

FORUM

Why don't cars advertise in supermarkets?

Retail media now provides brands with the chance to promote their wares on everything from shopping baskets and trolleys through floor advertising right up to the latest addition to the range, in-store digital screens.

For some reason however, the only brands that take advantage of these channels are those with something to sell on the premises. That's despite the fact that other brands are perfectly happy to advertise in more general shopping environments such as malls.

James Davies, director at Posterscope, says one reason behind this approach is the way retail media is viewed by industry experts.

"What a lot of retail consultants have tended to suggest is that retail media has a very specific one-dimensional role: that's to drive sales of a particular product at a particular time," he says. "Retail media is measured by how much stuff you sold in that supermarket over that time. It doesn't account for whether that message, combined with a roadside billboard for example, made people act at another time."

He argues that such an attitude is primarily based on research that asks consumers to justify their brand decisions and thus gives only a partial view of the medium's effectiveness. "It over-simplifies the role of the medium into consumer

actions that they can actually explain themselves," he says.

One category that could do well in this environment is, Davies says, cars.

"It would seem quite logical to me to advertise a family car at a time when they are with their family buying lots of stuff that they are about to load into their car," he says.

Martin Kingdon, director general of point of purchase trade association body POPAI UK and Ireland, says that a strong case can be made for retail media as a branding tool.

"Ad agencies say you can't build a brand in-store but a lot of companies can *only* advertise in store, because they do not have the above the line budgets."

Usage of retail media in developing advertising markets is much broader. A recent trial in a Carrefour store in Poland demonstrates the point, he argues. "A third of the advertisers were car companies, financial services etc," he says. "The Polish were happy to re-write the rules to see what really worked."

Kingdon however points out that POPAI is in the process of challenging these prejudices with research that shows not only the traffic in supermarkets but also the levels of shopper engagement.

Likewise, Phil Burroughes, sales director at Asda Media Centre, is also bullish about the ability of retail media to deliver for brands. "Forget any preconceived ideas, retail media offers a chance to influence consumers about your brand in an active environment," he says. "A car full of shopping identifies a need for a bigger car, each visit has the power to influence any purchase from nearly any sector."

He points out that much of the success of

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"Current research over-simplifies the role of the medium"

James Davies,
Posterscope



"Ad agencies say you can't build a brand in store"

Martin Kingdon,
POPAI UK & Ireland



"Retail media can influence consumers about your brand"

Phil Burroughes,
ASDA Media Centre



"Your consumer is within arm's reach of making a purchase"

Will Collin,
Co-founder of Naked



"For me, the key is encouraging impulse purchases"

David Williams,
IQ Group



"Retail is closer to a digital environment than any other"

Mainardo de Nardis,
CEO Aegis Media

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supermarkets in recent years has been via their focus on non-grocery. "Consumer demand has driven the range of products sold well beyond this and you can now buy clothing, electrical, optical, household, mobiles, photography, music, video and games to name a few and if it's not available in store you can probably get it on one of the associated online sites."

Will Collin, co-founder of Naked, argues that much of the appeal of retail media is its ability to deliver at the point of sale. "The most seductive element of in store communication is the fact that your consumer is within arm's reach of making a purchase," he says.

And while retail suppliers have focused a lot of effort on their packaging to get brand messages across, the fact that consumers are often very focused on their weekly shop makes it harder to justify other brands advertising in these environments.

"People aren't necessarily wandering around with a view to picking up information and communication outside their mission. That's probably most acute in

the supermarket category."

Despite this he agrees that there is a huge audience in these environments "combine that with the Robert Heath theory of low involvement processing, which basically says that people do not have to consciously engage with a piece of communication for it to have left an impression," and it could become attractive.

David Williams, chairman of retail media specialists IQ Group, argues that the greatest value of the medium is for point of sale purposes.

"Personally I think the greatest value is advertising products that are available there and then," he says. "I think the medium is of much greater benefit for products that are on sale in the store, as opposed to products that are on sale externally," he says. "For me the key is encouraging impulse purchases of products at the point of purchase."

For him the challenge is to use retail media as part of the consumer journey from home to checkout. "Say a brand advertised on TV, ran a shortened version in the mall and backed the product with

maybe a more promotional pricing message in store," he suggests.

Mainardo de Nardis, chief executive of Aegis Media, argues that the problem lies not with brands not using the media in store but with the media available.

"The problem is we've got the audience, a very large captive audience, I think we still lack the media," he says. "We are at a very early stage of development of techniques that can allow the brand to connect with the consumer in the point of purchase environment," he says.

His vision of retail media is one that provides "a service" and "recognises the consumer not just as a consumer but as the consumer who's bought this product over the last three years".

"It's closer to a digital environment in the way you can follow them [around the store] than any other media environment," he says. "Even Wal-Mart, potentially the largest media owner in the world as they describe themselves, are just at the beginning of a long journey that began 20 years later than it should have done."

INSIGHT

Putting OOH in the Comms Planning tool box

The explosion of the Out-of-Home medium in the 21st Century has created unprecedented choice for the media planner. Choice is good, but it can also be confusing.

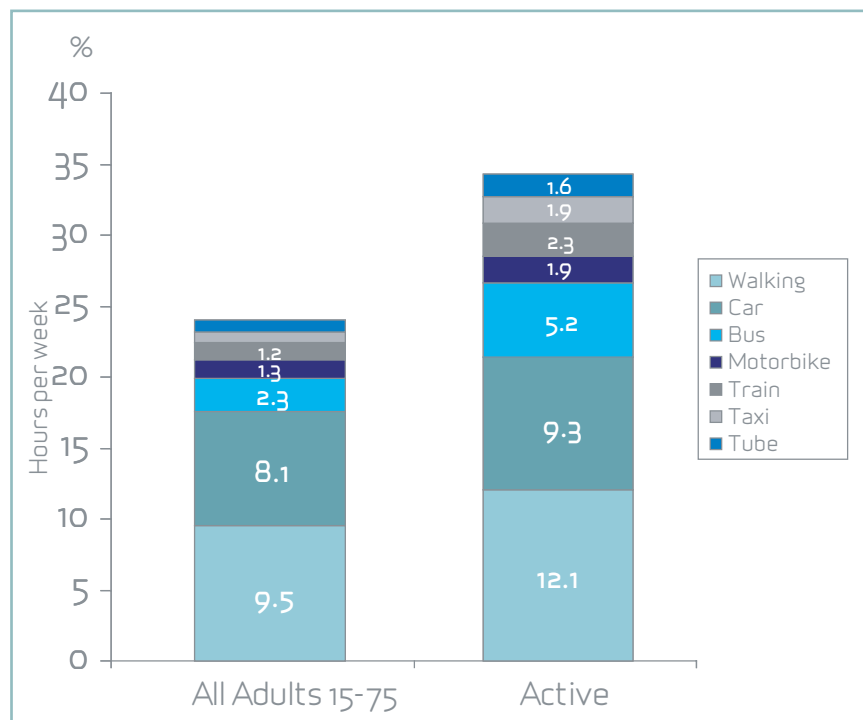
In order to make the right choices, you need a better understanding of how Out-of-Home fits into the overall media mix, and a more detailed understanding of how the various Out-of-Home formats and environments differ in the way that consumers engage with them.

Fortunately, Posterscope has launched two major new research projects that make the whole thing a lot less confusing.

The Out-of-Home Consumer Survey (OCS) looks at OOH within the multi media environment, while Closer offers unparalleled insight into how consumers engage with different formats in different environments.

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Fig.1 Travel - hours per week by mode



INSIGHT

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OCS

The Out-of-Home Consumer Survey (OCS) is a planning tool that provides much greater depth and breadth on how OOH relates to peoples' lifestyles and media habits than standard industry research e.g. TGI.

Based on a sample of 10,000 adults in the UK, OCS covers all media and allows the planner to segment consumers based on characteristics relating to travel and environments, and then look at how these link to the media mix.

OCS is uniquely tailored to the Out-of-Home medium, and can offer planners genuinely useful insights, thanks to the level of detail that went into questioning.

Travel survey data is usually averaged across the week by mode of transport, but OCS captures weekday and weekend travel separately, which gives far more defined lifestyle data. Similarly OCS is the first survey to capture all the modes of transport people use on their daily commute including walking, which adds to the quality of the segmentation. OCS shows the average adult is Out-of-Home travelling for an average of 3.4 hours a day – interestingly, this is about the daily average time spent watching TV - while the Active group, who are heavily 16-34, BC1, ambitious and image conscious, spend even more time travelling than they do in front of the box (fig. 1).

Understanding how people feel and what they are thinking about when Out-of-Home is a feature of OCS that allows greater targeting for category specific brands, e.g. people who think about their finances travelling to work, is this a key time to reach them given the profile of their exposure to other communication opportunities? The spread of digital opportunities in OOH brings genuine daypart targeting opportunities, and OCS shows where advertisers can be most effective in communicating with people when they are in specific mindsets at specific times of the day, e.g. for the retailer Boots the lunchtime period is

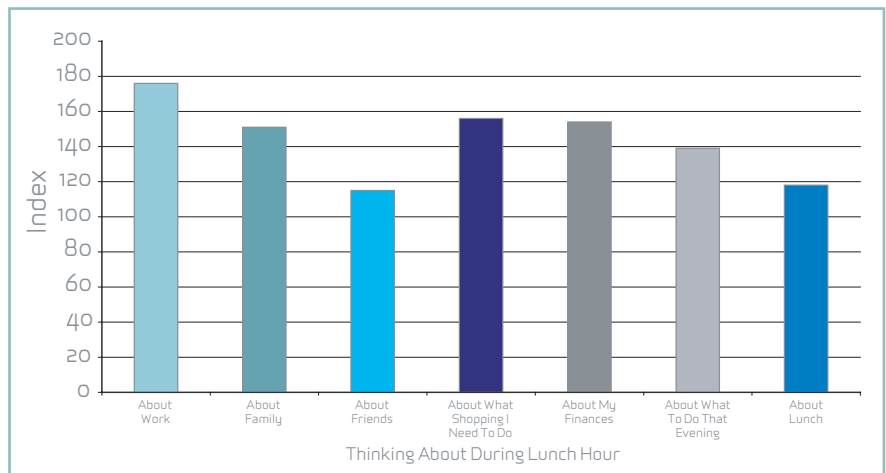


Fig. 2 Inspire your audience to go and shop at lunchtime

an opportunity to target their existing customer base (fig. 2).

Closer

While Postar provides audience measurement for traditional outdoor formats it does not provide a means to compare formats across the Out-of-Home landscape. Engagement may have become a much overused word within communication planning but it is difficult to find an alternative that captures the relationship the advertiser wants to be part of. Through a mix of qualitative and quantitative research Posterscope have developed a tool to look at how consumers engage with OOH advertising.

Consumers cannot explain in any depth what OOH advertising formats they come into contact with across their day if asked cold, but if taken to specific environments, e.g. the high street, the supermarket, the gym, then they can articulate their understanding and receptivity to advertising messages and differentiate between formats.

Creative execution is a factor in sparking 'noticeability' of an Out-of-Home site, which is the first step to engagement, but it is not a simple equation - poor creative equals poor engagement - because other factors like size, movement,

exposure, duration and even novelty all play a part in creating recognition. Closer showed that environment, mood and mindset were key drivers of 'noticeability' of OOH advertising.

A 'bored' commuter travelling, waiting on the station concourse, standing at the bus stop is actually in an environment and mindset that leads to engagement (although that rare animal, the 'happy' commuter, is not immune to engaging with advertising). While environments were the key to unlocking respondents ability to recall and comment on OOH advertising, the research was constructed to measure engagement to all format types in an environment, to answer questions such as: Is a screen in a bar by the seating more engaging if you are with friends and in a happy, relaxed mood or is your attention captured more by a screen behind the bar if you are stood waiting to be served? Closer looks at noticeability, receptivity and engagement to answer the question.

Through OCS we can better understand where to plan the OOH campaign and with Closer we can look at specific environments in the context of moods and mindsets and drill down to how different formats engage within an environment.

Posterscope is the UK's leading OOH communications agency. To find out more, contact:

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THE WORK

Client:
Thomson Fly

Media agency:
MPG

Project:
"More Destinations"

The recent campaign for Thomson Fly – the low fares airline – was all about raising awareness of their summer routes and especially highlighting new routes that they had recently acquired.

Manchester received significant support as we wanted to really emphasise the fact that Thomson Fly go to more

destinations than any other airline out of Manchester.

As well as maximising coverage via traditional roadside formats we also wanted to take ownership of flagship sites in Manchester to ensure that we embedded the brand into the heart of Manchester and create a sense of ownership between the city and the Thomson Fly brand.

As such, the new City Gateway digital screen – the tallest screen in the country – offered a suitable landmark location to add extra impact to the campaign.

Using simple but effective animated imagery, the super-bright LED technology provided a stark contrast to the Manchester skyline right outside Piccadilly station.



Client:
Diageo

Media agency:
Carat

Project:
Guinness "Hands"

You always look for the perfect merging of copy and format, medium and message, and in the case of the Guinness "hands" campaign, where better than the digital escalator panels on London's Underground.

The ad is based around the idea of waiting, of patience, of those seconds of

stillness as you wait for the perfect pint of Guinness to be poured; just as the escalators offer a few seconds of stillness in the relentless motion of the daily commute. The 40-second running length of the commercial – the longest copy yet to run on these screens - mirrored the journey time on the escalator.

We took all the screens on both sides of the escalators at Tottenham Court Road, Charing Cross and Paddington, so that the five vignettes dominated each commuter's ascent and descent.

The copy also ran nationally on football stadia screens at half-time, and on screens in bars and universities.



Client:
Pretty Polly

Media agency:
Equinox/Meridian

Project:
Stairway to Heaven

How do you take an iconic poster and reinvent it for a new generation? The answer, my friend, is blowing in the wind. It certainly is if you're Pretty Polly. It's ten years now since Posterscope first turned a poster on its side to highlight Pretty Polly tights (and the model who was wearing them),

and Meridian revisited this idea – with a twist.

On the new poster the model's skirt blows around in the wind (thanks to some strategically placed fans), in true Marilyn Monroe style. The special build was located at Chiswick roundabout where it could also be seen by passing M4 traffic. It is the tallest freestanding poster ever built in this country, and understandably attracted a great deal of PR interest, adding value to the campaign.

This special build was the most prominent item in a campaign that also encompassed mega-6 sheets, mega-4 sheets, and mega-rears in major cities including London, Birmingham, Edinburgh and Dublin.

