

12

Out-of-Home and Support Media

CHAPTER OBJECTIVES

- To recognize the various out-of-home and support media available to the marketer in developing an IMC program.
- To develop an understanding of the strengths and limitations of out-of-home and support media.
- To know how audiences for out-of-home and support media are measured.

Street Word-of-Mouth

One day, Harry Potter look-alikes arrived at train stations in Toronto and Vancouver searching for "Platform 9 3/4." Another day, commuters on the Toronto subway system found folded paper between the seats. And perhaps on an even more surprising day, patrons of a Toronto train station discovered a living room with instructions to steal the furniture! What do all these unusual occurrences have in common? Simply put, a new trend of staging a unique form of "advertising" to an unsuspecting audience with the intention of encouraging positive word-of-mouth communication.

To launch *Harry Potter and the Order of the Phoenix*, the latest in a series featuring the well known wizard-in-training, its publisher desired communication that consumers would really notice. And notice they did, and even more, observers noted that the commuters could not help but smile at the spectacle and continue talking about it all the way home. And for a mere \$20,000, or 5 percent of their overall budget, this new-found out-of-home "media" accomplished its task far easier than many other outdoor options.

On the folded pieces of paper, potential consumers viewed a picture of Adidas's new SLIV athletic shoe along with the "scrawled notes from an anonymous shoe fanatic." Looking like anything but an ad, the unusual format piqued the attention of those curious and naturally, they could not help but read the "ad" to its final conclusion. And with all probability, these interested

receivers of the message quite likely talked about their interesting experience with their friends.

Picking up on its television ads where interior designers created living spaces in unusual locations, Ikea placed a real living room in a train station so passersby could visualize the essence of their product. And in fact, who would not want

to brag about taking home a free lamp, or table, or couch?

As these three examples demonstrate, out-of-home media has evolved to some unusual options in an attempt to generate word-of-mouth communication. However, despite its apparent communication success, marketers are not moving towards this in droves due to a few factors. One concern is that no matter how innovative or attention-getting the "media" there are numerous logistical obstacles to overcome for implementa-

tion. Furthermore, it may be a challenge to find the right street experience that matches the strategy for the brand. And whatever option is selected, there is an inherent trade-off in not spending the money in more traditional out-of-home media. Related to this is the question of efficiency since it is difficult to gauge how many people are exposed to the media, and the question of effectiveness since it probably requires some kind of immediate market research to assess the communication effects.

Source: Paul-Mark Rendon, "Heard on the Streets," *Marketing Magazine*, September 15, 2003.





Exhibit 12-1
Outdoor advertising goes
beyond two dimensions

beyond the traditional media—broadcast or print—that we consume typically at home. Often it is referred to as outdoor media; however, as we shall see, some of the media is, in fact, not outdoor. An example of this confusion is the fact that all of these media represent \$310 million in advertising revenue that is often labelled outdoor media, but may never see the sun! To give you an idea of what out-of-home media involves, we refer you to Figure 12-1, which shows the main options for each of the four types covered in this chapter.

A major reason for the continued success of out-of-home media is its ability to remain innovative. As Exhibit 12-1 shows, billboards are no longer limited to standard sizes and two dimensions; 3-D forms and extensions are now used to attract attention. You probably have been exposed to either signboards or electronic billboards at sports stadiums, in supermarkets, in the campus bookstore and dining halls, in shopping malls, or on the highways, or from neon signs on the sides of buildings in major Canadian cities.

We also encounter ads from non-traditional media. **Support media** are used to reach those people in the target audience that the primary media may not have reached or to reinforce the message contained in primary media. We conclude this chapter by summarizing two broad categories of support media: promotional products and product placement.

OUTDOOR MEDIA

Outdoor media is pervasive, and if you really tried to pay attention to the many exposures possible, you would find that we appear to be surrounded. However, the amount spent on this media is over \$200 million, which is about 10 percent of TV or newspaper advertising revenue. Despite this, outdoor media have just about doubled recently, compared to the 25- to 35-percent growth for TV and newspaper media. The role of outdoor media in contributing to sales may be a key factor. In a study reported by BBDO advertising, 35 percent of consumers surveyed said they had called a phone number they saw on an out-of-home ad.¹ A study reported by Mukesh Bhargava and Naveen Donthu showed that outdoor advertising can have a significant effect on sales, particularly when combined with a promotion.² We now turn our attention to the many outdoor media options available for an advertiser.

OUTDOOR MEDIA OPTIONS

Posters describe the typical billboard, which can be horizontal (e.g., 3m by 6m) or vertical (e.g., 4m by 5m). These displays are front lit for visibility at night and are

Every time we step out of the house, we encounter media directing an advertising message to us. Often we see ads while travelling. Most places we go have some form of advertising. And when we shop, we continue to see more ads! **Out-of-home media** is quite pervasive, and it delivers the advertising messages that we encounter while moving through-out our town or city, accomplishing our day-to-day activities. Some are new to the marketplace, and others have been around a while. In this chapter, we review four broad categories of out-of-home media: outdoor, transit, place-based, and point-of-purchase. We discuss the relative strengths and limitations, cost information, and audience measurement of each.

We use the term out-of-home media because it is a general term that encompasses all media that goes

Outdoor	Transit	Place-Based	Point of Purchase
Horizontal/vertical poster	Exterior bus posters	Bar, restaurant, hotel	On-premise sign
Backlit poster	Interior overhead door card	Cinema	Window display
Superboard	Station poster	Mall	Modular display rack
Electronic	Transit shelter	Parking lot	Preassembled display
Street level	Super-bus, bus mural	Arena, stadium	Display shipper
Wall banner, mural	Subway online	Golf, ski, fitness centre	Wall display
Mobile mural/poster	Airport display	Washroom, floor	Display card
Aerial, bench, receptacle	In-flight	Elevator, escalator	TV display

FIGURE 12-1
Out-of-home media
□ □ □ □ □

located in high vehicle-traffic areas. They may be purchased on an individual basis or for a certain level of GRPs in cities such as Toronto or in smaller markets such as Timmins, Ontario. As the name implies, **backlit posters** are posters of generally the same size that have a light behind them so that they are more clearly illuminated. These units are located at major intersections or high traffic-volume areas in or near major cities in Canada.

Taking a cue from retail merchandising used by The Gap, Scotiabank recently added posters to its exterior windows and placed interior posters throughout each of its branches. The overall strategy called for significant visuals that emphasized the current customer service strategy and meshed with other communication materials. A guiding constraint included the task of making the posters fit with the decor of each bank location, much like Scotiabank managers had observed at The Gap. Each poster featured a horizontal split with a simple 10-word message on one side and a strong visual on the other. External window posters and those near personal banking offices communicated the Scotiabank brand of “human” while posters near customer service representatives and automatic banking machines communicated specific products. A dual messaging approach permitted specific brand experiences for unique target audiences. Scotiabank planned to expand the customized message for each brand depending upon customer mix for each local market.³

Larger billboards, known as **bulletins**, **superboards**, or **spectaculars**, are larger displays (two to three times larger) that have a variety of sizes depending upon the media company. These displays are sold on a per location basis due to their size and the low number of options available in major Canadian markets. Smaller backlit displays, known as **street-level posters** and measuring about 2m by 1m, are available across the country.

The aforementioned outdoor options are typically purchased for four weeks and provide anywhere from 25 GRPs to 150 GRPs per day, depending upon the number of displays or showings chosen within a local market. Recall from Chapter 9 that one GRP represents 1 percent of the market seeing the ad once. Thus, buying 50 GRPs implies that the marketer is reaching 50 percent of the market every day. (Figure 12-2 shows some outdoor rates broken down by three GRP levels.)

Most outdoor operators can present examples of past outdoor campaigns producing awareness and other communication effects. The examples can be for a product category or for individual campaigns. The operators can also provide maps to illustrate the posters’ locations and other relevant data (e.g., demographics).

A number of innovative outdoor tools have emerged in Canada. Some firms are setting up large video-display units that have full animation and colour. For example, Dundas Square, near the Eaton Centre in downtown Toronto, features a 12 metre wide by 9 metre high full-colour video screen in addition to eight display faces and Canada’s largest neon sign, at 18 metres in diameter. Many of Canada’s largest advertisers secure



FIGURE 12-2 □ □ □ □ Outdoor rates—by daily GRP delivery

Type of Poster and Markets	25 GRPs Daily		50 GRPs Daily		75 GRPs Daily	
	# of panels	4-week rate Cost range (000s)	# of Panels	4-week rate Cost range (000s)	# of Panels	4-week rate Cost range (000s)
Horizontal Posters						
Top 3 markets	105–155	\$185–229	211–308	\$349–376	284–462	\$512–558
Top 10 markets	171–286	\$286–348	329–567	\$548–603	508–798	\$768–826
Vertical Posters						
*Top 3 markets	88–107	\$125–160	*154–216	\$283–300	*235–420	\$424–452
*Top 10 markets	130–164	\$190–220	232–294	\$375–392	444–515	\$538–775
Street Level/TSAs						
Top 3 markets	155–177	\$113–130	314–353	\$217–248	476–529	\$316–372
Top 10 markets	188–300	\$182–195	499–594	\$347–371	754–893	\$504–556
Mall						
Top 3 markets	84	\$40	168	\$72	252	\$94
Top 10 markets	136	\$63	267	\$113	399	\$148.5
Backlit						
Top 3 markets	13–15	\$23–37	30–31	\$53–74	44–47	\$78–109
Top 10 markets	26–28	\$50–57	48–51	\$89–113	66–75	\$129–157
Superboards						
*Top 3 markets						
Series 10		\$8				
Series 14		\$22–28				
*Top 10 markets						
Series 10		\$19				
Series 14		\$27–36				

Note: Data range reflects the expected minimum and maximum number of panels and cost generically by product, taking into account all major suppliers including Pattison and Astral Media. Buyers should check with sales reps for current inventory and pricing. Top 3 Markets: Toronto/Oshawa/Hamilton, Montreal, Vancouver. Top 10 Markets Toronto/Oshawa/Hamilton, Montreal, Vancouver, Ottawa, Calgary, Edmonton, Quebec City, Windsor, Kitchener, London.

Source: CARD, April 2003

* All Markets not available in this medium. All rates are net.

space in this very prominent location, which receives extensive pedestrian and vehicular traffic (see Exhibit 12-2).⁴ Electronic message signs offer short ads (e.g., 10 seconds) on 2- or 3-minute rotation. As expected, both of these displays are located in high-traffic locations in a few large urban markets, with various sizes and packages available depending on the media firm. Murals and wall banners are sold in a few major markets in Canada (e.g., Toronto, Vancouver) with varying sizes. A number of firms offer **mobile signage** by placing displays on trucks or vehicles (see Exhibit 12-3). These are sold by the number of vehicles and the number of months.

Finally, we find outdoor media in some unusual outdoor locations. Signage is placed on benches, bicycle racks, garbage receptacles, and in the air through aerial advertising on airplanes or hot-air balloons. It seems that no matter where we turn outside, there will be some form of advertising message directed towards us (see Exhibit 12-3).

Despite the pervasiveness of outdoor advertising, there is some concern. In a Maritz AmeriPoll asking consumers about their opinions of billboards, 62 percent of the respondents said that they thought billboards should not be banned, while 52 percent said that they should be strictly regulated. When asked if billboards were entertaining, 80 percent of those surveyed said no; when asked if billboards could be beautiful, only 27 percent said yes.⁵ Media buyers have not completely adopted outdoor media, partially because of image problems and the limited message that can be communicated.

Historically, advertisers considered outdoor ads as a support media to broadcast or print. However, current usage indicates it can be used successfully as a primary

media as seen by Clover Leaf's recent strategic emphasis. Hoping to expand the overall tuna category to both men and women with their flavoured varieties (e.g., sun-dried tomato and basil), the only nationally distributed tuna producer showed interesting and innovative ways of thinking about tuna (e.g., salad or wrap) with its more exotic tastes sensations. Outdoor (e.g., posters, transit shelters, street columns) became the focal point to communicate the images and messages that easily transferred to other out-of-home media (e.g., in-store, health club posters) and sales promotions (e.g., coupons, samples).⁶

AUDIENCE MEASUREMENT FOR OUTDOOR MEDIA

Audience measurement to determine the amount of reach and frequency is done by the Canadian Outdoor Measurement Bureau (COMB), an independent organization comprised of members from advertisers, advertising agencies, and media firms known as outdoor operators. COMB maintains a national database of all products for outdoor operators in order to calculate daily or weekly audience averages for each media in all markets. COMB acts as an auditor to ensure an authentic media purchase and produces specific reports as documentation. COMB conducts 6,000 randomly selected field audits per year, calculates performance statistics for all operators, and disseminates these findings to all members.

You may wonder whether the GRPs are accurate. COMB's methodology to determine the reach and frequency is comprehensive. COMB obtains traffic circulation numbers from municipalities. This data is then analysed with respect to three key questions:

- What is the average number of people in the vehicle?
- What is the vehicle's origin within the CMA?
- Is the sign illuminated? If so, for how long?

This analysis is known as the total number of circulations. These circulations are applied to each poster along a certain part of the road that is known as a link. The numbers are adjusted to account for time-of-day variations throughout the week to arrive at an adjusted circulation, which is then divided by the target population so that the reach is expressed as 1 percent of the population.

This involved measurement process has resulted in a system that COMB claims as being the most accurate and reliable method in the world. In contrast, some media buyers are concerned that the measurement tracks opportunity for exposure and not actual exposure to the ads. While this discrepancy is an inherent problem with all media, it appears to be particularly strong with outdoor media. Furthermore, it is not clear how many people are in each vehicle that may be exposed to the ads. Despite this success and constructive criticism, COMB strives to

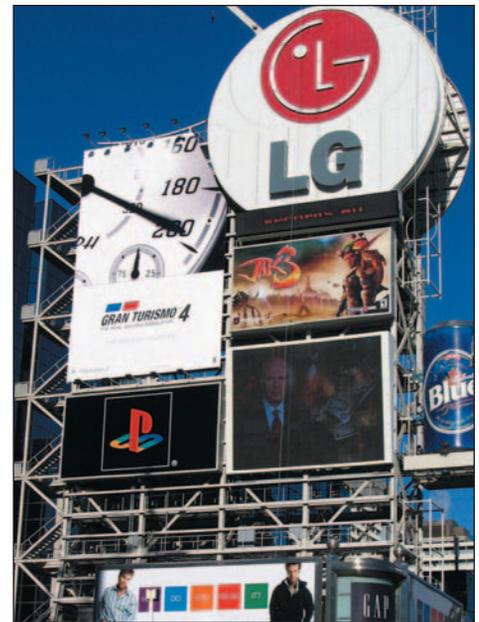


Exhibit 12-2
Outdoor media goes beyond two dimensions



Exhibit 12-3
An interesting and unusual example of a mobile billboard



Trucks often serve as mobile billboards



find the best system possible to ensure a larger piece of the advertising industry beyond its usual 4-percent share compared to broadcast or print.

Recently, COMB tested the use of a global positioning system (GPS) to track driving behaviour more accurately in selected Canadian cities. The device was installed in cars to track driving patterns and to track which outdoor ads drivers had driven past. Pre- and posttest interviews obtained demographic and other information that was linked to other data sources to estimate reach and frequency. Preliminary results indicated that people were exposed to many ads but with less frequency to each ad, thus suggesting the usefulness of maximizing reach over frequency with outdoor ads.

The future of measurement in Canada may be found in the United Kingdom where an innovative technology that tracks a driver's eye movement while behind the wheel can assess which ads are actually seen. Taking into account the size of the ad and the distance from the road, this new method is demonstrating more accurate numbers and some believe it has led to a growth of advertising revenue that now stands at 8 percent.⁷

STRENGTHS OF OUTDOOR MEDIA

Reach With proper placement, a broad base of exposure is possible in a given market, with both day and night presence. A 100 GRP **showing** (the percentage of duplicated audience exposed to an outdoor poster daily) could yield exposure to an equivalent of 100 percent of the marketplace daily! This level of coverage is likely to yield high levels of reach.

Frequency Because purchase cycles for outdoor media are typically for 30-day periods, consumers are usually exposed a number of times, resulting in high levels of frequency.

Geographic Coverage Outdoor media can be placed along highways, near stores, or on mobile billboards, almost anywhere that the law permits. Local, regional, or even national markets may be covered.

Creativity for Emotional Responses As shown in Exhibit 12–1, outdoor ads can be very creative. Large print, colours, and other elements attract attention and tend to generate short emotional responses that connect the target audience to the brand.

Cost Efficiency Outdoor ads usually have a very competitive CPM when compared to other media. The average CPM of outdoor ads is less than that of radio, TV, magazines, and newspapers.

Scheduling Flexibility Modern technologies have reduced production times for outdoor advertising to allow for rapid turnaround time. Placement can be done on a monthly basis assuming availability exists.

Selective Exposure On the one hand, outdoor ads are difficult for consumers to avoid since they are so pervasive. Moreover, a consumer has little control like television or radio to change the channel or station. On the other hand, consumers can deliberately ignore outdoor ads, however, the high profile of the ads makes this a difficult task at times.

Attention The sheer size, strategic placement, and the creative elements of colour make outdoor advertising an attractive media to draw the attention of the target audience.

LIMITATIONS OF OUTDOOR MEDIA

Target Audience Coverage With the broad base reach of outdoor advertising, it is difficult to ensure that the specific target audience coverage is sufficient. While it is possible to reach an audience with select location placement, in many cases the purchase of outdoor ads results in a high degree of waste coverage. It is not likely that everyone driving past a billboard is part of the target audience.



Amount of Processing Time Because of the speed with which most people pass by outdoor ads, exposure time is short, so messages are limited to a few words and/or an illustration.

Creativity for Cognitive Responses Lengthy appeals are not physically possible in many instances, and if they were, they have less likelihood of complete comprehension. Thus, it is expected that outdoor ads suffer from their inability to fully persuade consumers with an involved message.

Absolute Cost A basic level of 25 GRPs per day over four weeks in 10 or even three major cities can be quite prohibitive for many advertisers. For smaller businesses selecting a few strategic locations in a local market could overcome this limitation.

Media Image Outdoor advertising has suffered some image problems as well as some disregard among consumers. This may be in part due to fatigue of the high frequency of exposures that may lead to wearout—people are likely to get tired of seeing the same ad every day.

Target Audience Selectivity Reaching a specific target audience is challenging due to the broad exposure of outdoor media in general. However, strategic use can overcome this limitation, for example, by using reminder ads for a type of product near the retail outlets.

Clutter By its very nature, outdoor ads have competing messages. At any streetscape or location where outdoor ads are featured, it is very likely that other messages will be also vying for consumer attention.

Low Involvement The overall effect of the short repeated message is that outdoor ads tend to be considered as a low-involvement media.

Another form of out-of-home advertising is **transit advertising**. While similar to outdoor in the sense that it uses billboards and electronic messages, transit is targeted at the millions of people who are exposed to commercial transportation facilities, including buses, subways, light-rail trains, and airplanes. The first three we cover in the form of local transit options, and then we consider the airplane option. Transit advertising has been around for a long time, but recent years have seen a renewed interest in this medium due in part to the increased number of women in the work force (they can be reached on their way to work more easily than at home), audience segmentation, and the rising cost of TV advertising.

TRANSIT MEDIA

COMMUTER TRANSIT OPTIONS

If you have ever taken public transit, you have probably noticed the **interior transit cards** placed above the seating area that advertises restaurants, TV or radio stations, or a myriad of other products and services. Ads are positioned in backlit units above windows and along both sides of the bus, streetcar, subway, or light-rail transit cars. **Interior door cards** are available in major markets where there is subway-like transit. These cards are placed on both sides of the doors and are about 50 percent larger than the aforementioned cards.

While waiting for a taxicab, you cannot help but notice the ads on the side or back of the cab going in the opposite direction or on another street (see Exhibit 12–4). These **exterior posters** may appear on the sides, backs, and/or roofs of buses, taxis, trains, and subway and street cars.

Discovery Channel has always used out-of-home media to establish itself as a legitimate television alternative and to advertise its specific series, specials, or theme weeks. For example, during Shark week in 2002, they turned transit shelters into giant shark tanks. Following this, a summer transit shelter campaign in downtown Toronto





Exhibit 12-4
Electronic outside posters often appear on taxicabs

attempted to establish an audience for *Nefertiti Resurrected* and to increase awareness and viewership of Discovery Channel in general. The ads featured an air of glamour and mystery to attract new viewers. In addition, Nefertiti models passed by the transit ads during a two-week period and allowed people to ask questions and take photographs. Discovery Channel believes these transit ads and street-level events played an important supporting role with the on-air ads in setting a record audience, 10 percent higher than previously achieved.⁸

Station posters are of varying sizes and forms that attempt to attract the attention of those waiting for a subway-like ride. The most common size is 1 m by 2 m.

As Exhibit 12-5 shows, station posters can be very attractive and attention-getting. Similar-sized posters are found at bus or street car **transit shelters** and often provide the advertiser with expanded coverage where other outdoor boards may be restricted.

Transit media is sold in select markets on a four-week basis with a certain desired level of GRPs. The range of GRPs is quite varied, going from a low of 5 GRPs to a high of 100 GRPs. Other purchases of transit media are based on the number of showings. For example, if an operator has the rights to 400 buses or subway cars, then an advertiser could typically buy displays in varying numbers (i.e., 25 percent, 50 percent, 75 percent, 100 percent) over a four-week time period. (Figure 12-3 shows some transit rates broken down by a number of GRP levels.)

Recent innovations in transit media include the super-bus where an advertiser “owns the bus” and places a vinyl ad on the entire surface of the bus. This is often done for a longer-term contract of a half- or full-year because of the application on the bus. On a less grand scale in a few select markets, smaller bus murals can be applied to the side or tail for a shorter period of time. Recently, the Toronto and Montreal subway systems have featured station domination where a single advertiser can be the sole sponsor of all points of communication within that station. **Subway online** is located in the 10 busiest subway stations in Toronto. It features digital news centres with video capabilities that delivers news, sports, and weather highlights with 20-second ads. IMC Perspective 12-1 indicates that the future of outdoor advertising may be more flexible.

STRENGTHS OF TRANSIT ADVERTISING

Amount of Processing Time Long length of exposure to an ad is a major strength of indoor forms. The audience is essentially a captive one, with nowhere else to go and nothing much to do. As a result, riders are likely to read the ads—more than once.

Reach Transit advertising benefits from the absolute number of people exposed. Millions of people ride mass transit every week, providing a substantial number of potential viewers that can be reached.

Frequency Because our daily routines are standard, those who ride buses, subways, and the like are exposed to the ads repeatedly. If you rode the same subway to work and back every day, in one month you would have the opportunity to see the ad 20 to 40 times. The locations of station and shelter signs also afford high frequency of exposure.

Geographic Coverage For local advertisers in particular, transit advertising provides an opportunity to reach a very select segment of the population. A purchase of a location



Exhibit 12-5
Station posters can be used to attract attention

FIGURE 12-3 □ □ □ □ Transit advertising rates for selected buys (all costs in \$000s)

Markets*	Fleet Size	Exterior 70s				Exterior Kings			
		25 Daily GRPs		50 Daily GRPs		25 Daily GRPs		50 Daily GRPs	
		Cost/4wks.	#Units	Cost/4wks.	#Units	Cost/4wks.	#Units	Cost/4wks.	#Units
Top 3 total	5,025	\$96.4	320	\$186.3	670	\$112.3	267	\$212.7	534
Top 10 total	8,664	\$140.2	528	\$270.0	1,085	\$163.9	443	\$311.3	884
Top 25 total	9,923	\$173.6	659	\$336.9	1,351	\$201.6	690	\$382.0	1,108

Markets*	Fleet Size	Interior Singles				Interior Doubles			
		1/2 Showing		Full Showing		1/2 Showing		Full Showing	
		Cost/4wks.	#Units	Cost/4wks.	#Units	Cost/4wks.	#Units	Cost/4wks.	#Units
Top 3 total	5,025	\$67.5	3,384	\$125.0	6,766	\$102.9	2,919	\$199.0	5,992
Top 10 total	8,664	\$91.1	5,248	\$166.9	10,493	\$143.0	4,783	\$271.0	9,719
Top 25 total	9,952	\$100.4	5,911	\$185.4	11,828	\$159.1	5,446	\$302.2	11,054

* Top 3, 10, & 25: Based upon Top 25 markets by population. Check other available suppliers in CARD.
Source: April 2003, CARD

in a certain neighbourhood will lead to exposure to people of specific ethnic backgrounds, demographic characteristics, and so on.

Absolute Cost and Cost Efficiency Transit advertising tends to be one of the least expensive media in terms of both absolute and relative costs. An ad on the side of a bus can be purchased for a very reasonable CPM.

Control for Selective Exposure Similar to outdoor advertising, transit ads are quite pervasive for those using the service and consumers have little control over the use of the media.

Scheduling Flexibility The capacity available for transit ads makes it fairly good for placement. Ads can be produced quickly and inserted internally or externally.

LIMITATIONS OF TRANSIT MEDIA

Media Image To many advertisers, transit advertising does not carry the image they would like to represent for their products or services. Some advertisers may think having their name on the side of a bus or in a bus does not reflect well on the firm.

Target Audience Selectivity While a strength of transit advertising is the ability to provide exposure to a large number of people, this audience may have certain lifestyles and/or behavioural characteristics that are not true of the target audience as a whole. For example, in rural or suburban areas, mass transit is limited or non-existent, so the medium is not very effective for reaching these people.

Target Audience Coverage While geographic selectivity may be an advantage, not everyone who rides a transportation vehicle or is exposed to transit advertising is a potential customer. For products that do not have specific geographic segments, this form of advertising incurs a good deal of waste coverage. Another problem is that the same bus may not run the same route every day. To save wear and tear on the vehicles, some transit companies alternate city routes (with much stop and go) with longer suburban routes. Thus, a bus may go downtown one day and reach the desired target group but spend the next day in the suburbs, where there may be little market potential.



New Options in Out-of-Home Media

The only entertaining thing to do when waiting for a bus in a bus shelter is probably to meticulously stare at the bus shelter advertisement in all its glory from multiple perspectives. However, after the 15th day of staring at the same creative, the ad loses its punch, and can even become annoying. Thankfully for daily commuters, transit advertising is becoming almost as instantaneous as radio, as visual as television, and as responsive as newspapers. One-week shelter campaigns scrolling ads, and redesigned glass transit shelters that allow ads to be seen clearly by both pedestrians and passing motorists are coming to a bus stop near you.

Viacom Outdoor Canada, previously known as Mediacom, is now selling seven-day transit-shelter campaigns in Toronto and Montreal that are targeted to advertisers like retailers and car dealerships who have short-term promotions. Furthermore, the idea is “good for someone who wants to change their creative a lot, for those who want to say more in a short period of time,” says Viacom marketing director Kim Warburton. Alternatively, it is a wonderful tool to reach consumers as they near their purchase decision. Toronto-based Labatt Breweries of Canada, for example, used outdoor advertising to promote the Carlsberg brand in specific locations, close to beer stores or clubs, for example. To facilitate this, Viacom guarantees one-day posting and takedown for



up to 250 transit shelters and two-day postings/takedown for anything above 250 shelters.

Another development in transit-shelter advertising is the scrolling units that Viacom is placing in some downtown Toronto locations. The units allow the company to increase the number of ad faces it offers per location and allows advertisers to change their creative in as little as three seconds. The ads in the units are regular posters that scroll from one creative to the next. As Viacom suggests, this could be ideal for businesses such as restaurants. One could promote its breakfast menu until noon, then promote its lunch menu, and end the day with a dinner menu offer.

Viacom’s final innovation is new transit shelters that have a clear view of the ads, which are to be installed in Toronto and Mississauga over the next seven years. The roof of the shelter is slightly curved glass, giving the creative a more distinct look. “The new bus shelters are great. That’ll be the bus shelter of the future,” predicts Glenn McConnell, president of Viacom’s main rival, Pattison Outdoor. It sure sounds like waiting for the bus won’t be quite the same anymore!

Source: “Short and Sweet,” *Marketing Magazine*, November 19, 2001.

Creativity for Emotional and Cognitive Responses It may be very difficult to place colourful and attractive ads on cards, thus limiting their emotional content. And while much copy can be provided on inside cards, the short copy on the outside of a bus provides less rational persuasion.

Clutter Inside ads suffer from clutter of competing ads and outside ads feel the pressure of other street level ads. Furthermore, the environment is cluttered in another sense as sitting or standing on a crowded subway may not be conducive to reading advertising, let alone experiencing the mood the advertiser would like to create.

Attention The smaller size and location of transit ads make it difficult to use the creative elements to attract attention.

Involvement Like outdoor advertising, with shorter copy and seemingly fleeting messages of short copy, transit ads are generally considered to be low-involvement media.

AIRLINE TRANSIT OPTIONS

Related to transit media while travelling *within* cities and towns is media while travelling *between* cities and towns. As the number of flying passengers increases so too does the attractiveness of four **in-flight advertising** options and many airport terminal options. In-flight magazines are free magazines published by the airlines and are offered on almost every plane in the air (see Exhibit 12–6). In-flight videos have been common on international flights for some time and are now being used on domestic flights. Commercials were not originally included in these videos. Now, Air Canada sells different packages depending on the type of show (e.g., news, movie). Some of these commercial messages are as long as three minutes. In-flight radio is a pleasant way to pass the time while flying, and it offers another opportunity for advertisers to deliver an audio message beyond standard radio. Ads can be placed on various collateral material such as boarding passes, ticket jackets, and meal trays. Finally, similar to transit and outdoor, **airport displays** are available ranging from smaller backlit posters in the terminal to superboards near the terminal and various other types of displays depending upon the media company and airport terminal. Since we have covered broadcast, print, and poster ads thus far in the text, the strengths and limitations of these media in an airline context are readily transferred. The following points are a few unique strengths and limitations of using media in this particular context that are consistent with the same terminology used previously.



Exhibit 12–6
In-flight magazines are available on most carriers

STRENGTHS OF IN-FLIGHT ADVERTISING

Target Audience Selectivity In-flight allows the advertiser to reach specific demographic groups, as well as travellers to a specific destination. Both business and tourist travellers tend to be upscale, an attractive audience to companies targeting these groups. Many of these passengers hold top management positions in their firms.

Selective Exposure The audience in an airplane cannot leave the room. Particularly on long flights, many passengers are willing (and even happy) to have in-flight magazines to read, news to listen to, and even commercials to watch.

Absolute Cost The cost of in-flight commercials is lower than that of business print media. For example, \$10,000 can get considerable exposure on Air Canada flights.

LIMITATIONS OF IN-FLIGHT ADVERTISING

Media Image Many consumers are not pleased with the idea of ads in general and believe they are already too intrusive. In-flight commercials are just one more place, they think, where advertisers are intruding.



Scheduling Flexibility Many airlines limit the amount of time they allow for in-flight commercials. Japan Air Lines, for example, allows a mere 220 seconds per flight.

Attention Many passengers may decide to tune out the ads, not purchase the headsets required to get the volume, or simply ignore the commercials.

PLACE-BASED MEDIA

As noted earlier in this chapter, the variety of out-of-home media continues to increase, and discussing or even mentioning all of it is beyond the scope of this text. The idea of bringing the advertising medium to consumers wherever they may be underlies the strategy behind place-based media. However, the following are provided to illustrate a few of the many options.

PLACE-BASED MEDIA OPTIONS

An original example of place-based media is signage and displays in malls. The popular mall poster is often backlit like the transit shelter or transit-station poster and is located throughout a shopping mall. The key feature of the mall poster is that it is in the shopping environment and therefore one step closer to the actual purchase. These posters are sold in most markets across the country similarly to outdoor posters with individual spot buys and varying levels of GRPs. Firms also sell various sizes of mall banners for branding purposes.

A number of place-based media are outdoor media brought into a particular environment. Backlit posters, superboards, electronic message signs, and video displays are used in many other locations such as convention centres, movie theatres, hotels, sports stadiums or arenas, or wherever there is a sufficient number of people. The method of selling the time or space is similar to what was described above.

Continuing this idea of bringing a message to a target audience based on where they are illustrates two emerging place-based media outlets. Firms attempt to reach younger consumers on the campuses of many universities with various sizes of indoor posters that are standard and non-standard. Furthermore, with closed-circuit television, firms attempt to reach travellers or patients in designated hotel rooms or hospital or doctor waiting rooms, respectively. And to reach virtually anyone and everyone, it is possible to place small print ads inside elevators or washrooms and on floors or escalator handrails. IMC Perspective 12-2 covers a heated battle for washroom ad supremacy.

STRENGTHS OF PLACE-BASED MEDIA

Target Audience Selectivity The main purpose of place-based media is to reach a specific target audience or to reach the target audience while closer to the purchase decision.

Absolute Cost and Cost Efficiency The absolute cost and CPM are generally reasonable compared to other media options.

Creativity for Processing Responses Because the target and place are intertwined, the message may generate more in-depth cognitive responses or stronger emotional responses.

Selective Exposure and Attention Since many of these media options have or nearly have captive audiences, the opportunity for consumers to avoid the ads or direct their attention elsewhere is minimal compared to other media.



The NewAd–Zoom Battle

Chances are you've seen one or both of these company's logos with strategically placed ads in very private locations. What better place is there to capture the attention of the target audience than the washroom of a favourite bar, club, or restaurant? Welcome to one of Canada's most interesting and captive forms of out-of-home media where two firms, NewAd of Toronto and Zoom of Montreal continue to grow intensively after their humble beginnings a few years ago.

Part of the success of each company has been to focus in locations to reach a younger demographic aged 18–34 representing 6.2 million people, or about 20 percent of the total population of Canada. So it is no surprise to find that each company also targets university and college campuses, and gyms and fitness centres. All told, NewAd placed ads in 192 fitness clubs, 76 universities and colleges, 1,883 restaurants and bars while Zoom had corresponding numbers of 200, 71, and 1,600, respectively. Clearly both firms are locked in a heated battle for advertisers' dollars. However, the head-



to-head competition between these two rivals started to put pressure on each firm to drop their rates to entice more advertisers.

With such a competitive environment, both firms looked to various forms of expansion for future growth. Zoom planned a continued focus on the younger demographic so that it could be known as the primary media option for this type of consumer. It also looked towards strategic acquisitions of other media that complemented its recent expansion into the U.S. NewAd appeared interested in expanding to other types of direct out-of-home contact with consumers to more fully ensure a complete presence for a brand during its campaign. This integrated approach appeared consistent with an increased emphasis of providing solid media research for its clients when they decide to purchase innovative forms of out-of-home media.

Source: David Chilton, "Head to Head Competition," *Marketing Magazine*, March 10, 2003.

Involvement With the above strengths of many place-based media options, the collective conclusion suggests that the target audience may be more involved with the advertising message than some other similar media in different contexts.

LIMITATIONS OF PLACE-BASED MEDIA

Poor Media Image Often, place-based media are exposed to consumers when they do not expect a selling message to occur, which may cause some amount of resentment.

Clutter The clutter that consumers feel while watching television or reading a magazine may also be felt.

Reach and Frequency Place-based media plays more of a supporting role to other media since it is very difficult to ensure high levels of either reach or frequency. Some exceptions to these can be considered, but in general media planners will look for other media to maximize these two factors.

Target Audience and Geographic Coverage The logistical availability of these types of media make full coverage difficult or quite challenging to implement or nearly impossible to get complete geographic coverage.

Amount of Processing Time For the most part, place-based media suffer from very short messages to target audiences that are more likely preoccupied with some other task.

Scheduling Flexibility While not a complete or comprehensive limitation, the logistics of changing place-based media makes the scheduling, which is done on a monthly basis, put certain restrictions on an advertiser for a timely message.

PLACE-BASED MEDIA AT THE MOVIES

We now turn our attention to a specific form of place-based media: movie theatres. One of the first advertisers at the movies was Coca-Cola, which advertised Coke Classic and Fruitopia. Some of the original advertisers faced hostile crowds who would boo and throw popcorn at the screen. It is estimated that about \$25 to \$30 million in advertising is spent in theatres on commercials, slides, posters, and sales promotions, with about \$15 million of that for the commercials. And with the commercials lasting 60 to 90 seconds, advertisers have a unique opportunity to communicate for a longer period of time than with a TV ad, which typically runs 30 seconds. In fact, 95 percent of the theatre ads are also shown on television, albeit in a shortened format. A wide variety of products have been advertised using the medium including cars, government, telcos, food, video games, and health and beauty products, representing main brand names such as Toyota, Nissan, Telus, Bell Mobility, Health Canada, Department of National Defence, and Pepsi-Cola.

As a media grows, so does its sophistication, and theatre media is no exception; it now reports audience measurement information. One study estimated that total recall (aided plus unaided) reached 74 percent compared to 37 percent for radio and 32 percent for television. Yet while there appears to be good communication effect, and the cost is reasonable, the overall revenue is still only 1 percent of the TV advertising revenue per year. Part of the problem is that the reach is still limited, only 3.6 million per month for Cineplex Odeon, for example.⁹

STRENGTHS OF MOVIE THEATRES AS A MEDIA

No Control for Selective Exposure The viewers constitute a captive audience who cannot avoid the ad messages unless they are in another part of the theatre.

Cost The cost of advertising in a theatre varies from one setting to the next. However, it is low in terms of both absolute and relative costs per exposure.

Clutter Lack of clutter is another advantage offered by advertising in movie theatres. Most theatres limit the number of ads.

Target Audience Selectivity The movie titles and ratings enable advertisers to place their commercials to reach specific target audiences. Furthermore, moviegoers are generally above average in income and education.

Target Audience Coverage Coverage is positive for most advertisers as all cities and larger towns have theatres and the chains can accommodate the placement in various locations.

Geographic Coverage Certain cities or towns can be featured in a campaign depending upon the needs of an advertiser.

Creativity for Processing Responses Movie ads tend to be repeats of those in other media to launch a brand new campaign. In either case, advertisers expect similar response to what is found, for example, on television. However, the special mood created in the movie theatre compared to at-home consumption makes the



experience richer and advertisers use theatre ads as an emotional spike that can transfer to the product more readily, especially if the theatre is located next to a mall or store where the product may be sold.

Attention and Involvement The larger screen and the fact that consumers are facing the screen with little opportunity to avoid the ads deliver strong attention and involvement.

LIMITATIONS OF MOVIE THEATRES AS A MEDIA

Media Image Perhaps the major disadvantage is that many people do not wish to see advertising in this media. A number of studies suggest that these ads may create a high degree of annoyance.¹⁰ This dissatisfaction may carry over to the product itself, to the movies, or to the theatres. Mike Stimler, president of the specialty video label Water Bearer Films, says, “People boo in movie theatres when they see product advertising.”¹¹ Anne-Marie Marcus, vice president of sales for Screenvision, contends that the furor has died down.¹²

In a study by Michael Belch and Don Sciglimpaglia, many moviegoers stated that not only would they not buy the product advertised, but also they would consider boycotting it. So advertisers should be cautious in their use of this medium. If they want to use movies, they may want to consider an alternative—placing products in the movies.

Cost While the cost of advertising in local theatres has been cited as a strength because of the low rates charged, ads exposed nationally can be expensive, with a corresponding high CPM compared to other media.

Reach and Frequency As suggested in the introduction for this section, while the number of people attending movies is substantial, the ability to reach substantial numbers of consumers with repeated messages is limited. In this sense, some advertisers would view this exposure as support to other media used.

Scheduling Flexibility Placement for ads generally requires eight weeks and category exclusivity in certain distribution outlets further limits the availability and scheduling ease with this media option.

Amount of Processing Time Similar to television ads, we see short fleeting messages, however, considerable research suggests that the environment of the theatre and the large screen contributes to strong recall.

In-store communication is a specific form of place-based media that has existed for some time. Advertisers promote their products in supermarkets and other stores with a number of different “media” options. In the preceding sentence, we put media in quotation marks because often the tools used do not appear to be typical media. However, we use media as a general term to describe a method of transmitting an advertising message. It should be noted that some of these media are also thought of as sales promotions because some messages include a sales promotion (e.g., discount). Furthermore, some require the participation of retailers, which necessitates a payment that is often recorded as a trade promotion expense in the budget.

Point-of-purchase media includes tools such as wall signs, displays, banners, shelf signs, video displays on shopping carts, kiosks that provide recipes and beauty tips, coupons at counters and cash registers, LED (light-emitting diode) boards, and ads that broadcast over in-house screens.

Much of the attraction of point-of-purchase media is based on figures from Point of Purchase Advertising International (POPAI), which state that approximately two-thirds

POINT-OF-PURCHASE MEDIA



of consumers' purchase decisions are made in the store; some impulse categories demonstrate an 80-percent rate.¹³ Many advertisers are spending more of their dollars where decisions are made now that they can reach consumers at the point of purchase, providing additional product information while reducing their own efforts

STRENGTHS OF POINT-OF-PURCHASE MEDIA

Target Audience Selectivity The main purpose of point-of-purchase media is to reach the target audience while making the purchase decision.

Absolute Cost and Cost Efficiency The absolute cost and CPM are generally reasonable compared to other media options.

Creativity for Cognitive Responses Key or deterministic benefits can be communicated just prior to purchase. These benefits may only become salient during the final choice decision.

Creativity for Emotional Responses Recent innovations in point-of-purchase media such as video screens at cash registers, attempt to bring the emotion of television commercials to the store environment so that consumers feel the same way just prior to purchasing the product.

Target Audience and Geographic Coverage Distributing point-of-purchase material across the country is simplified through retail chains. For example, a brand could have displays in virtually all grocery stores at the same time with placement agreed upon by personnel at head office.

Reach A key strength of point-of-sale media is that it is communicating to virtually all people who are considering purchasing in a particular category except for those going directly to the Internet or catalogues.

Attention Since consumers are in the process of shopping, point-of-sale media has a tremendous opportunity for attracting the attention of the target audience. In general, consumers are seeking additional information or sensory experience as they consider the product selection.

Amount of Processing Time and Involvement It may be difficult to universally classify point-of-purchase media as having strength with these two factors. It appears reasonable to suggest that if the target audience has not avoided a certain part of the store and also paid attention to a display, then there is the strong potential that the relevant messages will resonate such that a sufficient amount of consideration will be given.

LIMITATIONS OF POINT-OF-PURCHASE MEDIA

Media Image One source of discontent for a consumer may be that the shopping experience is hindered in some manner with too many commercial messages.

Scheduling Flexibility A marketer may be reliant on a third-party service provider who may not install or set up the tool correctly.

Clutter If you want to be there, so does the competition. The clutter that consumers feel while watching television or reading a magazine may also be felt in the purchase environment.

Frequency Processing of a point-of-sale media requires a consumer's presence in the retail environment. So except for those circumstances where a consumer is entering an establishment repeatedly, the likelihood of an advertiser achieving sufficient frequency through this media is quite limited.



Selective Exposure Consumers have complete control on where they want to look in a store, how much time they prefer to stay in one area, and whether they want to even bother looking at any form of in-store communication.

According to the Promotional Products Association International (PPA), **promotional products marketing** is “the advertising or promotional medium or method that uses promotional products, such as ad specialties, premiums, business gifts, awards, prizes, or commemoratives.” Promotional products marketing is the more up-to-date name for what used to be called specialty advertising. **Specialty advertising** has now been provided with a new definition:

A medium of advertising, sales promotion, and motivational communication employing imprinted, useful, or decorative products called advertising specialties, a subset of promotional products.

Unlike premiums, with which they are sometimes confused (called advertising specialties), these articles are always distributed free—recipients don’t have to earn the specialty by making a purchase or contribution.¹⁴

As you can see from these descriptions, specialty advertising is often considered both an advertising and a sales promotion medium. In our discussion, we treat it as a supportive advertising medium in the IMC program (Exhibit 12–7).

There are over 15,000 *advertising specialty* items, including ballpoint pens, coffee mugs, key rings, calendars, T-shirts, and matchbooks. Unconventional specialties such as plant holders, wall plaques, and gloves with the advertiser’s name printed on them are also used to promote a company or its product; so are glassware, trophies, awards, and vinyl products. If you stop reading for a moment and look around your desk (or wherever you are), you’ll probably find some specialty advertising item nearby. It may be the pen you are using or even a book cover with the campus bookstore name on it.

The promotional products industry in Canada is substantial. Distributor revenue topped \$2.1 billion in 2001, up from \$1.1 billion in 1998 and \$800 million in 1993. While inflation grew 16 percent over that nine-year period, distributor revenue climbed 160 percent. Clearly, many companies are looking to promotional products as a way of communicating to their customers, suppliers, employees, and the general public. Figure 12–4 shows the percentage of sales by product category. Wearables/Apparel accounted for the bulk at 37 percent while the next highest, writing instruments clipped in at 9 percent. Figure 12–5 shows the percentage of sales by program type. Business gifts, public relations, and employee relations and events account for nearly half of all revenue.¹⁵

Specialty items are used for many promotional purposes: to thank a customer for patronage, keep the name of the company in front of consumers, introduce new products, or reinforce the name of an existing company, product, or service. Advertising specialties are often used to support other forms of product promotions.

STRENGTHS OF PROMOTIONAL PRODUCTS

Target Audience Selectivity and Coverage Because specialty advertising items are generally distributed directly to target customers, the medium offers a high degree of selectivity. The communication is distributed to the desired recipient, reducing waste coverage.

Creativity for Cognitive Responses As the variety of specialty items in Figure 12–4 demonstrates, this medium offers a high degree of flexibility. A message as simple as a logo or as long as is necessary can be distributed through a number of means. Both small and large companies can employ this medium, limited only by their own creativity.

PROMOTIONAL PRODUCTS

Exhibit 12–7

Promotional products can be a valuable contributor to the IMC program



FIGURE 12-4

Distributor product category breakdown

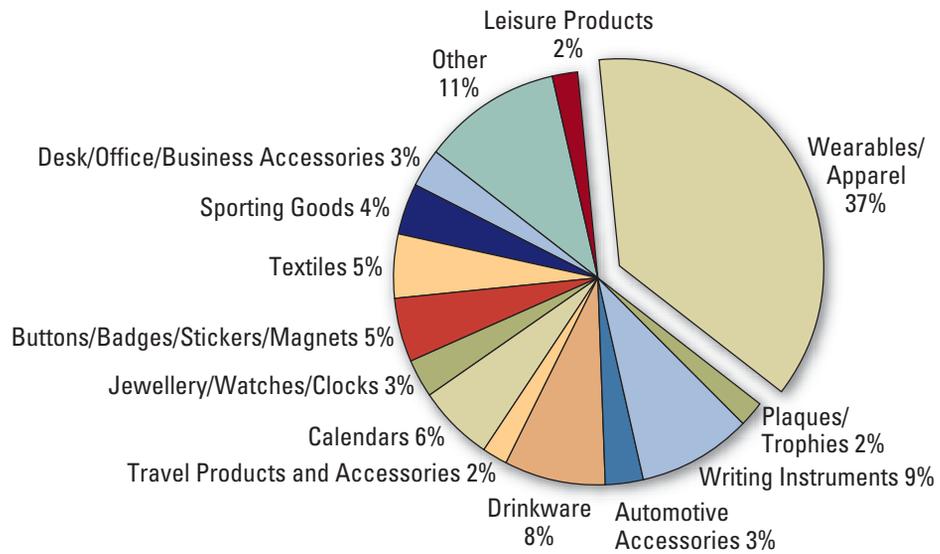
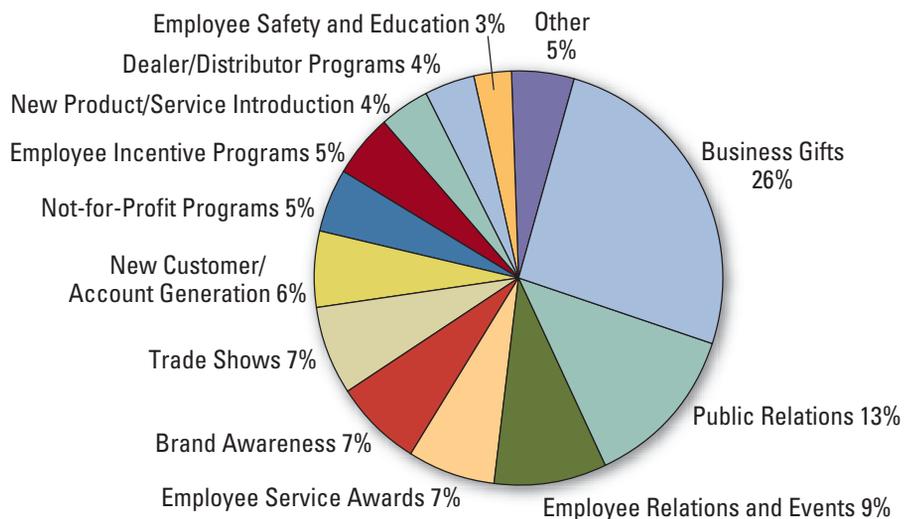


FIGURE 12-5

Distributor sales by program type



Frequency Most forms of specialty advertising are designed for retention. Key chains, calendars, and pens remain with the potential customer for a long time, providing repeat exposures to the advertising message at no additional cost.

Absolute Cost and Cost Efficiency Some specialty items are rather expensive (for example, leather goods), but most are affordable to almost any size organization. While they are costly on a CPM basis when compared with other media, the high number of repeat exposures drives down the relative cost per exposure of this advertising medium.

Creativity for Emotional Responses Promotional products are perhaps the only medium that generates goodwill in the receiver. Because people like to receive gifts and many of the products are functional (key chains, calendars, etc.), consumers are grateful to receive them. In a recent study of users of promotional products, goodwill was cited as the number 1 reason for use.

Attention, Involvement, Amount of Processing Time These would all be considered strengths of promotional products assuming the recipient appreciates the actual item whether it is clothing or some kind of office product. Certainly the selection of the item in question will heavily influence consumer reaction.

LIMITATIONS OF PROMOTIONAL PRODUCTS

Media Image While most forms of specialty advertising are received as friendly reminders of the store or company name, the firm must be careful choosing the specialty item. The company image may be cheapened by a chintzy or poorly designed advertising form.

Clutter With so many organizations now using this advertising medium, the marketplace may become saturated. While you can always use another ballpoint pen or book of matches, the value to the receiver declines if replacement is too easy, and the likelihood that you will retain the item or even notice the message is reduced. The more unusual the specialty, the more value it is likely to have to the receiver.

Scheduling Flexibility The lead time required to put together a promotional products message is significantly longer than that for most other media.

Reach An advertiser hoping to expand the market through wider reach would likely find promotional products a weaker choice. As a support media, it thrives on assisting existing media that has reach as its strength.

Geographic Coverage While promotional products can be distributed essentially anywhere, the cost implications would severely curtail this as a feasible feature for most advertisers.

Selective Exposure Recipients of promotional products are in complete control as to whether they choose to display or show the item. It is entirely possible that a tremendous investment could receive very minimal exposure to the intended target audience.

AUDIENCE MEASUREMENT IN PROMOTIONAL PRODUCTS MARKETING

Owing to the nature of the industry, specialty advertising has no established ongoing audience measurement system. Research has been conducted in an attempt to determine the impact of this medium, however, including the following reports.

A study by Schreiber and Associates indicated 39 percent of people receiving advertising specialties could recall the name of the company as long as six months later, and a study conducted by A. C. Nielsen found that 31 percent of respondents were still using at least one specialty they had received a year or more earlier.¹⁶

A study by Gould/Pace University found the inclusion of a specialty item in a direct-mail piece generated a greater response rate and 321 percent greater dollar purchases per sale than mail pieces without such items.¹⁷ Studies at Baylor University showed that including an ad specialty item in a thank-you letter can improve customers' attitudes toward a company's sales reps by as much as 34 percent and toward the company itself by as much as 52 percent.¹⁸ Finally, Richard Manville Research reported the average household had almost four calendars; if they had not been given such items free, two-thirds of the respondents said they would purchase one, an indication of the desirability of this particular specialty item.¹⁹ Figure 12–6 demonstrates how promotional products can be used effectively in an IMC program.

The Promotional Products Association International (www.ppai.org) is the trade organization of the field. The PPAI helps marketers develop and use specialty advertising forms. It also provides promotional and public relations support for specialty advertising and disseminates statistical and educational information. The Canadian association is Promotional Products Association of Canada (www.promocan.com).



FIGURE 12-6

The impact of promotional products in an IMC program



Combining Promotional Products with:	Effect
Advertising	Including direct mail with a promotional product increased response to a print ad to 4.2%, versus 2.3% with direct mail only and .7% with an ad only.
Personal selling	Customers receiving a promotional product expressed more goodwill toward the company than did those receiving a letter. They rated the company more positively in 52% of the cases and rated the salespeople more proficient (34%) and more capable (16%). Business-to-business customers receiving a promotional product were 14% more likely to provide leads, while salespersons who gave gifts to customers received 22% more leads than those who did not.
Trade shows	Responses to invitations to visit a booth were higher when a promotional product was enclosed.
Direct	Responses to direct-mail sales pieces were 1.9% with only a letter but 3.3% with a promotional product (75% higher). Other studies have shown increases of 50 to 66%.

YELLOW PAGES MEDIA

While most of us use the **Yellow Pages** frequently, we tend to forget they are advertising. The Yellow Pages are often referred to as a **directional medium** because the ads do not create awareness or demand for products or services; rather, once consumers have decided to buy, the Yellow Pages point them in the direction where their purchases can be made.²⁰

STRENGTHS OF YELLOW PAGES MEDIA

Reach and Target Audience Coverage Directories are usually delivered to every home and business within a given geographic area, ensuring wide availability.

Attention, Involvement, and Processing Time Consumers use the Yellow Pages when they are considering, or have decided to take, action. Thus, by its very purpose, readers give the Yellow Pages their full attention and examine the information thoroughly.

Cost Efficiency and Absolute Cost Ad space and production costs are relatively low compared to other media.

Frequency Because of their longevity (Yellow Pages are published yearly), consumers return to the directories time and again. The average adult refers to the Yellow Pages about twice a week.²¹

Media Image Because consumers choose to use the Yellow Pages, they are not considered an intrusion. Studies show that most consumers rate the Yellow Pages very favourably.²²

LIMITATIONS OF YELLOW PAGES MEDIA

Geographic Coverage Since Yellow Pages are essentially local media, they tend to be very localized. Add to this the increasing number of specialized directories, and the net result is a very specific offering.

Creativity for Cognitive and Emotional Responses While the Yellow Pages are somewhat flexible, their creative aspects are limited.

Scheduling Flexibility Printing schedules require that ads be placed a long time before the publications appear. It is impossible to get an ad in after the deadline, and advertisers need to wait a long time before the next edition. Further, because Yellow Pages are printed only once a year, they become outdated. Companies may relocate, go out of business, or change phone numbers in the period between editions.

Clutter A recent study by Avery Abernethy indicates that the Yellow Pages (like other media) experience problems with clutter.



Target Audience Selectivity The broad distribution of Yellow Pages makes selectivity impossible. A firm's information is exposed to many more consumers than it realistically strives to reach.

Selective Exposure The directional media characteristics of Yellow Pages puts the reader in complete control as to when the message will be exposed to the target audience.

An increasingly common way to promote a product is by showing the actual product or an ad for it as part of a movie or TV show. While such **product placement** does not constitute a major segment of the advertising and promotions business, it has proved effective for some companies. (Note: Like specialty advertising, product placement is sometimes considered a promotion rather than an advertising form. This distinction is not a critical one, and we have decided to treat product placement as a form of advertising.)

A number of companies pay to have their products used in movies and music videos. Exhibit 12–8 shows how BMW was able to get its product featured in the movie *The World Is Not Enough*. Avis, Ericsson, and BMW were all in the James Bond movie *Tomorrow Never Dies*. The movie had its own website with links to the companies with placements, and the companies, in turn, had links on their websites to the movie site. The financial results of product placement can be significant. Sales of Ray-Ban Wayfarer sunglasses tripled after Tom Cruise wore them in the movie *Risky Business*, and Ray-Ban Aviator sales increased 40 percent after he wore them in *Top Gun*.²³

PRODUCT PLACEMENT DECISIONS

With up to \$4 billion in North American revenue and up to 50 percent of all movies and television shows using product placement, advertising through this promotional media is certainly big business. Assuming a marketer selected the right vehicle for exposure, product placement contributes to higher awareness by its sheer volume of exposure. More successful product placement contributes to its brand position and requires a number of decisions.²⁴

A primary issue to resolve concerns the source as represented by the plot, scenes, or characters of the movie or TV show. The creative use of the product profoundly impacts the experience ranging from a central role in the scene to a mere showing of the product to having a central character use or talk about the product.²⁵ Some recent examples of product placement occurring in Canada or as a result of movie or television production being filmed in Canada include:

- Canadian Club gate bottle, circa 1908, in the film *Chicago*, which was used by actress Queen Latifa to pour a drink from in one of her prison scenes²⁶
- Two Visa decals, which were placed on the front window of the travel agency where Toulou worked in *My Big Fat Greek Wedding*²⁷
- People in the reality television show *Star Académie*, used a Rogers AT&T cellphone at the end of each episode to call their family and friends after being away for a long time.²⁸
- Frito Lay products have been in 40 movies or shows in one year including Ruffles potato chips on *Degrassi: The Next Generation* and Lays potato chips in *Slapshot 2*.²⁹
- Each cast member of the television show *Train 48* used a Fido cellphone, with one talking about the feature of a new Sony Ericsson phone.³⁰

Related to the above two issues is the amount of time the product is featured and how many different vehicles a marketer wants to be exposed in. While a marketer and its agent obviously try to negotiate the

PRODUCT PLACEMENT



Exhibit 12–8

Many companies use movies to promote their products



most favourable situation on all these issues, they are also dependent upon the director's final artistic decision.³¹ For example, product placement moved to animated shows with the placement of the Reach 400 Max toothbrush on the TV sitcom *Bob and Margaret* in the form of a five-to-10 second virtual placement that was blended into the show's program about a dentist. Reach managers felt the placement balanced the requirements of not too blatant, but noticed. Placement support included a tune-in spot for the show that featured the toothbrush along with the Reach commercial in the promotion schedule, and closed captioning sponsorship of the show. Reach toothbrush's placement offered more control than usual since the program already existed with an established time slot and the virtual placement material (i.e., logo, product visual) provided by Reach fit appropriately into established scenes.³²

Finally, as a support medium, product placement needs to work with other marketing communication tools to achieve its maximum contribution. Much of the product placement in Quebec reality television shows are linked with sponsorship arrangements. For example, GM Canada sponsors *Le Grand blond avec un show surnois*—a late night talk show and *Testostérone*—a men's show in addition to having product placement as an important element. Similarly, *Ma Maison Rona* is a sponsored reality television show based on renovating someone else's home that naturally included trips to Rona for material.³³ Rona goes one step further as this product placement occurs during its mass media campaign.³⁴

As promising as product placement appears, research indicates that its greatest strength lies in maintaining existing loyalty of current customers who see the product they consume actually consumed in a realistic situation by a character they can relate to or identify with. Furthermore, consumers indicate that real products are expected and preferred compared to some kind of generic unrecognizable brand.³⁵

STRENGTHS OF PRODUCT PLACEMENT

Reach A large number of people see movies each year. The average film is estimated to have a life span of three and one-half years, and most of these moviegoers are very attentive audience members. When this is combined with the increasing home video rental market and network and specialty channels, the potential exposure for a product placed in a movie is enormous.

Frequency Depending on how the product is used in the movie (or program), there may be ample opportunity for repeated exposures (many, for those who like to watch a program or movie more than once).

Creativity for Emotional Responses We previously discussed the advantages of source identification that occurs with a creative message. When consumers see their favourite movie star wearing Oakleys, drinking Gatorade, or driving a Mercedes, this association may lead to a favourable product image. Most of those involved in product placement believe that association with the proper source is critical for success.

Cost Efficiency While the cost of placing a product may range from free samples to \$1 million, these are extremes. The CPM for this form of advertising can be very low, owing to the high volume of exposures it generates.

Geographic Coverage The potential for geographic coverage is substantial as a top movie or television show could have national or international coverage. We emphasize the importance of this qualifying aspect as entertainment viewers can be fickle.

Selective Exposure It is very difficult for a theatre audience member to physically avoid the product placement through some form of zipping or zapping!

Clutter With category exclusivity rights within a vehicle and the fact that any show or movie only has a few product placements, the potential for clutter is very low. However, the plot, scenes, and dialogue act as a form of clutter that can be overcome with creative use of product placement.



Involvement A product placement done properly has direct relevance for the character or situation and is almost a transformational experience for the audience member that is paying full attention to the entertainment.

LIMITATIONS OF PRODUCT PLACEMENT

Absolute Cost While the CPM may be very low for product placement in movies, the absolute cost of placing the product may be very high, pricing some advertisers out of the market.

Amount of Processing Time and Attention While the way some products are exposed to the audience has an impact, there is no guarantee viewers will notice the product. Some product placements are more conspicuous than others. When the product is not featured prominently, the advertiser runs the risk of not being seen (although, of course, the same risk is present in all forms of media advertising). Furthermore, some product placements only last for a few seconds.

Creativity for Cognitive Responses The appeal that can be made in this media form is limited. There is no potential for discussing product benefits or providing detailed information. Rather, appeals are limited to source association, use, and enjoyment. The endorsement of the product is indirect, and the flexibility for product demonstration is subject to its use in the film.

Scheduling Flexibility In many movies, the advertiser has no say over when and how often the product will be shown. Fabergé developed an entire Christmas campaign around its Brut cologne and its movie placement, only to find the movie was delayed until February.

Media Image Many TV viewers and moviegoers are incensed at the idea of placing ads in programs or movies. These viewers want to maintain the barrier between program content and commercials. If the placement is too intrusive, they may develop negative attitudes toward the brand.

Target Audience Selectivity By its very nature of being cast in a movie, the potential for exposure beyond a brand's target audience is enormous. Although a certain amount of selectivity is viable through the type of movie or show, there is likely considerable wasted coverage.

Target Audience Coverage Movie attendance is historically strong, however, in many cases it will be difficult to reach a substantial portion of one's audience with a single movie. Similarly, even a hit television show may only reach a portion of a brand's target audience.

AUDIENCE MEASUREMENT FOR PRODUCT PLACEMENT

To date, no audience measurement is available except from the providers. Potential advertisers often have to make decisions based on their own creative insights (see Exhibit 12–9) or rely on the credibility of the source. However, at least two studies have demonstrated the potential effectiveness of product placements. Research provided by Pola Gupta and Kenneth Lord showed that prominently displayed placements led to strong recall.³⁶ A study by Pola Gupta and Stephen Gould indicated that viewers are accepting of promotional products and in general evaluate them positively, though some products (alcohol, guns, cigarettes) are perceived as less acceptable.³⁷



Exhibit 12–9
Ads often appear in the strangest places



SUMMARY

This chapter introduced you to the vast number of out-of-home and support media available to marketers. Out-of-home media include outdoor, transit, place-based, and point-of-purchase. Support media include promotional products, Yellow Pages, and product placement. While these constitute many examples and options for a marketer, it seems the choices are quite endless at times.

Collectively, these media offer a variety of strengths. Cost, ability to reach the target audience, and flexibility are just a few of those cited in this chapter. In addition, many of the media discussed here have effectively demonstrated the power of their specific medium to get results.

But each of these media has limitations. Perhaps the major weakness with most is the lack of audience measurement and veri-

fication. The advertiser is forced to make decisions without hard data or based on information provided by the media. As the number and variety of media continue to grow, it is likely the major weaknesses will be overcome.

KEY TERMS

out-of-home media, *344*
 support media, *344*
 posters, *344*
 backlit posters, *345*
 bulletins, *345*
 superboards, *345*
 spectaculars, *345*

street-level posters, *345*
 mobile signage, *346*
 showing, *348*
 transit advertising, *349*
 interior transit cards, *349*
 interior door cards, *349*
 exterior posters, *349*

station posters, *350*
 transit shelters, *350*
 subway online, *350*
 in-flight advertising, *353*
 airport displays, *353*
 promotional products
 marketing, *359*

specialty advertising, *359*
 Yellow Pages, *362*
 directional medium, *362*
 product placement, *363*

DISCUSSION QUESTIONS

1. What are promotional products? List some of the advantages and disadvantages of this medium. Provide examples where the use of this medium would be appropriate.
2. Discuss some of the merits of in-flight advertising. What types of products might most effectively use this medium?
3. Explain how various support media might be used as part of an IMC program. Take any three of the media discussed in the chapter and explain how they might be used in an IMC program for automobiles, cellular telephones, and Internet services.
4. A prevalent strategy among advertisers is to get themselves into television shows and movies. Discuss the possible advantages and disadvantages that might result from such exposures.
5. The Yellow Pages has been proven to be an extremely effective advertising medium for some firms. Explain why the Yellow Pages are so effective. Are there any limitations associated with this medium? If so, what are they?
6. Discuss advantages and disadvantages associated with advertising in movie theatres. For what types of products and/or services might these media be most effective?
7. What are place-based media? Explain what type of advertisers would most benefit from their use.

