

# IPA EffWorks Global 2021

A summary of the best new thinking and  
evidence-based decision making  
research for marketing effectiveness

Last week was the IPA EffWorks Global 2021 event whose aim is to make marketing more effective by sharing key research and development in the effectiveness space.

During Grace Kites launch of the cross-agency ARC initiative she talked about the difference between the worlds of marketing and law. Specifically, how every legal case is documented so that future cases and the precedents established can be learnt from. Yet in the marketing world the sharing of knowledge takes place to a much lesser degree.

That is why this annual event is so important to constantly raise the collective knowledge base of the industry.

This year there was several new pieces of work shared covering everything from living with the pandemic to Orlando Wood's follow-up to the seminal 2019 publication "*Lemon: How the advertising brain turned sour*" to how effective brand purpose really is which has already garnered headlines and debate.

The strategy team at Hearts & Science has summarised the key events from the week, the key stats you need to know and the implication or action you should take as part of your marketing plans so that you're fully up to speed with the latest developments in the effectiveness space.

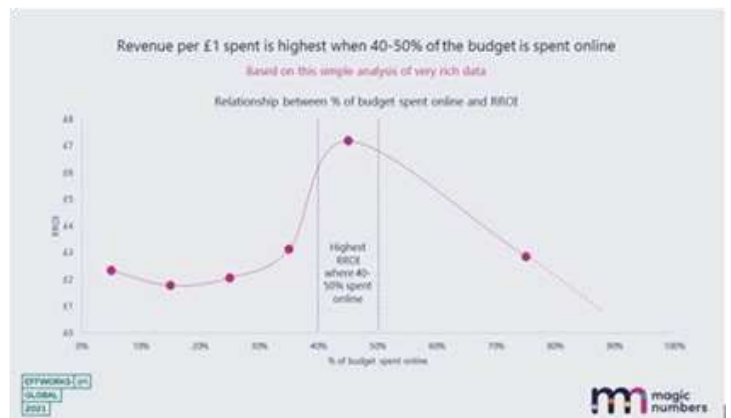
Hope you find it useful.



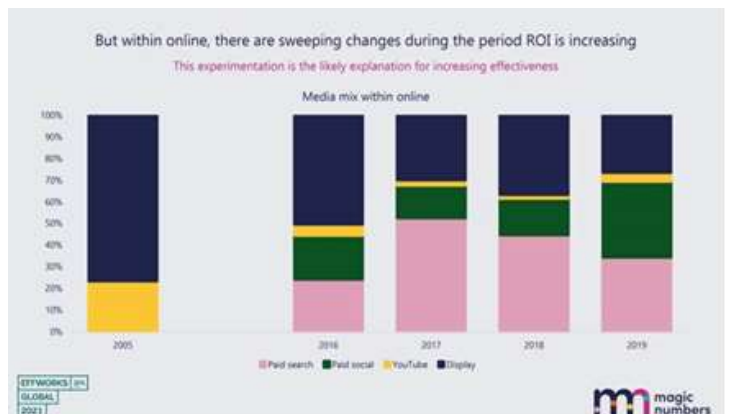
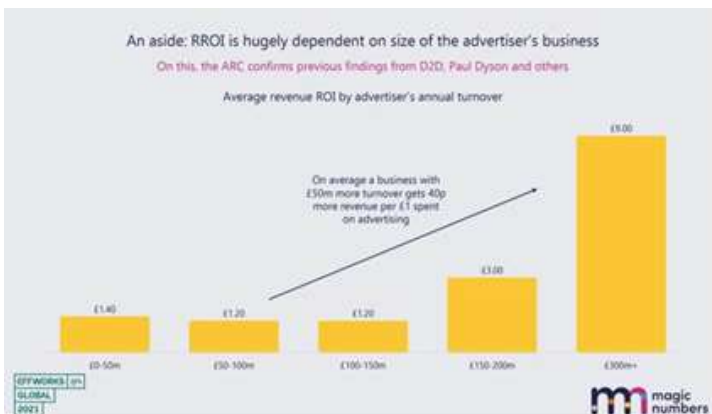
Simon Carr  
Chief Strategy Officer  
Hearts & Science

## Feedback from the front lines: New data on effectiveness outside award entries

The newly formed Advertising Research Community (ARC) has undertaken a meta-analysis of 343 non-award-winning campaigns representing over £5bn of spend to help supplement the marketing industry's existing understanding of how advertising works which, up until now, has largely relied on data from IPA award-winning case studies.



The study showed that these unawarded campaigns have worked too, generating an average £3.80 in revenue for every £1 spent. It also found that advertisers, regardless of category and size, have more success with campaigns when they spend 40-50% of their budget online and that the effectiveness of marketing campaigns has actually increased over the past five years thanks to an improved understanding of how best to use the breadth of these channels and opportunities.



Dr Grace Kite who led the research added *“The evidence shows that we are in a far stronger position than perhaps the wider industry might have imagined. Our Arc work shows that advertising works, that we understand the online channels better than we ever have, and that non-awarded campaigns can learn from – and perhaps rival – those that have taken home the most coveted effectiveness trophies.”*

Next steps for the ARC project are to incorporate more real-life cases, more years, more countries and more metrics in order to develop further understanding of when and where findings may vary and consequently how that impacts on any future recommendations for the advertising community.

By Matt Pollett, Strategy Director

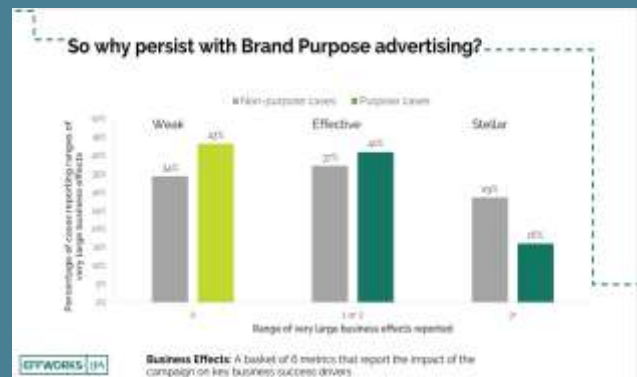
## The effectiveness of brand purpose

Peter Field explores the IPA Effectiveness Databank to share what quality evidence can be uncovered, and to offer a framework of the type of evidence that should be collected and evaluated if committing to brand purpose. Field defines 'brand purpose' as "a commitment articulated by a commercial brand or its parent company to goals other than improved profits or products, involving contribution towards one or more positive social impacts in the fields of health, the environment, human development, sustainable business practices or other similar areas". The study compared and contrasted 47 brand purpose cases with 333 non-purpose cases over the same period. Whilst it might be common sense, what really emerged from the data was the difference between doing brand purpose well and doing it badly.

The research has been criticised, Richard Shotton tweeted that the methodology of the research comparing well-executed purpose campaigns vs. non purpose ones naturally skews the conclusions in favour of purpose. Plus that this demonstrates circular logic, by creating a sub-set of well-executed campaigns they will naturally outperform the average regardless of their unifying feature. There is also the point, Field acknowledges, that there are benefits of brand purpose beyond marketing effectiveness for example internal company culture, attracting talent & media attention. What did emerge from the data was that badly executed purpose campaigns performed worse than non-purpose brand campaigns which suggests companies need to be fully committed to any brand purpose messaging as there is greater risk involved if you get it wrong. But do it right and there can be outsized effects on brand building and ability to drive trial & share & increasing the effectiveness of your marketing. 57% of brand purpose campaigns studied were deemed to 'perform strongly' and these 'well-executed' campaigns drove 15% more market share growth than standard ad campaigns.

Strong brand purpose case studies stand out in the four following areas:

- Physical availability – strong cases work closely with distributors aligned to purpose,
- Mental availability and distinctiveness – clearly align purpose to product virtues/benefits and ensure this is credible.
- Penetration growth – use purpose to strengthen association with category entry points.
- Mass appeal – strong cases align purpose to popular issues amongst target market.



Some key findings...

- Strong purpose cases show 2.1 very large business effects compared to the 1.6 benchmark established among non-purpose case studies. Weak purpose case studies only show 0.1.
- Half of strong purpose cases achieved very large customer acquisition effects, while only 30% of non-purpose cases. Just 5% of weak purpose cases did the same.
- Similarly, 41% of strong purpose cases drove very large market share growth, compared to 26% for non-purpose cases and 0% among weak purpose cases.
- Strong purpose cases also caused very large brand effects, with an average of 3 – an "exceptionally strong" performance, according to the study. Non-purpose cases drove 1.9 very large brand effects, while poor purpose cases averaged just 1.
- Within these brand effects, metrics associated with brand appeal, trust, commitment and fame performed particularly well in cases of well-executed brand purpose. More than a third (35%) of cases built brand trust, while 43% built commitment and 39% built fame. It's a similar story across metrics associated with distinctiveness. Some 70% of strong purpose cases built differentiation, as 61% built image and 26% built awareness.

Field claims that 'brand purpose is a great new tool for smart brands with the savvy to know how to use it'. That purpose, done well, is exceptionally good at driving brand-building effects but strengthens overall effectiveness compared to the non-purpose average. Crucially if you have something to say, you have to have authenticity and credibility to say it well, with meaning, in a relevant & memorable way.

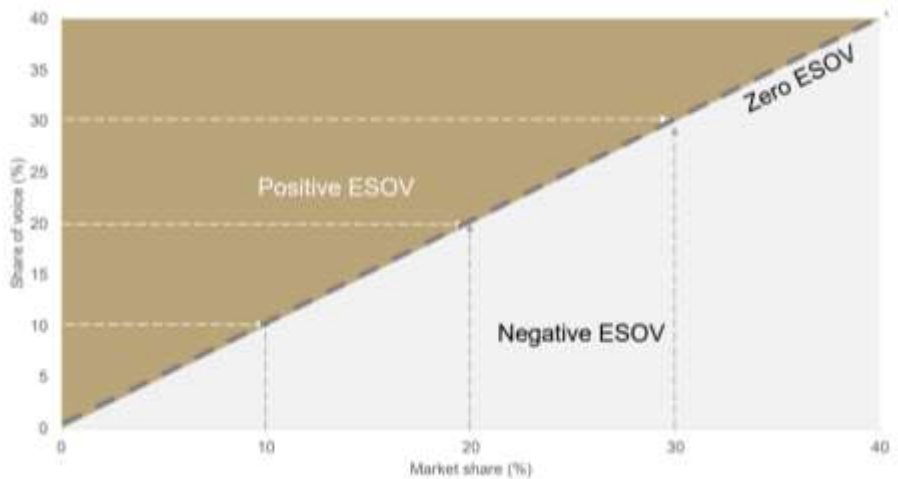
## The new growth weapon: ESOV & Attention

In July 2021, Advertising Council Australia launched a seminal new report 'To ESOV and Beyond' that proved the broad business effects of ESOV, the important link to mental availability and the role attention metrics can play in overcoming the complexities of the modern media landscape.

**Mental availability** is a measure of the breadth and depth of perceptions and the larger effect that a campaign has on mental availability, the stronger the effects on business metrics

Excess Share of Voice (ESOV) represents the degree to which your brand's share of voice exceeds its share of market and is achievable regardless of brand size and is strongly linked to a raft of long-term success metrics.

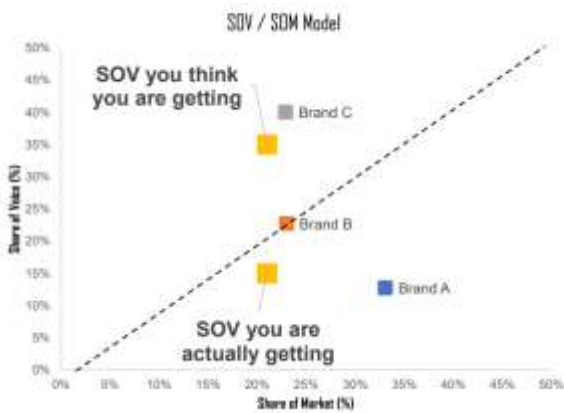
ESOV, not absolute spend, is more important to driving mental availability gains and business effects



But share of voice is getting more difficult to measure as the media marketplace has become increasingly dysfunctional. Share of search can be valuable, but it is not a replacement for share of voice

The data we use for ESOV is not even close to being commensurate with the vast performance differences between platforms. Yet these metrics are core to the accuracy of SOV/SOM analysis.

If you are overspending on low attention media platforms and underspending on high attention media platforms while your competitors are doing the exact opposite, the principles of SOV fail.



You can have an amazing creative execution but if it is placed in predominant low attention media it can dampen its potential effectiveness. The ideal scenario is maximising ESOV and high attention media spaces to ensure maximum creative amplification and effect.

Attention Adjustment is about applying attention indexes to existing media plans and optimising for maximum attention (being mindful of reach and cost).

What should you do about this? This is a key development area of the media industry The development of media plans in '22 needs to factor in attention metrics to ensure that we are not treating all impressions and impacts equally and thus ensuring maximum amplification and effectiveness of creative work.

By Simon Carr, Chief Strategy Officer

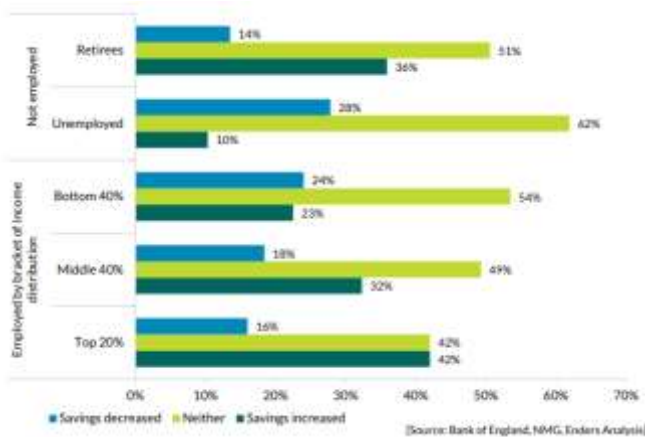
## Living with the pandemic

The IPA and Enders Analysis have collaborated to produce a report on the theme of “living with the pandemic” and aims to reveal the economic and structural changes relevant to consumer behaviour at this stage of the COVID-19 journey.

The report focuses on four things that have changed: mobility, household incomes, purchase behaviour and media consumption.

### 1. Changing mobility

Mobility has been a casualty of the pandemic highlighted by the Google & Enders Analysis data that was shared for each of the lockdowns. The pandemic has created a two-tier recovery, divided between large cities which have retained income levels and accumulated savings, but have ongoing reduced mobility, and smaller cities and rural areas, which have seen a bounce back in mobility



### 2. Changing mobility

Households able to leverage WFH for all days of the week are saving on average **25-30% of their weekly disposable income** on expenditure on transportation and out of home service activities.

Low-income households (the bottom 40% of the distribution), however, including essential workers required to travel to work, furloughed workers, and the unemployed, are more likely to have seen their savings fall during the pandemic.

### 3. Changing purchase behaviour

There was a structural increase in the online channel, contributing 25.5% of retail sales (excluding fuels), in both July and August 2021, thanks to a doubling of food and drink sales. Earlier this year it stood at 35% but the belief is that it has now stabilised and **25% is a new baseline** (from 18% pre-pandemic). The point was made about how ecommerce ‘hollows out discovery’ as reduces choice and diversity – this raises critical questions about discoverability for brands and switching.

### 4. Changing media consumption

The gulf between the media touchpoints of the 'young' (25-34) and those of 'older' (50+) audiences, centred on live broadcast TV, has never been larger.

What should you do about this? There has been a permanent structural shift to the countryside from cities which from a media planning perspective means treating the UK less as a whole and rather as a mosaic of areas/audiences/opportunities.

[You can download the full report here](#)

## Share of search: One year on

In 2020, Les Binet and James Hankins explored the potential of search metrics to help track the health and future wealth of brands. In 2021, James Hankins returned to outline the key findings from the Thinktank created especially for the subject.

Hankins raced through his charts, each with a punchy point around the correlation of Share of Search (SOS) with other metrics. He was at pains to emphasise that the insights were focussed on correlation and **not** causation: intended to help out those who do not have regular access to Share of Market data.

A quick reminder of what Share of Search is before we get into the findings.

**Searches for brand X**  
**Searches for all the brands in the competitor set**

Hankins proposes that SOS represents a proxy for the demand side of the 'marketing equation'.



### The key findings:

1. Where your brand sells multiple products you can still use SOS. If you apply a factor that relates to % of total revenue delivered by that product area to the SOS figure this gives you a good proxy for Share of Market (value share). For instance, if Brand X has 30% of its revenue from Product A then factor SOS indices by 30%
2. Following further analysis across multiple categories and languages, there is an average of 83% correlation between SOS and SOM (not 100% given that it proxies the demand side of the marketing equation, leaving some space for supply side effects)
3. Correlation between SOS and SOM is dynamic i.e. when one moves so does the other because they are representing the same thing. Therefore, SOS gives you a dynamic measure of competitiveness that goes back to 2004.
4. Driving disproportionate SOS (excess Share of Search) is a sign that a brand has impacted consumer interest thus likely to indicate growth in SOM
5. Broadcast channels tend to be better at driving SOS compared to narrowcast channels
5. Creative efficacy drives SOS more than Media efficacy, but only just - they are both important (on average)
6. Generally there is a relationship between spend, SOV, ESOV and SOS
7. Not all ESOV is equal - 'reach' typically wins, exemplified by a graph showing a shift in SOS when the brand shifted from narrowcast to broadcast channels
8. Consistent pattern of 'going dark' - there is a decline in SOS, but it doesn't just disappear, a brand lives on in our memories e.g. Thomson Holidays
9. Strong/big brands don't get affected as much by advertising activity as well as when advertising stops, they have more stable demand
10. SOS arguably represents people's memories - analysis shows a strong correlation between SOS and mental availability

Plotting your own and competitor set SOS over 12 months+ and annotating with marketing activity can reveal the strategies and tactics you can deploy to accelerate growth

## Creativity and effectiveness in a changing world

Launching the follow-up to the critically acclaimed publication "Lemon: How the advertising brain turned sour". Orlando walked through a cultural journey unveiling how technology has changed business, advertising, and us - offering practical help and inspiration for those seeking to build brands in an increasingly online world, create advertising that holds attention, that delivers the greatest, longest-lasting business effects, and that fundamentally reconnects with the people who watch it.

Orlando opens with how, in the 1440s, the invention of the printing press created a profound effect on the human psyche. People also migrated to cities and towns and became more solemn and 'downward' looking. This cultural change was reflected in the art of the 1400s and reoccurred in the 1900s. Specifically, the looks on faces painted at the time. The looks of and between characters in artwork trended towards 'the stare'. Orlando uses 'the stare' to signify three things going on in society: a sense of detachment, the loss of vitality and adversarial undertones.

He finds that 'the stare' is rampant in today's art, culture, advertising. Like the 1400s and 1900s, there is the same loss of spontaneous expression in face which he synonymises with a loss of vitality. Constantly being on our phones means greater introspection, inwardness, looking down and not up and around. Our attention has been narrowed by these devices.

He then turns to the different types of attention and how our brains work. Our brains can be divided into left and right: narrow beam and broad beam. In our increasingly digital world, there is a danger that our broad beam attention is reducing and there is a shift to left brain dominance, bringing left brain antisocial traits to the fore. Narrowed focus has brought a rise in anxiety and loss of humour. There has been a decline of romance and comedy in film and, in an attempt to make us feel something, horror and thrillers are increasing. There has also been a loss of humour in advertising. Orlando recounts a story of a dog that jumped up at him recently and his owner said, 'He's not normally like that, it's the cone'. The dog's focus had narrowed which made him more fearful and aggressive.

What can we do? What can we do to reconnect with world and those around us?

Orlando believes that advertising can play a role. The right brain is better connected with our emotions and memories, to appeal to this side we should bring back scenic vistas, humour, characters, and music with melody among other things. Thus steering away from advertising that already assumes inherent interest in the brand, only close-up scenes and words in the creative, among other things.

Looking at the IPA's databank, campaigns that have right brain features in the creative tended to be associated with greater attention, emotion and have more very large business effects.

In conclusion, the focused attention of the brain's left hemisphere perhaps oughtn't be our focus of attention as marketers.

Orlando encouraged all to look up and out, create spectacle, open minds and warm hearts. Bring back advertising with wit and charm, that entertains in a world full of anxiety, fear and detachment





## Better Briefs: when it comes to briefs marketers and agencies are on different planets

It's estimated that a third of marketing budgets are wasted due to poor briefs and misdirected work. That is according to findings from the first ever global study into the shortcomings of marketing briefs. Over 1,700 respondents took part in the project from more than 70 countries; 69% of marketers and 73% of agencies agree that re-briefs happen too often, leading to loss of time and money and fuelling frustration on both sides.



The majority of marketers (89%) and agencies (86%) agree that it's challenging to produce good creative work without a good marketing brief, however, whilst 78% of marketers believe that the briefs they write provide clear strategic direction, only 5% of creative agencies agree.

A quote that sums up the internal struggle from a passionate marketer in the UK; ***“My briefs get re-written by committee – and those people are very senior but with no clue about marketing. My briefs get filled with jargon, nonsense and irrelevance, plus audiences, targets and topics are added in order to keep everyone feeling like their area of work is valid. I’m ashamed to send them over.”***

Mark Ritson addresses this research in his latest article for Marketing Week and provides 7 recommendations to help marketers write better briefs.

1. *First, have a strategy – who to target, what’s your position to them, what’s your objectives*
2. *Stay in your lane – don’t mix strategy with tactics and let the creative specialists focus on the ideas*
3. *Finish strategy first – diagnosis begets strategy and strategy begets brief*
4. *Who is in charge – strategy needs choice, sacrifice and leadership. Get the right sign-off beforehand*
5. *Get trained – briefing is a skill that can be learned*
6. *A brief is more than paper – it’s a co-ordinated series of interactions, not a cold, didactic report*
7. *Build a relationship with your agency – foster interactions that receive honest critique*

The aim is that this data will form a baseline from which to build a culture of better briefs which direct and inspire, rather than confuse and frustrate. The IPA has pledged to add the improvement of the briefing process to its EffWorks R&D priorities for 2022. and said about the study that ***“you can’t produce good work without a good evidence-based brief with realistic outcomes and sensible budgets. They are the building block of the client/agency relationship and the campaign outcome”*** and that ***“a bad brief results in wasted time, money and patience all around”***.

For more information or to  
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