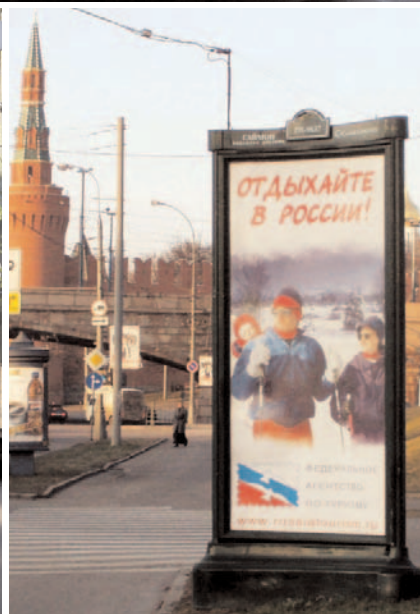




Visibility

– making the most of visual communication outdoors



Will your campaign be successful?

With this information we at Clear Channel Baltics & Russia AB hope to make your planning of outdoor campaigns easier, more efficient and even more successful.

As a professional, you will already know a lot about how to achieve effective visual communication outdoors. On the following pages you will find some good hints to support your work.

Please contact us if questions and comments. Addresses to all local offices of Clear Channel Baltics & Russia AB are to be found on the last page.

Wishing you the best of luck with your next campaign!

Birger Nilsson

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The success of a campaign

With this information we hope to make your planning of outdoor campaigns easier and more efficient. On the following pages you will find advice on what to consider in order to achieve effective visual communication outdoors.

The success of a campaign depends on a number of factors. First and foremost it is of course important that the product in itself is appealing to the viewer. This is normally called the Advertising Effect, referring to the fact that the advertising in itself creates an effect.

But there are also other factors that will influence the success of the campaign, namely the media channel used to convey the message. This is something we call the Media Effect, and it includes all the benefits that can be related to the actual advertising carrier.

We will on the coming pages focus on the importance of the right type of message carrier. One format cannot directly be cross-compared to another format, each type of object has got its own specifics and advantages. The message must stand out from the general surrounding clutter. It must be visible.

The primary factors that determine the visibility of objects are:

- ▶ **Line of sight** - If the object is physically obstructed the visibility decreases (for example, people waiting at a bus stop will partly stand in the way of the posters).
- ▶ **Contrast** - The greater the contrast, the greater the visibility.
- ▶ **Adaptation to luminance level** - Visibility is greater when the eye is adapted to the luminance, the level of the object and its surroundings. Compare to the effect when walking from sunshine into a dark room.
- ▶ **Size of the object** - The visibility of an object increases as it becomes larger in the observer's field of view.
- ▶ **Time of viewing** - The longer the viewing time, the greater the visibility.
- ▶ **Movement** - Movement of the target and/or the observer decreases visibility.

Although figures, faces and bright colours can gain attention, there is no “success-guarantee” for such a campaign. Psychological experiments involving visibility of dominant backgrounds and figures have shown that the least thing a viewer could recall was the name of the brand.

You can find some ideas on how to improve the attraction of your posters on the last page of this brochure.

The Media effect

An important step is to decide how you should best convey the message to your audience. There are three key factors concerning the physical placement of the objects to deliver the *media effect*.

The size and type of objects (How)

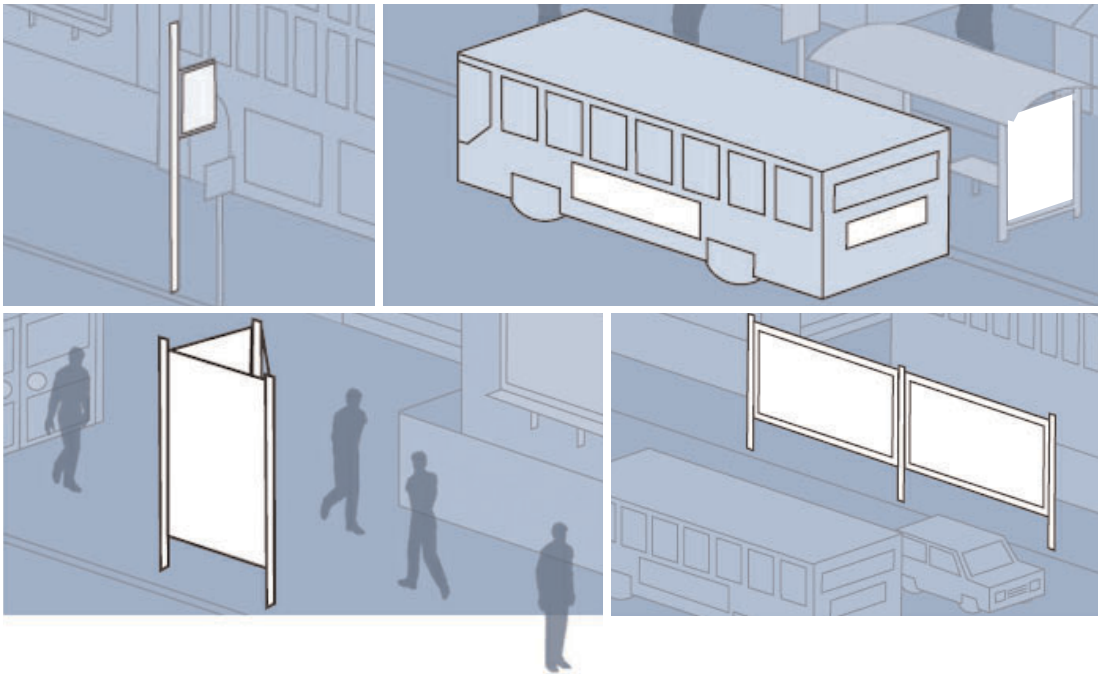
Repetition or message frequency (How often)

Impact (Where)

The size of the objects

Most studies of outdoor advertising effect point in the same direction. Bigger is better. The simple reason is that bigger objects are more eye-catching. Smaller objects tend to be lost in the urban landscape.

What is then an appropriate size of objects? Most research involving size has focused on finding out what is the distance for legibility of letters (e.g. road-signs). The distance is of course influenced by how clear the sight-line is from a given angle. A golden rule says that the object should be approximately four times the size of the lettering area.



Repetition

There are different ways of calculating how many OTS (Opportunity-To-See) a “typical” campaign can deliver. 30, 60 or 80 passings-by per person during a 14 day

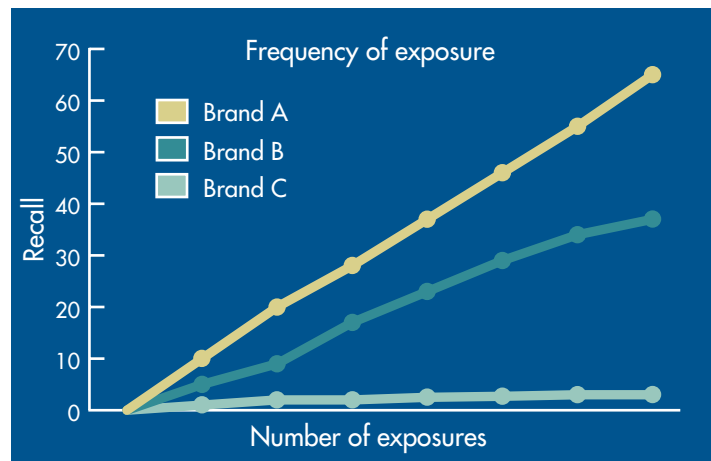
period is more of a rule than an exception. There are many factors that influence how many times we pass an advertising object, like weather, season of the year etc.

We know that there is often a positive correlation between the number of repetitions and the recall-rate of a message, but these figures should be interpreted carefully. Repetition and recall do not apply to all target groups. Nor do they include all product categories. The basic criterion for recall is that there is/has been some sort of relation between the person seeing the campaign and the advertised product.

Repetition, Exposure and Message frequency all carry the same meaning.

Some brands might benefit from a very frequent exposure of their messages, and the numbers of exposures are more or less linear to the rate of recall, recognition, buying intentions or whatever quality is measured. Other brands are unaffected by the number of exposures as they could be unknown, already have a dominant position on the market or belong to a low-involvement product category etc.

Network advertising (a kind of pre-selected, geographically well distributed set of locations) most often safeguards the optimal number of repetitions.



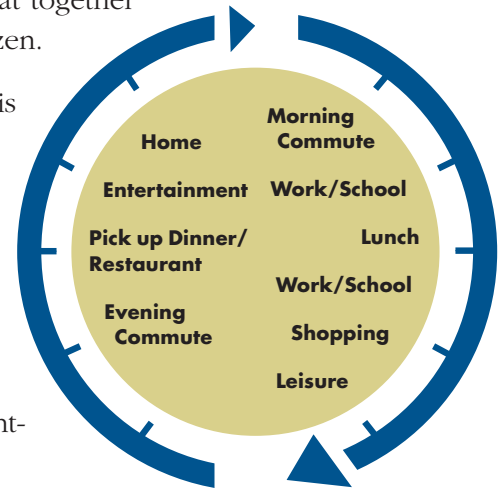
Impact

A big number of large-scale formats will only carry the message through if they are distributed on the right locations. Impact can sometimes be considered as an effect of the creative design, but on the media-level impact should be understood as *when, where and how* a message is seen.

Impact is closely related to frequency. Several international studies, like Leo Burnett's "Project Visibility" show that repeated exposure of a single creative on one location will not add up to greater impact. Rather the poster sites should be spread geographically. We call that network distribution.

A network is in fact a set of unique single locations that together embrace all the daily travel patterns of an average citizen.

The importance of being placed on the right locations is best understood if we study consumer behaviour. People move to and from different locations during the day. Depending on the time of the day, or the week, people have different needs. Thursdays might involve planning meals for the family weekend, late afternoons what to have for dinner, weekends what new clothes to buy. Therefore, the message must be 'walking with' the consumer from the home to the point-of-purchase.



Stand out from the crowd

We are bombarded with thousands of advertising messages every day. Most of them pass unnoticed because humans have a filter and perceive only what is relevant to them. What we perceive depends not only on the visual image but also on our interpretation of what we see. Interpretation based on our memories modifies what we see. For example if we expect to see the letter "m" in exanple" we may not notice that it is spelled the wrong way.

Each and every year, advertisers face even tougher challenges to "stand out" in the crowded media landscape, than the previous year.

The one single factor that determines the outcome of a successful campaign outdoors is of course as mentioned earlier the creative solution on the poster. A design

that does not appeal to the viewer will never stand out from the crowd. The importance of an object being well-noticed should not be underestimated.

To provide impacts throughout the entire day, the objects must be visible. That is why an outdoor advertising contractor continuously works on making the objects more visible in the urban setting.

If the ad carrier is to convey an advertising message properly, it must be visible from a distance, as people move. How people move varies, but there are two main categories; *pedestrian and vehicular*.

When pedestrians are in motion they are subject to a wide range of sensory stimuli. Their eye-focus frequently changes in the surroundings. Naturally, a pedestrian will find it easy to perceive small changes in the environment. The impact when passing a big street-format can sometimes create a feeling of advertising being a little bit “larger than life”.

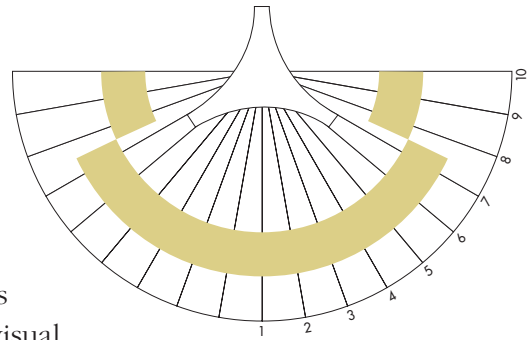
The vehicular motion is characterised by an increased concentration and a diminished peripheral vision. The eye focus is normally a great bit ahead, and as a consequence of that, all foreground details fade.

The angle of vision is therefore a crucial factor, although underestimated, when placing an object intended to be seen by people in motion.

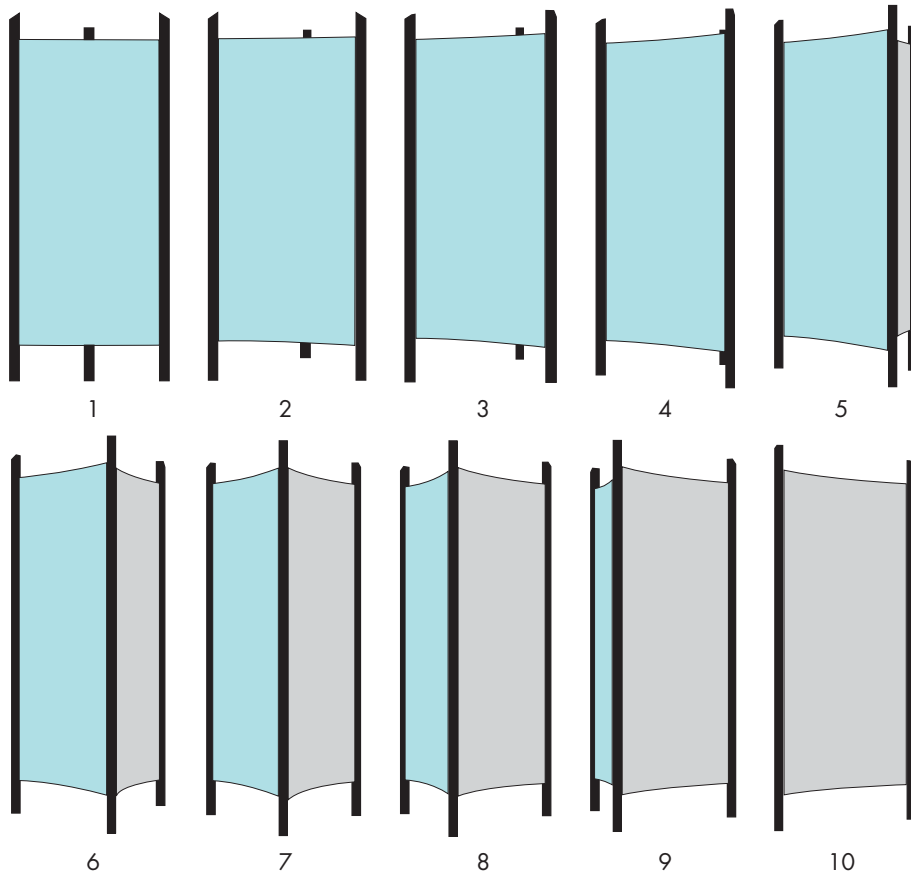
Another factor that influences the daytime visibility is reflective glasses covering the posters. Adding glass to a construction is mainly done for aesthetical reasons, but if the glass is reflective the visibility sharply decreases. The glass can easily become a barrier between the poster and the viewer. Glass, which is not reflective, is therefore more appropriate for outdoor usage.

The example on next page shows the difference in visibility from different angles for two popular formats.

Concave three sided poster pillar

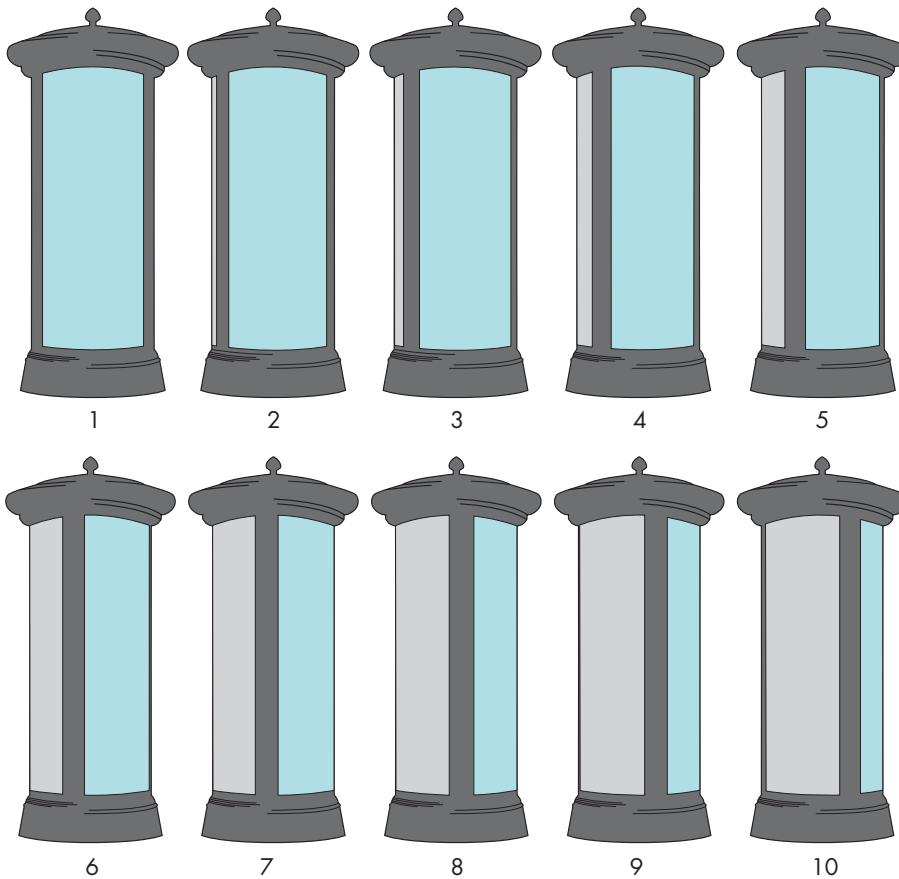
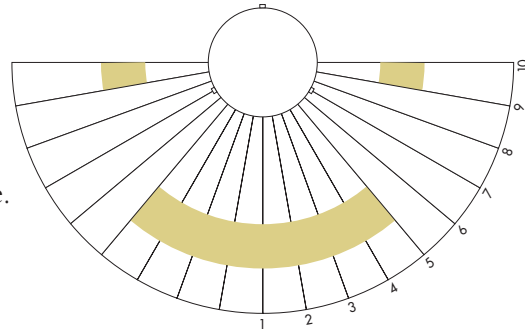


- ▶ The concave surface is standing out from the other sides of the pillar if the viewing angle is narrow. The viewer therefore only sees one visual at the time, which makes the ad more visible.
- ▶ The message seen from a long distance.
- ▶ The ad is visible from a wide angle.



Convex column pillar

- ▶ Difficult to see the whole visual from any angle.
- ▶ The narrow radius is distorting the proportions of the visual.
- ▶ On the other hand, no “dead angles”, some part of the visual is always seen.



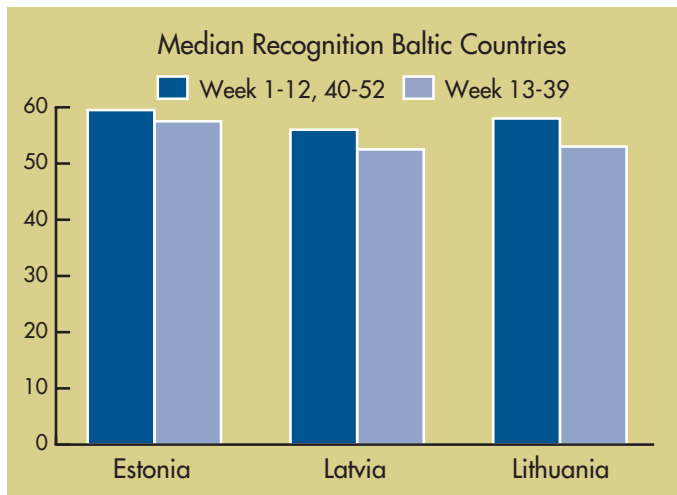
Seasons

Bad weather reduces visibility of the object but does not influence the recognition of the message (which is dependent of the creative solution), even though less people crowd the streets. If we assume that bad weather will decrease the number of exposures with 50% or more, it might not be that crucial. A well-distributed network will deliver maybe 100 exposures during a two-week campaign, and a good poster will be remembered after 5-10 exposures, possibly even after one exposure.

A bad poster will not be remembered even after 100 exposures.

If “bad weather” is the explanatory factor for a lower recognition rate, will then sunshine make a bad poster more memorable?

There are signs that “bad weather” will influence recognition negatively for certain products (beer advertising during a cold summer) in the way “good weather” can affect it positively (beer advertising during a hot summer).



Luminance

The ability to see at night depends on the amount of illumination from the stellar system, especially the moon. However the urban landscape offers luminance from a wide variety of sources, which means we can never talk about total darkness.

Night-time, an illuminated object is more often more conspicuous than a non-illuminated object.

But illumination night-time will, no more than the sun during daytime, help a message to be seen.

The trick is to use the indirect lighting offered in the city. However, the legibility distance will become smaller as it turns darker.

A search in Clear Channel Baltics & Russia AB's BOD research database shows the difference in recognition between the dark season and summertime. Similar results have been found in Scandinavia where outdoor campaigns have been measured continuously since 1976.

Conspicuousness

As we look around, certain objects will “jump out” of the background. The term selective perception refers to this ability to seize attention. There are two factors that determine selective perception, the first is called *sensor conspicuousness* and refers to the physical attributes of the object. The single most important variable is the contrast against the background. When there is higher contrast, objects are more conspicuous, i.e. a white, lit surface in the dark will be more noticed, even if the message is not necessarily perceived better.

The second factor is called *cognitive conspicuousness*, and is even more attentiondrawing than sensor conspicuousness. We are much more likely to be drawn to things that are relevant to us. For example, if you are reading a newspaper, your attention can be drawn to a particular word that is relevant to you, even though the word is not in the area that you are examining.

The figure to the right shows the legibility of coloured letters on coloured background. There are several such studies on legibility, and some have even come to the conclusion that there are combinations of coloured words and coloured backgrounds that become more legible when adding artificial light. This is taken into consideration in this model, and that is why at the first glance the ranking might not appear logic.

ABC	ABC	ABC	ABC	ABC
ABC	ABC	ABC	ABC	ABC
ABC	ABC	ABC	ABC	ABC
ABC	ABC	ABC	ABC	ABC
ABC	ABC	ABC	ABC	ABC
ABC	ABC	ABC	ABC	ABC

Typography

As the message must always be easy to read, the fonts for outdoor designs must be carefully selected. The Outdoor Advertising Association of America (OAAA) has listed “The Don’ts” when working with typography:

Fonts selected for outdoor designs must be easy to read from variable distances.

Overcrowding Compressed type or too many words will reduce the clarity of the message

Fonts selected for outdoor designs must be easy to read from variable distances.

Excessive Extreme variations between ascending and descending letter segments and serifs greatly reduce legibility.

Fonts selected for outdoor designs must be easy to read from variable distances.

Anemia Fine typefaces will fade into a background, becoming indistinguishable as the viewing distance is increased.

Fonts selected for outdoor designs must be easy to read from variable distances.

Overweight Heavy typefaces lose their basic shape when the viewing distance is increased.

Fonts selected for outdoor designs must be easy to read from variable distances.

Illegibility Ornate or sans serif typefaces can be difficult to read, reducing the effectiveness of an outdoor design

There is no one typeface that is suitable or ultimately legible for all purposes. However, if one follows the advice from OAAA, one can at least avoid not being seen because of unclear typography.

The single most important factor for effective communication is to have an attractive message. We at Clear Channel Baltics & Russia AB have chosen to present guidelines for effective communication from the 'Outdoor Celebrity' Mr David Bernstein.



The VIPS judgement

VIPS should be used as a final check-list for an ad. Its absolute strength is its ability to function as a universal model for advertising strategy no matter what media channel is used.

▶ Visibility

Does it surprise?

Does it stand out?

Does it involve the receiver?

Does it leverage human emotions?

Does it exploit the medium?

Does it employ superior production values?

Is it memorable?

▶ Identity

Does it brand?

▶ Physical

Does it inextricably link the name with the story/promise?

Does recalling one prompt recall the other?

Is there a property, a hook, or an immediately recognisable element identified exclusively with the brand?

► Psychological

Does the brand have a unique brand personality? (Describe the brand as a person)

Are matter and manner coherent?

Who is the hero?

Is brand evident?

► Promise

What is the benefit for the potential consumer?

Why should the consumer get more than involved and develop a relationship with the brand?

What problem will the brand solve? Will it make the consumer happier, healthier, more likeable etc.?

Is the ad a sample of the brand? (a sort of pre-echo of the experience of consuming it)

Does the ad itself provide a reward?

► Simplicity (not simplistic)

Is the communication clear to both parties?

Are you clear about the desired target response?

Is the consumer clear as to what you expect him/her to think/believe/feel/do?

Is all the noise eliminated?

Is the ad single minded?

Is everything coherent?



Designing outdoor advertising is visual storytelling. We hope you have found the information in this brochure interesting and useful. If you have any questions, please do not hesitate to contact us at Clear Channel Baltics and Russia AB. We will be more than happy to help you make your outdoor campaign even more effective.

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We look forward hearing from you!

CLEAR CHANNEL

Kai darosi
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PILATE

FVA

