

NOA Consulting

Communication that creates effect!

Learnings from the Effectiveness database based on entries
in the 100 Watts effectiveness competition in 2020 and 2021

**Sveriges
Annonssörer**





Sveriges Annonssörer (the Swedish Advertisers' Association) is an independent organisation representing the interests of Swedish marketers. We promote responsible marketing and work to help companies and organisations get the best possible effect from their marketing investments. We show the way in an increasingly fast-changing and complex world.

We are needed - now more than ever. Digitalization has given us marketers many new opportunities but also many new challenges. Marketing investments generate lower effects and public trust in advertising is steadily declining. Our most important mission is therefore to increase the quality of marketing and provide marketers with the tools and conditions to create, measure and demonstrate effect – in an increasingly complex world. We work closely with WFA (the World Federation of Advertisers) and run several industry initiatives to help change these trends.

Sveriges Annonssörer is today a network with roughly 5,000 marketers representing roughly 400 member companies in 26 industries. Learn more at sverigesannonsorer.se.

**Sveriges
Annonssörer**

Finally we can release the first report from our long-term research initiative on marketing effectiveness!



Communications drives business

We have for a long time known that marketing communications is a powerful tool for generating profitable growth. Many research studies have demonstrated this. But there is no standard recipe for success. The choices are endless, both for strategy and in tactical deployment.

With this study we want to add more knowledge around *how* communications generate effect by identifying concrete success factors that have been proven to work. Across all aspects, from target audience selection to messages and choice of communication channels. Where the objective is to help Swedish advertisers get the most from their investments in marketing communications.

Based on international learnings

In the last few years several studies on communication effectiveness have had significant impact internationally. The work done by Les Binet and Peter Field for the IPA (Institute of Practitioners in

Advertising) in the UK has led the way for much of this. The basis has been an analysis of the hundreds of campaigns entered into the IPA Effectiveness Awards. The IPA studies have guided our work in this report.

The Effectiveness database – unique Swedish data

We have hosted the 100 Watts effectiveness competition, a scheme that rewards advertisers that have demonstrated the effects of their communication activities, since 1990. For the 2020 competition we revised the entry format to be more in line with the IPA structure. This means that we are now able to establish a unique Swedish effectiveness database. And also to do further research on how communications generates effects.

This is just the beginning

This is a long-term effort. When the IPA in 2013 published the report that really hit home (*The long and the short of it*) they

had gathered data during 13 years and could analyse 996 campaigns.

We are not quite there yet, but we have the same level of ambition. With this report, based on the last two years' entries, we are taking the first steps on our journey of enhanced knowledge. We look forward to returning with more and deeper insights in the coming years.

Enjoy the read!

Hanna Riberdahl
CEO, Sveriges Annonssörer

P.S. Do you have any questions on the report or the Effectiveness database? Do you want to know more about the method or the conclusions? Or are you looking for answers not covered in the report?

I look forward to hearing from you.
hanna.riberdahl@sverigesannonsorer.se

All input is welcome, it is by working together that we maximize the benefits from the database. D.S.

**Sveriges
Annonssörer**

NoA are specialists in customer-driven growth. In other words, we help companies get more customers, who buy more, pay more and stay longer.

We do it through a unique way of combining data and tech with strategy and creativity, focusing on both the short and the long term (not either or) – and creating teams of best-in-class experts for our clients' specific growth needs.

NoA consists of fully owned specialist companies working tightly integrated to deliver demonstrable strong results for our clients. Together, we are more than 1,250 experts that help Swedish, Nordic and global brands grow, whilst at the same time ensuring a clear sustainability and employer perspective.

Read more at <https://www.noasverige.se>

NoA Consulting

NoA Consulting is a part of NoA. We are management consultants with expertise in two areas driving growth: profitable positioning and business innovation. Our offices are in Stockholm, Copenhagen and Oslo. In Sweden we were previously known as Evidence Strategy.

Read more at <https://www.noaconsulting.com>

Please contact: Ulrika Burling, CEO
ulrika.burling@noaconsulting.com



Profitable positioning



Business innovation

The team at NoA Consulting who have worked on this report



Main author and responsible for the research:

Niklas Bondesson, Ph.D.

Advisor and Partner NoA Consulting

Marketing researcher at Stockholm University

Niklas has studied the connection between marketing, brand development and profitable growth for almost 20 years. He has published several papers in international academic journals and is responsible for the Marketing Communications program at Stockholm University. Niklas has also worked on effectiveness issues with several industry organisations. Initially with KOMM and currently within the framework of Sveriges Annonssörers Effectiveness Committee. He has since 15 years worked as an advisor for companies and organisations. Currently at NoA Consulting, previously called Evidence Strategy, a company Niklas co-founded together with Dan Landin in 2014.



Advisor:

Mats Rönne

Effectiveness Expert Sveriges Annonssörer

Senior advisor NoA Consulting

Mats is one of the original co-founders of the 100 Watts effectiveness competition and has for several years advised both the organisers and the jury teams reviewing the entries. Mats has also led the work that resulted in the Effectiveness System within Sveriges Annonssörers Effectiveness Committee, as well as being responsible for the certification program for the Effectiveness System.



Analyst:

Alexander Cargioli

Senior analyst NoA Consulting



Analyst:

Nawal Aboulazze

Analyst NoA Consulting

Data and research method

The Effectiveness database

The analysis in this report is based on the entries to the 100 Watts effectiveness award in 2020 and 2021.

The 100 Watts has been run by Sveriges Annonssörer since 1990 and rewards communication programs that have generated demonstrable effects for the advertiser. More information about the 100 Watts competition can be found at 100wattaren.se

We have included all entries that have been deemed complete in the first round of the competition. This has given us a total of 189 entries for the analysis.

Some entries have been entered into several categories and therefore appear several times in the database, based on exactly the same data. In order to avoid that these entries skew the analysis we have limited these entries to one category. The category used has been the one where the entry received the highest score from the jurors.

The following categories have been included in the 100 Watts competition:

- B2B (Företag)
- Strategic Design
- Consumer (2021 only)
- Consumer Single (2020 only)
- Consumer Multi (2020 only)
- Employer Branding & Recruitment
- Public Information & Opinion (2021 only)
- Non-profit & Charities (2021 only)
- Public Responsibility & Non-profit (2020 only)
- Future (Framsiktigt)
- Long term
- International
- Force for good (100-fattaren)



Analytical method



Data from the 100 Watts entry form



- The entry form was revised for the 2020 competition and mirrors to about 80% the same content as used by **the IPA Effectiveness Award**. This has provided the basis for the IPA reports on communication effects that have had significant international impact (especially the work done by Les Binet and Peter Field).
- **Multiple-choice questions** are used to systematically identify the elements of the campaigns and enable statistical analysis (such as the questions on category, campaign objectives, target audiences, message type, choice of media channels, and reported effects). Open questions are included primarily for the jury evaluation.
- The effects are **self reported**, with clear requirements for source references and reporting formats.

Focus on three types of effects



- **Brand effects** – what the audience thinks and believes
Awareness, attitudes/opinions, liking, consideration, preference, willingness to pay, purchase intent or similar desired action.
- **Behavioural effects** – what the audience does
Purchase or other physical/digital behaviour (such as request for information, request for quotation, store visit, website visit, job application, download material, activation, or time spent).
- **Business effects**
Sales volume/value, average receipt, market share, margin, profit, or increased effectiveness per krona (such as ROI, cost-per-click or cost-per-action).

Comparing inputs to understand the effects created



- The analysis has been carried out in the same way as in the IPA reports.
- The main effectiveness metric is the number of "very large effects" reported for each activity (on a scale that also includes "no effect", "small effects" and "large effects") – unless otherwise indicated.
- The effects of different category inputs (such as choice of target audience) are compared against each other.
- This first report contains the analyses that have been possible to do given the number of campaigns per category. Future reports will be able to include even further comparisons and detailed breakdowns as the number of campaigns in the database grows.

Executive summary

6 tips for marketing communications that generate effect

6 tips for marketing communications that generate effect



Aim for new customers

1

Brands mainly grow by acquiring new customers. That also increases loyalty. As marketing communications has a unique ability to reach people outside the existing customer base, make sure that a significant part of the communications budget is used towards this audience. That will increase the opportunities to build the business.

Combine online and offline channels

2

Online media channels (such as advertising on social media, search engine marketing or online video) and offline channels in our physical space (such as outdoor, linear TV or radio) complement each other. When offline is added to online channels the effects increase.

Invest in creative communications

3

Developing creative communications that is different and stands out normally requires additional effort and time. This investment will pay off. The business effects are larger. Both in the short and long term. Creative communications generates more attention, is more often shared, makes the brand more liked and shows that the brand represents quality and trust.

Build the brand through emotions

4

Emotive communications remains in our memory for longer and will therefore impact the brand over longer time than purely rational/informative advertising. Hence, do not just focus on the brand message. Invest time and resources into how to present the message to evoke the audience's emotions.

Be patient – long-term campaigns build the brand best

5

Building a brand is about activating and repeating the same associations time and time over. This is best done by being consistent in your brand position and communication concept over several years. The effects will grow over time, as the audience learns to recognize the brand.

Include newsworthiness to make the communication famous

6

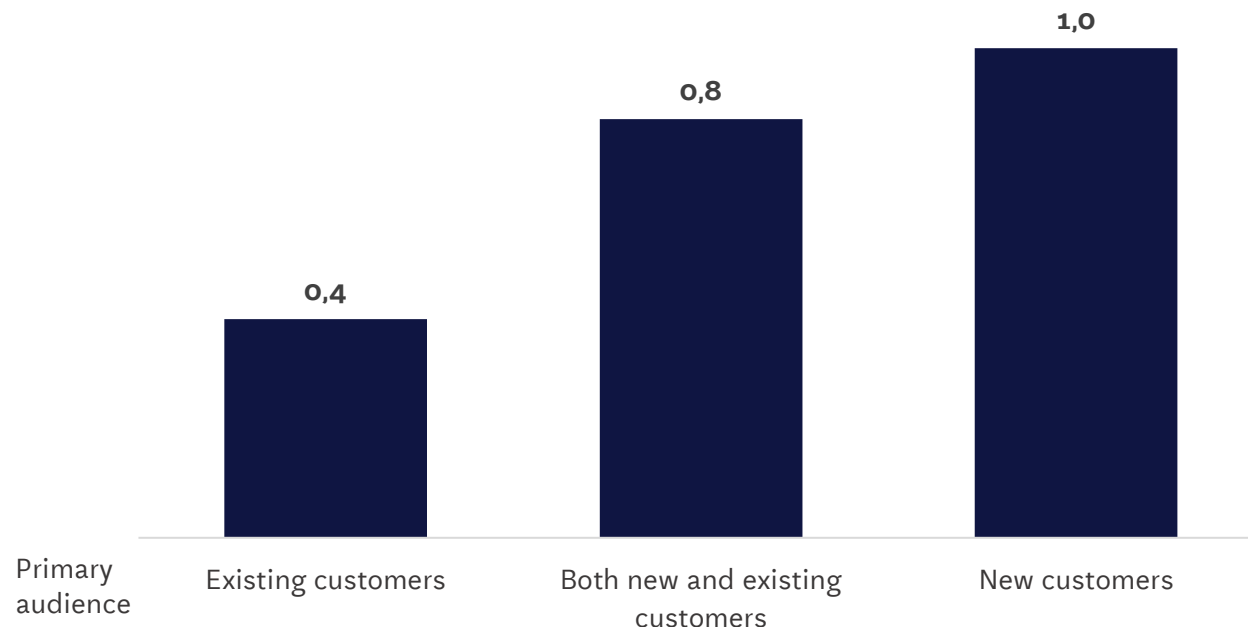
To maximize the opportunities for attention and sharing, include a clear news focus in the communications (but still within the long-term position and communication concept). Something that people will happily engage in, talk about and share with others. And that media considers worth noticing and reporting on.

Results

Targeting new customers delivers more business effects



Average number of very large **business effects**



Activities aimed at attracting new customers* create the most business effects. Targeting both new and existing customers create almost the same number of effects. Activities aimed solely at existing customers do not drive business growth in the same way.

These results are in line with the research done for many years by Byron Sharp and his colleagues at the Ehrenberg-Bass Institute. Brands mainly grow by attracting new customers (i.e. by increasing their market penetration). This creates new revenue for the brand. In addition, it also leads to higher loyalty – brands with more customers have more loyal customers. This creates a positive spiral of profitable business growth.

Marketing communications is a particularly powerful tool for attracting new customers. It is often the only way to reach non-customers (that don't use the company's products or interact with the brand in other ways).

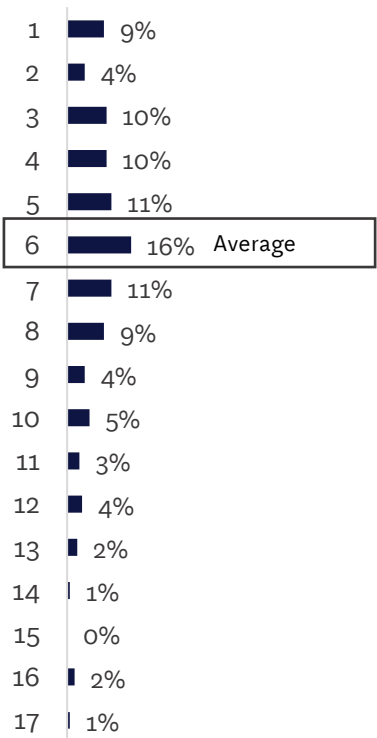
Communicating to existing customers is admittedly cheaper, but does not create the same effects on the bottom line. There is significant risk that these activities use resources on those who otherwise would have bought the brand anyway, i.e. there is no incremental revenue generated.

* In some entries "customers" means members or users.

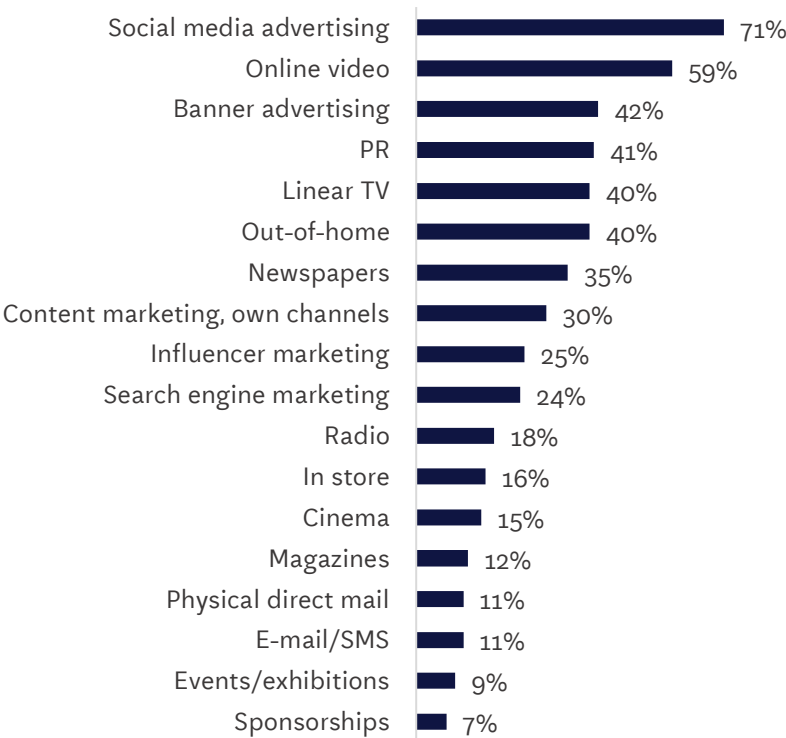
On average 6 media channels are used – social media and online video are the most common choices



Number of channels used



Proportion of entries that have used each channel



The number of available communication channels has grown each year. Choosing where to communicate and which channels to use is more difficult than ever.

We do not have enough entries yet to be able to compare channels and see which channels generate the most effects. But we can see which, and how many, channels that the entries in the database have used – irrespective of if they have been rewarded for effectiveness or not. This gives an indication of what the recipe for success looks like, as every award entry generated sufficient results to be entered into the competition.

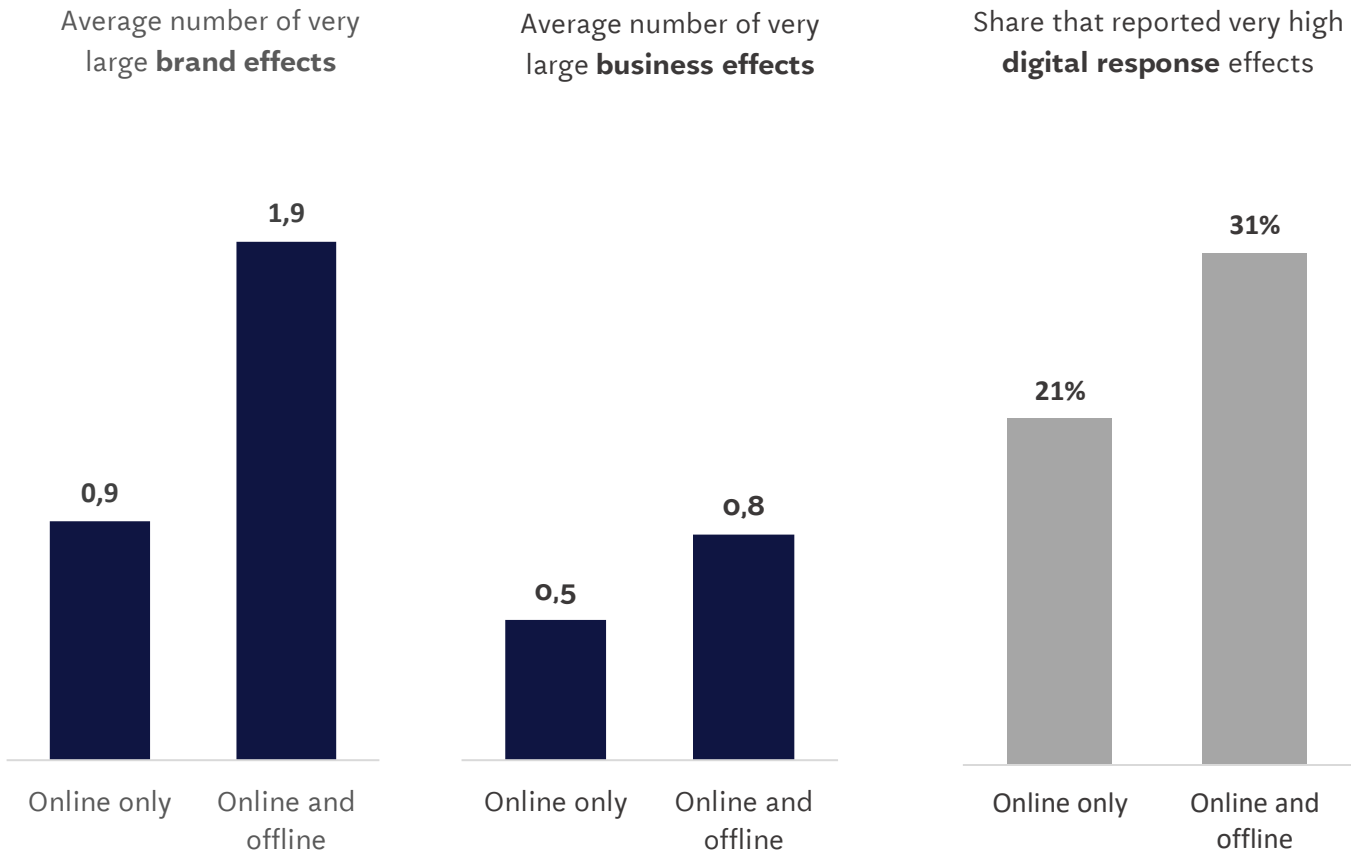
There is no clear answer in previous studies to the optimum number of channels to use. Three or more is a common recommendation, but the upper limit is not defined.

We can see in the database that the average is to use six channels. Most entries use between three and eight channels, which suggests that many seem to view this as an optimum level. Only a small number have used more than ten channels.

The two most commonly used channels are both online channels: advertising on social media and online video. The entries show that these channels are used in different ways. It is roughly split in three equal shares between building the brand, direct activation and a combination of these two objectives.

Two other frequently used media channels are linear TV and out-of-home. Both are used in around 40% of the entries.

Combining online and offline generates the greatest effects across brand, business and online "clicks"



There are many ways of structuring communication channels. Here we compare "online" with "offline"*. We believe this is a more relevant structure than "traditional" vs "digital", given how these distinctions are increasingly becoming blurred.

The results are clear: a mix of online and offline delivers the greatest effects. The advantage is most marked when it comes to brand building (1.9 very large effects vs 0.9). In other words, effects on awareness, attitude/opinion, consideration, preference, willingness to pay or intention to buy/act.

There are also more very large business effects (0.8 vs 0.5). These include effects such as sales volume/value, average receipt, market share, margin and profit.

The brand and business effects have been seen in several other studies and are thus rather expected. But the importance for offline channels on online response levels has not been investigated to the same extent. We can clearly see that offline contributes to generating online "clicks" (such as searches, website visits, digital registrations, downloads or click-through-rates).

The benefits of combining online and offline seem to be understood by most advertisers in the database. 8 out of 10 entries have used a mix (the remaining 2 out of 10 have only used online channels).

* Online: Online video, Banner advertising, Social media advertising, Search Engine Marketing, Content marketing (own channels), E-mail/SMS.
Offline: Out-of-home, Linear TV, Cinema, Radio, Newspapers, Magazines, Physical direct mail, In-store, Sponsorships, PR, Events/exhibitions

Channel choice – tips and examples



Some tips

- Use several channels, preferably more than three. Your budget will of course have an impact on what is possible, but our data supports what other studies have also demonstrated: using more channels generates greater effects.
- At the same time, if you have a limited budget, do not overdo the number of channels at the expense of making an impact in each channel. Our data shows that very few use more than 10 media channels. Most likely because the investment in each channel becomes too limited, and at the same time there are additional production costs for each new channel.
- Combine offline and online. This has several benefits. It makes it easier to generate a higher total reach, especially when you want to target multiple segments with different media consumption habits. Being present in both physical and digital channels enables you to generate more “mental availability”. It allows you to influence buyers during a longer sequence of their shopper journey. And it makes it easier to utilize and combine the specific communication qualities of each channel to connect with the audience, which delivers better possibilities of creating the desired effects..
- Use offline channels to boost online effects. Avoid the mental fallacy of thinking that you only need digital channels to drive digital responses.

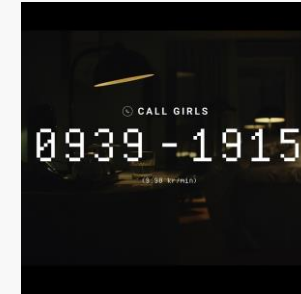


Campaigns awarded in the 100 Watts competition that combine offline and online channels



SBAB – Boendeekonomi är jättekul! (Future)

- ✓ Banner advertising
- ✓ Linear TV
- ✓ Online video
- ✓ PR
- ✓ Press
- ✓ Social media
- ✓ Search marketing



Talita – Call Girls
(Public Information & Opinion)

- ✓ Newspapers
- ✓ Linear TV
- ✓ PR
- ✓ Print
- ✓ Social media
- ✓ Out-of-home



Jula – Inget kan stoppa dig nu (Long term)

- ✓ Banner advertising
- ✓ Content Marketing in own channels
- ✓ E-mail / SMS
- ✓ Physical direct mail
- ✓ Influencer Marketing
- ✓ Linear TV
- ✓ Press
- ✓ Radio
- ✓ Social media
- ✓ Out-of-home



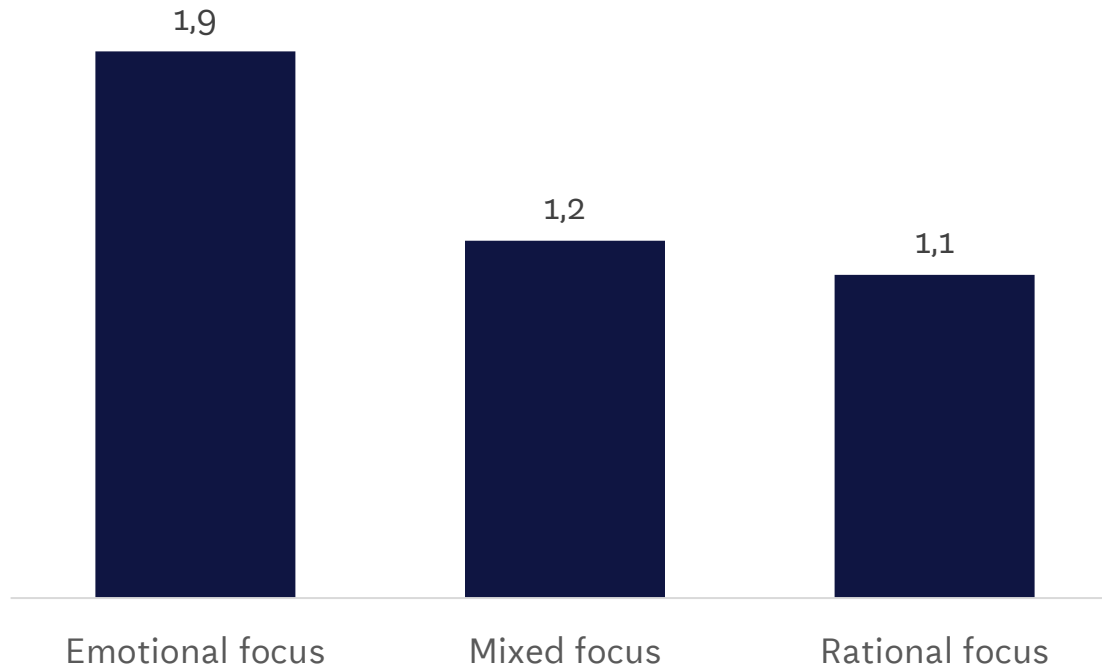
Qamcom Research And Technology
– Chronicles of the blue sphere
(Employer Branding & Recruitment)

- ✓ Banner advertising
- ✓ Content Marketing in own channels
- ✓ Physical direct mail
- ✓ Influencer Marketing
- ✓ Online video
- ✓ PR
- ✓ Social media
- ✓ Search marketing

Emotions build brands



Average number of very large **brand effects**



Emotional communication* is much better at generating brand effects than rational communication or activities that mix rational and emotional. This means generating effects such as brand awareness, attitudes/opinions, liking, consideration, preference, willingness to pay or intention to buy/act.

Emotional communication means that the communication generates an emotional response. It targets the heart more than the brain. In contrast to rational communication that attempts to persuade using facts and logic.

Emotional communication has several advantages. The most basic is that most decisions we humans make are strongly driven by our "gut feeling". Even when we try to make rational choices. Creating the right "gut feeling" around your brand increases the opportunities to – over time – drive purchases or other desired behaviours.

Emotional communication also tends to stick in our memory longer. Which means that it delivers effects during a longer period. If you are able to remember communication that is older than 10 years it is highly likely that it is due to the emotions it stirred.

Used properly emotions can also make the receiver less critical and more open to accepting your message.

*The question: "If you think about the total activity, during the entire length, how would you describe the split between rational and emotional communication?" The answers were coded "Emotional" if more than 60% of the split was emotional; "Rational" if more than 60% of the split was rational and "Mixed" for the remainder.

Emotional advertising – tips and examples



Some tips

- When you want to build your brand, i.e. create associations and attitudes, make sure you focus on the emotion and the “gut feeling”.
- Do not confuse emotional response with the message. Something that on paper is an emotive message does not by itself generate an emotional response. And vice versa: it is quite conceivable to create an emotional response even when the basic message is rational. One example is the Burger King message of “no artificial preservatives” in the Moldy Whopper campaign.
- The execution and craft are the alpha and omega of creating emotions.
- It does not have to be big emotions. You do not need to make people cry or have a belly laugh. It might be just a smile, a silent giggle, a warm feeling of comfort, or a short moment of positive energy.
- Negative emotions such as shock or sadness can work just as well as positive feelings, but require careful attention to detail (for example, it is usually good to end on a positive note, such as by identifying a solution or creating a sense of hope).
- The audience is the judge. It is what they feel that matters.
- Measure and evaluate appropriately to capture the emotions. Questions about message understanding are poor at measuring the emotional impact, as these are about the rational interpretation of the communication.



Campaigns awarded in the 100 Watts competition that use emotional communication



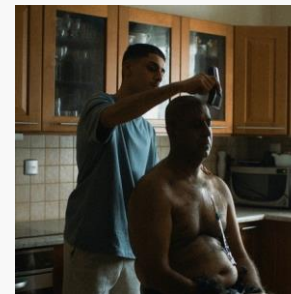
Fonus – Djuränklingar
(Consumer Multi)



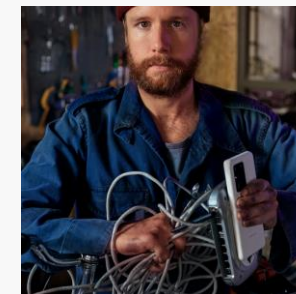
Dear Condom
(Force for good)



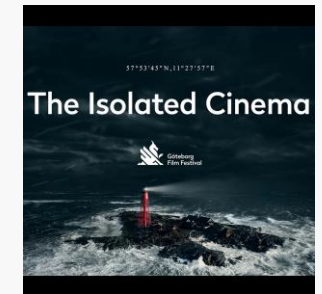
Burger King – Moldy Whopper
(International)



Cancerfonden – Tillsammans igen
(Non-profit & Charities)

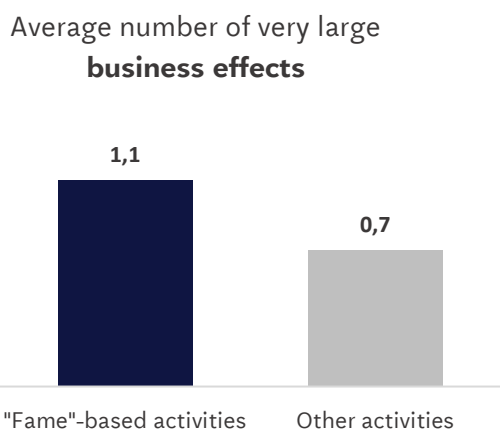
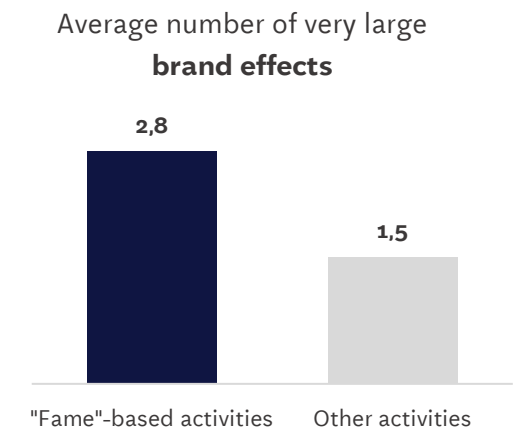
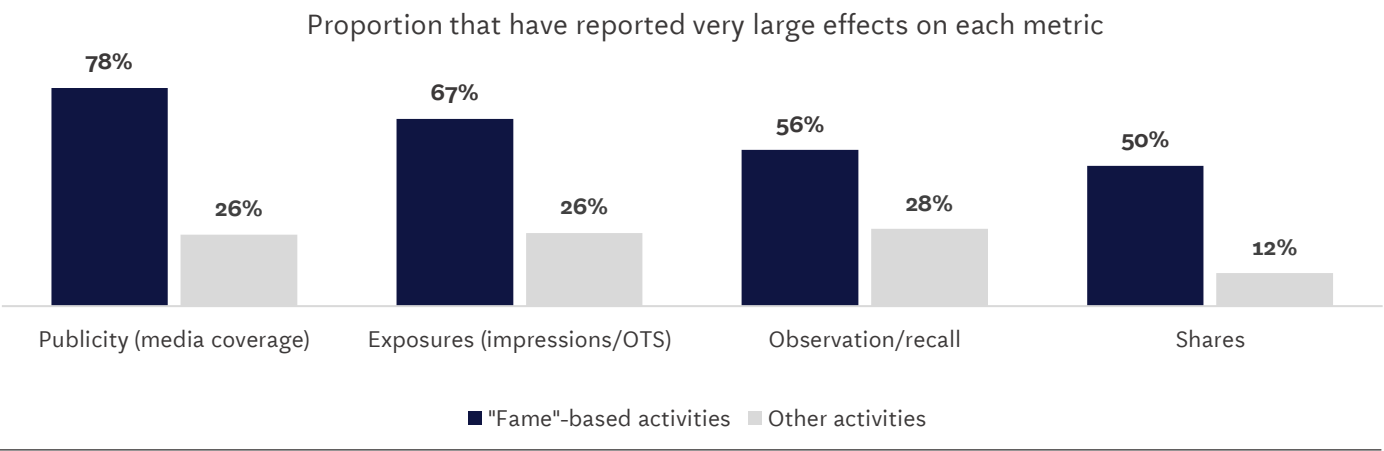


Telia – Gör det enklare att vara
småföretagare (B2B)



Göteborg Film Festival –
Isolated Cinema (Consumer)

"Fame"-based activities deliver more reach and amplify both brand and business effects



"Fame" is a concept that originates from the IPA studies. It represents communication activities that make the brand talked about and more familiar. Often through communication activities that themselves become "famous", create buzz and cut through the clutter. Fame can be seen as a level above observation and recall, and as activities that "everybody" talks about.

When a brand creates "fame" it gets a lot more media exposure for the same level of investment.

"Fame"-based activities generate additional media distribution in several ways. They get more media coverage, generating more exposures and higher observation levels. It is also more likely that these activities are shared on social media.

The added media exposure means that "Fame"-based activities deliver on both brand and business metrics better than other activities. The average number of "very large brand effects" is almost twice as high for "Fame"-based activities (2.8 vs 1.5). The number of very large business effects is also higher (1.1 vs 0.7).

This conforms to the findings from the IPA reports.

Creating "Fame" – tips and examples



Some tips

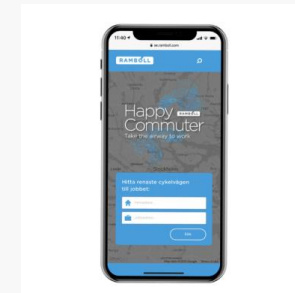
- Focus wholeheartedly on content that creates value for the receiver. It must be seen as sufficiently interesting for people to – voluntarily – want to take part, talk about it and share it.
- Include an element of surprise or newsworthiness in the communications.
- Do not expect the communication to go viral by itself. It will need kickstarting to take off. All Fame-based campaigns have worked actively from day 1 to activate distribution and stimulate people sharing the campaign.
- Planning and working with PR to create "earned" media and attention is a success factor for creating Fame. Not least because PR has an inherent focus on what is newsworthy and relevant for media to cover the story.
- Fame is not free. Invest in paid media space to generate initial reach and support the campaign spreading. Almost all awarded "Fame"-based campaigns in the database have invested in at least one paid channel (such as online video, social media advertising or search engine advertising).
- Remember that the news must connect to the sender's brand in order to generate the desired effects.



Campaigns awarded in the 100 Watts competition that focus on building Fame



Tradera – Face the hidden facts
(Future)



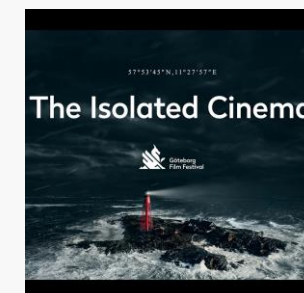
Ramboll – Happy Commuter
(Employer Branding)



Burger King – Moldy Whopper
(International)



McDonald's – McDo
(Future)

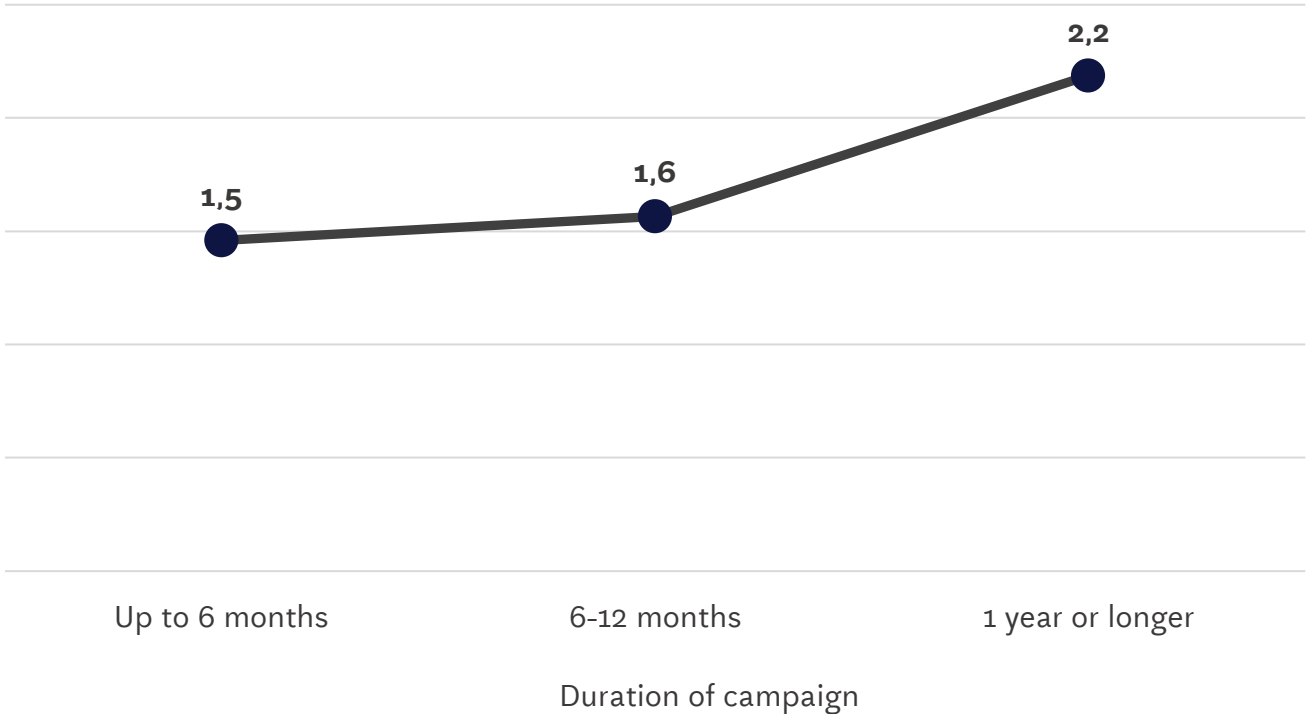


Göteborg Film Festival – Isolated Cinema
(Consumer)

Longer campaigns are better at building the brand – significant lift in effects after 1 year



Average number of very large **brand effects**



The database contains cases that have ran for different lengths of time. A majority (62%) are short duration activities, i.e. have run for less than 6 months. Often these represent a single activity. For example, the launch of a new product. A quarter (25%) are long-term campaigns that have ran for at least 1 year, often longer. The remaining 13% lie somewhere in between.

Existing research is clear in its verdict: building a brand requires patience. It means imprinting the desired brand associations in the hearts and minds of the target audience. By communicating (and delivering on) the same associations over and over again.

A single activity can certainly achieve significant and clear changes, but the effects are larger when the communication is consistent and has a clear focus over time. The effects then tend to grow every month and every year. Not least because the human mind tends to like things it recognizes and likes to have its beliefs confirmed. When the audience has learned to recognize a brand's communications it will notice the communication more and remember it better.

The IPA studies compare activities that have gone on for 1, 2 or 3+ years. It is clear that activities that run over a longer time period also are those that have the greatest effects. We are unable to make the same clustering of campaigns in this study, but come to the same conclusions about the value of a long-term approach. Activities that have gone on for a year or more deliver significantly more brand effects than shorter initiatives. This can be seen in metrics such as awareness, attitude/opinion, liking, consideration, preference, willingness to pay, or intention to buy/act.

Long-term brand building – tips and examples



Some tips

- To build the brand, work consistently and tirelessly on activating the same brand associations over and over again.
- Do vary the content. It is not about endless repetition of the same communication units. Awarded long-term concepts such as Bregott's "Bregottfabriken" (the Bregott factory) or McDonald's "Stora nog att göra skillnad" (Large enough to make a difference) contain a wide range of activities using different content and different formats – but all focused on the same associations.
- Be consistent in your brand position, communication concept, and recurring distinctive expression to increase brand recognition across activities and channels (such as elements from the visual identity, imagery or characters). This makes it easier for the audience to connect all the different activities, which is needed to create synergies over time.
- Measure long-term brand effects in relevant ways. Preferably using methods that measure attitudes over time (such as by using survey-based research studies) and/or by using Share of Search, which is a metric for the interest in a brand in a certain category.
- Even if the main purpose of brand building activities is not activation (such as generating purchases or store visits) you should still expect some effects in this area. If nothing happens in week one it is also unlikely that such effects will come in subsequent weeks. But, if there are such effects, they will most likely continue and grow larger and larger.



Examples of long-term (1+ years) campaigns awarded in the 100 Watts competition



Dear Condom
(Force for good)



Apotek Hjärtat – Från Hjärtat
(Long term)



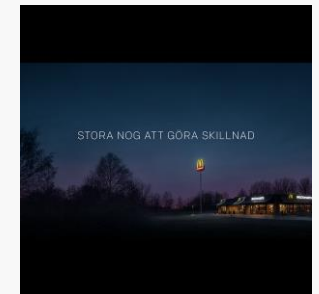
Bregott – Bregottfabriken
(Long term)



KPA Pension – Tack för att
ni tar hand om oss
(Long term)

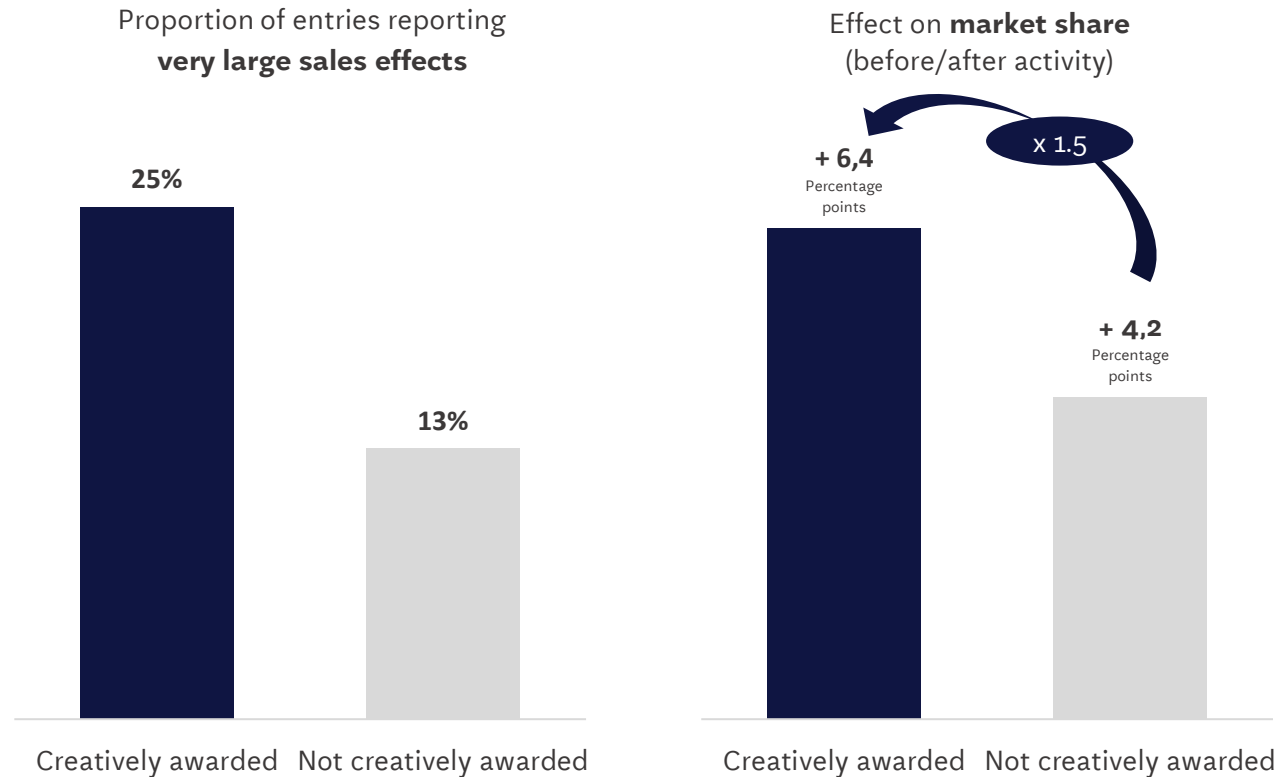


Jula – inget kan stoppa dig nu
(Long term)



McDonald's – Stora nog
att göra skillnad
(Long term)

Creativity boosts business effects



From a business perspective, creativity pays off. The results are clear: creative campaigns deliver "very large sales effects" twice as often as non-creative campaigns (25% vs 13%).

Creative campaigns also deliver 1.5 times the growth in market share (comparing after campaign vs before). Or a growth that is 2.2 percentage points higher. A figure that might sound small, but in a market worth a few billion SEK this will amount to a very significant amount of money.

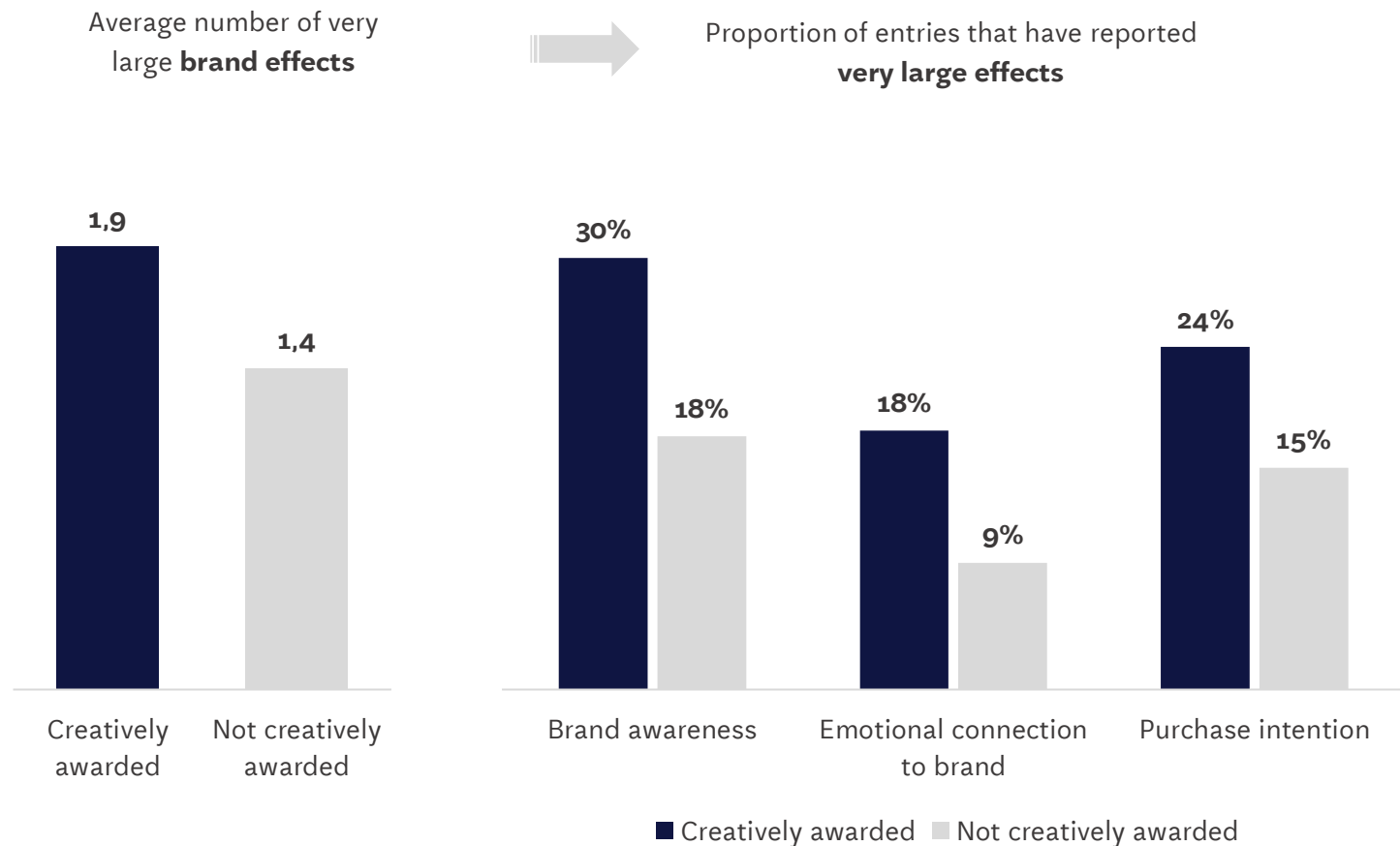
These results are not surprising. That creativity boosts communication effects has been proven in multiple studies. And here we can see that this also applies in Sweden.

Don't forget that all entries in the competition can be assumed to have created more effects than most of the campaigns produced in society. The power of creativity becomes even larger in such a broad comparison.

What does creativity actually mean? We have used the same definition as in the IPA studies. This means activities that have been creatively awarded in various communication competitions. Such as Guldägget, The One Show, Eurobest, Cannes Lions, Spinn, or CLIO Awards. This also means that creativity is defined by the industry experts judging the competitions – and not what the target audience says.

In total, 80 of the 189 campaigns in the Effectiveness database have been creatively awarded (around 40%). This is a very high proportion if compared against all the communication activities produced, which in its own right is an indication of the strong connection between creativity and effect.




Creativity delivers bigger brand effects



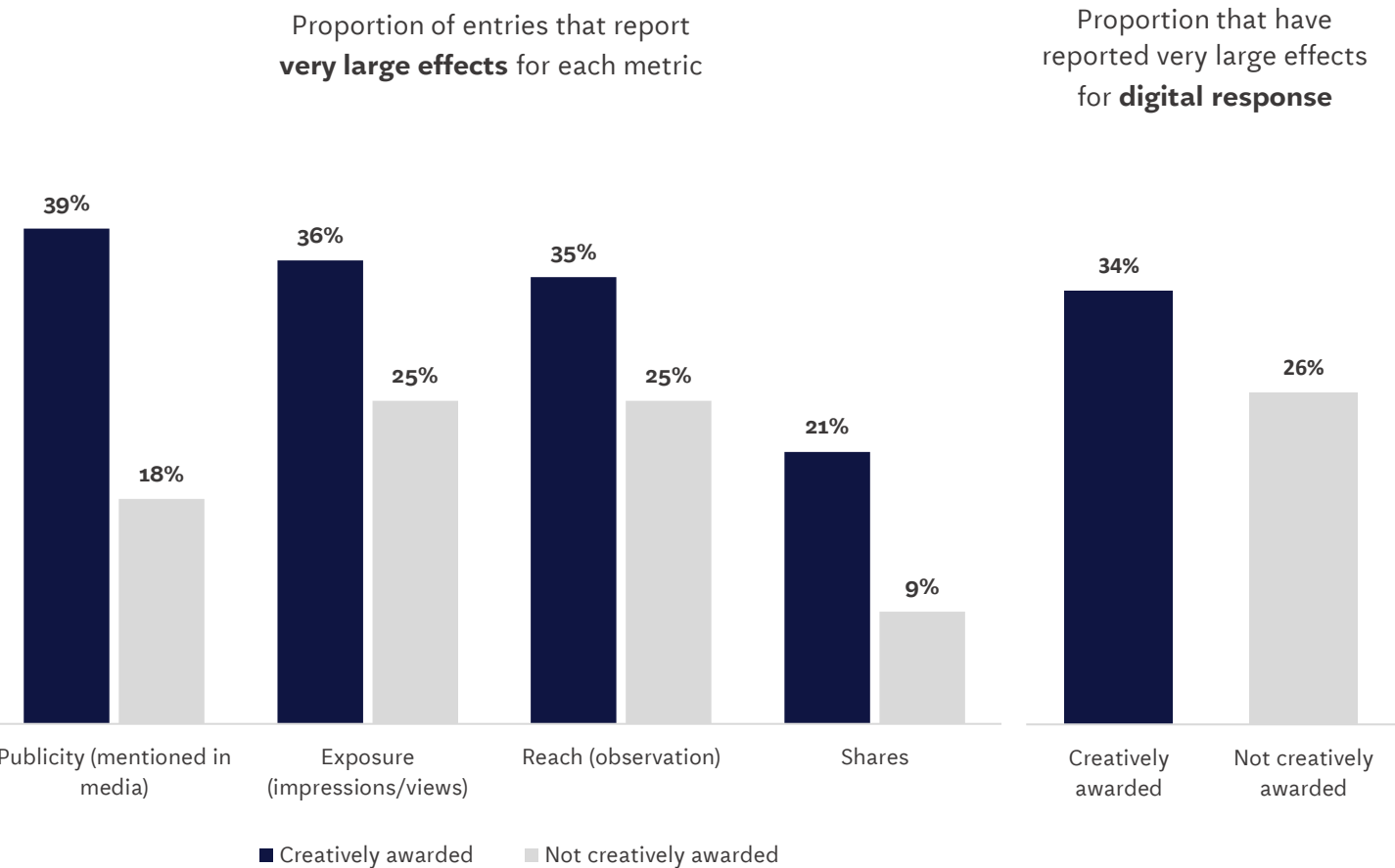
Creativity builds brands. Creatively awarded campaigns create more “very large brand effects” than the campaigns that have not received creative awards (1.9 vs 1.4 effects on average).

The break-down in the right-hand part of the graph shows that creativity boosts the brand in several ways. Both in terms of softer brand metrics such as awareness and in harder metrics more closely connected to sales, such as purchase intent.

Why is creative communication so powerful? Academic research has identified three main reasons:

-  It **gets noticed more**, because it breaks through the clutter. The audience gets more interested and curious, and processes the communication more so it sticks better in our memories.
-  It **generates positive feelings**. People like creative communications. The positive feelings generated are transferred to the brand behind the communication activity, and it too becomes more liked.
-  It **signals effort**. This makes the audience (subconsciously) believe that the brand puts similar effort into all its activities. For example into its products and services. Perceptions of quality and reliability are thus strengthened, irrespective of what the message being communicated is – it is the creativity in its own right that signals something.

Creativity delivers more shares and online "clicks"



Here we can see clear evidence of one of the mechanisms behind why creative communication delivers more effect: It is noticed more.

And noticed in many different ways. Through increased media publicity, more exposures, greater reach and more people in the audience sharing it. Creativity and "Fame" are closely connected here.

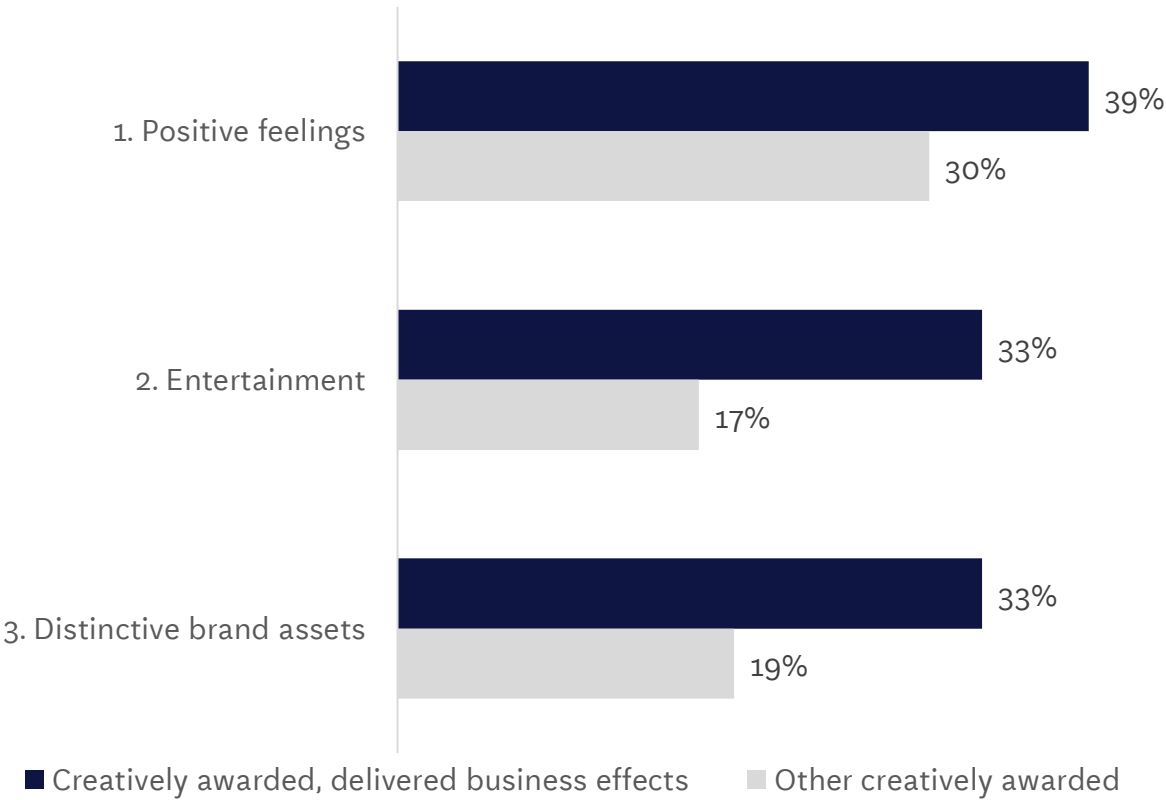
Quite simply, people are more curious and interested in creative communications. And they believe it contains qualities that make it worth sharing with others. In this way a brand gets much greater returns on its investment in communications. Creativity delivers more attention per krona, and therefore greater opportunities to influence the audience.

Creativity is seen by many as something connected to large brand-building activities. Situations when a brand can afford to invest time and money to create creative content. But here we also see that creativity delivers benefits for more short-term digital activities, where the main objective is to generate instant "clicks" online. The advantage is not as strong as for the attention effects, but nevertheless clear and significant (34% vs 26% of entries that report very large effects).

Creative executions that use distinctive assets and entertain deliver more effects



The three most common approaches among creatively awarded activities that also deliver very large business effects



To better understand how creativity works we asked all entries to indicate what type of communication approaches they applied in their communication. We listed 24 different approaches that are often used (such as use of celebrity, creating a fictitious character, well-known music, jingle, surprise, humour, pun/smartness, facts/statistics, rational product benefit, realism/slice of life, surrealism/fantasy world, elaborate production, and sensualism).

We can see here which approaches that feature most prominently among the entries that have received creative awards (in other competitions) and created very large business effects.

Trying to create positive feelings (such as happiness, elation or anticipation) and entertaining the audience top the list. This is also something that research has shown to be effective. Entertainment seems to be particularly distinguishing for creativity that delivers effects (used in 33% of the entries compared to 17% in the creatively awarded entries that did not create very large business effects).

Using distinctive brand assets is also a clear success factor (33% vs 19%). This involves using recurring elements (such as recurring characters, sayings, locations, or visual cues) that make it easier to identify the brand. It is well evidenced and fully logical that this approach boosts effects. If the audience doesn't understand which brand that is behind the communication activity, it will not be possible to transition the associations and emotions that the communication evokes to the brand in the minds of the audience.

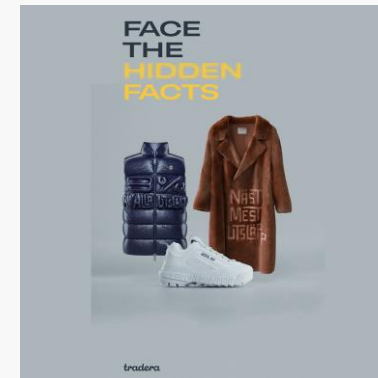
Examples: Creatively awarded entries that have also been awarded for effect



Burger King – Moldy Whopper
(International)



Stockholms Handelskammare – Redesign (Strategic Design)



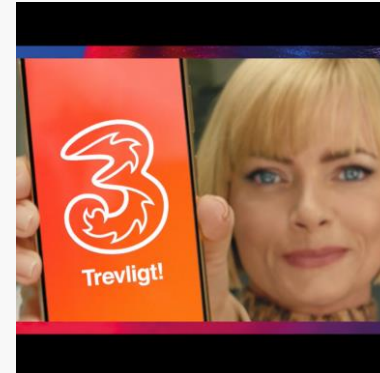
Tradera – Face the Hidden Facts
(Future)



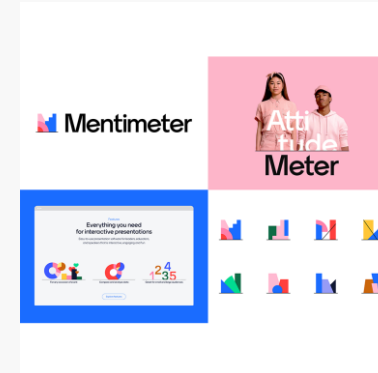
Joico – Defy Damage Experiment
(Consumer Single)



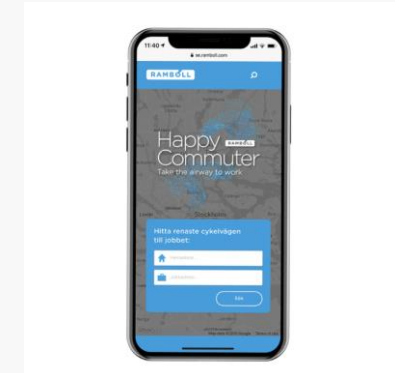
Suicide Zero – Livsviktiga Snack
(Public Information & Opinion)



Tre Företag – Trevligt
(B2B)



Mentimeter – Visuellt identitet
(Strategic Design)



Ramboll – Happy Commuter
(Employer Branding)

Appendix

All the effectiveness metrics (i.e. as used in the 100 Watt entry form to demonstrate effects)



Campaign effects

How the audience perceives the entry

- Reach (% of audience)
- Exposures/impressions/views (number)
- Publicity/mentions in media
- Observation/ad recall/standout
- Message understanding
- Liking/likeability (general positive opinion about activity)
- Sender identification
- Ability to create specific emotional responses to the activity
- Cut through (that the activity is perceived as "standing out from the clutter")
- Recognition (easy to spot/identify, find etc.)

Brand effects

How the audience perceives the brand

- Brand awareness, salience or knowledge
- Brand consideration
- Brand preference or purchase intent
- Other types of intent (such as intention to recommend, talk about, test, find information about)
- Willingness to pay
- Brand attitudes/associations or general liking/likeability
- Differentiation, i.e. how unique the brand is perceived to be
- Perceptions of the brand's functional properties and benefits
- The emotional connection to the brand
- Perceptions of the brand's reputation or reliability
- Perceptions of the brand's social status, i.e. what use of the brand says about who I am, my values and the type of groups I belong to/am associated with
- Perceptions of the brand's positive role or contribution to society (such as CSR, sustainability, purpose)
- Perceptions of the category or industry as a whole
- Awareness or knowledge about a subject/issue or an organisation*
- Attitude towards a subject/issue or organisation*
- Intention/willingness to act in a certain way in a question/issue or in connection with a specific organisation*
- Citizens' satisfaction (with a certain service, function, organisation or part of the public sector)

Behavioural effects

How the audience acts toward the brand

- Response that represents a purchase (incl. placing order, starting subscription etc.)
- Response that does not represent a purchase, but a clear step towards a purchase decision (registered interest, request for offer, store visit, website visit, product trial etc.)
- Response that is not connected with purchase (such as job application, visit, answer, activity, time spent)
- Digital response (website visit, search, registration, download, click-through-rate etc.)
- Physical response (store visit, location visit, participation in event or activity etc.)
- Sharing or relaying the activity itself
- Behaviour in everyday life (have made people start/stop/continue doing something specific)*
- Influenced people to donate money or similar*
- Influenced people to act for a specific cause (such as registering, signing a petition, make contact with etc.)*
- Influenced someone to address a question/issue (such as highlight, investigate, discuss etc.)*
- Influence a policy or decision maker to make a certain decision/ruling in a specific question*

Business effects

How this impacts the company's business

- Sales volume (units, customers, kg, litres etc.)
- Sales value (kronor)
- Revenue per customer/increase average sales receipt or similar
- Market share
- Price, willingness to pay or reduced price elasticity
- Margin or gross profit
- Customer loyalty/reduced churn (retention)
- New customer acquisition/market penetration
- Net profit
- ROI/ROMI, CPC/CPA/CPM or similar type of improvement in efficiency per krona invested
- Money collected*
- Revenue to state, local council etc.*
- Reduced costs for state, local council etc.*
- Reallocation of resources/budget*

* = Only in the category for Public Information and Opinion

NOA Consulting

Sveriges
Annonssörer

