium it is not going to be detrimental to the campaign, but it creates that association that can help people to remember" (P1).*

> *"So your product visual or branding must be displayed in the most suitable area, as well as surrounding environment. You could be dealing with a client doing mass marketing and advertising; for example Vodacom, but they are aspiring to the higher end, because of income and so one. They will go next to the highways; it is not that important that it's a 100% neat around their billboards, so you will put them on the N1" (P9).*

Secondly, the frame-of-mind or mood of the audience in the specific environment would also influence the type of message to which they would pay attention, as well as the level of engagement with the message. The examples below illustrate how the mood of the audience influences the selection of media by the participants.

> *"So if they want to reach mothers in lower LSM areas, they can use public clinic advertising, where you can advertise on the boards outside or branding inside the clinic, such as the walls, and lights. So they also beautify the clinic and get feedback from the mothers and the community. So they will have a nurse coming in, while the mothers are waiting for their babies to be treated, and have her asking them questions, like why aren't they using this product; and educate them about the product. And that way the client gets direct feedback from the target audience" (P8).*

"Mall activation space where you are kind of intrigued and you are involved and you can engage with the brand and then it maybe takes you through to the store...or the right messaging in the right street at night ... but kind of like a bit of intrigue that gets created and what we did was we, I'm not sure if you are familiar with the Long Street, it's a huge site, at the very top of Long Street, it is one of the biggest sites in Cape Town that MTN is on at the moment;. It is very unique because it literally forms part of the one side of a whole building and it has got all the windows" (P5).

"The consumers' level of involvement should also be kept in mind. It all depends on the format, with impulse products, you want to be in the parking lot of the mall as they arrive, and you want to be on the platform as they get off a train or plane. It all also depends on the environment where you do it. Do they have the time to look; and are they in the right mood for your product" (P3).

Thirdly, the surrounding clutter or competing stimuli in the environment – such as an overcrowded entrance to a shopping mall, competing outdoor advertising boards in a township environment, or too many passengers at certain locations in an airport – can limit the effectiveness of the OOH advertising message delivered.

"If you have got up a visually unappealing message, it becomes part of the general landscape. People look beyond it. Having an engaging offering – an engaging visual offering – and people will look at your message. Then you will be surprised. These things work so synergistically. I can go and select a very good position, but if the message is bad, the effectiveness of that piece of communication gets lost. If the message is excellent, but I have selected a billboard which is at a bad angle to the road and is obscured by trees and people travelling past at consistently 120 km/h, it is also not going to deliver optimally....Soweto is a cluttered environment, I can't go for the smallest format, because the job will just get lost in the clutter" (P10).

"How they would choose it or select it was that we looked at; and we saw the environments that their competitors won't play in ...They weren't very much in Pretoria either" (P5).

Fourthly, the specific OOH environment where the message is to be delivered can also influence the extent to which consumers are willing or able to engage with the media. In the roadside environment, the audience targeted is mostly mobile, with vehicles travelling fast – resulting in limited time for messages to be exposed on boards next to the road. In the transit environment, commuters spend a few hours each day on their way to work and back; so, the time exposed to messages is potentially longer compared to the roadside environment.

In retail or leisure environments, consumers spend more time and tend to be more relaxed, so the potential time exposed to messages and the potential level of engagement is somewhat higher.

The quotations below illustrate how participants apply these principles by considering how the audience's frame-of-mind in different environments might influence their receptiveness and potential time of exposure to the message. It is clear that not only the type of OOH environment, but also the placement of the advertisement in the environment should be taken into account. For example, the environment in a city is different from those in townships. And the placing of the advertisement at certain locations at an airport is likely to be more effective than other sites.

"Airports would be very low (in terms of opportunity to engage) because they are not in that frame-of-mind ...where they would be open to interact and engagement, as they would be in malls.. And then we would say okay, now we understand where they will be most receptive to our idea and our concept and choose that and develop the concept and develop what we would actually do tactically in that environment.....You need to have the rural billboards; you need you have your constant, like rank branding because what you do in Sandton might not work in the townships and what you do in the townships or what you can get in the townships won't work in Sandton. You know what I mean; it is like each environment is completely different and what is available in each environment is completely different and how consumers take in the media is so different because people in the township are commuting every day, they are in and out of work, they are in the ranks, they are walking from the ranks to home, so you know their environment is very different" (P4).

"You have to be very tactical at the airport; the best advertising at the airport might be on the carousels (where the luggage is collected); people are standing therewatching it, not just passing by" (P6).

"Only the first three people sitting in that taxi are going to see the communication. The rest of them are squashed up inside the vehicle. A roadside billboard is of very limited relevance to them, or it delivers limited noting. If you are close to a taxi rank or within a taxi rank or at a train station or a shopping centre, you are targeting pedestrian traffic. There is a longer amount of time in which to note the message. You can go with a slightly more complicated message, because there is simply just more time to consume it, whereas if you are targeting vehicular traffic, you have got only a few seconds in which to communicate your message. That effectively precludes any complicated creative to be used" (P10).

6.3.2. THEME 2.2: MEDIA OBJECTIVES AND MAJOR OOH ADVERTISING MEDIA STRATEGIES

Media objectives are the goals for the media plan; these are to be accomplished through media strategies. The participants explained that OOH advertising media objectives are derived from the overall objectives; and they require a trade-off between reach, frequency, budget and impact achieved, just like the planning of any other media, based on these typical media objectives.

> *"You know obviously with each strategy you choose there is something you are not going to be able to do. So with impact you are not able to have a reach and frequency campaign, while with very hectic reach and frequency campaign you can't afford maximum impact" (P3).*

> *"It all depends on the client's objectives. A client might need wide reach or coverage. Then we will look at where they want to be and what the size of their budget is. They can't be everywhere with large building wraps, with street poles they can get a wider reach. You will obviously target different areas with different media types" (P7).*

> *"You want maybe 55 billboards, but don't have the budget for that, so you target more buses and bus shelters. Your medium is going to change if you don't have a big budget. You can't just have seven billboards nationally, it is not effective. For example, you can't do a building wrap with only R50, 000 a month. You should then rather look at street poles. It also depends on what your objective is" (P8).*

Therefore, the media strategy would depend on what the most important media objective is to be achieved for the specific OOH campaign within a given budget – whether it is to be designed for maximum impact, wide or selected coverage.

Four major alternative OOH advertising media strategies, depending on the most important media objectives to be achieved could be identified – based on the discussion and different practical examples presented by the participants, namely: the "*High-impact strategy*", the "*Geographical dominance strategy*", the "*Extended-coverage strategy*", and the "*Brand maintenance strategy*".

6.3.2.1   High-impact OOH advertising media strategy

If the most important contribution of OOH advertising media is to deliver impact, a typical "High-Impact strategy" can be used. This strategy is characterised by the use of a limited number of large or high-impact OOH advertising media formats – for instance, super large, iconic outdoor advertising formats, spectaculars, super signs, wall murals, building wraps or hoardings, or new innovative media formats. The market coverage is limited to a specific defined geographical location, such as a town, township, or city centre.

The aim of this type of strategy is to go beyond achieving just brand awareness; it aims to build the brand image and enhance the brand status by strengthening or creating positive brand associations. Thus, this strategy should be supported by an outstanding unique creative concept to create a superior brand image, or to enhance the status of the brand being advertised.

Below are some quotations illustrating the use of a "High-Impact strategy" by different advertisers for brand-building purposes. The characteristics of this type of strategy, such as the use of large or high-impact OOH advertising media formats in a specifically defined geographical area, and the application of unique creative concepts are demonstrated.

"Brand building: Omo, for example – they will use larger billboards and formats in the area, because their competitors like Mac (washing powder) would be on smaller billboards all over. Their aim is to establish the power of the brand, as opposed to just making people aware of the fact that it is still on the market" (P10).

"Skyline branding is another one for getting maximum impact, at a cost, of course. For example, the Vodacom Ponti Tower and the MTN ads on the skyline of Jo'burg CBD. These huge advertisements are visible from various approaches towards the CBD" (P9).

"Johnny Walker did the progression thing, they wanted to "show off": Their creative concept was the idea to move – from good to greatness, hope to reality. They are a pioneering brand, so they wanted to be on formats that were like: "Wow!" So they used the Southern Life Centre, which was the biggest building wrap in Johannesburg CBD, and also some other magnificent sites, similar to this one" (P4).

6.3.2.2   Geographical dominance OOH advertising media strategy

"Geographical dominance strategy" can be used if the main media objective is to achieve relative impact in a selected number of geographical areas or zones. The purpose of this type of strategy is to create strong visual dominance or brand presence in a specific zone or zones in selected geographical areas, where the targeted audience typically converge, such as the entire street in a town, at selected shopping malls, or other specific locations, such as around the beach, at specific taxi ranks, or at the sports stadium.

Visual dominance in these zones can then be achieved by advertising the brand in combination with a variety of smaller OOH media formats – such as campaign outdoor advertising sites, street and retail furniture advertising, transit advertising media and ambient communication channels – located or concentrated in prominent visible positions within these zones.

Below are some quotations illustrating the application of a "Geographical dominance strategy" by advertising on a variety of smaller OOH media formats concentrated in specific zones.

> "If you want to lead the media space in a given area or a certain environment, you aim at (visual brand) domination; this doesn't necessarily mean you have to use all the biggest and the best options (such as with the High impact strategy). No; it means you create smaller touch points, like Lipton (cool drink) did – they dominated specific areas, they had little golf carts, street poles and all sort of media (a variety of smaller media). J & B did this as well. They had certain zones of advertisements. They had Long Street, so they had a whole lot of (smaller advertising) boards on Long Street. We also did contra visions on the shop windows (advertising on the outside of shops) going up Long Street, they had some of the mirror balls (ambient media) hanging inside shop windows. In Melville, they had all sorts of billboards, smaller like 3m x 6m, 7,5m x 5m backlit and then also normal store facia. Then also some street pole ads, bus shelters; so its smaller elements that actually create a strong visual effect" (P4).

> "MTN sometimes use domination (concentration of smaller advertising formats in certain areas) and as you see, their yellow brand is being presented all over in certain areas" (P3).

6.3.2.3   Extended-coverage OOH advertising media strategy

"Extended coverage strategies" are used when the main objective is broad geographical reach or expansion of the current market to a wider market. This can be achieved by using a large number of OOH advertising media formats located all over the areas where the reach is required. The level of media impact is lower compared with the "High-impact strategy" and "Geographical dominance strategy", because of the smaller sizes of the media formats used and the wider distribution of the media across a larger geographical market area.

The OOH advertising media formats that offer reach to a wide mass market, such as outdoor advertising on main arterial roads and highways, or mobile transit advertising in different areas are used for this extended coverage strategy. The reach and coverage of this strategy can be extended even further by rotating the message to new market areas and locations, for example, by using mobile media, such as trailer advertising or the rotation of street furniture advertising.

Below are some quotations illustrating the principles of the "Extended-coverage strategy". The main objective is to achieve wide or extended reach, a large number of OOH advertising media formats that are widely distributed across the market area targeted are used; and the media vehicles can be rotated to increase their reach and frequency.

> "When you are doing a wide reach strategy, you would have a lot more that just one site (location) or at least several sites rotating across areas" (P3).

> "If you are trying to bring across the message to as wide an audience as possible that would mean it's a reach, reach would be the primary concern. Then you try and strike as far and wide as possible. Different formats could achieve that for you. City lights (street furniture advertising) for example – which work on a rotational basis – this means that your poster moves on a fortnightly basis. For a fortnight you will be advertising on William Nicol. For another fortnight, you will be advertising on Rivonia Road. That way you get a lot of band field buck in terms of how the posters are spread around certain specific geographical area. You are not necessarily talking about impact" (P10).

"They are trying to increase their reach so...so they have 8 (large outdoor advertising boards) in Johannesburg on major highways. In the Sandton area they have 3 x 6's (smaller outdoor advertising boards) rotating every 2 weeks that they move to different locations. So everyone thinks: "Wow, they are everywhere"; but they are not really, because the budget is too small. So this is to increase that reach and increase that frequency" (P5).

6.3.2.4   <u>Brand-maintenance OOH advertising media strategy</u>

"Brand-maintenance strategy" is a continuity longer-term strategy, which is used when the primary objective to maintain brand awareness in a number of existing or established markets. The primary aim is not necessarily to build the brand image or status or to extend the existing market coverage. For this strategy, a large number of OOH advertising media formats distributed across the existing market of the advertiser would then typically be used.

One participant explained how this brand presence can be maintained at the existing level of advertising in the existing markets, not expanding the market, but just maintaining the awareness, by placing only one board in each of the existing target market areas.

"You might only have one site in that specific area, but you are not really reaching more people in your (existing) target market. So you could just have one site in each major township, so that you continue to have (brand) presence in the existing market. But you are not doubling-up on (extending) the reach and frequency and not getting more people (from other markets) exposed to your brand" (P3).

Another noted this type of strategy is typically a long-term strategy used by large national advertisers who advertise at specific prime locations on the highways or main arterial routes for long-term brand awareness campaigns used primarily to provide continues reminders to the target audience.

"…so that long-term outdoor strategy helps them; it is working to build their brand. With these clients of mine, we only review once a year, so our relationship is very much been going forever and we speak only once a year. I meet with them and will get into the car and drive to look at their billboards, and then of those billboards, we will renew about 70-80%, because we chose right the first time around. It may be that 20%, of them need other available options, and we would then move them. So it's more of a long-term strategy for long term branding, in a way looking at all the existing outdoor media in their strategy and keeping the best" (P9).

6.3.3. THEME 2.3: EVALUATION AND SELECTION OF THE OOH ADVERTISING MEDIA MIX

There are a large number of OOH advertising media options available; and these are rapidly expanding. These options have to be evaluated, in order to select the best OOH advertising media mix when designing OOH advertising media strategies. The participants' evaluation of the major OOH advertising media platforms in South Africa – comprising outdoor advertising, transit advertising media, street and retail furniture advertising media, ambient and digital OOH communication channels, will be discussed in the following sections.

This will be done, based on the quantitative criteria, as well as the qualitative values considered by participants when selecting OOH advertising media options to be used in strategies. The quantitative criteria included the ability of the medium to reach the target audience(s) effectively, the cost involved in using the medium, as well as the reach and frequency delivered by the medium. Qualitative values comprise the potential impact of the medium, the image associated with the medium, as well as the flexibility offered by the medium.

6.3.3.1   Evaluation of the Outdoor advertising media platform

Traditional outdoor advertising forms the foundation of most OOH advertising media campaigns planned by the participants.

> *"Traditional outdoor or billboards is still the biggest spending of all the out-of-home media. It forms the basic foundation of most outdoor campaigns" (P8).*

One specialist noted that this seems to be different when compared with European countries, where other OOH advertising media platforms, such as street and retail furniture and transit advertising media can be used more often to reach pedestrian traffic and commuters – as a result of their extensive use of public transport – with more people walking between train and bus stations.

> *"We (in South Africa) use more road-side stuff here. People don't drive around as much overseas as they do here. There, they use all the transit mediums, like buses and tube"(P3).*

In general, the specialists agreed that outdoor advertising is one of the only remaining mass media available to deliver advertising messages to a broad national audience – by reaching the broad-based population and the increasingly mobile audience in urban areas.

> *"…being billboards, you're exposing everyone" (P1).*

> *"…outdoor is the last true broadcast medium in the sense that it cuts across race, gender, age, pretty much all" (P10).*

> *"So, you will find that billboards are sort of the stock standard, you will find them absolutely everywhere; and they are cost-effective in terms of the number of people you are reaching by traffic counts" (P4).*

However, the entire range of outdoor advertising formats and vehicles is not always available or allowed for in all areas. A number of the participants noted that the availability of outdoor advertising might be inadequate or limited in certain areas, such as rural areas or townships, where the large format outdoor advertising is scarce; "...*in rural areas, there is not much out there; you've just got 48 street posters" (P2).*

In suburban neighbourhoods or areas, outdoor advertising is also restricted or prohibited, due to the tight control by the local town councils and the stricter legislation in certain zones: "...*pretty much everywhere, except in suburban areas, where it isn't allowed" (P6).* The lack of available outdoor advertising options, as a result of this limited supply of outdoor advertising in certain cities and township areas, combined with a relatively high demand by advertisers, often compels the participants to consider alternative OOH advertising media options, such as street-furniture or transit advertising media.

> *"We often cannot find sites in Durban, everything is booked and there aren't many sites due to strict bylaws" (P7).*

> *"… in the Southern suburbs of Cape Town, there is the scenic area where everybody would like to advertise because of all the money and the decision-makers living there. It's highly restricted by council, thank goodness for that, but there are bus shelters, so that is the only way to advertise there" (P9).*

"If they specifically want coverage in an area where I know it's going to be difficult to get decent billboard availability, I would be recommending taxi's, as in the Western Cape, for example" (P1).

"Not that there are that many (large outdoor adverting such as building wrap or super signs) in those (township) environments ... Your options are limited in townships, because they are not exactly a high-rise building environment, so you are limited more to your large format billboards if that is going to be" (P10).

Outdoor advertising is seen as a very a cost-effective medium, due to its ability to reach such a large number of people. One participant noted, "…*that it is probably the most basic form of outdoor advertising that is available; and it is cost-effective; and you can literally reach any target audience that you want to use with traditional billboards" (P4).* However, the production or printing costs involved for especially large outdoor advertising formats, such as buildings or murals, can be very expensive. *"That is where production comes in. Sometimes production (for a building wrap) can be up to R500, 000. But that is a once-off payment. So, it depends on how long they book it, to make it more cost-effective. Although it is more expensive, it is becoming more popular (P8)."*

It was revealed that outdoor advertising media can be used as a mass communication medium to reach a wide market, or they can be used on a more local level to target specific geographical areas or towns by using geo-demographic targeting. Some techniques on how to maximise this geographic flexibility of outdoor advertising could also be identified, and specifically:

Target local segments in the market by using outdoor advertising vehicles located in specific geographic areas, on secondary routes or specific locations, such as close to schools or in specific townships.

"How you become specific with outdoor is by targeting specific areas, i.e. the northern suburbs of Johannesburg only; and then you stay away from highways and you dominate those routes. Then you would be able to reach a far more exclusive LSM-audience. There is less wastage" (P10).

"The target market reached by billboards is difficult to pin-point because it is so wide. Unless of course, if that billboard is in at a specific location, like a township, or a school" (P8).

Analyse the nature of the traffic, the number of motor vehicles, and the type of target audience on the roads passing the location of the outdoor advertising vehicles using appropriate analytical techniques combined with human insight.

> *"Not Sipho Gumedi driving his taxi. Who might not be making the purchase decision; it might be his wife making the purchase decision. So, you are just narrowing it down to the more specific. Then you could say, yes I've got a travel agency and to travel you've got to have money; so I need to be where money is, and to get to reach those that are most likely to travel overseas. So, therefore, I want to be in or close to specific shopping centres with specific travel agencies in that shopping centre to reach those people who go to shopping centres, who have got money and are likely to travel....we can use research to help" (P1).*

> *"…a lot of field work is involved, going out into deep rural areas, selecting billboards, making sure that there is proper understanding of the location of the target market, getting a good understanding of the layout of the country in terms of where the highest density of population concentration would be, and what environments are frequented by this population, with this target population" (P10).*

> *"It would depend on the client's objectives, and where they want to be seen, like for example I would look at the residential notes surrounding, and is it higher income, lower income, middle income? Is it township or near shopping centres? How big are the shopping centres? Is it between industrial and CBD? Is it close to schools?" (P9).*

Be aware of the all the outdoor advertising vehicles available in the targeted area; and know how to employ them in an effective OOH advertising media campaign that would be able to reach the targeted audience.

> *"So you just find tuning it (media plan) with other out-of-home media types that are bound" (P1).*

> *"If you want to reach business people or bankers, then you'll be in the airports, and the CBD by default. If you want to reach mothers, you would try and be outside schools. …being in suburban areas is fantastic and all the major arterial routes. Because that is where they are living" (P6).*

Focus on areas close to the point-of-purchase, in order to target shoppers or potential consumers, while or just before, purchase decisions are likely to be made.

> *"Or they might say we would rather focus on shopping centres that have Pick 'n Pay's and Clicks ... we go and have a look and see can we do something in close proximity to a point-of-purchase billboard wise" (P1).*

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Focus on central convergent areas, where pedestrians and traffic that form part of the target audience pass often, in order to increase the frequency of exposure, such as the entrances and exits to towns or townships, and central shopping areas.

"Speak to the emerging market at exits and entrances into townships" (P6).

"The ideal selection of outdoor always depends on your target market. In rural areas, there is not much out there. You've just got 48 street posters above the trading stores where the local people often come to shop" (P5).

Move or rotate the creative message between outdoor advertising vehicles in major metropolitan areas.

"The Alcohol brands do it very well. For instance, SAB will have 10 brands, so SAB will have 20 signs, so they will just rotate them every 3 months" (P3).

Use a larger number of smaller outdoor advertising vehicles located across wider areas, when higher levels of reach and frequency are required.

"It's quite a popular billboard because they are rotated. So, they are here for two weeks and over there for two weeks. So, you're just getting a bigger reach" (P1).

In general, outdoor advertising was regarded as a high-impact platform, due to its extraordinary size, creative flexibility, new innovations and strategic positions available. In this regard, a number of suggestions were made on how to increase the impact of outdoor advertising – also referred to as the "*Wow factor*" (P7) by participants, specifically:

Use super-large outdoor advertising formats, such as tall buildings, murals or building wraps, to offer strong visual impact and to increase the brand stature. The potential impact of especially large outdoor advertising lies essentially in its ability to create or enhance brand image and positioning, because it imparts either a strong message,

or a powerful image of a differential product advantage in the minds of the target audience.

"You would use it with impact. Everyone loves the creative potential of building wraps. The brand can show off a bit" (P8).

"Building wraps are normally for huge impact and visual branding for big brands" (P9).

Give preference to noticeable outdoor advertising vehicles located at prominent locations that are highly visible, relative to the surrounding environment, or add movement to increase the likelihood that passersby would notice them.

"A board that is strategically positioned, that it is visible or the first thing a driver sees when coming around the corner or adding movement to get attention" (P8).

"…the element of movement can attract attention" (P6).

"You have to look at where the people live. What their environments look like and what you want to achieve within that specific environment. If it is impact, you go for large-format campaign outdoors, 12 x 9, 9 x 6, maybe a 6 x 4 in some of the smaller areas because this would carry relative impact" (P10).

Take advantage of the excitement created by new or innovative or outdoor advertising formats introduced to the market, in order to attract the attention of the target market.

"...innovation in outdoor creates excitement as well, like you say the city lights were a good innovation. The big signs down the motorway, these were a good innovation, and the building wraps were an innovation, all that kind of stuff" (P2).

"To re-launch the new Mini, life-size Minis were put up to drive up the sides of buildings, as part of a giant banner campaign. The visual impact was amazing and caused TV news coverage and helped to make people aware of new Mini again and position it as an everyday icon just like it was" (P3).

Participants did not only focus on the positive aspects of outdoor advertising, but noted some of the limitations of this OOH advertising media platform. Several regarded appalling creative designs and extensive clutter in the environment as major obstacles, while a few mentioned the limitations related to the fleeting, but repetitive message, which becomes wallpaper after a while.

> "...the creatives are often just horrible or a cluttered environment caused by competing advertisements or busy surroundings. I feel that limits the potential impact" (P7).

> " ... in fact, its clutter that is a problem for outdoors... if you had lots of different brands there, you wouldn't be able to tell what's going on, and that would be clutter" (P4).

> "...the weakness of a billboard is that it can become boring after three months" (P3).

> "The thing is, billboards may be free to view and they may be on display 24-hours a day, but that does not necessarily mean that people will look at them" (P10).

6.3.3.2   Evaluation of the transit advertising media platform

There are various types of transit advertising options that can be employed in an OOH advertising media campaign, to target different commuter profiles with different levels of disposable income, who typically make use of different modes of public transport in South Africa: "*It (transit advertising media) can also reach different target markets*" (P3).

Consumers in low-income and middle-income groups are typically reached by advertising on buses, minibus taxis and metro-trains: "*Transit is usually when you are talking to your mass market, then you brand an entire taxi or brand a taxi rank or buses. It is great because so many people are using this transport... So typically you would use your transit (advertising) for the low and medium LSM's*" (P6).

Transmit media opportunities catering for high LSM groups seem to be expanding – most of all the different types of transit-media advertising. Until recently, a higher income segment of travellers would be targeted by advertising mainly at airports. As one participant noted: "*airport media is also a class of transit media that reach higher income and business people*" (P4).

However, is seems that there has been a shift from the past, where transit media were mainly suitable to reach the mass market by minibus taxis or metro train advertising to targeting higher LSM groups. As one participant noted: "*the improvements in the public transport will lead to new opportunities*"; and predicted that "*you will get more people (advertisers) involved in the transit media*" (P1). A number of recently introduced upmarket transit advertising opportunities for advertisers to reach higher-income commuters using media options were noted by the specialists, such as branded upmarket taxis in major metropolitan areas: "*...branded cabs like the London Taxi Cabs by Graffiti, which is [sic] beautiful vehicles*" (P9), water taxis at Cape town Waterfront; "*other new transit options in South Africa are the Water taxis at the V&A Waterfront ...You sit inside and it has a bar inside. The taxi at the Waterfront can take you from the hotel to wherever, such as shops and restaurants by boat. These taxis were very visible and unique*" (P8) and the "*Gautrain*" (P5).

Private car branding was another interesting transit media option mentioned, where car owners' lifestyles are matched with the target market of the product or service being advertised. For example: "*You give them your details and then the marketer will say he's trying to reach people at gyms; so, therefore they will go into the database and see who are the active healthy type and goes to which gym and say – good, this is what we're looking for and the perfect ad to have*" (P6).

When comparing the cost efficiency of the different formats of transit advertising media, mass minibus taxis are seen to be able to deliver a message to a large number of commuters at a low unit cost.

> "*Almost 20 million economically active South Africans use public transport on a daily basis, with 15 million using taxis. Taxi advertising is a cost-effective way to reach the commuters' market that is active in the economy, so they have spendable income*" (P7).

Advertising on upmarket transit advertising media, such as the Gautrain station, or at airports is perceived to be far more expensive.

> "*If you are looking for the fancy high class cabs you are looking for high expense, and if you are looking for minibus taxis, you are looking at low expense. However, the cost of new transit, such as the Gautrain, is very high*" (P 3).

"However, airport media are very expensive. For example, a gantry exiting OR Tambo, costs almost R400,000 per month" (P5).

A number of the participants were of the opinion that airport media do not offer satisfactory value for their clients' budget any more, due to the extremely high media cost and the loss of exclusivity – due to low-cost airlines expanding air travel to a wider market, which in the past was only possible for the really affluent.

"The cheap airlines operating over the past 10 years have resulted in air travelling having become far more accessible to a lot more people. One cannot claim that same exclusiveness with regard to the audience at the airports anymore, due to lower incomes; people are also using that mode of transport. So, I think the traditional argument that the airports are the highest concentration of wealthy viewers is less valid now than it was 15 years ago" (P10).

The major strengths of transit advertising media identified are the ability to deliver exceptionally high levels of frequency, together with specific reach, because of the commuters' habitual travel, as well as the specific routes of the transport modes in the area.

"it's a good format for frequency and reach; since, because of the mobile nature of that, it is specifically handy in areas where billboard availability is limited" (P10).

"This flexible medium is good to target hard-to-reach target areas. The client can spell out the exact footprint of the reach required" (P7).

Public transit advertising and minibus taxi advertising media are usually employed to reach the mass market travelling back and forth to major metropolitan areas on a daily basis. Some participants explained that this offers advertisers the opportunity to expose a captive audience to their message several times during the course of a campaign.

"Transit is usually when you are talking to your mass market, then you brand an entire taxi or brand, a taxi rank, or buses. It is great, because so many people are using this transport" (P6).

"It is like a moving billboard, you see it everywhere, it is becoming quite popular, and the main factor is that it is covering a lot of ground. Their reach and exposure is quite high and relatively inexpensive" (P 3).

Some of the public transport vehicles used for advertising, such as buses and trains follow pre-determined and scheduled routes in specific geographic areas, while the routes of other vehicles, such as minibus taxis and upmarket cabs are more flexible, with a large number of different locations within an area.

> *"This message is going to be relayed, and re-impacted to your broad target audience going on this route, every day, every morning to work and back. Or, we can be targeted, for example, if you just want to target taxis that run next to school routes and you target school kids" (P1).*

> *"For regional reach, branding of taxis or your bus advertising....So if you want to carry a message or a product demonstration or a brand activation – or just getting your message out there for a specific product - you can use the mobile media, and you can take it into Gugulethu (township close to Cape Town) the one day and the next day, Khayalitsha (township in Western Cape), and the next day, off to Durban, the next week you can do Umlazi (township on the east coast of KwaZulu-Natal), KwaMashu (township close to Durban), Claremont up to Jo'burg, wherever you need to be" (P5).*

The transit advertising media attributes should also be taken into account, when planning such a campaign, since this influence the actual reach and frequency of the OOH advertising media plan, as well as the potential demographics of the people in the areas being exposed to the advertising.

The environments where consumers are exposed to transit advertising media offer some positive, as well as some negative implications for advertisers using this OOH advertising media platform. Commuters are a captive audience when waiting at train stations, bus stops, taxi ranks, as well as when they are travelling to their destinations. This could result in more time to notice and be discerning about their surroundings.

> *"These commuters spend on average more than an hour waiting for transport, and some do even far more commuting. They don't have much to do then, so effective advertising can serve as entertainment and information transfer for these people" (P4).*

However, travellers are often very busy and bombarded with messages, while they might not be in a susceptible frame of mind for advertising.

> *"But it (the transit media environment) is very cluttered, people are very rushed, they are not actually looking what are going on around them" (P2).*

It is, therefore, important to place media in transit environments, where travellers might spend more time and are more receptive to advertising messages, such as the business lounge at airports or inside transit-media vehicles.

> *"Unless you have a tactical thing going or a very good prominent site in the airport, that could work very well, because you have your target market flying in and out. Or the business lounges, for example, are very good to be at" (P6).*

> *"But, inside (public transport vehicles) I think it's fantastic, and you can have a slightly longer copy. I mean you even get television inside a taxi and you can have a poster inside a taxi – with slightly longer copy, or a bus where people will read it. So, you can get more of a message across by targeting specific people" (P2).*

Other proposals on the mood or needs of the audience exposed to transit advertising media include the use of relevant, educational or interesting communication messages that are appropriate for the specific commuter segment.

> *"To reach a mobile audience, you would need to determine where you can catch the audience while they are mobile, and what sort of mobility is it. Is it trains? Is it cars, or is it taxis? What is it? And then you try catching them where you can, where they work or play" (P2).*

> *"Colourful, and really good creative messages that demand attention should be used for it to be really effective" (P5).*

Some negative remarks were made by specialists who were concerned about the "*distracting clutter*"(P9) and the frame-of-mind of travellers and the image associated with certain transport-media vehicles. One specialist, for example, stated emphatically that: "*I will never ever put food on the outside of a bus. It can get that dirty so quickly* (P2)". Another commented about the negative image and risk associated with certain transport vehicles ... "*the behaviour of the taxi drivers has an effect on the brand*" (P3).

This was confirmed by another who explained that: "*Some brands that won't use transit advertising, such as alcohol and other certain financial brands" (P3)*. Not all brands or product types might be suitable for transit advertising; so, it is therefore important that careful consideration should be given to the fit between the brand/product image and the type of transit advertising used.

6.3.3.3 Evaluation of the street and retail furniture advertising media platform

This smaller OOH advertising media platform included both street furniture advertising of "*various types from bus shelters to dustbins, to naming of street names*" *(P2),* as well as retail-furniture advertising, such as "*info kiosks or even parking ads, such as booms, parking bays or parking tickets*"(P7) at or inside the point-of-purchase. One participant noted that smaller formats and street and retail furniture comprise a fast-growing sector of OOH advertising media "*to the focus in the market, which has shifted to smaller types and city lights, away from big (outdoor advertising) signs*" (P2).

The participants explained that street and retail furniture advertising media can be used to reach pedestrians, commuters, potential shoppers and slow-moving traffic in suburban and other specific areas, where large or outdoor advertising formats are not legitimate or available – offering, thereby, more precise reach to specific markets. The targeted audience profile reached by this medium offers *"fantastic exposure in the exact spot"* (P9).

The selected suburban and shopping environment in which street and retail furniture advertising media are located make the medium ideal for different applications, where more narrowly defined markets need to be reached, especially for:

Targeting traffic in upmarket suburban areas, where other OOH advertising options are not available or are not allowed.

> *"Then there is street furniture which is used when you can't get approved by council sites, but there is traffic" (P2).*

> *"Bus shelter is a small-format billboard in a place where no other billboards are available. If you look at the Cape Town suburbs, there is no kind of advertising available there. I think it is crucially important to provide a communication medium" (P10).*

This mode of advertising can be very useful for reaching very specifically defined target segments in exact demographic areas targeted by advertisers.

> "If you want to reach mothers that stay in Northcliff (a mostly upper-income residential area in Johannesburg) with and surrounding upper LSM areas, you can target them specifically by using bus shelters or advertising in malls" (P8).

Targeting selected shoppers and decision-makers close to the point-of-purchase or inside particular stores or shopping malls to obtain and maintain brand awareness is also important.

> "If you want to reach shoppers, we will go for close-to-point of purchase or use retail media to influence their decisions" (P6).

> "This is when you're moving "out of home" (as oppose to outdoor) like carts (trolleys) in a shopping centre, you're talking to shoppers and their partners that are there: people who are making purchase decisions" (P1).

Inform and remind specific local market(s) or segment(s) about the location of stores or current market offerings of small local businesses, as well as local branches of larger companies, who use it for directional purposes.

> "They have got hundreds of Virgin Active clubs around the country and a problem that they were having is that no one knew where a lot of their clubs were. ... We said to them it would be ideal for their clubs and the problem they were having is in the areas, for example, like Johannesburg; they booked all the directional signage in Johannesburg. So directional signage, it is like if you have this sign that says: "Bedfordview" as you drive on the road there is a sign that says: "Virgin Active Bedfordview" and the phone number. This was a very effective way to make sure that people know where your clubs are; and then as well as utilising cost-effective media, such as street pole ads" (P5).

> "...for your smaller clients who also want to be seen in the right place, it is a very good directional leader" (P9).

Street and retail furniture advertising media can be more cost-effective than larger OOH advertising media formats – especially for smaller advertisers with directional messages or national advertisers using it to maximise reach.

> "So that is quite nice and it is generally for brands that don't have as much budget and just to like bear in mind for like bus shelters for example - it is not for the people sitting in the bus shelter, it is for the consumers that drive past as well. So, you are not necessarily just targeting the person waiting for the bus, but also the traffic passing" (P4).

Street and retail furniture advertising media are also highly flexible OOH advertising media platforms because of their geographic flexibility – to reach very specific areas and the variety of formats available in the market. For example: "…*a client can reach a lot of people with this type in several locations. With street furniture, we do bins, trailers, street-pole ads, bus shelters. These mediums offer our clients frequent exposure to specific targets, which include commuters and pedestrians*" (P7).

Rotational street furniture advertising campaigns can also be used to maximise the awareness created and extend the market coverage obtained for advertisers: *"City lights were a remarkable innovation for this market because they could change posters every fortnight. And they managed to stick to it. That was impressive... it just increased the awareness that could be delivered from a specific campaign"* (P10).

The proximity at or close to point-of-purchase is a major strength of street and retail furniture advertising. Street furniture is effective as directional advertising to guide consumers to the shopping locations where the advertised products and services are sold, or to maintain top-of-the mind brand awareness close to relevant environments. One participant suggested that: "…*this is good for a very strong drive to retail and reach people in the suburbs*" (P3).

Retail advertising can be ideal for reminder advertising to potential buyers who are already at a shopping environment in a shopping frame of mind – to get them to buy or try the product. As already noted, the audience reached by retail advertising "…*are right at that moment deciding what brand to buy*" (P5).

Generally, the image associated with street and retail furniture advertising media, as well as the potential impact of this OOH advertising media platform, could not be seen as good, compared with some larger OOH advertising media formats, such as large billboard or building wraps. For example, a participant warned that: "*One (an advertiser) has to be very careful because it does not necessarily give a high-end image" (*P8).

However, other participants offered advice on how to increase the creative impact and image of this media: for example, by using a large number of streets and retail-furniture advertising media concentrated in a smaller area, or to use witty or entertaining messages that enhance the image of the brand being advertised: "*A campaign like Standard Bank can make its high-end appearance because of volume. Some clients, like Soviet or Converse, have also used it effectively recently in a funny kind of way*" (P9).

Other options are to use it in combination with other larger OOH advertising media formats in one campaign, repeating the same message or using it repetitively, so that the subsequent signs in a row tell an intriguing story. This can result in a uniquely powerful advertising medium: "*it kind of works like bit of a dominance effect (in the environment), because you can take one area like street-pole ads and you literally just see the same brand or the same message and you can communicate quite effectively on a street-pole ad when you have got 3 or 4 signs in a row, and people want to see what the next message is*" (P4).

6.3.3.4   Evaluation of alternative OOH advertising media

Ambient OOH media can often be used when traditional OOH advertising media types are not available in targeted areas. This medium is then used as an additional brand contact point, or when the advertisers have a limited budget available. This can add to consumers' experience with a brand, to cut through clutter, by attracting the attention of a specific market, by "*using all things that you can create in an environment... to create the touch points in an environment for consumers*" (P4).

Ambient OOH media comprises a very wide variety of communication formats. One participant described it as "*a mixed variety that is slowly becoming part of the out-of-home environment*" (P1). Several examples of ambient OOH media were given by the participants. Some of these examples included place-based ambient OOH advertising media in specific venues, such as "*to launch a new headache pill.... brand a water cooler and place it in a doctor's waiting room* "(P6); "*digital advertising and paper towel advertising in wash rooms*" (P1); and "*the J & B (whiskey) mirror ball,*

which was used as a teaser for their 'Start a party campaign'; and Adidas did a giant shoebox container placement in the Waterfront" (P4).

Some other examples, such as *"outdoor events, guerrilla marketing, viral campaigns" (P8),* not usually regarded as part of OOH advertising media, were also mentioned by a few participants.

Participants' opinion of what exactly can be regarded as ambient OOH media differed, probably because this wide variety of options cannot be classified as easily as traditional OOH advertising media, and "*is difficult to put it all in one class*" (P2). One participant described ambient OOH media as very wide – including all OOH advertising media that are not outdoor advertising, for example, "…*all sorts of other things, non-billboards and not usual outdoor media*" (P6). This wide perspective was also confirmed by another participant who included all ambient OOH media platforms that are not classified as outdoor advertising and may even include street furniture and retail advertising, transit advertising, as well as place-based advertising "*anything that is out of home but not a billboard...so it would be anything from bus shelters, movie media, mobiles, to your lift ads, washroom ads, anything like tha*t" (P9).

A number of other participants described ambient OOH media as the implementation of unconventional customised – usually short-term – creative executions by creating new communication opportunities in the environment, or by using unconventional OOH advertising media to create strong brand impressions. For example, according to one participant, ambient OOH media are "*created for the specific objective of that campaign... tactical and ambient is the same thing. ....ambient is creating a new innovative platform...something that almost appears out of nowhere. For me, tactical and ambient are the same thing. When you are looking at something more tactical or ambient it could be anything from one week to a month...That is all the things that you create in an environment. You create the touch points in an environment for consumers."*

This implies that an ambient OOH media campaign is often more about the creative concept than the media; and it can be created especially to promote the brand; and it is not limited to traditional existing OOH advertising media options.

Some principles on how ambient OOH media can be used constructively to deliver high-impact advertising that can break through clutter, could also be identified. Ambient OOH media can allow advertisers to reach consumers in unconventional places, and to attract attention, by using it at unexpected times, but in specific contexts and environments.

Some of the participants noted that it is less expensive than other options; and it can be used to break through clutter.

"To create cutting-edge campaigns, to penetrate saturated markets, and even to reach into consumer personal spheres; ambient doesn't have to be expensive" (P8).

Others explained that it is used in the specific environment to obtain interaction or engagement with a target audience.

"It can also be some other amazing, exciting and "wow" ambient opportunities to break through the clutter" (P3).

"Like when you are in a bar or a night club or something, the tables can be activated by people putting their drinks down. It's difficult for (traditional) outdoor to be interactive, but ambient and digital in malls can be really interactive" (P2).

Ambient OOH media are not usually aimed at a general and passive broad market, but rather at carefully selected groups of more active individuals that could be more easily engaged. The features of the environment where ambient OOH media will be created or placed in, as well as the target audience mood, should be considered carefully to help create an atmosphere where consumers can relate to the advertising message, and participate or engage, by using the experiential component of advertising.

"…because people are in a more relaxed frame of mind when in a mall. They don't mind interacting in that environment, especially if they could win or really experience something. People are looking for a more interactive media" (P4).

The complexity of planning and implementing a truly ambient OOH media campaign was noted by a few participants. Some of them felt that they do not have the capacity to deal with ambient media because this is not in their area of expertise; so it's outsourced or directed to experts in the field. Some conventional or traditional advertising clients often do not want to take the risks involved with these unconventional channels; and they might prefer traditional OOH advertising media, such as outdoor advertising.

> *"It's a specialised area, that's more promotional as well; that's where there's an overflow from promotion to outdoor. It's integrated and it's too specialised for us. I don't have the infrastructure, the time or the inclination to look at it" (P9).*

> *"Often specialists are sourced to developing ambient media platforms that are either too complex to implement by us, or that don't exist" (P6).*

> *"It is difficult to get the clients in this field, because they like what they know; and it is hard to get them to try new ideas... We often work with Ignite, a company specialising in the ambient out-of-home platforms"(P3).*

> *"Most clients don't appreciate the creative out-there ideas. It's a huge challenge to plan and execute such a campaign" (P8).*

- **Digital OOH advertising media**

Digital OOH advertising still seems to be in a developing phase in South Africa. There also seem to be some problems; but it has been improving during the past decade.

> *"Specifically in South Africa I think the quality of digital media has been challenged in recent years, 10 years ago the quality was shocking. Clients weren't really willing to spend money or invest with a lot of effort and money supporting it. With the effort of improved screen quality the appearance has become a lot better. I think as the technology becomes cheaper we will see what digital screens are going up. I think digital has a firm place in the future of the South African outdoor media landscape and it is a case of getting right positions to sell. Digital indoor – the same story you know" (P6).*

One participant remarked that this introduction of new digital OOH media is often driven by the supply of the "*media owners who attempt different angles*" (P9) – to bring all the new out-of-home options to the advertisers and media agencies. It

seems that some of the OOH media companies are product-driven – in an attempt to sell their digital media products, rather than following a marketing-oriented approach and focusing on what is needed in the South African context.

The attitudes of the participants towards the current state of digital OOH advertising media available in South Africa, seems to be somewhat divided. Some were very optimistic, especially in terms of the future; while several were rather critical about the effectiveness thereof and the application in a South African context.

"I'm very excited about digital Media"(P2).

"It will come right in the future. If you look overseas, you will find that confidence is also down at the moment; the media owners are not investing in the right stuff yet" (P 3).

"Overseas it is very effective. It is the way of the future. But here we are nowhere near there" (P6).

"Very negative, I am very negative about it. Unfortunately, I'm yet to see any of these electronic displays, plasma screens, whatever they are called – out-of-home outdoors, that are that visible" (P9).

Potential reasons for this mixed feeling is that past technological solutions were disappointing, and not yet functioning optimally, potential vandalism and road safety concerns in roadside environments, high development costs, resulting in expensive media costs to advertisers and resistance by some advertisers to adopt it as part of their IMC solutions.

"Digital outdoor is an option, but not so much in South Africa. You've got digital stuff in airports, but they are very expensive." (P1)

"It is here (in South Africa) and developing, but the market is slow. Clients just do not understand it yet... the digital media that we currently have in South Africa is not working 100%. I do not think people invest in it properly; it is not the best quality; and that does ruin the confidence of the client in the product. Digital billboards are a lot more expensive at the moment. It is very good in terms of indoor products" (P5).

"Media owners are slowly bringing it in. But we have a problem in this country with vandalism, with digital screens, being very expensive. In Cape Town they have put one up. That most likely cost millions, but the people drive past as if it is a shooting range. And there are bullet holes in it, every weekend. So when we have a safer country we will find more digital screens. Or the digital will

take off in the more secure areas. There are different thoughts about the effectiveness of digital media. They are effective, but personally I think they are dangerous. There is too much going on, while you are driving and being too bright (these bright outdoor digital boards can then blind the motorists)" (P6).

Despite the limitations and problems experienced, the participants also mentioned some potential benefits of this medium, such as the more precise targeting abilities, proximity to where consumers make decisions, flexibility because of the opportunity to deliver more dynamic communication content and to involve consumers to participate and experience the brand presented, and greater cost-efficiency.

"The durations of digital campaign can be shorter. You can do daily campaigns for instance a sale at clothing store, it would be fantastic" (P2).

"So you have got to like look and say I can actually have exposure in 100 different locations for the same price I am getting for a billboard and that is only in one location" (P5).

"You can customise and personalise it, so that in the morning, you can advertise at breakfast, while in the midday advertise at lunch" (P 3).

"You reach those areas of congregation, so digital screens within Menlyn – If you look at Menlyn's traffic. It comes close to 30-million people per annum." (P10)

Because of several barriers at this stage, the digital OOH advertising media segment still seems to be very limited in South Africa – with varying quality and availability. It was revealed that most of the digital OOH advertising media can be found indoors; for example, digital in-store media sites are available at airports, certain retailers, and in some shopping centres. This has limited the availability, and also influenced some of the participants' choice of digital media, so that they are then being replaced with more traditional OOH advertising media formats, such as outdoor advertising and street and retail and furniture advertising, when they are not available in the areas where they are needed.

"I might present certain things (to my client) like digital-in-store advertising, but I know that a current problem with these digital in-store advertisements is that they are basically only available in Spar stores. I have to speak to my client and justify the option. I will explain to them that if we go for digital-in-store it will be only in Spar, and ask how vital it is that, or they want other stores. They might say: No, Spar is not my biggest outlet, so I don't want to focus on Spar. I need all shopping centres. So I will agree and say let's do shopping centre advertising, as opposed to advertising in Spar (P1)".

6.3.4. THEME 2.4: OOH ADVERTISING MEDIA BUDGET AND TIMING

The OOH advertising media budget and timing is the last theme related to the planning of OOH advertising media; and it will be discussed in the following sections.

6.3.4.1. <u>OOH advertising media budget</u>

The exact amount allocated for an OOH advertising media campaign appears to be an uncertain area; and this has caused concern for some of the participants. Sometimes, the participants are not briefed exactly on how much has been allocated for the OOH advertising media campaign. The information regarding the client's budget is often provisional – or simply not disclosed: "*The client's budget, however, 9 times out of 10 is not revealed by the agency, because they want to first see what is out there. The reason why it helps to have an indication of the budget is that this could guide one as to which media owners one should approach for stock or not*" (P9).

Sometimes, a Zero-based budget was followed; and the process reversed – where the strategy would determine how much should be allocated to OOH advertising media. "*Sometimes they just use us to develop their strategy. They haven't done anything yet, so they want to see want can be done. So, only when they have finalised which media to use, they will give us a budget*" (P8).

The amount to be spent on OOH advertising media by clients is not always rigid. One reason is because it might be possible to negotiate better prices when buying larger numbers of media for a national campaign from large OOH advertising media companies. "*To look at costing and the budget of the client. Sometimes those needs don't match their set budget. Some clients are flexible and one can bank on them and convince them why you need more money. They know the real price of media and can then negotiate package deals. Media owners, such as Primedia can, for example, offer a discount*" (P2).

Another reason is that more resources can be allocated, once the OOH advertising media have been proven to be successful for the brand. "*Sometime you can do fantastic stuff with the outdoor, in terms of us influencing and how much you get, it is very little, unless you've built up a good relationship. It is all based on your relationship with (your) client. If you do something with them and they see you have done a great job with a small amount of money – then that is how you get exposure*" (P3).

6.3.4.2. <u>Timing and duration of the OOH advertising media campaign</u>

Several aspects were considered by the participants when deciding on the optimum length and time period of an OOH advertising media campaign; specifically, the particular aim and the objectives of the campaign, the planned media schedule, the impact of the creative message over the campaign period, the recency of exposure to be as close to possible to the purchase decision, the available budget, cost-efficiency, the timing of other media, or the promotional elements of the campaign.

"Branding does take longer than a promotion" (P3).

"Do like a burst strategy where, like for Johnny Walker Red, because the whole step-up campaign is a new campaign. It is not like Johnny Walker has never been on outdoor, but all of a sudden they have got this brand new creative. They want people to be aware of Johnny Walker Red Label specifically, drive those sales and then later on, past December, it will probably die down a bit where, Johnny Walker Black might be a little bit more prominent, clients will often do like burst strategies, as well as that which can be anything from 3 months to 6 months and then the longest strategy is like for a year or even longer" (P4).

"Bulk up on your campaign, spend as much money as possible over a shorter period. Then you get critical mass" (P10).

"Generally, after 3 months your campaign becomes like wall paper. And people have seen it every single day, because you can't switch it off. So, we recommend changing their creative every 3 months. But there are some that are very effective and they can stay up longer" (P5).

"Sometimes, the production can cost up to R500 000. So, it depends on how long they book it, to make it more cost effective" (P6).

"Or you need place the ads at shopping centres or stores, speaking to shoppers just immediately before they making their decisions" (P9).

It is clear that tactical short-term campaigns, such as the introduction of new brands, the drive of seasonal sales, or the advertising of promotional offerings are shorter; while the continuous brand building, maintenance and positioning requires longer periods of advertising.

The length or duration of a typical OOH advertising media campaign seems to be about *"3 to 6 months";* (P1) or it could be longer, *"12 months for branding"* (P6). However, some participants noted that the duration of typical OOH advertising media campaigns in South Africa tends to be longer, when compared with other international trends: *"Short in South Africa is 3 months. Short in Europe is a week. Their industries operate very differently from ours. ... a long-term campaign in Europe is a month" (P10).* However, this seems to be changing these days, and the average length of campaigns is also decreasing in the South African context.

Three major drivers of the current trend towards shorter OOH advertising media campaigns in South Africa were revealed. Firstly, large advertisers, especially the financial and telecommunication sector in South Africa and IT companies overseas, illustrate the success of shorter-term high-impact OOH advertising media strategies that have influenced other advertisers to follow their example.

"…so with bringing these new clients in, people started thinking differently about outdoors and realised the potential of using short-term, but of high-impact outdoor as strategy. And now, what happens is short-term high-impact and sometimes longer term for branding" (P9).

"If you look at the Dot.com-boom in the late 90's. There is a wonderful case, it was boom or bust, either you made a name for yourself within the Dot.com industry, or you didn't. You didn't have time to build your brand over two decades, using TV. The awareness-building was just too slow and you couldn't achieve IBM-like stature using TV overnight. It was simply unaffordable and not enough time had lapsed to do that. Out-of home achieved that objective admirably in the late 90's because that was – you may have seen some of the examples of Mac or Apple going up against the sides of buildings – they quickly established, well, they have been in the market for a long time, but some of the other players within that market also went the Out-of home route. Branding double-decker buses in the middle of London; and in a very short space, achieved remarkable awareness. "A" awareness was raised; "B" brands were built" (P10).

Secondly, there are now OOH advertising media companies who are prepared to accept shorter contracts than in the past, as a result of the current challenging market environment.

"Also from supply-side years ago, it was a specification for media owners that the minimum booking term was 12 months. So from a rate card which was a typical specification for someone like me to consider, I can sit here and I can tell you straight out that, we don't ask those questions anymore, they take the bookings that they can get, and also from the media owner's point of view, they would say, I need to advertise my expense on building the structure. That doesn't play anymore, you take what you can get, and you buy the campaigns that are out there" (P9).

A decrease in the available advertising budgets of clients, due to the persistent recession coupled with the increase in media opportunities available on the market, has also resulted in short campaign periods.

"One reason is budget, especially after the recession. Clients just don't have any money, and we are still in a recession if you like it or not. Another reason is that there are so many different media opportunities coming up, so the client is scared that if they tie their budget up with a long-term campaign and if a great opportunity comes up that they won't be able to take it" (P2).

New smaller OOH advertising media formats, such as city lights that allow the creative message of the campaigns to be changed, are ideal for shorter tactical campaigns of only two weeks.

"They have got an excellent infrastructure, a very experienced infrastructure in the sense that crews can go and change posters on the tube literally overnight. You pay and you book for 14 days; you get 14 days worth of exposure and on the evening of the 14th day, the guys go in and they will change the posters and the next advertiser gets 14 days. Yes, it is a very effective system abroad. We do not have the ability to do that just yet. I think we will get there. City lights were a remarkable innovation for this market, because they could change posters every fortnight" (P10).

The key findings of the themes within this theoretical construct (planning of OOH advertising media) will be discussed in the following sections.

6.3.5. KEY FINDINGS RELATED TO CONSTRUCT 2

6.3.5.1. <u>Key findings for theme 2.1: Defining the OOH audience based on the target market</u>

When defining the audience for an OOH advertising media plan based on the target market, the extent of the market coverage required, the audience segmentation criteria, and the research used in the process, as well as the OOH advertising media environment where the target audience will be exposed to the messages – these were all crucial considerations.

Different OOH advertising media and locations selected are influenced by the level and the type of market coverage needed. OOH advertising media are used as broad-based media to target vehicular traffic on highways; but they are also applied for more targeted reach when targeting specific markets. Targeted reach is typically obtained by selecting media located at specific geographical positions, such as close to or at schools, office parks, public health clinics, medical clinics, shopping and leisure venues – depending on the specific profile targeted by a campaign and the availably of the medium.

Geodemographic criteria are suitable for a broad selection of the OOH media audiences, while psychographic and behavioural audience segmentation criteria should be considered, when targeting more specific audience profiles.

The OOH advertising media environment, where the target audience will be exposed to the messages included the following considerations: the surrounding milieu, and the architectural design of the OOH advertising media structure; the frame-of-mind of the audience in the specific environment; surrounding clutter or competing stimuli in the environment; the specific OOH environment where the message will be delivered.

6.3.5.2. Key findings for theme 2.2: Media objectives and major OOH advertising media strategies

When designing OOH advertising media strategies a trade-off is required between reach, frequency, budget and impact achieved, just like the planning of any other media, based on these typical media objectives. Therefore, the media strategy depends on what the most important media objective is to be achieved, for the specific OOH campaign within a given budget, whether it is to be designed for maximum impact, wide or selected coverage.

Four major OOH advertising media strategies, depending on the most important media objectives to be achieved, can be applied, namely: the "*High-impact strategy*", "*Geographical dominance strategy*", "*Extended-coverage strategy*" and "*Brand maintenance strategy*".

6.2.5.3 Key findings for theme 2.3: Evaluation and selection of the OOH advertising media mix

This discussion on the evaluation and selection of the OOH advertising media mix for a campaign revealed that not only qualitative aspects, such as the geographical area or target market reached, the cost involved in using the medium, as well as the reach and frequency delivered by the medium should be taken into consideration, but also the qualitative issues, such as the mood of the commuters and the environment where they consume the media, the potential impact of the medium, the image associated with the medium, as well as the flexibility offered by the medium.

These will all influence the selection of the specific media format and vehicle, the fit between the brand and the medium, as well as the planning of the creative message strategy.

The qualitative criteria and the qualitative media values of the four major OOH advertising media platforms in a South African context have several strategic implications when planning an integrated OOH advertising media campaign.

The OOH advertising media are no longer a homogeneous sector, but now consist of a wide variety of formats and vehicles. So, an OOH advertising media campaign can now be selected from a wide variety of platforms and formats; and one does not have to be restricted to traditional OOH advertising media, such as free-standing outdoor advertising boards. However, in reality, there are still some instances where some of the parties, such as the advertisers and their agencies, are not willing to objectively consider the whole range without prejudice.

The problem is often due to some advertisers or their advertising agencies that often rely merely on traditional outdoor advertising media, not considering other OOH advertising media platforms. Some advertisers and their agency are also not really aware of, or are not willing to consider, the whole range of options.

However, in the discussion with participants there is also evidence that they themselves do not always apply media-neutral planning when considering other platforms, such as ambient communication, digital media and transport media. They often claim that they are neutral in their selection and that they consider the whole range of options. Still, traditional outdoor advertising often seems to be the most obvious or preferred choice. The over-reliance on qualitative values, such as the perceived image of and the impact of the media when selecting the media mix can be risky.

Some of the reasons for not including non-outdoor platforms in campaigns might be valid, such as the genuine problems experienced – due to the low quality and limited availably of digital OOH advertising media in South Africa, or the high price of airport media. However, it is also possible that the exclusion of platforms in OOH media campaigns might be due to biased beliefs, based on personal preference, which is not necessarily objective or accurate.

The complexity of considering all options is another potential reason for not including non-outdoor advertising platforms.

6.2.5.4   Key findings for theme 2.4: OOH advertising media budget and timing

The exact amount allocated for an OOH advertising media campaign is often not disclosed to the specialist. The amount to be spent on OOH advertising media by clients is not always fixed; and this can often be influenced by the discount and the success of the medium.

A number of factors influence the optimum length and time period of an OOH advertising media campaign; specifically, the particular aim and the objectives of the campaign, the planned media schedule, the impact of the creative message over the campaign period, the purchase decision, the available budget, cost-efficiency, the timing of other media, or the promotional elements of the campaign.

The length or duration of typical OOH advertising media campaigns varies, but media campaigns in South Africa tend to be longer compared with other international trends. However, this also seems to be changing. The trend has been towards shorter campaigns; and the average length of campaigns is also decreasing in South Africa.

The focus of the third and last theoretical construct will be specifically on the evaluation and the research into OOH advertising media campaigns.

6.4   THEORETICAL CONSTRUCT 3: EVALUATION AND RESEARCH INTO OOH ADVERTISING MEDIA

The evaluation and research into OOH advertising media could be classified into two dimensions: Outdoor advertising media audience measurement and the role of research and insight in the planning and evaluation of OOH advertising media, as illustrated in Figure 6.4.

Figure 6 4: Conceptual network of OOH advertising media research and campaign evaluation
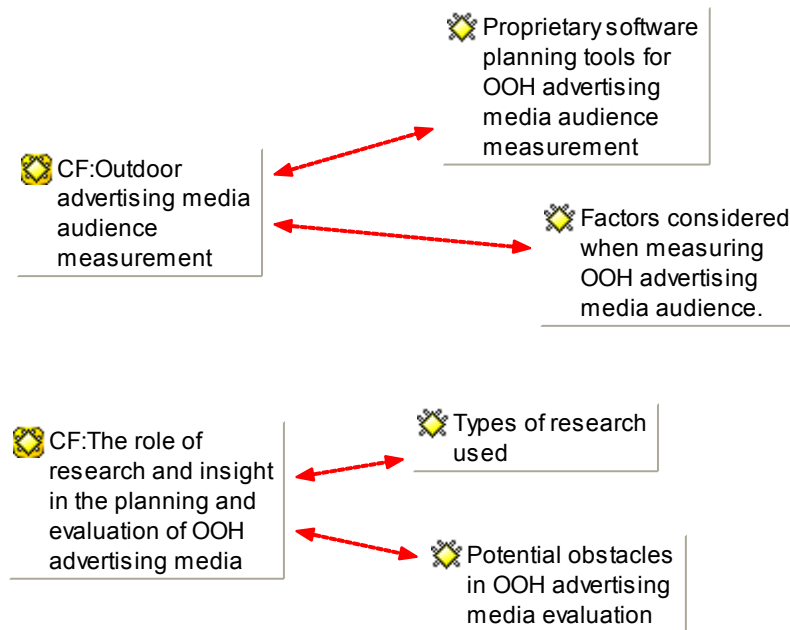
6.4.1. THEME 3.1: OUTDOOR ADVERTISING MEDIA AUDIENCE MEASUREMENT

Outdoor advertising media audience measurement deals with the proprietary software planning tools used and the factors considered in the measurement of the audience of outdoor advertising vehicles.

The term media vehicle refers to a specific type of sign at a specific location or environment. For example, an outdoor advertising media vehicle could thus be a specific 4m x 5m super sign next to the N1 highway between the Botha and the John Vorster off-ramp; or it could be a 7.5m x 5m roadside outdoor advertising board at the main entrance of the University of the OFS in Nelson Mandela Drive.

6.4.1.1 Proprietary software planning tools for OOH advertising media audience measurement

Verifying the size and demographics of the audience of any media can be complex; but it is even more so in the area of OOH advertising media audience measurement, due to the mobility of the audience, and the wide variety of platforms and formats – each with unique features and placed at different locations and in different environments.

"...this process is more complex nowadays because there are so many types of out-of-home media available. It's so broad now. Keep in mind that there are probably more than 150 potential media owners. (P1)

"...the challenge lies when planning a large campaign – to know which site is the best ...so that you can compare one billboard (OOH advertising vehicle) with another" (P6).

At this stage, there is still no objective and standard method used in the measurement of the OOH advertising media audience. This is confirmed by one participant who noted that: "*We (in the industry) do not have the tools in place just yet to say how many GRPs (Gross Rating Points) or ARs (Audience Ratings) or whatever rating currency you wish to use, each (OOH advertising media) campaign delivers, because the tools are not yet in place. I hope that they will be in place ... and then it will be a different story*" (P10).

There have been a number of attempts by several of the role-players in the industry in the past to rectify this problem of the lack of an objective OOH advertising media audience measurement model. And the quest is still continuing. However, at this stage, there seems to be no solution that is acceptable to all the role-players, despite a number of current industry-driven attempts by the professional bodies, including the OOHSA (Outdoor Media association of South Africa) and the SARF (South African Research Foundation), as well as some of the larger media owners.

"That is why I want to do the other research (project) with SARF (South African research foundation) and the guys, so that you've got more of an idea of who the moving outdoor firms are. It's not just residence" (P1).

"That was done, only for media such as Television. You can't do it for outdoor yet, because there is no real reach frequency model. That is where research, such as Quantum Telmar's (Outdoor Advertising Planning Software by Telmar) will come in to do just that" (P2).

All of the participants, with the exception of two, have indicated that their agency has also developed its own proprietary software planning tools to be used for outdoor advertising media audience measurement and planning. A small minority of the participants are negatively disposed towards using this approach based on the quantitative data; and they argue that the information used is based on the actual

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location of the media vehicle, as opposed to the mobile audience reached; and they propose that the focus should rather be to develop "*tools about translation – about that target audience to geography* (P9)". However, the majority believe that combining their experience, with the tools used for media audience measurement would be the most effective approach to follow.

These proprietary software planning tools are developed by assessing the quality and potential impact of each individual outdoor advertising media vehicle. This is typically done through the use of location-based technology (GPS), together with field visits to all the site locations – where several factors are then considered to assess the impact of each individual media vehicle.

> "*When we go on our site trips, every single time for every single billboard, we see, we take down the data. So, we would mark it on GPS – first of all, so that we know the exact location of the billboard, we take down what it is like – Is the structure good? Is it bad? Is it falling over? At the end of the day, we don't want to put our clients on poor quality sites. So, we take down all the information, as well as which is the current brand on there. What happens is even though I might not have been to the Eastern Cape; I have got all of that data from the Eastern Cape audits sitting on my computer. So, I can immediately go in there, look at each of the towns that I am looking at. I know how many billboards there are, where exactly they are located; I've got the pictures on hand with all the information (P5)".*

These software planning tools are then developed, based on the data collected when assessing OOH advertising media vehicles during field visits and the information provided by OOH media companies on the outdoor advertising boards they have to offer.

These planning tools are perceived by the specialists as unique; and they are presented to their clients as the strength of the agency, to offer them a competitive advantage in the market. Some commented that "*the tools we use are one of a kind. No other company has taken the time and money to develop the tools that we have*" *(P4)*. Others added that "*we have specific tools … most companies have got their own that they use …Often the principles are similar. … So, I think they have got their own tool, but there are plenty of other planning tools lately*" *(P2)*.

Consequently, these tools are not shared for public use; and each agency uses their own tools – in an attempt to differentiate themselves from their competitors in the market.

6.4.1.2 Factors considered when measuring OOH advertising media audience.

Against the background described above, the general process of measuring outdoor advertising media audience is used as basis for the evaluation of the potential audience; and the specific media vehicles used in an outdoor advertising campaign will be discussed. For transparency purposes in reporting this aspect, it is important to note that the discussion with the participants on this topic resulted in varied responses – due to the different approaches, tools and formulas applied, as well as the confidentially of the information.

In some cases, the researcher was shown how the software tools could be applied; some were very cautious, and only explained the process very briefly; others had tools in place, but tended to rely more on their experience; a few do not use any software tools at all. This aspect of measuring the audience of outdoor advertising media campaigns is very important. Thus, in this section, the discussion of the general principles and basic variables used will be reviewed – without implying that it would be valid in all other cases.

Outdoor advertising media audiences can be measured on several levels, from the most basic level of just counting the traffic or motor cars passing by the location, to the actual opportunity to see (OTS) what the average number of people is in these motor vehicles, to the more realistic likelihood to actually see (LTS), which is calculated by considering factors influencing the visibility, such as its size, orientation to the road, surrounding distractions, and whether or not it is illuminated.

Figure 6.5 illustrates the process of evaluation, from the first step of considering traffic counts passing a board, to the final measurement of the likelihood of seeing the face of a specific outdoor advertising media vehicle or board.

Figure 6. 5: Process of OOH advertising audience measurement

Traffic count = average number of vehicular traffic passing the location

OTS (Opportunity to see OTS) =
Traffic count adjusted to take into account
traffic paterns and type of traffic

Visibility Adjusted Contact (VAC)=
OTS adjusted based on site and board
characteristics and surrouding
environment

LTS
(Likelihood to see)

- **Opportunity to see (OTS) a particular outdoor advertising media vehicle**

The opportunity to see (OTS) refers to the chance to see an outdoor advertising vehicle (board) located at a specific location (site); and it is based on the number of adults passing it in an average week. The OTS is an estimated or gross average, indicating the number of people that could possibly see a specific media vehicle, based on the number of pedestrians and the number of motor vehicles passing the location. The basic traffic counts, or the average number of vehicles, which pass a specific location is obtained from either the National Road Agency of South Africa, or from OOH media companies or owners themselves.

Since these traffic counts indicate the number of motor cars passing in the road, they have to be adjusted to take into consideration other factors, such as reduced traffic volumes at weekends, or at night, and the types of traffic.

The type of traffic is important when looking at the actual number exposed to the media vehicle, because there can be drivers, as well as passengers per vehicle, or even the multiple occupants or passengers in minibus taxis or buses. So, the OTS basically counts those people who pass the exact location where the outdoor advertising board is located – and who therefore have an opportunity to actually see the specific vehicle.

> *"At this stage of the game, we cannot calculate exactly how many a specific billboard on a specific road have reached and how often. We basically know duplicated traffic, but we cannot yet say what the un-duplicated traffic is. We know that Ben Schoeman takes 300-odd thousand cars per day; and we multiply that by 1, 3; and then you have got your passenger figure, so the campaign delivered X amount of impressions on an audience. What the duplication factor is, we can't say at this stage" (P10).*

Opportunity to see (OTS) is one alternative used to assess audience delivery; but it is a very simplistic way of looking at contact by basically counting the number of people passing the position where the board is located. This means that factors that influence the potential to see or notice the face on the board are not taken into consideration. This measurement is clearly not sufficient for effective media planning and a model that allows planners to go beyond simply counting the number of people who pass a site and to estimate those that will actually look at it, is required.

Therefore, the next phase is to adjust the OTS – by considering factors impacting on the visibility of the face on the board.

• **Likelihood to see (LTS) based on visibility adjusted contact (VAC)**

During this phase, the simple OTS measurements are refined or adjusted to take into account the visual impact or potential visibility of the face on the board. This is done by assessing the potential visibility or impact of each board, based on three main aspects: Firstly, the OOH environment; secondly, the characteristic of each individual outdoor site, such as the distance from the side of the road, illumination, the size of the structure, the angle of inclination to passing traffic and the competitive environment and visual stimuli; and lastly, the interaction with the audience, such as

the potential viewing time, based on the traffic flow or congestion, and the overall design or appearance of the structure.

The outcome is a more realistic indication of the possibility of being exposed to an outdoor advertising vehicle – based on all these factors.

Below are some explanations and examples of the participants, and on how they assess the potential impact of outdoor advertising boards.

> *"You might have two boards on the same stretch of road with the same traffic. But the one could be better, because of the obstructions and the condition of the board. So, you can actually compare the site and suggest the best choice. A site might be classified as solo (board with no other boards or advertising close by), average or cluttered"* (P4).

> *"I have developed my own tool. It includes several aspects, such as the size, whether it is an existing or potential site, which type – such as roadside, walk sides, on rooftops, on bridge. It will specify the streets, town and provinces of interests. Other aspects are if the sites are high above ground or next to the sidewalk, the architecture of the site, and then of course, the vehicle and pedestrian traffic. The assessment of traffic has got to be by specific area ...So in Bloemfontein, heavy traffic would be totally different to Jo'burg... Obviously, illumination, angle of vision, visibility, distance, clutter, competition close by, competitive brands, visibility, comments: for instance, you can put this in the data base and then proximity factors. I apply weights to all of these to find the ratings for the site. Obviously, you have to send someone physically to evaluate each site. You can get media owners involved. ... It is about each of the individual sites. I can look at a site and say: 'That's a good site'. Or, I can look at another site and say, 'Why did that go there? Why did they put that behind that tree, for example?' Site visits are very important, especially because of the money spent on them; but it's extremely time-consuming"* (P2).

> *"Media companies and even some owners have different outdoor tools; but they are based on similar principles* (P3)".

Factors that are considered when assessing the potential visibility or impact of outdoor advertising vehicles include the following:

- *Relative size and format*: large formats are more visible than smaller formats.
- *Extant illumination*: if there is no illumination, the advertisement on the board can only be seen during the hours of daylight.

- *Viewing angle or orientation of the board to the road*: boards facing the road are easier to see than those where the passersby would have to deflect their eyes from straight ahead, in order to see the panel.

- *Competitive environment and visual stimuli*: distraction by other features in the visual field, such as trees, buildings and other advertising reduces the impact.

- *Potential viewing time, based on the traffic flow or congestion*: boards located on roads with slow-moving traffic offer longer exposure than fast-moving traffic.

- *General condition and design of the structure:* high-quality architectural designed structures are more visually appealing and can increase the overall impact or image conveyed.

All these calculations of the visibility index of outdoor advertising vehicles to determine the LTS of each specific board are usually accomplished by using software-planning tools; and they can be used by specialists when planning the reach and frequency for outdoor advertising-media campaigns.

The quotation below explains how the software tools can be used to evaluate the visual impact of a specific outdoor advertising vehicle at a specific location. This is also referred to as the site by the participants.

> *"All of these will give the site an overall (visual impact) rating ... It (the software planning tools) takes all the information into consideration, and comes up with a final score. We always have a run-up shot, and also a close-up, in terms of the visual. You see the Long Street site; if you look at it, it gets 77%. And the reason for that is first of all large size. If you look at it, its visibility is good; it is excellent. Run-up (distance of visibility) is 80m, which is much better than the 40m. That will affect the score. Its condition isn't average, like the previous site, but it is good. That will affect the score. The angle of inclination to passing traffic isn't left or right, it is head-on to traffic. Again, it is going to affect the score, because it has better visibility. Traffic speed is slow. That is an example on how we evaluate sites (P4)".*

These proprietary software planning tools are generally only applicable to outdoor advertising vehicles; and it seems that they are not applicable to other OOH advertising media platforms, such as mobile transit advertising media or retail and street furniture advertising.

6.4.2. THEME 3.2: THE ROLE OF RESEARCH AND INSIGHT IN THE PLANNING AND EVALUATION OF OOH ADVERTISING MEDIA

Research and insight are vital while developing OOH advertising media campaigns, as well as the evaluation thereof after implementation. Some types of research and data are used while developing campaigns, such as consumer-insight research and geodemographic segmentation tool to help with the selection of the best geographic locations to reach the target market, as illustrated by the quotations below.

> "So, we will look at our (OOH audience profile) research that we have done like the OCS research which gives you a breakdown by target market, or by area, or whatever, and it can show you what kind of out-of-home mediums they prefer to use at what time of the day, and the activities that they do; and then we can use that and best try and understand them….LSM, age, demographics. All of that. It is so detailed, that we can say women between 25 and 49 with children, living in Johannesburg; we can literally say what they are doing, what they are thinking, what media they are consuming, what media reaches them best, what time of day they are doing what; it is so detailed that we can get a very good idea that if I'm targeting a woman with children, such as a very specific target market, it goes down to exactly what formats are going to reach them best. What they are doing at certain times of the day, what they are thinking. So, I will target them with different media in the morning perhaps when they are dropping their kids off at school; and when they are shopping at the mall in the evening. So it goes down to such detailed information and that helps us to define what media will work best for what target market"(P4).

> Some planners use the Census-information (a geo-demographic segmentation tool) which is available from the Knowledge Factory; they work out billboards in proximity to KFCs, or shopping centres or motor dealerships; so you can fine-tune your billboard strategy, depending on the client around those parameters" (P1).

However, the use of census data as a basis, when planning OOH advertising media, is not ideal, because it does not take into account the mobility of the target audience: "*It just measures the demographics of the residence of an area, which is not representative of all the people reached by outdoor* (P1)"; and it can become outdated rather quickly. "*We can leave it to the client to support our choices, but it is so outdated that is makes no sense* (P6)".

Research can also be used to determine whether the media strategies or campaigns were successfully implemented to reach the stated objectives. This includes research

studies by professional market research companies commissioned by advertisers to measure the effectiveness of their specific campaigns.

> *"Some of the big spenders on outdoor do research on how the medium works for them. Unilever does quite a bit of research on outdoor, also DSTV, and so on (P6)".*

An alternative is to combine direct-response marketing mechanisms, such as toll-free numbers, web addresses, competitions or promotions with OOH media to measure behavioural response:

> *"They (Outsurance) could base on the calls they got, crack where and which billboards were working better than other billboards; and they have accordingly adjusted their holding" (P10).*

Some potential obstacles in OOH advertising media evaluation could be identified, and specifically:

The non-existence of a standard audience measurement system for OOH advertising media audience that is accepted and used by all the players across this industry in South Africa. This means that the audience exposed to different OOH advertising media vehicles considered for a campaign cannot be quantified and compared with one another, or with other media.

> *"Not having a standard system for planning has always been a problem with outdoor advertising, because agencies want standard rates, reach and frequencies to compare"* (P8).

Concern also exists about the neutrality and reliability research published by some of the OOH media companies. These companies have been accused of using the results – primarily as a tool to promote the specific media they offer; and therefore, they were not to be trusted.

> *"The figures are quite simply not believable. You know, if you had to lend out your ears to all kinds of research that is getting done, it is not going to happen. You know, I know what works. Basically, the thing is that I find media owner research interesting. I don't always take it as gospel truth, because a media owner has a specific agenda to promote and wants to sell stock, which is understandable; and he is going to present you with the facts that make the most sense to promote his specific offer" (P10).*

Another obstacle is the difficulty of measuring and isolating OOH advertising media effectiveness as part of an overall campaign, because of the complexity in

determining exactly what are caused by OOH advertising media, and what are the results of the other elements used.

"It is difficult to isolate the effect of that outdoor advertising apart from of anyone of the media used in a campaign; for example, television, print media or radio" (P1).

Complexity and the high cost involved in measuring the effectiveness of OOH advertising campaigns aimed at creating brand awareness at a broad market can be the cause of further problems. The high cost of measuring the effectiveness of OOH advertising media campaign is prohibitive – implying that only large advertisers with large budgets demand that post-campaign research be done. In order to determine the effect of an awareness campaign, both pre-and post-testing of a large representative sample of the target audience are necessary.

This usually requires independent research companies to conduct two separate surveys, with a large sample of participants, which is a costly and time-consuming activity, when dealing with a mostly mobile and widely distributed audience. As expected, this research is usually only commissioned by large companies with sufficient financial resources available.

"We mostly do post-campaign analysis; but it is hard to prove that people are now more aware of the product than before. The analysis is mainly based on added value, extra exposure, if there were free gifts given. But in terms of proving that before your campaign, 60% of South Africans knew about your brands, and now 70% know about it, you can't. Unless you do a massive survey, but that would just cost a lot of money" (P3).

The OOH advertising media, used in the longer term are far more difficult to measure than tactical campaigns aimed at obtaining behaviour in the short term only. While the short-term effect on sales can be measured to an extent, the longer-lasting effect of a campaign cannot be determined that easily. It is possible to monitor short-term responses to advertising or spikes in sales; but gains, such as the increased awareness and branding spin-offs, are not currently directly measurable.

"The effectiveness of OOH advertising media campaigns depends on what you advertise and it depends on what you wanted to achieve. Sometimes, there is a collaborative spike in consumption of the product that you advertise. Sometimes, it can be actually measured" (P10).

"...if there's no direct sale, there is no direct measurability" (P9).

The key findings of the themes within this last theoretical construct (evaluation and research of OOH advertising media) will be discussed in the following sections

6.4.3. KEY FINDINGS RELATED TO CONSTRUCT 3

6.4.3.1 <u>Key findings for theme 3.1: Evaluation and research of OOH advertising media</u>

Proprietary software planning tools for OOH advertising media audience measurement are used by most of the participants in the selection of media vehicles for a campaign. These tools are not shared for public use, but are rather used in an attempt to differentiate them from their competitors in the market. However, there is still no standard audience measurement system for OOH advertising used and accepted by the media and advertising industry in South Africa.

The current fragmented approach – where each role player has his/her own solution for the measurement of OOH media audience delivery – is a major obstacle for the OOH audience industry. The problem with using individual measurements models, and not being willing to work towards a shared solution, but rather to use the tools as a competitive advantage, is that that the audience ratings are not standardised and cannot be directly compared. The problem is thus not the use or development of software tools, but the lack of a standardised basis to measure the audience of OOH media.

Outdoor advertising media audience can be measured on several levels, from the most basic level of just counting the traffic or motor cars passing by the location, to the actual opportunity to see (OTS) and the more realistic likelihood to see (LTS) an outdoor-advertising vehicle. The likelihood to see (LTS) an outdoor-advertising vehicle is done by assessing the potential visibility or impact of each board, based on the OOH environment, the characteristic of each individual outdoor site, and the interaction with the audience.

6.4.3.2 Key findings for theme 3.2: The role of research and insight in the planning and evaluation of OOH advertising media

Developmental research (consumer-insight research, OOH audience media research and geo-demographical data), as well as post-testing are used in the planning and evaluation of OOH advertising media campaigns.

A number of potential obstacles to accountable and measurable OOH advertising were also revealed, specifically:

- The non-existence of any standardised OOH advertising audience measurement system.
- Concern about the neutrality and reliability of the OOH audience research published by some of the OOH media companies.
- Complexity and the high cost involved in measuring the effectiveness of OOH advertising campaigns.
- Complexity in measuring OOH advertising media used in the longer term.

6.5 CONCLUSION

In this chapter, a discussion of the results of the in-depth interviews has been presented. The three theoretical constructs that encapsulate the findings were discussed in detail – using conceptual networks, namely: the alignment of the OOH advertising media campaign with the overall IMC plan; the planning of OOH advertising media; and the evaluation and research of OOH advertising media.

The occurrence of all the themes per participant within the theoretical constructs, are listed in Appendix C.

In the next chapter, these themes will be compared and linked to the larger theoretical constructs found in the literature and a framework for the planning and integration of OOH advertising media in South Africa will be proposed.

CHAPTER 7: DISCUSSION AND CONCLUSIONS

"The best way is always through"
Robert Frost (1874-1963)

7.1   INTRODUCTION

In the previous chapter, the insights obtained from the in-depth interviews with experienced OOH advertising media specialists on the planning and integration of OOH advertising media were discussed.

Chapter seven will commence with a brief reflection on the objectives and structure of the study. Thereafter, the proposed framework for the planning and integration of OOH advertising media in South Africa will be discussed. This chapter will be concluded with recommendations for future research.

7.2   AIM, OBJECTIVES AND STRUCTURE OF THE STUDY

The aim of the study was to explore how experienced OOH advertising media specialists are planning and integrating different OOH advertising media platforms as part of an overall IMC campaign. These insights, together with an extensive investigation into the relevant literature, were used to develop a framework for the planning and integration of OOH advertising media in South Africa, to be presented in this chapter.

Chapter one: The research orientation was discussed by providing the background to the research. The research problem, the aim and objectives of the research project, as well as the significance of the study, were presented and concluded with a brief description of the methodology.

Chapter two: The relationship between the key concepts in the study: marketing, marketing communication, IMC and OOH advertising media were discussed from a

theoretical perspective, in order to identify and apply the key IMC principles that should guide the planning of OOH advertising media as part of an overall IMC campaign.

The focus of the current study was motivated and explained, as the implementation of IMC on a tactical level, or the planning and integration of OOH advertising media platforms as part of an overall IMC campaign-from a media planning perspective.

Chapter three: Some current media planning trends were discussed, specifically: convergence, engagement, creativity and media unbundling. These trends influence the way contemporary media planning should be conducted. Firstly, to follow an audience-driven approach, rather than an inside-out planning perspective. Secondly, to ensure that planning is not done in fragmented silos, but rather to realise the interdependence and potential synergy between planning the message and the media strategy. Thirdly, selecting and strategically combining multiple media in a campaign to achieve synergy, rather than relying only on single-media campaigns. Fourthly, to apply media-neutral planning, or the objective and unbiased selection of potential media options. Thus, all the traditional media, as well as alternative options, should be considered as potential consumer touch-points to connect with consumers, whenever and wherever they are most receptive. Lastly, the application of accountability, by measuring the impact and effectiveness of media plans, not only on attitudinally based market research methods, but also on behavioural and accountability measures.

The major phases in the planning process of general advertising media – from an IMC perspective – were also discussed. These phases are the alignment of the media plan with the overall IMC and advertising plan, planning the media strategy; and lastly, the evaluation and follow-up. This was done to meet the second research objective of the study namely to describe the general advertising media planning process and principles from an IMC perspective.

Chapter four: The analysis of the existing academic and advertising media industry literature in this chapter revealed some differences and similarities with regard to

OOH advertising media. It also revealed the lack of any proper classification scheme for the whole new range of OOH advertising media options in South Africa.

For that reason, a subsequent classification was proposed and discussed. The four major OOH advertising media (outdoor advertising, transit media advertising, street and retail furniture advertising and alternative OOH media channels) comprising eight formats (outdoor advertising on constructions or buildings, free-standing outdoor advertising media, moving transit advertising media, static transit advertising media, street furniture advertising media, retail furniture advertising media, digital OOH advertising media advertising and ambient OOH communication channels) intended to reach consumers outside their home were discussed. This helped to achieve the third research objective, namely to categorise OOH advertising media types in South Africa.

Some international studies on the major OOH advertising media platforms and the key implications for the planning of media were also discussed.

Chapter five: The research design employed in the research study, namely: an inductive approach to qualitative content analysis was discussed. The data collection and the analysis process were discussed in detail. The interpretation and reporting procedures followed to conceptualise and present the qualitative results were presented. An outline of the appropriate qualitative research considerations was given, in order to maximise the reliability and validity of the study.

Chapter six: The qualitative research findings of the in-depth interviews were presented in order to meet research objective five, to explore the planning and integration of OOH advertising media as part of an overall IMC campaign by OOH specialists in South-Africa.

The theoretical constructs that encapsulate the findings were discussed in detail – at the hand of conceptual networks, namely: the alignment of the OOH advertising media campaign with the overall IMC plan; the planning of OOH advertising media; and the evaluation and research of OOH advertising.

7.3 A FRAMEWORK FOR THE PLANNING AND INTEGRATION OF OUT-OF-HOME ADVERTISING MEDIA IN SOUTH AFRICA

Despite the importance of synergy in IMC, it is still not well understood (Naik & Raman, 2003:375). Hence, further research to understand, explain, manage and measure multi-media synergy is strongly supported (Ewing, 2009:104; Grove *et al*., 2007:39; Kitchen & Schultz, 2009:201; Naik & Raman, 2003:375; Schultz, Block & Raman, 2009:4; Schultz, 2006:14; Schultz, 2006:14; Voorveld, 2011:2201; Voorveld *et al*., 2011:69).

A number of studies on synergy, when combining multiple media or marketing communication elements in IMC planning have subsequently been published during the past decade (Chang & Thorson, 2004; Du Plessis, 2005; Lynn, 2006; Naik & Raman, 2003; Grimwood, 2010; Tang & Newton, 2007; Voorveld *et al*., 2011). Some studies have also found positive synergy, when combining OOH advertising media with other advertising media, such as newspapers (Donthu & Bhargava, 1999), radio and magazines (Du Plooy & Du Plessis, 2011).

However, very little has been published in academic journals and textbooks on how OOH advertising media planning and integration across platforms should be done – even more so in a developing country, such as South Africa. Previous studies published on OOH advertising media focussed only on one platform or format in isolation (Berneman & Kasparian, 2003; Du Plooy & Du Plessis, 2011; Eun & Kim, 2009; Iveson, 2012; Lichtenthal *et al*., 2006; Nagel & Louw, 2004; Osborne & Coleman, 2008; Pauwels, 2005; van Meurs & Aristoff, 2009; Veloutsou & O'Donnell, 2005; Taylor & Franke, 2003; Taylor *et al.*, 2006; Wilson & Till, 2008; Wilson & Till, 2011). None of these studies have considered the integration of major OOH advertising media platforms from a media planning perspective, when being planned as part of an overall IMC plan.

When reviewing existing advertising media planning models in the literature (Belch & Belch, 2012:334; Duncan, 2005:424; Katz, 2010:154; Lane *et al.*, 2011:223; Moriarty *et al*. 2012:425; Shimp, 2010: 321; Sissors & Baron, 2010:27), it is apparent that they

are generic and mostly applicable to traditional broadcast and print media. The majority of these planning models do not consider the South African context – with the exception of a few, such as Du Plessis *et al.* (2010:45-46) and Koekemoer (2005:207). These two sources refer to outdoor advertising media; but they do not provide any guidance on the planning and evaluation of the other OOH advertising media platforms.

The proposed framework will address the identified limitations of the existing literature. Firstly, it will consider the potential synergistic integration of different OOH advertising media platforms as part of an overall IMC plan. Secondly, it is not a general advertising media planning model for traditional broadcast and print media, but it is framework tailored for OOH advertising media. Thirdly, it can be used for the planning of all major OOH advertising media platforms in South-Africa, not only for outdoor advertising or billboards.

The framework is based on an extensive investigation into the relevant literature presented in chapters two to four, as well as the insights obtained during the exploratory qualitative phase of the study, as presented in chapter six.

In chapter two the current study was conceptualised as the implementation of IMC on a tactical level or the integration of multiple OOH advertising media types in a campaign. The key IMC principles applicable to OOH advertising media planning and integration in this study were also discussed.

A classification for OOH advertising media in South Africa was proposed in chapter three, consisting of four platforms: outdoor advertising, transit advertising media, street and retail furniture advertising and alternative OOH media channels. Therefore all four these platforms were included in the proposed framework, while other marketing communication elements, such as sales promotion and cinema advertising, considered by some to be part of OOH advertising as support media, were excluded.

The three basic phases of general media planning, based on the literature were

discussed in detail in chapter four, specifically: 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.

However, as explained the existing literature doesn't adequately address how these planning phases and principles should be applied to OOH advertising media planning and integration in the South African context.

The phases of the new proposed framework were derived from the phases in the literature. These proposed phases were adopted based on the qualitative insight and applied to OOH advertising media planning and integration in South Africa. This approach was followed for two reasons. Firstly in order to contextualise the findings within the existing literature. Secondly, to ensure that this framework is easy to understand and applicable in practice by media planners and marketers.

The key IMC principles and the major planning phases in this framework (as seen in figure 7.1) will form the basis of the rest of the discussion.

7.3.1 KEY IMC PRINCIPLES AS PRE-REQUISITE FOR THE PLANNING AND INTEGRATION OF OOH ADVERTISING MEDIA

For this framework, OOH advertising media planning, based on IMC principles may be defined as follows:

The audience-centred planning, synergistic integration and evaluation of OOH advertising media platforms and formats, as brand-customer touch points in an overall IMC plan.

This definition implies that four key IMC principles, as discussed in the literature (see section 2.4.2): specifically audience-centred planning, extensive view to consider all brand-customer touch points, synergistic integration, as well as a behavioural and relational focus – these are all prerequisites for the effective planning and integration of OOH advertising media, as part of an overall IMC plan.

Figure 7 1: Framework for the planning and integration of OOH advertising media in South Africa

IMC principles   The phases of the OOH advertising media planning process

Audience-centred planning

Brand-customer touch points

Synergistic integration

Behavioural & relational focus

Phase 1:
Alignment of the OOH advertising media campaign with the IMC/ advertising plan

Role of OOH advertising media
- Support media
- Lead meda
- Only media

Purpose of OOH advertising media
- Cognitive
- Affective
- Behavioural

Message strategy
- Coordination between message & media
- Design requirements

Phase 2:
OOH advertisng media planning

Defining the OOH audience
- Extent of market coverage
- Segmentation & targeting
-OOH Media environment

OOH advertising media objectives & intregration strategies
- High-impact
- Geographical dominance
- Extended coverage
- Brand maintenance

Selection of the OOH advertising media mix
- Outdoor advertising media
- Street & retail furniture advertising media
-Transit advertising media
- Alternative OOH advertising media

Scheduling and Budgeting

Phase 3:
Evaluation & Research

Developmental research
- Consumer insight research
- OOH audience measurement

Post-testing research
- Communication effectiveness
- Media evaluation

Source: The researcher

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7.3.1.1 <u>Audience-centred planning</u>

Audience-centred planning or inside-out planning of an OOH advertising media campaign is crucial, even more so in the case when it is outsourced to external agencies or media specialists. OOH advertising media specialists can act as intermediaries between the suppliers of OOH advertising media (the large numbers of OOH media companies and owners offering a variety of OOH media formats and vehicles) and users (media agencies and advertisers who employ this medium) to focus the whole planning process on the audience.

All the role players involved in the planning and implementation of IMC campaigns should not work from an inside-out perspective, based on an assessment by internal managers or functions. They should rather employ an audience-focused approach, based on audience insight; and this should involve all the responsible departments, or the agencies responsible in this process (Duncan, 2005:171). The interdependence between different functions required and organisations involved when planning and implementing an integrated campaign are also emphasised in the literature (Katz, 2010:43; Lane *et al*., 2011:665; Moriarty *et al*., 2012:333; Sissors & Baron, 2010:285).

However, in the current study some evidence of an inside-out perspective could be identified. Firstly, the silo approach and the lack of communication or understanding between the media specialists and those responsible for the planning of the message strategy is an indication of a serious lack of customer centricity. Secondly, the lack of trust and concerns raised by media specialists regarding the neutrality and reliability of the OOH audience research published by some of the OOH media companies. Thirdly, the product-oriented approach by some OOH media companies attempting to promote sales of imported low quality digital media products not adapted for South African market conditions, rather than following a customer-oriented approach, is another example.

Different functions, such as the planning of media strategies, the designing of the message and creative strategies, as well as the research or evaluation, should not be

isolated from one another. Successful vertical integration of these functions requires intra- and inter-organisational integration and communication. Furthermore, this integration and communication between all the role-players should be initiated and managed from the advertisers' side.

Audience-centred planning is achieved by inside-out planning, where the information needs, motives, lifestyle, frame-of-mind and behaviour of the target audience(s) are used as a basis to select the most suitable OOH advertising media touch points in an IMC campaign, as opposed to planning that is outwardly-driven by the motives, perceptions and commission or fees earned by OOH advertising media specialist agencies, advertisers, their agencies and research companies, or OOH media companies.

Audience-centred planning should be based on an in-depth understanding and research of the different OOH audiences beyond traditional marketing-segmentation descriptors, such as the demographical and geographical data – to include psychographic and behavioural profiling. When following a marketer-initiated or outbound-planning approach, the aim of OOH advertising media planning was to place a number of seemingly unrestricted messages everywhere – in an attempt to achieve maximum exposure. This result was that the advertising was perceived either as an intrusion, as being invaluable, or else it was simply ignored by the mobile OOH audience.

However, the aim can no longer be to merely obtain media exposure, or to deliver the message to a mass audience; but it should be to deliver quality media exposure to a specific OOH audience. This can be achieved by selecting the most visually impactful, relevant and preferred OOH brand contact points in the most suitable OOH environments, to connect with the target audience, whenever and wherever they are most receptive.

7.3.1.2 <u>Brand-customer touch points</u>

Moving away from just aiming to reach as many potential consumers as possible at as low a cost as possible, towards a more audience-centred view, has led to the increasing realisation that besides traditional mass advertising, there are a variety of other brand-touch points that could shape consumers' experiences and relationships with a brand or company (Belch & Belch, 2012:26; Dunn & Davis, 2004:300; Gambetti, 2010:34; Meyer & Schwager, 2007:118). Several terms, such as alternative media, non-measured media, and non-traditional media are used to describe the wide variety of alternative channels nowadays used by marketers to communicate to consumers. The OOH advertising media are often considered to be part of this alternative or support media, due to the fact that they can reach people in the target market who were not reached effectively by the above the-line-advertising, such as mass broadcast and print media (Belch & Belch, 2012:447).

Contemporary OOH advertising media, in its many shapes and formats in South Africa, can effectively be employed as brand-touch points in an urban or rural environment, in a way that is generally less expensive and more cost-efficient than highly fragmented traditional mass advertising media. It could, in fact, serve as the ideal brand-touch point with a target audience in a variety of OOH environments, by enhancing their relationship and experience with the brand and offering them information, entertainment and distraction.

With the wide range of contemporary OOH advertising media options available, advertisers are now able to reach far more targeted audiences in specific environments throughout their daily routines. For example, public transit advertising and minibus taxi advertising media can reach a captive mass market travelling back and forth to major metropolitan areas on a daily basis. Private car branding, where car owners' lifestyles are matched with the target market of the product or service being advertised, could well be employed as a brand-touch point – with specific audience profiles, such as students on campus, mothers with children in a school in a specific neighbourhood, or holidaymakers at a beach town during high season.

Ambient OOH communication channels are ideal when traditional OOH advertising media types are not available in targeted areas. This medium can then be used as an additional brand-contact point, or when the advertisers have a limited budget available. Digital OOH advertising media advertising can be placed where they would be seen by people on the go, whether this is while business professionals are waiting to catch a flight in the morning, shoppers are waiting in line at the grocery store in the afternoon, or socialites are spending time with friends at a bar or restaurant in the evening. Digital OOH advertising media are ideal in this context, because they allow for interaction with the target audience, such as that via cell-phone devices, short-text messages (SMS) and QR (Quick Response) codes. This makes this medium more engaging for consumers, while allowing advertisers to provide relevant customised content, instead of just one-way static advertising messages.

Furthermore, it is essential that a brand message presented and experienced by consumers through all the various brand-contact points should be congruent with others, because inconsistent messages sent would lead to confusion, and dilute the brand equity in the consumer's mind (Belch & Belch, 2012:300). This does not necessarily mean that the messages transmitted to various audiences or segments via different media should be completely identical (Yeshin, 2006:69; Torp, 2009:199).

Thus, when converting a message primarily or originally designed for other media to OOH advertising media, it must be modified and customised for the specific OOH advertising media format and environment, and not simply done by using messages that were designed for printed media or for television.

An OOH advertising campaign message placed on different formats must also be adapted for the environment, where the audience is exposed to messages to maximise the effectiveness. Environments with a captive audience, such as people waiting at train stations, business lounges at airports, bus stops, taxi ranks, as well as inside transit-media vehicles typically result in more time being available for people to notice and be discerning about their surroundings. These OOH environments result in longer dwelling times, and they allow advertisers to obtain interaction or engagement with a target audience. Roadside environments, where the

message is aimed at fast-moving traffic results in limited dwelling time and requires short copy and a limited number of high-impact visual cues.

Another alternative for advertisers, targeting specific ethnic or language groups in specific geographical areas, is to translate the original copy of the messages into different languages or vernacular languages supported by suitable cultural symbols and visuals, in order to get the targeted audience's attention and support and to create a long-lasting impression.

7.3.1.3 <u>Synergistic integration</u>

Synergy remains a focal concept in contemporary IMC literature (Ewing, 2009:104; Grove *et al.*, 2007:39; Kitchen & Schultz, 2009:201; Naik & Raman, 2003:375; Schultz *et al*., 2009:4; Schultz, 2006:14; Schultz, 2006:14; Voorveld, 2011:2201). It may even be suggested that it is the ultimate goal of most IMC campaigns (Voorveld *et al.,* 2011:69). Synergistic integration occurs when the combined effect of multiple media activities exceeds the sum of their individual effects (Naik & Raman, 2003:375).

The potential of synergistic integration also applies to the wide range of OOH advertising media options available nowadays to choose from, when planning a campaign for the South African market. Not only has OOH advertising media evolved from being mainly outdoor advertising to include other platforms, but each of these platforms is also continuing to develop and expand. Outdoor advertising has evolved from being mainly free-standing outdoor advertising boards on highways, and in rural areas to include super-large formats, such as gantries, murals and wrapping massive buildings.

Transit advertising options now range from those that are ideal for reaching consumers in low-income and middle-income groups, such as advertising on buses, minibus taxis and metro-trains, to the expansive range of opportunities catering for high LSM groups, such as airport media, branded-upmarket cabs in major metropolitan areas, water taxis at the Cape Town Waterfront, private car branding

and the Gautrain. Street and retail furniture advertising formats can now be found in suburban areas, as well as in shopping environments. This allows advertisers far more targeted reach to pedestrians and shoppers.

Digital media at airports, retailers and in shopping centres facilitate dynamic communication content and consumer engagement. Ambient OOH media allow advertisers to reach consumers in unconventional places, and to attract attention, by using them at unexpected times, but also in specific contexts and environments.

This changing OOH advertising media landscape in South Africa requires marketers and media agencies to rethink their way of combining and integrating multiple OOH advertising media types. This wide range of platforms and formats can no longer be regarded as a homogeneous sector sharing exactly the same key characteristics, benefits and limitations as outdoor advertising media, as suggested by some sources (Moriarty *et al*., 2012:369; Katz, 2010:91; Lane *et al.,* 2011:359). Failure to consider the unique strengths and weaknesses of each of these platforms and formats would result in the synergy that could result from combining these platforms, also being neglected.

Synergistic integration is achieved by applying media-neutral planning (Higgs & Polonsky, 2007:1502; Tapp, 2005:133). This implies that the unique quantitative and qualitative characteristics of the OOH advertising media platforms and formats should be evaluated and selected objectively, based on their appropriateness to deliver on the set of marketing communications and media objectives. Selecting and combining the best mix of different OOH advertising media types in a campaign should result in synergy, and be advantageous in increasing the reach and frequency levels of a media plan, to reach different OOH audiences, to improve the recall and learning of an OOH advertising message by reinforcing it in different media, to implementing different message executions, and also to adding more versatility to media strategies by capitalising on the unique characteristics of each medium (Belch & Belch, 2012:342, Sissors & Baron, 2010:273).

These different OOH advertising media platforms should be integrated into an IMC campaign, in order to complement one another. For instance, super-large outdoor advertising formats, such as building wraps or gantries located in prime positions can add brand stature, but they could only deliver a fleeting message to a broad mass market. Internal minibus taxi advertising might not offer the same level of brand status; but it can deliver longer message exposure to a captive commuter market. Street and retail furniture advertising media can only reach slow-moving traffic, or shoppers in suburban areas or local markets close to point-of-purchase, where mass transit and outdoor-advertising media are not allowed; but it might not deliver the same level of impact as massive iconic building wraps or gantries spanning across the road.

Well-designed digital OOH advertising media could be used for the advertising of luxury brands in an upmarket shopping mall, where they could offer prestige value and deliver relevant real-time content to engage with the audience. However, currently this format is still relatively expensive and not available at all locations in South Africa. Ambient OOH advertising media can be more cost effective and offer a surprising element of being found in unexpected places or contexts.

7.3.1.4 Behavioural and relational focus

A behavioural and relational focus implies that the aim of IMC campaigns should no longer only be to achieve intermediate marketing communication objectives, such as to obtain brand recall, awareness, or to create positive brand associations, but should also affect behaviour, such as obtaining referrals, brand-switching, the trial of a new product, repeat purchases; and this could ultimately lead to loyalty (Ewing, 2009:107; Kitchen *et al.*, 2004:23; Shimp, 2010:18). Hence, as explained later (see 7.3.4.2), the measurement of the effectiveness of a campaign should also be based on these levels.

Marketing communication objectives across the consumers' response hierarchy could be achieved by integrating the optimum combination of OOH advertising media options in a campaign to target different audience segments, each at different stages

in the decision-making process. Different OOH advertising media types can be combined synergistically in a campaign to build and strengthen brand relationships with multiple target audiences on different levels. For example, public transit advertising, minibus taxi advertising, or outdoor advertising on highways could be aimed at the broader national market, in order to achieve mass awareness. A few super-large formats, such as very tall buildings, or massive murals at carefully selected locations can be wrapped with powerful brand visuals and icons – to increase the impact and brand stature in the minds of the targeted audience.

Using street and retail furniture advertising with promotional messages at specific locations could reach selected potential buyers, who are already at a shopping environment in a spending frame-of-mind – to get them to buy or try the brand. Ambient OOH media could be used to get in touch with selected groups of individuals by creating an engaging experience for them to relate to the advertising message, or to participate in the event. Digital OOH advertising can be used to deliver dynamic interactive communication and to involve consumers to participate in and experience the brand presented.

Furthermore, the future success and wellbeing of the industry is dependent on the relationship between a number of stakeholders, especially OOH advertising media specialists, advertisers and marketers, advertising and media agencies, the large number and variety of OOH media companies providing different media options, professional market research companies, and the research departments of advertisers or their agencies, regulating bodies – such as the government, town councils and the national road agency, as well as professional industry associations, such as the SARF, local and international OOH media industry associations. All these role players could influence the growth and wellbeing of the industry.

Based on these IMC principles, the different phases of the integrated-planning process of OOH advertising media will now be discussed.

7.3.2 PHASE 1: ALIGNMENT OF THE OOH ADVERTISING MEDIA CAMPAIGN WITH THE IMC/ADVERTISING PLAN

This first phase is an important preparation phase. It directs the rest of the media planning process and ensures that the media plan is aligned with the overall IMC and advertising plan. To align the OOH advertising media plan with the overall IMC and advertising plan, the following aspects should be considered: the role of OOH advertising media, the specific purpose of the OOH advertising in the overall IMC plan, as well as the co-ordination between the message strategy and the media.

7.3.2.1 <u>The role of OOH advertising media</u>

Prominent authors of IMC and advertising planning have different opinions on the position or role of OOH advertising media within IMC (see 4.2.1.1). Moriarty *et al*. (2012:364) regard OOH advertising media as part of the traditional media; however, they emphasise that it is "place-based media", used to deliver messages to consumers in specific places or venues. According to Belch and Belch (2012:446) and Du Plessis *et al*. (2010:107), they are not traditional media per se, but rather support media for large advertisers to strengthen the message sent to the target audience through traditional above-the-line-media. These authors imply that OOH advertising media are still primarily outdoor advertising on highways or main arterial routes, which offers broad coverage and a high level of frequency to a large mass audience; and is not able to target very specific segments.

The extraordinary size and the potential visual impact make these media perfect to use as huge canvases, with simple strong brand messages to remind consumers of the key brand features when they are out of home, and not exposed to other traditional media. These characteristics make this an ideal support medium in an overall IMC plan, to reach a mass market, which can no longer effectively be reached by highly fragmented traditional media, or to remind consumers of the brand when their awareness tapers off.

However, these authors do not recognise the different roles of other platforms, such as street and retail furniture advertising and alternative OOH advertising media to reach more specific audiences. Neither do they acknowledge the leading role that OOH advertising media can play in influencing consumers' shopping behaviour.

Shimp (2010:576) agrees that OOH advertising is not a typical or traditional form of advertising, but proposes that its primary role is rather to influence consumers' brand decisions close to the point of purchase. The focus is thus on the strength of OOH advertising to be used in a more targeted way, and as last reminder, close to the point-of-purchase, in order to influence consumers where other media cannot reach them as effectively.

The findings of this study indicate that OOH advertising media specialists do indeed plan OOH advertising as support media, either to reinforce the theme or message conveyed by the primary media, or to reach certain segments of the market more effectively than the other media. Conversely, it was also revealed that OOH advertising can play a leading role, as a directional medium for national advertisers, as well as smaller local advertisers close to where a brand is actually sold. For these smaller advertisers, OOH advertising is often not a support medium, or a lead medium, but the only advertising media that can be used in that context.

OOH advertising media can thus perform all three roles in an overall IMC plan: support-, lead- or only media. This will depend on the overall marketing communication- and media objectives to be achieved, the size and type of advertiser, and the size of the allocated budget. Outdoor advertising and mass transit advertising media, such as minibus taxi, train- and bus advertising in South Africa can be effective support media for large advertisers aimed at a broad market. They have become viable solutions for advertisers in reaching consumers, spending longer hours on the road, who can no longer effectively be reached by the highly fragmented traditional media. Other smaller formats, such as campaign outdoor advertising as well as street and retail furniture advertising can also play a more prominent and leading role close to the point-of-purchase to influence brand-selection decisions. Smaller or local advertisers with a limited budget can use OOH

advertising as their only medium, when used as a place-based medium to reach their specific audience.

7.3.2.2 The purpose of the OOH advertising media in the overall IMC plan

Marketing communication objectives can be set on three levels, namely: on the cognitive level, the affective level, as well as behavioural levels. They can also be used as guideline when selecting specific market communication elements to be included in an IMC plan (see 3.3.2). These levels are also applicable when establishing the specific purpose of OOH advertising in an overall IMC pan. The study revealed that OOH advertising is mostly employed to create and maintain brand awareness that is aimed at a broad market. Due to the wide variety in different locations and environments, it can also be employed to reach more specific segments and achieve marketing communication objectives on attitudinal and behavioural levels as well.

Some previous international research has confirmed the effectiveness of OOH advertising on the cognitive level (Bhargava *et al.*, 1994; Berneman & Kasparian, 2003; Donthu *et at.*, 1993; Turley & Shannon, 2000), on the attitudinal level (Eun & Kim, 2009; Veloutsou & O'Donnell, 2005), as well as to obtain behavioural response from consumers (Donthu & Bhargava, 1999; Taylor & Franke, 2003; Taylor *et al.*, 2006). Two studies have also reported on the South African consumers' generally positive attitudes towards OOH advertising (Du Plooy & Du Plessis, 2011; Nagel & Louw, 2004).

Thus, the specific purpose of OOH advertising in an overall IMC plan will depend on the marketing communication objectives to be achieved. Based on the findings of the study, Table 7.1 proposes several tactics to achieve different marketing communication objectives on these different levels via OOH advertising media. It also shows that for objectives on a cognitive level, OOH advertising is typically used as a support medium in an overall IMC plan. On the affective level, it can be used in a support role or lead role; while on the conative level, it often plays a leading role. Furthermore different OOH advertising media platforms can be combined

synergistically to achieve different communication objectives across the consumers' response hierarchy, when targeting different consumer segments, each at different stages in the decision-making process, in order to move them across from lower levels to higher levels such as positive brand associations and behavioural responses.

Table 7.1: **OOH advertising media tactics to reach marketing communication objectives across the response hierarchy**

Role of OOH advertising media	Levels of marketing communication objectives	Marketing communication objective	OOH advertising tactic
Support	**Cognitive**	Create instantaneous awareness for the launch of new brands	OOH advertising media that reach a mass market to create brand awareness, recognition and recall by providing a continuous, repetitive presence of the brand message 24 hours-a-day, 7 days-a-week.
		Maintain top-of-the-mind awareness for existing brands	Employ a simple repetitive message or strong visual branding to remind consumers about the key features of the brand, such as the packaging or the logo.
		Inform prospective consumers about key product features	Convey brief factual information to a broad audience combined with direct response or sales promotion, to drive them to other media, such as a website where more detailed information can be provided or follow-up can be done.
Support/ Lead	**Affective**	Build or enhance the brand image	Use super-large and iconic OOH advertising media formats (such as large building or construction wraps, super signs or spectaculars, sky branding) at carefully selected locations to add importance and project an image of authority for the brand.
		Strengthen positive associations with the brand	Capitalise on the size of large premium OOH advertising media formats – to create a strong visual brand presence in selected areas used in the longer term.
		Improve the brand status or -image and offer a high prestige level	Use the size and impact of OOH advertising, to instil brand preference.
		Affect the feelings and evaluations of the advertised brand positively	Place the brand message in a desirable environment and relevant context. Do not use OOH advertising media types, or advertising in environments that are not complimentary to the brand image of the product being advertised.
Lead/only	**Conative**	Convince the target audience to consider the product or to purchase a specific brand	Target prospective shoppers at the outlets where the brands are actually sold, and select appropriate OOH advertising media formats such as street and retail furniture advertising in close proximity to where purchase decisions are likely to be made.
		Promote immediate response from the audience	Employ persuasive promotional advertising message on OOH media, offering an incentive that draws people's attention and entices them to react.
		Increase sales response	Combine OOH advertising at or close to the point-of-purchase, with below-the-line sales promotion activities at the specific distribution outlets.
		Convince the audience to take immediate action	Utilise a combination of OOH advertising and online or direct response media to obtain feedback, as a follow-up mechanism, such as a competition, promotions, toll-free numbers, CR Codes or website addresses

Source: The researcher

7.3.2.3 Co-ordination between the message strategy and an OOH advertising media plan

The interdependence and potential synergy between the message and the media to work together to create effective communication has been emphasised in the literature (see 3.3.3). In order to put this into practice, the planning of the message and the media strategy should happen simultaneously – when planning the overall or complete advertising campaign (Lane *et al*., 2011:665; Moriarty *et al*., 2012:333; Shimp, 2010:191). If this does not happen, media planners should be informed about the creative strategy before planning the media (Katz, 2010:42; Sissors & Baron 2010:285).

This is not always implemented in practice. The co-ordination and communication between the media specialists and the advertising agencies dealing with the message strategy was identified as a cause for concern in the current study. It seems that the unbundling of the media function can result in losing a unified vision of a clients' advertising strategy, by having too many separate teams from the advertising agency, the media agency, the OOH media specialists, and even the external professional market research companies working on different sections of an account.

This results is a silo approach, with little synergy between the message and media component of a plan. When separate agencies work on the media- and the message plans, this puts a burden on people to communicate properly. Communication between agencies is not always as good as when they are in one agency. Vertical integration and communication between all these role-players are crucial factors in making media unbundling work.

The reluctance of creative specialists in advertising agencies to design messages specifically for OOH advertising due to the lack of prestige and creative awards was another issue identified – and one which needs to be addressed. This is despite the creative potential of the medium, because of its extraordinary size, three-dimensional designs (Belch & Belch, 2012:454; Bernstein, 2005:114; Moriarty *et al*, 2012:366; Shimp, 2010:583), and increasing variety – with several new innovations and digital

options (Gambetti, 2010:37; Wilson & Till, 2008:59). It seems that the OOH advertising medium remains the Cinderella medium of the industry–in terms of the relative creative talent and recognition compared with the numerous prestigious creative awards in other media.

Although creative awards are highly prized by advertising agencies, the real success of any campaign should be measured against achieving the objectives of the advertisers. With OOH advertising media campaigns, the primary objective is often to support the theme of the leading media in an IMC plan. However, the study found that the ineffective conversion of the message primarily or originally designed for traditional advertising media to an OOH advertising message is also a contributing factor to the problem of ineffective OOH advertising messages. The implication is that if OOH advertising, which is supposed to support the lead medium, is not effective, the IMC plan would be ineffectual, and the advertisers would be wasting their money.

Therefore, the creative team must understand that the unique characteristics of the different OOH advertising platforms and environments, such as the dwelling time, the frame-of-mind of the target audience, the format, locations and specifications of the vehicles require different messages designs and appeals than do other media (see 3.3.3.1). Experienced media planners can help to overcome this lack of understanding, by working closely together with the creative team to maximise the creative execution of an OOH advertising design.

7.3.2.4 Guidelines for designing effective OOH advertising

The basic requirements for designing effective OOH advertising, as suggested in the previous studies (Bhargava *et al*., 1994; Donthu *et al*. 1993; Van Meurs & Aristoff, 2009; Wilson & Till, 2008) were confirmed in the findings of the current study. These requirements include the following:
- The "*less is more principle*": This is accomplished by focusing on the most important idea to be conveyed, by using short copy, and by converting complex or detailed above-the-line messages to concise but creative executions suitable for

OOH advertising;

- *Use of appropriate font size, type, and spacing:* so that the messages can easily be read from various viewing distances;

- *Instant brand identification:* by prominent placement of the logo or the product in the advertisements, so that they are clearly visible from a distance for a mobile audience;

- *The use of bright and contrasting colours:* to ensure that do not blend into the background.

Two additional requirements for effective OOH advertising messages not mentioned in the literature, were identified in the current study:

- The *specifications or characteristics of the media vehicles,* such as the size, type, format and number of OOH advertising media vehicles should also be considered. For example, it would be more successful to brand a whole media vehicle such as a minibus taxi or bus than just some part of it; and the impact of the message on larger boards in very busy or crowded environment, such as in busy townships, is greater than on smaller boards. Another option is to capitalise on the mobile nature of outdoor advertising, by telling a story, or by placing different messages on a number of boards in a row. This implies that integrated OOH advertising media campaigns present some unique creative opportunities for advertisers in the South Africa.

- *Vernacular advertising messages or localised message executions* can be used to target specific ethnic or language groups in the multi-cultural South Africa. The lack of a cultural sensitivity for a South African audience and the westernised approach by advertising agencies when creating outdoor advertising messages for specific ethnic groups in South Africa was also raised in a study by Nagel and Louw (2004).

It can therefore be suggested that OOH advertising might have to be tailored when using it on a local level – aimed at specific ethnic groups or local markets by using the appropriate visuals, symbols, and language, in order to be truly effective.

7.3.3 PHASE 2: THE PLANNING OF OOH ADVERTISING MEDIA

This phase entails defining the OOH audience; establishing of the media objectives and design of strategies; and selection of the media to be used in these strategies.

7.3.3.1 <u>Defining the OOH audience</u>

The findings revealed that when defining the audience for an OOH advertising media plan, three central but interrelated issues should be considered: Firstly, the extent of market coverage required; secondly, the audience segmentation criteria and research used in the process; and thirdly, the OOH advertising media environment, in which the target audience will be exposed to the message.

- *The extent of market coverage*

With regard to the extent of market coverage, it was found that OOH advertising media can be used to obtain broad coverage, but also in a far more targeted way to reach more specific audience profiles in shopping and leisure venues and a variety of other places. These places include schools, office parks, public health clinics, medical clinics, business lounges at airports, shopping centres with specific stores, such as travel agencies or certain luxury upmarket clothes and accessory stores, even at beaches, sport stadiums or live events and shows.

This continuum from wide to narrow or selected coverage is in line with the model for the classification of the OOH advertising media in South Africa (see 4.3). Some platforms, such as outdoor advertising and mass-transit advertising are more effective for broader coverage, while others such as street and retail furniture advertising and alternative OOH advertising are better suited for targeting narrow or specific audience profiles.

- *Audience segmentation and targeting*

Understanding and research of the target audience beyond the traditional demographic and geographic descriptors should include psycho-graphical and

behaviouristic considerations (Moriarty *et al*., 2012:153, Shimp *et al*., 2010:322). The specialists who took part in the study applied geo-demographical criteria when targeting a broad market; but they used psychographic and behavioural segmentation criteria when targeting specific audience profiles.

These specialists applied psycho-graphical and behaviouristic criteria in the context of OOH media targeting. They used consumer-insight-research on the lifestyle, activities, frame-of-mind, mobility patterns, media exposure and the consumption of consumers in different OOH environments. This research is then used to make decisions when targeting very specific audience profiles to facilitate the delivery of messages to the audiences most likely to be receptive to the specific message. This means that when matching OOH advertising media vehicles with a target audience, it is no longer enough to reach the appropriate audience (using demographic information) at the right place people (using geographic information) and at minimum cost. But it also requires that media should be planned, so that messages are delivered in the best environment and with the maximum impact.

- *The OOH advertising media environment*

The contemporary view of media planning 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 media content. The actual contact or engagement with the consumer is formed by both the advertising and the surrounding media context (Belch & Belch, 2012:609; Lane *et al*., 2011:213; Shimp, 2010:16).

OOH advertising is not supported by programme or editorial content; but research has indicated that the effectiveness of OOH advertising is influenced by the surrounding environment and the context in which the message is delivered (Du Plooy & Du Plessis, 2011; Eun & Kim, 2009; Turley & Shannon, 2000; Veloutsou & O'Donnell, 2005; Wilson & Till, 2008).

Therefore, media planners should consider the following OOH media environmental issues:

- *Compatibly of OOH advertising media format and the product type or brand image.* For example, external bus or minibus taxi advertising might not be ideal for conveying an appetising image of food advertisements, or to promote alcohol or reputable financial brands. The architectural design and type of the OOH advertising media formats can also impact the image portrayed. For example, a luxury prestigious brand can benefit from advertising on well-designed structures or high-quality digital media in suitable surroundings.

- *The frame-of-mind of the audience in the specific environment* will influence their receptiveness. Locations outside the home introduce the element of mood into of the audience. The audience can be tired, irritable, preoccupied – or conversely, particularly alert and susceptible for relevant messages, during certain times of the day. For example, shoppers browsing in the malls are likely to react to persuasive messages advertising fashion brands. A captive market, such as a minibus taxi commuter sitting inside, with not much else to do, would probably be receptive to valuable information on relevant products advertised on large plasma screen televisions inside taxis, with blue-tooth technology to broadcast tailor-made programmes. Or a driver stuck on the N1 highway facing Johannesburg traffic on their way to work, might not pay attention to a message for a new movie released or alcohol brands. However, while on their way back and closer to home – when seeing an advertisement for an appetising hamburger close to a fast-food drive-through, this might get the attention of the now-hungry driver.

- *The surrounding clutter and competing stimuli in the environment.* This can be an overcrowded entrance to a shopping mall, competing outdoor advertising boards in a township environment, or too many passengers converging at certain locations in an airport. In a busy township environment, using large formats, such as a large construction wrap close to shopping areas with vernacular messages would be likely to have more impact than several smaller campaign outdoor advertisements all over the areas, which would get lost in the hustle and bustle. Placing a message at airports where people are standing in a queue to board the plane would not be noticed. However, placing it in the business lounges or close to duty-free shops when targeting international travellers or high-income

businessmen would render it more likely to get their attention.

- *The specific OOH environment where the message is delivered would determine the extent to which consumers are willing or able to engage with the media.* The difference between a message being delivered to the fast-moving traffic on the highway and to a captive commuter market sitting inside a minibus taxi for a few hours every day would affect the likelihood of the messages being noticed and processed. The relatively short length of exposure time to OOH advertising always requires an efficient and concise creative approach. However, some indoor environments with longer dwelling times, such as at retail, entertainment or transit waiting areas, would allow advertisers to use more copy and expect more engagement than the road side environment with typically very brief exposure to the message. A captive audience is likely to process the advertisement more thoughtfully and thoroughly, while a passer-by may just have time to see the brand name only.

After the target audience has been defined, the next step is to determine the specific media objectives, and to design OOH advertising strategies to achieve these objectives, as cost-effectively as possible.

7.3.3.2   Media objectives and OOH advertising media integration strategies

Designing OOH advertising media strategies requires a trade-off between different media objectives: reach, frequency, budget and impact achieved, just like the planning of any other media (Koekemoer, 2005:204; Shimp, 2010:340).

Four unique OOH advertising media integration strategies not to be found in existing academic literature could be identified in this study, as illustrated in Figure 7.2. These strategies can be classified based on the relative impact and the extent of coverage delivered. The "High-impact strategy" and the "Geographical dominance strategy" can both be used to deliver high impact, but less market coverage. The "Extended-coverage strategy" and the "Brand-maintenance strategy" will result in relatively wider market coverage, but would offer less impact than the other two strategies.

Figure 7 2: Major OOH advertising media integration strategies
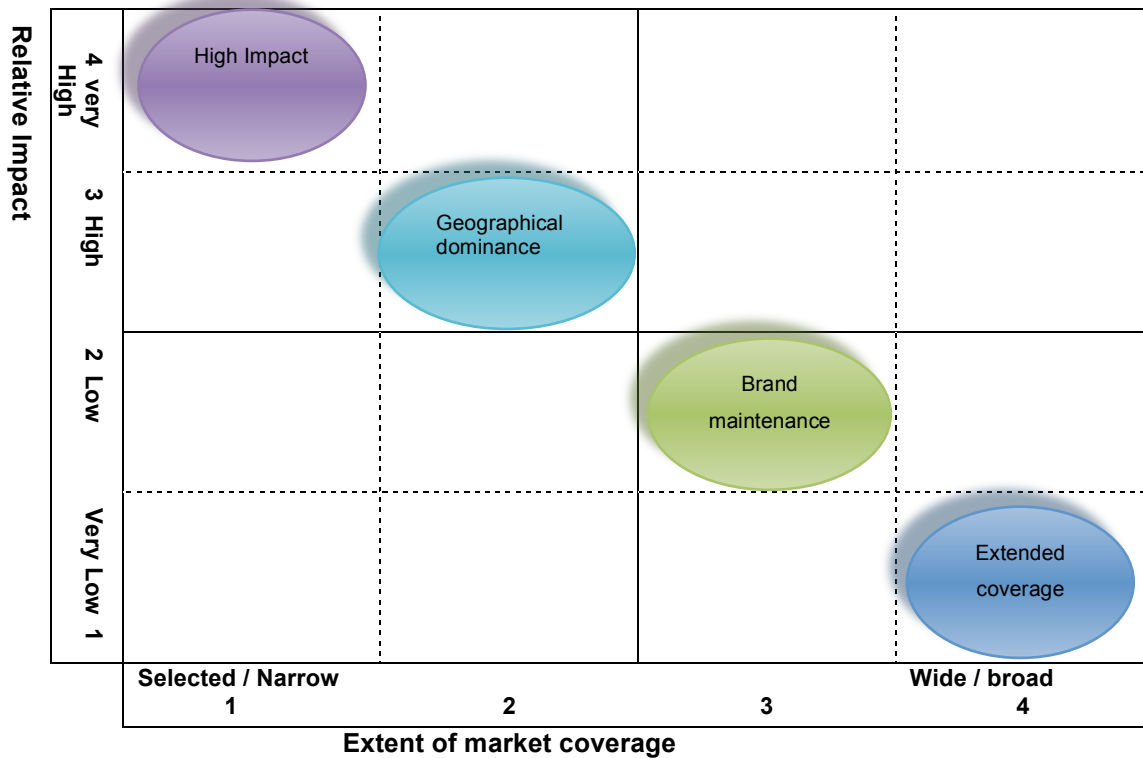
Source: The researcher

- **High-impact strategy**

For this strategy, only a very limited number of carefully selected high-impact OOH advertising media vehicles located in one area are used. For instance, advertising on only one or two super-large, iconic outdoor advertising boards or massive spectacular super-signs at the best location can be employed for effective impact. The "high-impact strategy" will result in more than just basic brand awareness. It can maximise the impact for the brand, by strengthening the positive brand associations on a higher level than just recall of the brand name and recognition of the brand identity.

Using high-impact media formats alone will not necessarily achieve the desired result. These should be supported by an effective creative strategy – with a strong unique creative concept and visual brand icon to convey the brand power and enhance the image of the brand being advertised.

An example of how advertisers have effectively implemented a "high-Impact strategy"

to promote the iconic status of a brand and to sustain the positioning is the Johnny Walker advertisement that wraps the whole Southern Life Centre in Johannesburg with their Striding-Man icon. This was the largest building wrap with a "Striding man" in the world, involving more than 35-floors, and covering more than 11000m^2 advertising space. This was visible from all angles; and it has become a giant landmark in the city of Johannesburg; and it has also been referred to as the "Johnny Walker building".

This striding man is a symbol of progress; and it plays a significant role in the brand positioning strategy of the Johnny Walker brand, as one of the world's leading brands. The simple, but powerful symbol, used for the creative message on the building wrap and the status conveyed by the media strategy were used synergistically to enhance the brand image.

- **Geographical-dominance strategy**

This strategy offers relatively less impact than the "high-impact strategy", but relatively more coverage. The "geographical-dominance strategy" is used to create strong visual dominance and brand presence in small selected geographical areas referred to as zones. This is achieved by combining a wide variety and number of OOH media platforms and formats, located in prominent visible positions within these zones, such as smaller campaign outdoor advertising boards, street and retail furniture advertising media, transit advertising media and ambient OOH advertising media.

This concentration of brand contact points is then placed in specific zones, in order to form integrated touch points with the brand within these environments. These zones can be an entire street, selected leisure, retail or transit areas – where the target audience congregates. Combining this strategy with some sales promotion activities, such as the handing out of samples, road shows, live events in these zones will lead to an amplified visual brand presence that enhances the personal brand experience for the audience. This positive interactive or personal experience can stimulate stronger emotional connection with the brand, if the audience participates and enjoys the advertised activities.

This strategy was applied by Lipton's iced tea during summertime to promote their various new flavours in the product range: Lemon, Green Tea, Peach and Red in carefully selected areas, and to maintain their brand promise of cool light refreshment for long hot days. Lipton used this strategy to create a strong brand presence and visibility and to provide additional contact points with the brand right there where the purchase decision takes place and at the point-of-purchase. For this campaign, a number of smaller OOH advertising media formats and sales promotion activities were combined in specific zones where targeted consumers were likely to consider refreshments, whilst in an outdoor environment – in this case beaches, golf courses and sport events.

The combination of a wide variety of smaller OOH advertising formats (advertising on life-saver booths, golf-carts, volley-ball courts, dustbins and street-pole advertisements) and promotion-activities (sporting events and competitions, promoters wearing bright yellow Lipton T-shirts handing out samples) in concentrated zones had the effect that consumers associated the yellow brand being present with summertime, refreshment and fun.

- **Brand maintenance strategy**

The "brand maintenance strategy", as the name suggests is used to maintain awareness in a number of existing or established markets in the longer term. This is done by advertising on a large number of OOH advertising media vehicles distributed across the existing market area.

Large national advertisers, such as Vodacom, Standard bank, and South African Breweries often use this type of strategy. They advertise at specific prime locations on the highways or main arterial routes for long-term brand awareness campaigns used primarily to provide continuous reminders to their target audience.

- **Extended-coverage strategies**

This strategy is used when the main objective is to obtain wider coverage for expansion of the current market to a wider market. This can be achieved by advertising on a large number of OOH advertising media vehicles located at positions that can reach a wide mass market, such as on main arterial roads and highways, or mobile-transit advertising media across a wide area. The reach and coverage can be extended even further, by rotating the message to new market areas and locations; for example, by using mobile-transit media or putting advertisements in one area, and then moving them to the next location a few months later.

At the crux of OOH advertising media strategy is the selection of the best media or combination of media to obtain the media objectives. This will be discussed in the following section.

7.3.3.3 Evaluation and selection of the OOH advertising media mix

When designing the media mix, it is important to realise that OOH advertising media is no longer a homogeneous sector. The OOH advertising media have grown from mainly being outdoor advertising in the past, to now including a wide variety of options (Duncan, 2005:372; Gambetti, 2010:35; Lane *et al*., 2011:359, Moriarty *et al*., 2012:364; O'Guinn *et al*. 2000:507; Shimp, 2003:356; Sissors & Baron, 2010:441; Wells *et al*., 2006:227; Yeshin, 2006:328).

This wide variety of OOH advertising media types in South African can be classified in four major platforms, each comprising a variety of formats and vehicles in different environments (see 4.3). These platforms include outdoor advertising media aimed at fast-moving vehicular traffic in roadside environments; transit advertising media aimed at different commuters from minibus taxis, buses and trains, to high-income frequent flyers or business-travellers on the Gautrain; street and retail furniture advertising to target pedestrians and shoppers in urban or shopping areas; and alternative OOH advertising media, aimed at specific audiences in various places or venues, such as at doctors' rooms, public health clinics, banks, golf courses, petrol

stations and restaurants (see 4.2.1).

The results of the study revealed that when evaluating these platforms to be included in an OOH advertising media mix, qualitative criteria and qualitative media values should be considered. This is line with literature proposing that qualitative criteria, as well as qualitative media values, have now become essential considerations in contemporary media planning, and that the framework for making media selection is changing along with the growth of new media options (Koekemoer, 2005:208; Lane *et al.*, 2011:226; Moriarty *et al.*, 2012:225).

Hence, it is no longer good enough to select and plan OOH advertising media to deliver the message to the targeted audience, the right number of times, at minimum cost based on qualitative media selection criteria such as the target audience, frequency, reach and cost. Media planners should also consider the impact, image and flexibility of the media options to ensure that the message is delivered in exactly the right OOH environment and at the right time, when the audience is most likely to be receptive to message.

The over-reliance on qualitative media values, such as the perceived image, impact and creative flexibility, when selecting the media mix can, however, might be risky and might sometimes simply be the idiosyncratic perceptions of the media planners. Therefore, qualitative media values must not replace quantitative criteria; but they should be used in combination with quantitative data.

Table 7.2 summarises the key strengths and limitations of the four major OOH advertising media platforms, based on quantitative criteria and qualitative values. This is a general comparison, and the different media formats and vehicles within each platform have to be analysed for each situation.

Nevertheless, the comparison of strengths and limitations can be used as a guideline to evaluate OOH advertising media platforms when planning an integrated OOH advertising media campaign within the South African context.

Table 7 .2:   A comparison of OOH advertising media platforms in South Africa based on quantitative- and qualitative media selection criteria

		OUTDOOR ADVERTISING MEDIA	
	Formats	**Outdoor advertising on constructions or buildings** • Advertising on towers, bridges and rooftops • Advertising painted on walls/murals • Advertising on building/ construction wraps	**Free-standing outdoor advertising** • Super signs • Spectaculars • Gantries • Campaign outdoor advertising
		Strengths	**Limitations**
Quantitative	**Target Audience**	• **Wide coverage of vehicular traffic** when using large outdoor advertising formats on major highways and entrance to major cities • **Geographical targeting** of local markets when using campaign outdoor advertising vehicles at specific locations	• **Not effective for reaching other OOH audiences** such as commuters, pedestrians or shoppers • **Limited availability of large formats** in most up-market suburban areas, townships and rural areas
	Frequency and Reach	• **High levels of frequency and wide market coverage** when using outdoor advertising located on busy highways used by workers commuting daily	• **Potential wasted coverage** to people not part of the target audience
	Cost	• **Cost effective** due to the large number of people reached and high frequency obtained • **Can negotiate discount** when being bought in large national campaigns or longer term contracts	• **Costly when using super-large outdoor advertising formats** or in highly sought after locations • **Expensive production cost** for large outdoor advertising formats especially building wraps and customised creative
Qualitative	**Impact**	• **Deliver strong visual impact for** brands when using super-large outdoor advertising formats • **Offer prominent brand presence** in selected locations when concentrated in one area	• **Environmental- and competitive clutter in the surrounding environment** will reduce the impact • **Brief exposure to message** doesn't guarantee recall and processing of message • **Ineffective creative designs** not suitable for a fast moving vehicular traffic will decrease the impact • **Quick message wear-out** due to frequent exposure
	Image	• **Increase brand stature** when using prominent and extra large outdoor advertising formats	• **Low quality, outdoor structures** that are not well maintained can harm the image of prestigious brands and degrade the overall appearance of a location, a building or the environment in general. • **Environmental pollution** if not properly managed can cause negative attitudes from the public
	Flexibility	• **Large variety** of outdoor advertising available offers advertisers flexibility • **Creative and customised executions** possible due to large size, variety of types and new technology	• **Static nature** of printed outdoor advertising limits the creative options

TRANSIT ADVERTISING MEDIA			
	Formats	**Moving transit media** • Trains • Buses • Minibus taxis • Trains • Cars • Trailers • Trucks • Cars	**Static transit media** • Advertising inside airports • Advertising at railway stations • Advertising at taxi ranks • Advertising bus shelters / terminals
		Strengths	**Limitations**
Quantitative	**Target Audience**	• **Reach different commuter profiles** when using different transit media advertising such as minibus taxis, airport advertising and the Gautrain • **Available audience data of pre-determined and scheduled routes** can be used to match vehicles with the targeted audience • **Up-market commuters can be targeted** by advertising on suitable transit media such as the Gautrain, up-market taxis, branded private cars, and airport media	• **Increasing non exclusivity** of airport media due to cheaper airlines • **Lack of reliable audience figures** on up-market transit media such at the Gautrain
	Frequency and Reach	• **Exceptionally high levels of frequency** and targeted reach due to the mobile and repetitive nature of the medium • **Captive audience** is exposed to a brand message several times during a week.	• **Message wear-out** can occur due to repetitive exposure • **Limited availability** in certain areas
	Cost	• **Low unit cost** on mass public transport and minibus taxis	• **High-priced up-market transit media** especially airport media
Qualitative	**Impact**	• **Captive audience of indoor transit media** result in longer exposure and higher recall of message • **Strong brand presence** in selected area(s) by using a combination of mobile and static transit advertising media vehicles	• **Mood of the audience in crowded environment or hurried commuters** not conducive for information processing • **Competitive stimuli** from other media and personal activities can distract the audience • **Long or complex messages not effective** on mobile transit media
	Image	• **Positive image associated with up-market transit advertising media** can enhance a brands' positioning and status • **Reputable OOH transit media companies** mostly address the problem of reckless drivers and unkempt vehicles	• **Might not be not suitable for prestigious brands or some food product** due the image associated with some mass transit advertising media • **Requires inspection and maintenance** because transit media and minibus taxi advertising are largely exposed to natural elements
	Flexibility	• **Large variety of transit advertising media types** including mass- and up-market, mobile- and static-, internal- and external transit media offers flexible and effective solutions	• **Lack of creative ability and high-impact visuals** due to the smaller size of transport media

<table>
<tr><td colspan="4">STREET AND RETAIL FURNITURE ADVERTISING MEDIA</td></tr>
</table>

	Format	**Street-furniture advertising media**	**Retail furniture advertising media**
		• Advertising on rubbish bins, telephone booths, bus shelters, benches kiosks • Street poles • City lights • Suburban signs • Litter bins • Benches	• Advertising on escalators • Advertising on or in lifts • Parkade billboards • Hanging banners • Parking lot wheel stopper • Advertising on shopping trolleys • Advertising in restrooms in malls
		Strengths	**Limitations**
Quantitative	Target Audience	• **Effective reach close to and at point-of-purchase** of shoppers, decision makers, and pedestrians • **Can target up-market suburban areas and specific local markets** where other OOH advertising options are not available	• **Limited number of pedestrians in up-market suburban areas** in South Africa • **Not as effective for reaching other OOH audiences** such as fast moving vehicular traffic
	Frequency and Reach	• **Rotation** can increase the reach and coverage of a campaign • **Variety of formats** can be employed to create additional touch points for a brand in the environment	• **Limited impact when used for wide coverage** of large market areas
	Cost	• **Economical options available** to use for directional messages and to maximise market coverage when being rotated to other areas	• **Can be expensive** in up-market malls, some up-market suburban areas and prime locations
Qualitative	Impact	• **Noticeable brand presence in selected zones** when using a concentration • **Longer potential dwelling time in retail and leisure environment** offers opportunity for longer engagement and interaction	• **Relative lower impact** than larger formats • **Competing stimuli** in the environment can reduce the impact
	Image	• **Large quantities and effective creative message** can enhance the image	• **Associated image not suitable for all type and prestigious brands** such as advertising on street bins or inside bathrooms
	Flexibility	• **Cost effective and creative executions** due to the variety of formats in environments close to where consumers live, work, shop and relax	• **Potential vandalism and graffiti** in some areas mean that it requires continuous inspection and quality control

ALTERNATIVE OOH ADVERTISING MEDIA			
Formats		**Digital OOH advertising media advertising** • Digital media • Electronic OOH advertising media	**Ambient OOH advertising media** • Place-based ambient OOH media • Mobile ambient OOH media • Messages displayed on goods
		Strengths	**Limitations**
Quantitative	**Target Audience**	• **Offer precise targeting abilities** so that it can be directed at very specific groups of individuals • **Longer dwelling times** in environments allow more engagement • **Customisation of content of digital media** to target the specific audience	• **Ineffective for a passive audience or in busy crowded environments** • **Lack of measurement tools** for audience size and effectiveness
	Frequency and Reach	• **Can reach specific segments** in unconventional places where other media cannot be used • **Offer unique coverage** in environments where other media is not available or allowed	• **Not suitable for general and wide coverage of the market** • **Limited availability of digital media** and mostly for indoor use
	Cost	• **Cost efficiency** due to tactical application and shorter campaigns • **Cheaper production cost** and change of messages than outdoor advertising	• **Relatively expensive cost of digital media** in South Africa • **Potential vandalism** of external digital outdoor advertising in South Africa • **Additional cost** if using specialist agencies for digital/ambient advertising
Qualitative	**Impact**	• **Customised and creative executions** can increase create interest and excitement • **Higher levels of engagement** and involvement due to dynamic, interactive and interesting content can increase attention and the emotional impact	• **Not as effective in outdoor environments with limited dwelling time** • **Ineffective if the creative concept** or execution is poor so that it is not able to break through the clutter
	Image	• **Can build or strengthen the positive associations with a brand** when placed in areas and context relevant to the product or service being offered	• **Result of is the creative concept not guaranteed** and might require experts is in the field • **Ambient communication not suitable for conservative and traditional brands** • **Ambient advertising media might be seen as intrusive** rather than providing useful information
	Flexibility	• **Allow very targeted opportunities** by delivering the message in specific places and venues • **Allow creative content and interaction with the audience**	• **Digital OOH advertising media is still limited in South Africa** with varying quality and availability • **Technology not yet optimal developed** for digital OOH media in South Africa
Source: The researcher			

7.3.3.4 <u>Scheduling and budgeting</u>

A number factors influence the optimum length and time period of an OOH advertising media campaign; specifically, the particular aim and objectives of the campaign, the planned media schedule, the impact of the creative message over the campaign period, the available budget, cost-efficiency, the timing of other media, or the promotional elements of the campaign.

The optimal length or duration of OOH advertising media campaigns varies; and it can be between 6 weeks to one year or longer. Tactical short-term campaigns, such as the introduction of new brands, the drive of seasonal sales, or the advertising of promotional offerings are typically shorter; while the continuous brand building, maintenance and positioning require longer periods of advertising.

The time of the actual purchasing decision or the 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. Retail furniture advertising media are particularly effective in this regard, as they are often positioned in close proximity to the point of purchase. The effectiveness of putting OOH advertising in close proximity to a store or point-of-purchase to cause increasing traffic to stores, as well the sales of the products advertised, was also confirmed in a study by Taylor *et al*. (2006:21).

7.3.4 PHASE 3: EVALUATION AND RESEARCH OF OOH ADVERTISING MEDIA

Information is the basic ingredient from which all advertising media planning decisions are made. One part of this information comes from formal research. Formal research includes developmental research to guide decisions during the planning of a campaign (Moriarty *et al*., 2012:171; Sissors & Baron; 2010:410) and post-testing research is used to evaluate the success of the campaign after it has been implemented (Belch & Belch, 2001:610; Lane *et al.*, 2011:668).

The participants in the study revealed that another part of the information comes from personal and professional experience and the insight of those responsible for planning advertising media campaigns. When designing any plan, these two sources interact in complex ways.

7.3.4.1 <u>Developmental research</u>

A variety of information sources can be used when planning an OOH advertising media campaign to inform decision-making. These sources include OOH media companies; professional industry associations (SARF, local and international OOH media industry associations); secondary research suppliers of geo-demographical data (such as the Knowledge Factory and Stats SA); professional market research companies and the research departments of advertisers or their agencies.

The problem is seldom too little, but rather too much, information. All the relevant information must, therefore, be critically analysed, and presented in a user-friendly format. Often this is in the form of software media planning tools. However, media planning decisions should not be made, based purely on the numbers generated by the available software or information supplied by all these sources. These decisions require a critical approach and experience from media planners to develop insight based on this research.

Accurately measuring the audience of OOH advertising is a complex matter, due to the mobility of the audience (Moriarty *et al*., 2012:594) and the wide variety of types in different environments (Bloom, 2000:397; Belch & Belch, 2012:397). However, some basic principles to assess the potential impact of the exposure to an outdoor advertising board can be suggested.

Merely counting the traffic passing an outdoor advertising board is not sufficient to define an audience contact; and it does not provide any realistic indication of visibility or impact (Moriarty, *et al*, 2012:594). There has to be an opportunity to see it (OTS); better still, a likelihood of seeing it (LTS). Some outdoor advertising boards are well

positioned for visibility, others less so. Hence, accurate OOH advertising audience measurement should also encompass these aspects too.

Table 7.3 summarises the basic factors that should be taken into account when determining the likelihood of seeing a free-standing outdoor advertising board in the roadside environment, based on the findings of the study.

Table 7.3: **Factors to consider when determining the likelihood of seeing free-standing outdoor advertising boards**

	OOH environment	External Roadside environment
	Factors	**Potential impact**
Physical characteristics	Relative size and format	Large formats are more visible than smaller formats.
	Extent of illumination	If there is no illumination, the advertisement on the board can only be seen during the hours of daylight.
	The viewing angle or orientation of the board to the road	Boards facing the road are easier to see than those where the passers-by would have to deflect their eyes from straight ahead, in order to see the panel.
	The competitive environment and visual stimuli	Distraction by other features in the visual field, such as trees, buildings and other advertising reduces the impact.
Interaction with the audience	Potential viewing time, based on the traffic flow or congestion	Boards located on roads with slow-moving traffic offer longer exposure than fast-moving traffic.
	The general condition and design of the structure	High-quality architectural designed structures are visually appealing and can increase the overall impact or image conveyed

Source: The researcher

Ideally, a standardised OOH advertising audience measurement system, incorporating all these factors, should be used by all the role-players in the industry. In South Africa, there is still no objective and standard method implemented or accepted by all, despite several attempts to find a solution. Currently, different industry stakeholders, such as large OOH media companies and media agencies, have their own different approaches and models to measure OOH audiences and - impact. This problematic because without accurate and standardised audience data, the achievement of reach and frequency objectives cannot be verified or compared with above the-line-media audience ratings. The ROI (return on investment) on OOH advertising media campaigns cannot be assessed and large advertisers are not likely to spend more on this medium if accountable and measurability are not refined.

7.3.4.2 <u>Post-testing research</u>

Different options can be used to determine whether OOH advertising media campaigns have been successfully implemented to reach the stated objectives. This includes research studies by professional market research companies, typically commissioned by large advertisers to measure the effectiveness of their specific campaigns. Another option is to combine direct-response marketing mechanisms, such as toll-free numbers, web addresses, competitions or promotions with OOH advertising media, in order to measure the behavioural response obtained.

Irrespective of which options are used, the effectiveness should be measured against the specific marketing communication objectives set. Therefore, if the objective to be achieved was on a cognitive level, measurement, such as noting of the advertisement, recall of the brand name, recognition of the packaging, increase in awareness, or the level of media exposure, should be used. If the objective was on an affective level, measurements such as change in consumers' perceptions, brand preference and intent to buy should be used.

Whereas behaviour-based measures should be used if the object was to obtain responses, such as the search for more information online, the trial of a new product, or contacting the company by calling a toll-free number, visiting their store or website, or increased sales (Belch & Belch, 2012:157; Moriarty *et al*., 2012:581, O'Guinn *et al.,* 2000: 225; Shimp, 2010:288).

7.4 LIMITATIONS OF THE STUDY

Any study has inherent and specific imitations; and for this study the following limitations were identified:

- There is only a very limited amount of academic literature available on the planning of the whole range of OOH advertising media types – and even more so in the South African context. This has resulted in the use of mostly international research studies and examples from industry sources and publications. It can be

argued that international studies do not apply to the South African context, and that non-academic sources are not the same as scientific evidence. This further necessitates the need for information on the planning and integration of OOH advertising media platforms from the South African perspective.

- Some of the respondents in the sample were cautious to demonstrate or openly discuss their approaches to measuring OOH advertising media audiences, due to the confidentiality of such information. The approaches, tools and formulas applied also varied greatly. The findings reporting on the measuring of OOH advertising media audiences is thus not necessarily a true reflection of all the respondents' practices.

- The sample for this study only included OOH advertising media specialists, and no other role-players involved in the planning and implementation of an OOH media campaign as part of an overall IMC were interviewed. The problems identified in terms of lack of vertical integration and communication between the role-players are thus only from one perspective; and such findings might thus portray a biased view. Other role- players, such as OOH media companies, advertising agencies and advertisers' views are also required for a true picture.

- The responsibility of the specialists included in the study is limited to planning OOH advertising media strategies for clients and agencies. Their task does not include other important IMC considerations, such as planning the overall brand or IMC strategy, designing the advertising message, or the planning of any of the other IMC elements and media. Therefore, the perspective of other role-players, such as the brand manager, marketing manager, media- and advertising agencies are also required to explore these central marketing and IMC issues that influence the effectiveness of OOH advertising as a branding tool.

7.5 IMPLICATIONS OF THE STUDY

The study has a number of implications for practitioners, as well as for academics.

7.5.1 IMPLICATIONS FOR PRACTITIONERS

- *Media planning and integration guidance*

  It is envisaged that this framework for OOH advertising media planning and integration can be used as guideline by media- and advertising agencies when planning OOH advertising media and message strategies as part of a larger campaign. It can also be used by advertisers when considering OOH advertising media as support, lead or only as media.

- *Challenges presented to OOH advertising media specialists*

  The specialists do not always apply media-neutral planning when considering other platforms, such as transit media, street and retail furniture advertising media and alternative OOH advertising media. Traditional outdoor advertising often seems to be the most obvious or preferred choice. This means that their clients will continue to rely mostly on outdoor advertising media, despite the growing number of alternative options in the OOH advertising media landscape in South Africa. Another implication is that OOH media companies not dealing in outdoor advertising might lose confidence in these OOH media specialist agencies, and approach advertisers directly to offer them alternative media platforms.

- *Challenges presented to the OOH advertising media industry*

  Two of the problems identified, namely ineffectual creative OOH advertising message designs and the lack of objective research and audience measurement, constitute a major reason for concern. The relative share spent on OOH advertising media will not grow if advertisers perceive that messages delivered via this medium are not effective; and these messages will not be noticed, accepted or remembered by their target audience, even more so if they cannot measure their return on investment.

7.5.2 ACADEMIC IMPLICATIONS

- *Contributing to a more complete understanding of the whole range of OOH advertising media platforms for South Africa*

  The study has categorised OOH advertising media types in four major platforms and presented the similarities, as well as the unique characteristics of each platform.

- *Providing an IMC planning approach to OOH advertising media*

  The relevant theory on the OOH advertising media is inadequate and highly fragmented. This study has followed an IMC perspective, by considering the alignment of the OOH advertising media campaign with the overall IMC plan, as well as the integration between different OOH advertising media platforms. It also propose how the key IMC principles can be applied in this context

- *Presenting unique OOH advertising media integration strategies*

  No academic literature on integration strategies employed to plan the whole range of OOH advertising media platforms could be found. In this study, four unique alternative OOH advertising media integration strategies, depending on the most important media objectives to be achieved could be identified, namely: the "High-impact strategy", the "Geographical dominance strategy", the "Extended-coverage strategy", and the "Brand maintenance strategy". These strategies were presented on a matrix and illustrated by South African examples.

7.6 RECOMMENDATIONS FOR FUTURE RESEARCH AND FINAL CONCLUSION

7.6.1 <u>Recommendations for future research</u>

Given the nature, planning and integration of OOH advertising media, as presented in this study, the researcher believes that future research in the following areas would contribute to the understanding and application of OOH advertising media planning and integration:

- This study has explored OOH advertising media planning and integration in an overall IMC plan from the perspective of media specialists in the OOH media

industry. However, OOH advertising media planning and integration constitute a complex decision-making process influenced by a number of other role-players, such as advertisers, advertising agencies, creative specialists and OOH media companies. A worthy future research agenda would therefore be to consider all these role-players' perspectives on the value and limitations of OOH advertising media platforms in an IMC plan, and especially the potential barriers to integration on a vertical level.

- The study has explored OOH advertising media from a media planning perspective. However, it would be valuable to launch an empirical study from consumers' perspective – and in particular, their perceptions on the qualitative media values of OOH advertising media platforms, the possible influence when combining OOH media platforms and formats. The OOH media environmental issues identified in the current study from a consumers' perspective is another topic for future research, specifically: the OOH advertising media format and brand compatibly; the OOH advertising media and the mind-set of the audience; the surrounding clutter and competing stimuli in the environment; and the environment in which the advertising message is delivered.

- The focus of this study has been on the major OOH advertising media platforms, in particular outdoor advertising, street and retail furniture advertising, transit advertising media and alternative OOH advertising media. However, other IMC elements, such as sales promotion, cinema advertising, and product placements were also classified as part of this class by some OOH media industry associations and academic sources. Sales promotion was also indicated as a very effective combination with OOH advertising media close to the point of purchase in this study. Therefore, these elements also deserve some further exploration.

- Implemented OOH advertising media campaigns of South African advertisers were not analysed to verify the findings of this study. These planning documents are often confidential, due to the strategic information contained in them. It could be valuable to analyse some of the actual OOH media campaigns implemented in South Africa. This, of course, requires collaboration with the industry to obtain access to advertising campaign documents, or to entries of leading advertising and media awards.

- The study has had a broad focus in terms of how OOH advertising media are

applied across industry sectors, product and service type, and market segments. A worthwhile future research agenda would therefore be to investigate the difference between sectors: for example, financial companies, retail companies, the telecommunications industry, or small local businesses. The effectiveness and application for different product types, such as high versus low involvement products; luxury high-end brand versus convenience products; services versus tangible goods, as well as the effectiveness of different OOH advertising media formats; and the vernacular for different market segments and ethnic groups should also be explored.

7.6.2 Conclusion

The study has explored the planning and integration of OOH advertising media on two levels. Firstly, through an investigation of the literature; and secondly, through an exploratory qualitative phase to explore how OOH advertising media are planned and integrated by specialists in media agencies in South Africa. This has resulted in a number of key findings, and culminated in the design of a detailed planning and integration framework for OOH advertising media.

In conclusion, it is recommended that the planning of OOH advertising media should be done by specialists who understand the requirements of co-ordination and integration on several levels. These are firstly, the alignment between the OOH advertising campaign and the overall IMC plan objectives; secondly, the co-ordination between the message strategy and an OOH advertising media plan; and thirdly, the integration between different platforms and formats used in the OOH advertising media mix.

To optimally achieve integration on all these different levels requires vertical integration and communication between all the role-players involved: the advertisers, the advertising agency, the media agency and the OOH media specialists. Effective integrated OOH advertising media campaigns can no longer be treated as mere add-ons; they should be part of the planning right from the start.

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APPENDIX A: THE INTERVIEW GUIDE FOR IN-DEPTH INTERVIEWS WITH OOH ADVERTISING MEDIA SPECIALISTS

Request permission to record the conversation.

Informed consent will be confirmed.

OPENING QUESTIONS

Greetings and informal conversation.

BACKGROUND AND PURPOSE OF THIS STUDY.

Advertisers and general media strategists often depend on the advice of specialists like you with regard to decisions which OOH advertising media should make; how often; which geographic areas or specific locations; and how these media should be integrated into their overall marketing communication strategy. However, very little has been published in the literature on how OOH advertising media planning across platforms should actually be done in South Africa.

So, the purpose is to interview, to understand how you plan and integrate different OOH advertising media platforms - and specifically outdoor advertising, transit advertising media, street and retail furniture advertising, and ambient and digital OOH communication channels.

CONTEXTUALISATION AND INTRODUCTION

1. Please explain to me what role this company plays in the OOH advertising media industry?
   (Probe for examples)

THE RELATION BETWEEN THE OOH ADVERTISING MEDIA CAMPAIGN, THE OVERALL IMC AND AN ADVERTISING PLAN

2. What information is communicated in a typical OOH advertising media brief? How do you use this information when planning an OOH advertising media campaign as part of an overall campaign?
(*Probe for how the information in the brief is used in planning as part of an overall IMC plan.*)

3. Do you think that OOH advertising is equally effective in achieving different types of communication or marketing objectives in the overall plan?
(*Give examples, such as creating awareness vs creating positive attitudes vs. behavioural change, Probe for motivation and examples.*)

4. Do you typically plan OOH advertising, as a support, or as a leading medium in an overall campaign/plan?
(*Probe for examples, reasons, and suggestions.*)

5. What role do you play in the creative strategy for an OOH advertising media campaign? Can you offer some practical advice on how to develop an effective creative for OOH advertising media that ties in with the larger campaign?
(*Probe for examples and relations with other role players involved.*)

PLANNING OF OOH ADVERTISING MEDIA

6. How are the objectives for an OOH advertising media campaign determined? How do these objectives influence your planning decisions?
(*Probe for reasons why, the parties involved and the influences. Examples*)

7. Can you please explain the major strategies that you use when planning OOH advertising media campaigns?
(*Probe for examples. When would each type of strategy be used?*)

8. Can you please explain to me the characteristics and qualities of the following major OOH advertising media platforms? How do you choose and apply these platforms in a media campaign?

(*Explain the different platforms before commencing*)

- Outdoor advertising media
- Street and retail furniture advertising media
- Transit advertising media
- Digital OOH advertising media
- Ambient OOH advertising media

(*Probe for type of target market exposure, cost effectiveness, impact, major limitations and listen for other criteria. Any other critical issues? Major types within this category in South Africa? Does planning for the different OOH media options differ? If yes, how? If not, why not?*)

EVALUATION AND RESEARCH OF OOH ADVERTISING MEDIA

9. How do you evaluate or compare the OOH audience delivered by different OOH advertising media vehicles included in a campaign? In other words: For example, how do you compare billboard A with billboard B, to decide which one would be the best for a campaign?

(*Probe for advertising media audience delivery specific criteria used, the comparison across platforms and the use of software planning tools*)

10. How is the effectiveness of OOH advertising media campaigns measured? What is your role in this process?

(*Probe for research, methods or techniques used*)

APPENDIX B: INFORMED CONSENT FORM

FACULTY OF ECONOMIC AND MANAGEMENT SCIENCES DEPARTMENT OF MARKETING AND COMMUNICATION

Title of the study:
A framework for the planning and integration of out-of-home advertising media in South Africa

Research conducted by: Thérèse du Plooy
Cell: 082 826 2737

Dear Participant,

You are invited to participate in an academic research study conducted by Thérèse du Plooy, a doctoral student from the Department of Marketing at the University of Pretoria.

The purpose of the study is to explore how specialists in OOH advertising media in South Africa plan and integrate different OOH advertising media platforms. So, the purpose of the interview is to understand how you plan and integrate different OOH advertising media platforms, specifically outdoor advertising, transit-advertising media, street and retail furniture advertising and ambient and digital out-of-home communication channels.

Please note the following:

- This study involves an in-depth interview.

- Your participation in this study is very important to us. You may, however, choose not to participate; and you may also stop participating at any time, without any negative consequences.

- Please answer the questions as completely and honestly as possible. This should take approximately 2 hours of your time.

- The results of the study will be used for academic purposes, and will be treated with the necessary confidentiality.

- The study will adhere to the ethical guidelines of the University of Pretoria regarding confidentiality of information.

- We will provide you with a summary of our findings on request.

- Please contact my promoter, Dr Lené Ehlers ((012) 4204035/lene.ehlers@up.ac.za) if you have any questions or comments regarding the study.

- By continuing with the interview, you will show that you agree that you have read and understood the information provided above.

- Also that you give your consent to participate in the study on a voluntary basis.

- The research process was a collective, informed by practitioners and academic researchers in media and IMC.

APPENDIX C: OCCURRENCE OF THEMES PER PARTICIPANT WITHIN THE THEORETICAL CONSTRUCTS

	P1	P2	P3	P4	P5	P6	P7	P8	P9	P10
THEORETICAL CONSTRUCT 1: THE ALIGNMENT OF THE OOH ADVERTISING MEDIA CAMPAIGN THE OVERALL IMC AND ADVERTISING PLAN										
Theme 1.1: Role and function of OOH specialists in the planning of OOH advertising	✖	✖	✖	✖	✖	✖	✖	✖	✖	✖
Theme 1.2: The role and specific purpose of OOH advertising in an overall IMC plan	✖	✖	✖	✖	✖	✖	✖	✖	✖	✖
Theme 1.3: The influence of the message strategy on OOH advertising media planning			✖	✖	✖	✖	✖	✖	✖	✖
THEORETICAL CONSTRUCT 2: THE PLANNING OF OOH ADVERTISING MEDIA										
Theme 2.1: Defining the OOH audience based on the target market	✖	✖	✖	✖	✖	✖	✖	✖	✖	✖
Theme 2.2: Media objectives and OOH strategies	✖	✖	✖	✖	✖	✖	✖	✖	✖	✖
Theme 2.3: Evaluation and selection of the OOH advertising media mix	✖	✖	✖	✖	✖	✖	✖	✖	✖	✖
Theme 2.4: Budget and timing	✖	✖	✖	✖	✖	✖	✖		✖	✖
THEORETICAL CONSTRUCT 3: EVALUATION AND RESEARCH OF OOH ADVERTISING MEDIA										
Theme 3.1: Outdoor advertising media audience measurement	✖	✖	✖	✖	✖	✖			✖	✖
Theme 3.2: The role of research and insight in the planning and evaluation of OOH advertising media	✖	✖	✖	✖		✖		✖	✖	✖