



Simply, Better  
**IPA Effectiveness Awards 2014**  
The winning chemistry of connection,  
consistency and context



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With two years having passed since the last IPA Effectiveness Awards, the nervous anticipation for them this year was palpable. So on a balmy night at the end of October, the great and the good of the advertising world gathered at a swanky London establishment to be fed, watered and to celebrate the best of the best. And where Adam&Eve/DDB were crowned winners of the 2014 IPA Effectiveness Grand Prix for their excellent 'Good Call' campaign for Fosters.

But you all know that by now anyway. What's more interesting is dissecting how it did so well. What made the campaign so effective and, most importantly, what lessons can brands take to drive their own success?

In this paper we address these questions by focusing on three factors that we believe were crucial to Adam&Eve/DDB and Fosters' success:

### 1 Make an emotional **connection**

### 2 Consistent style and idea

### 3 Think local **context**



Source: Flickr

# 1

## Make an emotional connection

Shock! Horror! Who would have expected that? A campaign that generates an emotional response wins again! With Adam&Eve/DDB taking the top gong for a 2nd successive time, they were at it again with the emotional triggers. Last time round, in collaboration with Manning Gottlieb OMD, they were making the nation cry for John Lewis at Christmas. This time they're making us laugh with a couple of bogans from Bondi Beach.

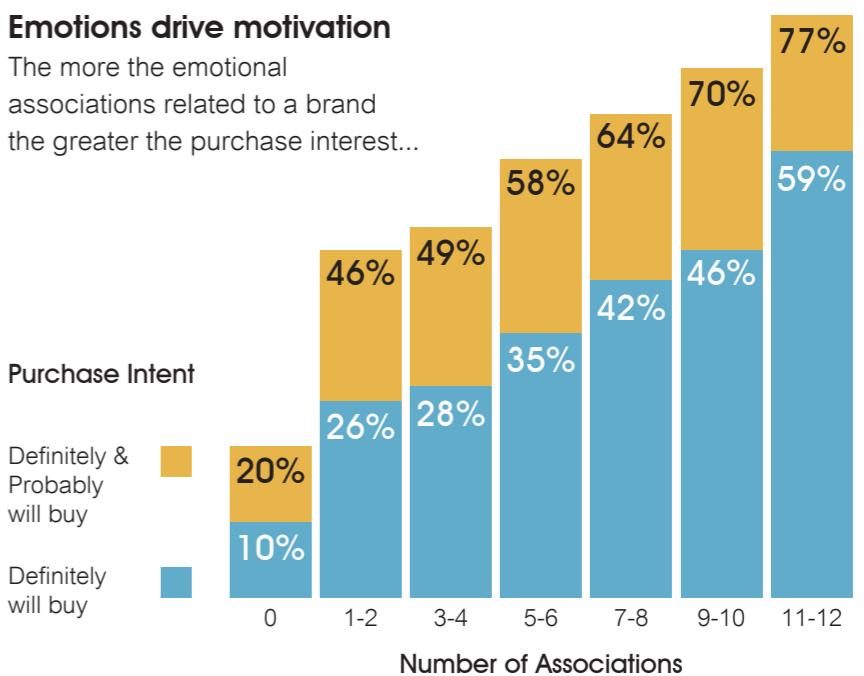
Two very different campaigns executionally, but both use emotions to make a strong connection with their audience. John Lewis with the heartstrings. Fosters with the humour. Not a surprise with Les Binet currently embedded at the heart of the agency. Indeed, Les Binet's work alongside Peter Field in digging into the IPA database has been widely talked about, clearly showing that "emotional advertising campaigns more effectively deliver business results including profitability, share growth and improved price elasticity - even in 'rational' categories." Proving that emotional effects last longer, i.e. they deliver more business effects over 2-3 years.

At Ipsos ASI we also understand the powerful role that emotions can play in delivering effective advertising. It's why measurement of emotions, using techniques including facial coding, is a fundamental part of how we evaluate ads.

Our database backs up Binet & Field's findings, showing that ads with more emotional associations create greater desire for brands and deliver stronger purchase intent than those with fewer, see graph below.

### Emotions drive motivation

The more the emotional associations related to a brand the greater the purchase interest...





Source: YouTube

Of course emotions take many forms, and in 2012, for John Lewis it centred on the anticipation and painstakingly slow build up to Christmas Day that children endure. The real sucker punch being that the child in the ad was actually excited about giving a present to his parents, rather than opening his own. Warm. Fuzzy. Undeniably touching.



Source: IPA website

Fosters' approach was very different, using humour to articulate the universal truth about how the British modern man is struggling to be both modern and a man. And strewth did it work. £32 ROI for every £1 spent says it all!

The power of humour in advertising is also clear from Ipsos ASI learnings. Humour helps drive cut through, typically 5% better than average, and generates 10% greater levels of attention. Although care needs to be taken to ensure the humour resonates with the brand, strengthening the connection. We also see from our data that ads using humour can actually distract that valuable attention away from the brand, often because the brand is not integrally involved in the action, or they haven't established brand cues through using a consistent campaign style over time.

But this wasn't a problem for Fosters. Their creative approach used the common associations between humour, Aussies and beer in a way that benefited and deepened the emotional connection between the brand and the consumer.

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## 2

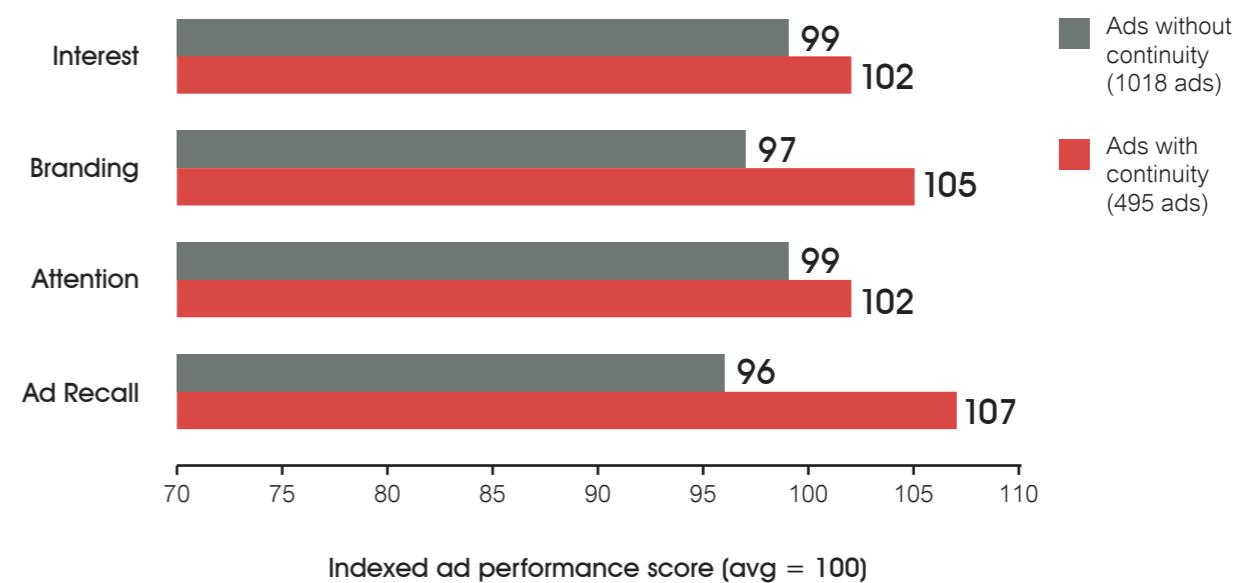
## Consistent style and idea

By identifying and supporting a compelling Big Idea, Fosters were able to mine a rich seam of emotional collateral for the brand to bring their campaign to life over the long-term and build effectiveness over time.

The 'Good Call' campaign, established in 2010 with Brad and Dan in their beach hut, has gone from strength to strength, in part because Brad and Dan are still there! Like a modern

day Oxo family, BT couple or old Nescafe Gold Blend romantics, the character continuity on-screen works to build the brand in consumers' mental headspace. It's based around a simple idea, but does the trick of helping consumers know the brand behind the ad without having to jump through too many hoops. And it continues to work as part of the wider strategy of aligning the brand to British comedy.

We know consistency works (see graph below). Over years of ad evaluations at Ipsos ASI we've found that ads with continuity – using a consistent theme, characters, celebrities or creative style – outperform those without. These ads more readily trigger brand associations and experiences.



## 3

## Think local context

What is perhaps one of the more telling findings from this year's winner, is that - in all its 'Waltzing Matilda' get up - it is quite clearly a British ad made for a British audience. The stereotypes of Australia are all very British, the settings for our modern males' sufferings are all recognisably British and indeed the humour is undeniably based on a British comedy heritage.

The campaign uses clearly identifiable iconography for Fosters that sets the brand apart in the crowded lager market in the UK. That's to say, it is Australian. It's well-known as Australian. It's the only big Australian lager brand in the UK. Even though a healthy proportion of cynical Brits are no doubt aware it's actually brewed in England. And those who've ever visited Australia will also know that the Aussies don't give it the time of day ... But that's not the point, to the UK market it is clearly definable as 'The Aussie Lager'.

With Fosters' tailored approach to the local market, the creative delivers where others often fail. Global campaigns, often bring with them watered down humour, generic scenes and settings; all designed to appeal across markets, but often not delivering fully to any one market.

And the numbers are there to prove it. Across the ads Ipsos ASI has tested where brands were looking to use the same creative in another country within the region (e.g. a Brazilian ad elsewhere in South America or a Thai ad elsewhere in Asia etc.), on a third of those occasions the ad in question under-performed in the new market where the creative was to be re-deployed. And remember, we're not talking here about re-using an ad in another continent, but within regions!

The most common reasons for this disappointing performance resulted due to differences in:

- National culture**
- Maturity or status of the category**
- The brand's position and history in different markets**
- National advertising contexts and styles**

This is not to say that local is always best. When done well, global creative can have great value. Not least in shared production efficiencies or when delivering a truly global universal truth.

There are however countless other fine examples of excellent local creative amongst the recent IPA Grand Prix winners: John Lewis ad in 2012, to Hovis in 2010 and Morrisons in 2009. All of these are explicitly British creative for British brands, and all prove that local creative can really hit the mark and deliver the £s of ROI demanded by clients. And the same is true across markets, where it's about ROI on the \$'s, Euros, Yen!

What's important to remember in achieving this is that if you're going to land a local campaign well, you need to know your market not just well, but very well. It's not as simple as adding fish & chips to your creative. It has to be rooted in *real* market understanding.



Source: YouTube

## And that's where we come in

At Ipsos ASI we combine the expertise, scale, learnings and understanding that comes from a *global* organisation, with the benefits of dedicated teams at the heart of the *local* action. We're ideally placed to help get to grips with uncovering universal truths and creative Big Ideas, understanding your global & local markets, optimising ideas & creative, and evaluating performance in-market.



At Ipsos ASI UK, we believe **advertising and communications research should be fertiliser, not weedkiller, and a force for empowering creativity and building stronger brands.**

Using iterative, flexible approaches, we empower our clients to find a big idea that's universal, and founded on human motivations.

We help brands to develop strategies that grow their business by using forward-looking measures of brand relationships that link to real-world behaviour – measures that are simple and intuitive and reflect that brands are heuristics for decision making.

Using neuroscientific techniques, such as Facial Coding and Biometrics, we enable our clients to understand and strengthen the emotional response to their advertising. We derive the impact of advertising on the brand – not by asking people how it affects them - and by revealing underlying and subconscious brand perceptions through Implicit Reaction Time (IRT) tests.

We help brands make campaigns that become famous by evaluating the potential of their activity to achieve virality through measures that reflect online and offline sharing behaviours, and using online ad replacement to test campaigns in the real world, in real time.

Ultimately, we believe that simplicity of purpose, communications and service is just as important to great research as it is to building great brands.

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