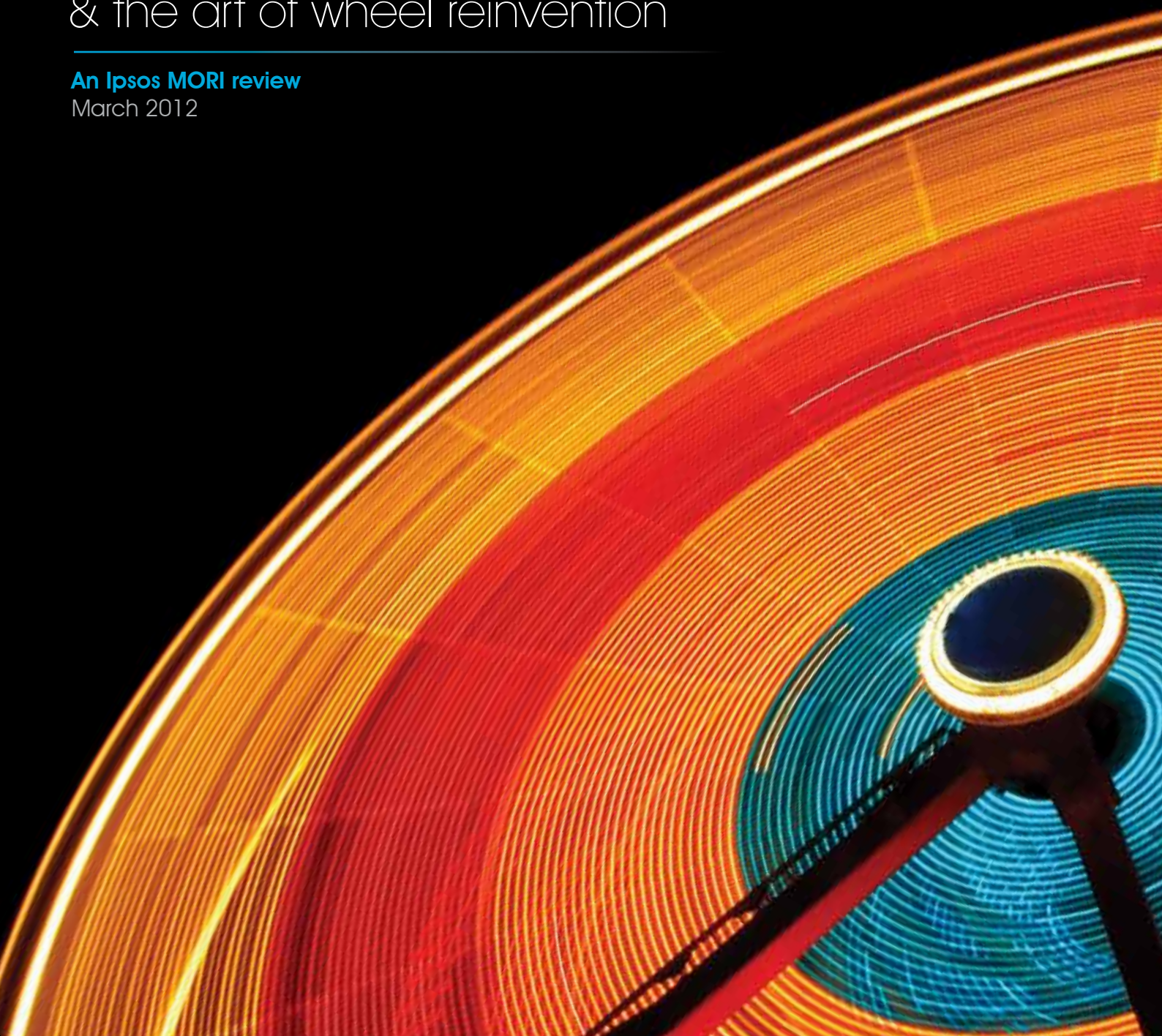


[sp]innovation

& the art of wheel reinvention

An Ipsos MORI review

March 2012



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With special thanks to Daniel Ritterband and Nicola Mendelsohn.

Welcome to the [sp]innovation papers

Innovation. *The use of a new idea or method.* All businesses worry about it. Are we doing it? Are we doing enough of it? Stand-out innovations. New innovations. Major innovations. Break-through innovations. The list of anxieties goes on and on.

And with all this innovation about, it needs to be communicated effectively, or it won't have the desired effect, or possibly any effect. Which brings us onto *spin*. Which will be more important to our success? Having this great idea, one which meets a clearly marketable need? Or communicating this great idea, in a powerful and compelling way?

Whether we're talking about "spin" or innovation, the question of *relevance* and *differentiation* comes up again and again. It's in the business textbooks. It's in the business plans. And it's very much in the market researcher's toolkit. Will this new concept work in all markets, or only some of them? Just how stand-out is it? And indeed, just how stand-out *does it need to be*?

As Jonathan Weeks points out, many examples of innovation are really more about line extensions – finding new ways to exploit a successful service or product. It's not always clear how successful these will be in the long-run, but many (not all, by any means) are seen to be working "just fine".

Similarly, it's also not always entirely clear just how effective brands are being at involving consumers in generating ideas - as opposed to using them to refine concepts as they move down the innovation funnel. The "digital age", in theory at least, brings a host of new possibilities to involving the consumer and giving them greater ability to influence, a theme picked up by Louise Brice.

Tara Beard-Knowland reminds us of the need to have a *Big Idea* – the backbone of your communications, built on a piercing insight. Is it distinctive? Is it credible? And is it one which you can "own"? If it would be just as credible for a competitor, it probably isn't such a Big Idea at all. Claire Emes and Rosemary Bayman encounter similar pitfalls when looking at customer relationships. They list what were clearly

great "innovations" in the form of the cashpoint and flat airline beds. And they describe how they were copied by others. In other cases, of course, innovation can be about cutting costs – for example outsourcing to call centres. This has been one factor underpinning a renewed interest in understanding the dynamics of the customer journey. Companies face a constant struggle trying to find ways to make life easier and more "personalised" for consumers – while ensuring their processes are as efficient as they can possibly be.

A danger for those of us in market research is that we can end up slightly divorced from the clients and sectors we work with. Nicola Mendelsohn lays down a challenge for both researchers and the advertising industry. She asks us to be more aggressive in working to get the two industries better connected, sharing talents and ideas while avoiding a "computer says no" culture at all costs.

For communications professionals, the Olympic Games presents a once-every-four-years opportunity to be part of a unique event. London 2012's sponsors and partners will be looking to take full advantage of a newly-available array of digital communications channels, mindful that they are just starting to get to grips with what works and what doesn't. What of "Brand Britain"? Here we are talking about a once-in-a-lifetime opportunity, and we are delighted that Dan Ritterband is able to open this collection for us.

We hope you find the ideas here useful. There's more on our dedicated web page – let us know what you think. And please follow us on Twitter, Facebook and the web to keep in touch with our latest research and thinking. We look forward to talking to you soon.



Ben Page
Chief Executive

2012 Olympic opportunities

Daniel Ritterband



Who would have believed that a mere eight years ago, the only Stratford that people knew or cared about, was the one in Warwickshire. And the main Olympic association was an airline. Now, things couldn't be more different - people presume Shakespeare was from east London and Seb Coe is as popular as Simon Cowell.

athletes and the dedication of tens of thousands of volunteers and cheering fans. But economic benefit has to be our benchmark of success, throughout 2012 and long into the future.

During some of the darkest years of this economic downturn, London has delivered a colossal regeneration project - on time and on budget. The stage has been built. The biggest spending brands in the world and most of their competitors are here, fighting for a share of the world's most watched and lucrative event. Some people (unfairly in my view) criticise the Games for its corporate hospitality structure (even though sponsors only get seven per cent of tickets for their £1bn investment). And it would be fair to say that tickets for the opening ceremony have become the must-have status symbol for every corporate, oligarch or digital billionaire. This may upset some, but it's not going to change. So we need to make the most of this opportunity.

When Beijing hosted the Games in 2008, their message was clear - China has arrived! It was a calling card to the world that China was bold, proud, competitive, creative, sophisticated and wealthy. In 2016, I wouldn't be surprised if we hear similar themes from Rio (albeit with less clothing). So what is it that London wishes to say to the world? Whilst there are many things we can say with confidence about our great city, 2012 gives us the unique chance to really show off a few of our greatest assets - our creativity, our ability to deliver major engineering/construction jobs, our organisation and efficiency, and our abilities in communication.

As we embark on our year as host city for the 2012 Summer Games, London businesses have a once in a generation opportunity to make their mark. There is no doubt that the Olympic and Paralympic Games will be an incredible success - primarily due to the super-human feats we will witness from the

...what is it that **London** wishes to say to the world?

But, returning to the question - what is it that London wishes to say to the world? It's something that has plagued me for a while. When conducting a brand review on the city, it was clear that London means many things to many people. There is no snappy phrase that sums up a city that is far more than the sum of its parts. But when pushed, my answer to the question would be: *to show* the world that our best years are still ahead of us.

The contrast between London, sandwiched between Beijing, Sochi and Rio, couldn't be a starker. Thankfully, the Commonwealth Games in Delhi were an unmitigated disaster! Otherwise the BRIC wall would have cast a significant shadow over our little island. But far from being intimidated by our sporting siblings; I think London should embrace the opportunity with its head held high.

I was fortunate enough to go to Beijing for a week during the Games in 2008. Everyone was asking how on earth could London compete with that. From what I saw, they built two beautiful buildings and organised a spectacular (and spectacularly expensive) ceremony. Well, London has beautiful buildings that people have been in awe of for hundreds of years. And we have added the unique Orbit, Aquatic Centre, Velodrome and soon-to-be cable car to the historic skyline of our evolving city. And I also support the decision by No 10 to double the budget for the opening ceremony. Those 4 hours are the most profitable TV advertising spaces ever sold - totalling well over \$1bn globally.

So, let's put on a show that represents the best of us - our sense of humour and ability to laugh at ourselves, our regal pageantry, our sporting successes, our engineering, industrial and artistic creativity, our diversity of culture and our sense of style.

But the sports and ceremonies are only a fraction of the experience that London will offer its visitors and residents this summer.

...to show the world that our **best years are still ahead of us.**

And it's not just those fortunate enough to be physically present in the city. The Games has always commanded a colossal global TV audience. As London is geographically blessed to catch Asia and the Middle East at the start of our day and the Americas at the end of it, we can expect journalists to be filing copy 24/7. There are facilities in the Olympic Park to deal with the 20,000 sports journalists. And Boris is laying on a Media Centre in town to cater for the predicted 10,000 journalists from every country on earth, who want to write about, film and photograph London. We are producing content for global distribution and the facilities and broadcast tools to enable us to get our message out there.

And London 2012 will be the first truly digital Games. Smartphones and wireless networks will enable sharing on a scale never experienced in a city before. So if London doesn't already have a reputation as the global hub of innovative digital communication, 2012 is our chance to ensure we capture the crown. There are many naysayers and the British press were never going to be easy to convince of the merits of hosting the Games, especially in these austere times. But as we enter the global spotlight, with all the financial pressures and world fears, let London be the city that takes the lead. We have much to be proud of and we shouldn't be ashamed to celebrate it.

I wouldn't be fool enough to suggest that hosting the Games is the magic elixir for the struggling world economy. But it is a competitive advantage we have over our rivals, for now. So before the Rio carnival sweeps the goodwill down to Ipanema, let's squeeze every opportunity we can out of our Olympic year.

Biography

Daniel spent the first six years of his career at Saatchi & Saatchi, producing communications for brands such as the NSPCC, Sony, Visa, Lexus and Procter & Gamble. In 2005 he moved into politics - working on the 2005 General Election; then for David Cameron as Head of Communications. Daniel was Campaign Director of Boris's election campaign for Mayor of London. He is currently the Director of Marketing & 2012 Communications for the Greater London Authority.

Big splash or belly flop: will your innovation sink or swim?



Jonathan Weeks



In every market, every FMCG category and with the vast majority of brands there is innovation. In some cases using the word “innovation” may be too broad – from our own experience we see that nearly two-thirds of innovations we have tested globally are line extensions (and a similar figure seen within the UK market). Extension is everywhere. When something finds unparalleled success, it’s human nature (and the nature of business) to want more of the same and to seek to replicate the initial success, but more efficiently (less effort, cost, time). Angry Birds has clocked up over 500 million downloads (with 3 versions of the game), Mission Impossible III is out in cinemas, as is Star Wars 3D which has continually pushed the boundaries of making the most of the same content; and if you walk down the majority of aisles in store, there are countless flavours and fragrances designed to give us a perception of choice. If it ain’t broke don’t fix it – just extend it.

The traditional approach in understanding and measuring the value in this has been primarily through concept testing. Once dominated by the pervasive Purchase Intent measure, now more granular with Relevance (meeting a need...), Expensiveness (...at a price I’d pay...), and Differentiation (...giving me something different to what I already buy). High Relevance and Differentiation combine to give a 98% chance of long term success,

contrasted with the weaker Purchase Intent with a slimmer 70% chance. Through forecasting, if you want, you can put a value on this too.

The concept of “consumer voting” has now also entered the mainstream consciousness. Not through political channels, characterised by low engagement amongst voters (particularly the young), but through entertainment channels. Reality shows, talent shows and celebrity shows often include some element of audience polling, getting the viewers involved, and generating an additional revenue stream.

“...a lot of times, people don’t know what they want until you show it to them.”

Steve Jobs, 1998

the new digital age now highlighting a fresh view of honesty, transparency and openness with consumers? A long term perspective is needed: line extensions can deliver gains in the short-term through sales, but longer term they run a risk of undermining the core essence of a brand. So understanding over what period you need to judge your success is key for a brand.

An alternative view from the Emperor of Innovation, Steve Jobs, highlights that consumers can find it difficult to articulate what they really mean or actually want.

“...a lot of times, people don’t know what they want until you show it to them.”

Steve Jobs, 1998

However, that’s not to say dive right in and launch an innovation without understanding it first. Better to understand the needs, perceptions and consumer barriers in the market today; and then look for that blue ocean of opportunity to generate some ideas.

But you can’t just jump into that welcoming ocean without testing the water first! Frequently idea testing is missed off the list, and whilst it appears in innovation funnels, the brand planning requires a tighter timeline – and then the idea screening is skipped. Ideas should be poured into the funnel, and be passed through this screening to move forwards. Measuring the ability to meet a need and be distinctive (Relevance & Differentiation again) is crucial in improving the overall success of innovation. Preceding the full concept generation at this stage with idea screening gives a clear prioritisation to maximise the chances of an innovation success and understand its scalability across markets. It also allows niche ideas to float to the surface and have their relevance tweaked – to build a brand’s reputation of driving a category, challenging competitors and putting the power back into the hands of the brand.

Line extensions can and do work, but to really push your brand forwards, test the ideas first and don’t just drift into concept testing.

Jonathan Weeks is Research Director in Ipsos Marketing, our team specialising in innovation and brand research.

Brands are picking up on this, and using it as a different route to market. It provides a consumer story with the “you decide” message as well as giving a winning flavour variant a place in the market. Even the unsuccessful flavours can do well for the business as it leads to more “hits” per consumer – to judge a winner you have to try all the flavours. Several FMCG brands have used this recently – using UK consumers literally as a test market.

OK – so now there is a flavour that has proven it sells more than its cohort. Marketing isn’t just a battle of products, it’s a battle of perceptions, so what does this say about the brand itself? On the one hand, it says we listen to our consumers, we have an interesting variety of ideas, and it’s empowering our consumers, and likely prompting some re-evaluation amongst non-buyers. All good things.

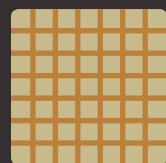
But, it can also suggest uncertainty by conveying an underlying tone of “we don’t know what you want” in the market. Should failure be kept from consumers’ view? Or is

Putting the **spin** in spinnovation



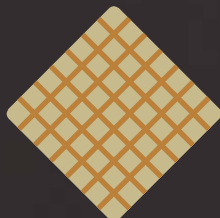
Tara Beard-Knowland

We've had the 'innovation' what about the 'spin'? A great product only gets you so far, you need to tell a good story to your target audience as well.



OLD [boring]

NEW
Diamond
Shreddies



NEW [exciting!]

no longer top of mind. Feedback showed that people still loved the product. So, the challenge was to re-engage consumers with the brand, without changing the product. Enter Ogilvy & Mather Canada, where an intern came up with the idea of Diamond Shreddies.

In January 2008, a national campaign was launched in Canada. It utilised television, print, billboards, in-store promotion, a contest and web virals. This campaign concept translated to significant sales increases, including higher sales for the 'diamond' version compares to the 'square' ones. The campaign also won the 2008 Grand Clio Award for Integrated Campaign. Talk about Spinovation!

So creating new news, even out of the old, is one great 'spinovation' tool. But the real, most elegant, art of spin is driven by a powerful Big Idea.

Just what is a Big Idea? It is a maxim or principle that inspires and propels. It is the idea that launches a thousand ads. It is not an ad itself. Nor is it a product concept. A Big Idea is the backbone of all communications for a brand, built on a piercing insight. So, that backbone needs to be relevant and differentiating, with simplicity that makes it agile and flexible.

In fact, 'spin' can play an integral role in generating the 'new news' needed to reinvigorate a brand. Take for example Shreddies in Canada. Consumers were familiar with the brand but it was

The constant refrain is true: the world is smaller than it was 50 years ago. There is a proliferation of brands that are true global leaders, rather than only local or regional brands. Many marketers now leverage global copy to ensure global brand consistency and also to benefit from the cost efficiency of a global creative. But we at Ipsos ASI think that global creative that lacks a powerful Big Idea is a lost opportunity to tell a great brand story. (Global transferability and its effectiveness are topics for another day. But, remember the Big Idea needs to be relevant and differentiating. A piercing consumer insight in one market might not be so piercing in another market).

Let's start with *relevant* and *differentiating*. In the first instance, consumers need to be able to interpret the connection between the idea and the brand. No matter how beautiful the idea, if it's not ownable, it's not the Big Idea for your brand. And, if it's just as credible for a competitor – or even a brand in another category – to own the idea, it's not the Big Idea for your brand either.

But let's not forget *simplicity*. A complicated Big Idea will be difficult to execute because it will need a great deal of explanation and will take more time to bed in than most consumers will be willing to give to your brand. Simplicity enables agility because it can evolve as consumer desire changes. At its best, simplicity is flexible as well, allowing nuances where they need to be, in different situations, different markets and different times. For a global brand this is a critical success factor for a great Big Idea.

Globally, Apple has done this well. Although there are other brands that are arguably more innovative, the sleek simplicity of the design that Apple delivers suffuses all touchpoints consumers have with the brand. Advertisements celebrate

it. The website lives it. The package embodies it. The products themselves are flawless executions of it. This has enabled Apple to grow from a niche also ran to a global technology powerhouse. It's now unthinkable that anyone else could 'be' Apple.

Closer to home, Marmite does an excellent job of leveraging a simple but piercing insight: you either love it or hate it. Again, this lives in the executions, which not only pop but resonate, whether you love it or hate it, creating a clear brand salience. But this simple idea is flexible too, for it gives the brand license to create the connoisseurs' choices, such as the limited edition XO and other varieties.

How, then, do you choose the Big Idea? This is not an execution test but an idea test and therefore needs to happen at a very early stage. We believe that the best approach is to hot house the concepts. This means including all stakeholders – brand and creative, media and research – listening to consumers in order to develop and nurture a Big Idea.

A lot to ask? Possibly. Essential? We think most definitely. Whether your brand is big or small, global or local, the best spin will be spun by a well-articulated Big Idea based on a piercing insight. You can spin your way to the bank on it.

Tara Beard-Knowland is Research Director in Ipsos ASI, Ipsos MORI's specialist advertising, brand and communications team.



From event to experience in service markets: how clever innovations create engaged customers



Claire Emes



Rosemary Bayman

Many of our clients are selling services rather than products. But what does innovation look like in a service market, and why is it important?

In the digital age, where it is easy to compare all available providers on every aspect of a service and its price, services are in danger of becoming

'commoditised'. Commoditisation threatens our clients. Without a unique value proposition, it is harder to make money; if providers are all the same, customers have no reason to choose you or remain loyal. In our recent research among business journalists, almost all (87%) agree that retailers need to be more than just the cheapest and most convenient if they are to achieve customer loyalty.

However, real, game-changing innovations in service markets are uncommon. The introduction of cash machines in financial services and flatbeds in the airline sector are rare examples – but whilst those who introduced them benefited from a short-term first-mover advantage, they have been copied so haven't had a lasting impact.

In customer service, 'innovation' often involves fixing past mistakes and presenting this as differentiated transformation. Witness NatWest's promises of a 'direct line to your branch' and 'UK only call centres' – they gave the bank an edge on its competitors and certainly improved customer satisfaction – but can we call this innovation? And again it was only a matter of time before others did the same.

The response to the threat of commoditisation from the most innovative companies in the service sector has been to transform the service they offer into a personalised, fulfilling 'experience', something much more memorable and harder to replicate. This provides consumers with a reason to choose them over competitors and, crucially, to stick with them.

These providers set themselves aside from the crowd by focusing on a few small, core moments – and creating a more personalised, fulfilling customer experience

from them. These innovations tend to require less investment and are often harder to replicate without appearing like an unimaginative 'me too' brand. Here again we turn to the airline industry, where around one in three airline customers recall a few small 'moments of truth' that pleased them over the last six months. Virgin Atlantic does these small things well, and in so doing, ensures that it owns the 'flight as entertainment experience' space. When Virgin screens in-flight movies it dims the lights and creates a retro cinema environment with cabin crew making their way through the aisles of the aircraft wearing custom-designed usherette trays, serving passengers with choc ices and popcorn. In financial services, Metro Bank does not offer any radically different products. Instead, its branches (named 'stores') are designed to resemble retail stores; dog biscuits and a 'magic change machine' are offered in branch; and they explicitly declare 'no stupid bank rules'. It's these personalised touches, rather than a fundamentally differentiated product offering, which creates their competitive advantage.

In the experience economy, customers need to be entertained, engaged and inspired. So how does a provider identify these personalised moments of truth which create such a unique experience?

We offer the following suggestions:

- **Customer journey mapping**, using structured qualitative techniques to identify those key magic and miserable moments.



• **Treating customers as individuals.** Via online planning and purchasing it's increasingly possible to allow customers to tailor their own experience; O2 have run an entire campaign around bolt-ons. Alternatively, many of our clients are looking to increase the sophistication with which they target their customer bases via database marketing and loyalty algorithms.

- **Empowering customer facing staff.** We often look to First Direct in banking, and John Lewis Group in retail, as best practice examples of this.

Innovation and good customer service often don't go hand in hand. Many service 'innovations' are more corrections or rebalances than modernisations. And even some of the most radical innovations are concerned with money-saving rather than experience-enhancing – for example, off-shoring call centres – which means that they are not always well received. But by doing the right work to find those key, personal moments – whether by getting under the skin of the customer journey; by allowing customers to create their own personal experience; by exploiting the power of their databases; or finally by harnessing the creativity and experience of customer-facing staff ... maybe service providers can do enough to set themselves apart.

Claire Emes is Head of Trends & Futures at Ipsos MORI. Rosemary Bayman is Head of Technology, Travel and Retail at Ipsos Loyalty, our team specialising in customer experience, satisfaction and loyalty research.

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Red, white and blue heat



Louise Brice

2011...2012...How will we remember the decade after the noughties?

Many draw comparisons to the age that inspired Harold Wilson's *White Heat of Technology* speech in 1963. Now, as then, we face new technological challenges, which Britain is well-placed to lead, after a period of re-building.

Then, as now, Brand Britain is alive and kicking. The Royal "effect" and the 2012 Olympics mean we are enjoying renewed global interest.

In today's world, the pace of change and innovation is arguably faster than ever. One of Steve Jobs' legacies is likely to be the annual cycle of product

launch, and thus an annual expectation by consumers and media of new product innovation. Witness the debate around the launch of the iPhone 4S which some criticised for not outwardly appearing to be a new model, even though it delivered new technology.

So what does it say that in this context, two of the institutions sparking greatest interest have hundreds of years of heritage?

Looking back to look forward. Well, it is not as surprising as it first might seem. Heritage, and also nostalgia, have been two trends we have noted in our consumer insight work over the past few years.

An example of how looking back and re-examining heritage can help us to look forward is potentially exemplified by Google's Project Re:Brief. This project involves a team at Google who are partnering with clients and agencies, including some of the original "Mad Men" and Women, to recreate and update four classic TV campaigns for digital media.

"If you can imagine it, you can achieve it; if you can dream it; you can become it."

William Arthur Ward

Whilst technology and media are transforming the way in which we consume brand messages, allowing more opportunities than ever for consumers to learn and be influenced by brands, this means that coherency of message across medium, "the big idea", becomes more important than ever.

We know from the work we do in brand modelling that we need to understand all the consumers' impressions of the brand. Given it is said that consumers are exposed to 5,000 brand messages every day, we need to think carefully about what overall impression these create amongst consumers.

Product experience will, to a large extent, dictate how satisfied consumers are. But word of mouth, be it online or offline, has always been one of the most powerful drivers of opinion. And social media enables these conversations, across a wider network than ever before. The importance of countering any cognitive dissonance and reassuring consumers about their product choice in order to improve loyalty, becomes more important than ever.

In order to build brands we also need to understand category dynamics. And to do that we need to understand what drives change in that category, whether it be products, societal/macro-economic changes or consumer needs.

A key challenge for our clients is to predict this change. For many clients the cycle of product innovation means we are looking to forecast in markets many years ahead of when products can, or will be launched.

In today's world that should be easier than ever, right? We are arguably more homogenous than ever before. We can buy the same coffee, use the same phone, communicate using the same internet systems, so we should be easier to predict?

However, one prediction which has become reality is the increasing speed of innovation. The advent of 3D printers and social media make William Arthur Ward's quote seem more apt than ever:

"If you can imagine it, you can achieve it; if you can dream it; you can become it."

What does this mean for researchers, insight professionals and marketers?

We can learn lessons from many of the world's leading brands, as well as our own Royal Family, which, arguably, in the last 12-18 months, has renewed its mega-brand status:

- 1. Have a vision.** And as Google say, do at least one thing really well. Time and again brands and products lose sense of what they are trying to deliver.
- 2. Be relevant and ensure you fulfil consumer needs.** Someone, somewhere needs to need your product. They might not know they need it before you create it, and herein is the challenge, especially in the technology market.
- 3. Measure, all 360°.** YouTube released updated usage statistics recently that illustrated the growth in online video. But only because they started measuring this in detail over the past few years. And the key challenge here is to know the picture across the business.
- 4. Adapt.** Our own Royal Family is a perfect illustration of adapting to new circumstances and different times in order to stay relevant. From a Twitter room at press launches, to the "Kate" effect, they have sought to change with the times.
- 5. Reputation matters.** As David Ogilvy said "I admire people with gentle manners who treat other people as human beings". And in an age where bad service or rudeness can be immediately tweeted and spread, the little things become ever more important.

So in summary what does innovation mean for consumers, customers and companies in Britain today?

Brands still need to be trusted and relevant. And products need to give us pleasure, benefits and fulfil our needs. I believe innovation is a currency. It is increasingly an expectation. Innovation is born through product, but in an age of replication, it survives through brand.

Louise Brice is Research Director in Ipsos ASI, Ipsos MORI's specialist advertising, brand and communications team.

Let's put data and market research at the heart of creativity

Nicola Mendelsohn



My mission is to **improve and better** the skills in the industry.

When I made my first speech as President of the Institute of Practitioners of Advertising (IPA), I called for the industry to re-discover its spirit of creative pioneering by developing better skills, better connections and refreshing our talent pool. To my mind how we work with the market research industry in general, and firms like Ipsos MORI in particular, is crucial in securing each of those objectives.

In particular, I have a sense of urgency in bridging what at times feels like a broadening gap between the marketing research and communications industries. Schisms always tend to weaken both parties and neuter advance and discovery.

This insight was noted by the academic CP Snow in the 1950's. He identified an increasing gap of understanding between science and arts faculties in

British universities which he believed would be calamitous to future generations of students. Moreover, he felt that Britain's over-emphasis on humanities would increasingly leave it in the wake of education systems like the US and Germany that encouraged a more holistic form of learning. Upon reflection, his fears appear well grounded.

In a telling quote Snow said:

"A good many times I have been present at gatherings of people who, by the standards of the traditional culture, are thought highly educated and who have with considerable gusto been expressing their incredulity at the illiteracy of scientists. Once or twice I have been provoked and have asked the company how many of them could describe the Second Law of Thermodynamics. The response was cold: it was also negative. Yet I was asking something which is the scientific equivalent of: 'Have you read a work of Shakespeare's?'"

Unfortunately, the tension described here can be found, at times, between the marketing research and advertising industries. We can agree that there are occasions when agency team members don't listen to market research, are dismissive and almost neuralgic to the use of data. Equally, there are instances of market research professionals who use data dogmatically and reject creative work on the grounds that "the computer says no." This creates frustration, which leads to separation and neither side can benefit as a result.

The IPA actively promotes the value of research, which enhances consumer insight and provides rich evidence of how advertising is working. We have sought to create a culture of effectiveness that uses robust data exploitation in order to show the worth of advertising and this is something I would like to continue. Second, we have worked with the media research industry to try and identify better ways to plan media in an increasingly cluttered media environment with the development of Touchpoints. However, there are genuine questions being asked about whether established benchmark and tracking studies are fit for purpose, and whether in-market testing should replace pre-testing.

I recently spoke to a CEO of a market research firm who does a lot of work on movie testing and the modelling of box office receipts. He has found that Twitter volume and sentiment tends to explain with greater accuracy a film's future box office results and he is now trying to find ways to capture this more successfully. In advertising, we are finding that Twitter comments can predict whether a campaign is going to fly - or fail. Equally I have heard that equity analysts in the City are regular followers of brand indexes for early indications of changes in brand sentiment.

My mission is to improve and better the skills in the industry. These skills can only be improved by developing better connections between our industries. I would like to extend an open invitation to the market research community to respond to my challenge to pioneer new ways of doing things which make us all more fit for purpose in a fast-changing communications environment.

In addition to this I would like to find a way that we can improve the sharing of talent across our businesses. In my first speech as President I spoke of how David Ogilvy only entered advertising at the age of 40 after having been a chef, salesman and pollster. It was the last of these trades that was to prove to be so useful in the development of Ogilvy as he put data and market research at the heart of his creative development. I would like to see a new round of cross-pollination between our industries, especially at mid-career level. This would prove rewarding and stimulating for employees and could help enrich our understanding of how 21st century communication and influencing really works.

If we do that we can re-skill, build better connections and refresh our shared pool of talent. And when we do that we will create a more vibrant industry.

Biography

Nicola is the Executive Chairman and partner at the advertising agency Karmarama, which she joined in April 2008. She is also the current president of the IPA (the advertising industry trade body). Prior to Karmarama Nicola was the Deputy Chairman of Grey London and a Board Director at BBH. In 2005 she featured in Management Today's list of the 'Top 35 Women Under 35'. She is a past president of WACL. Nicola's other responsibilities include being the Chair of the Corporate Board of Women's Aid, Trustee of The White Ribbon Alliance and a Director of The Fragrance Foundation. Her greatest joy in life comes from her husband Jon and four children: Gabi, Danny, Sam and Zac.

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