

**KANTAR**

# Cracking the creative c\*de

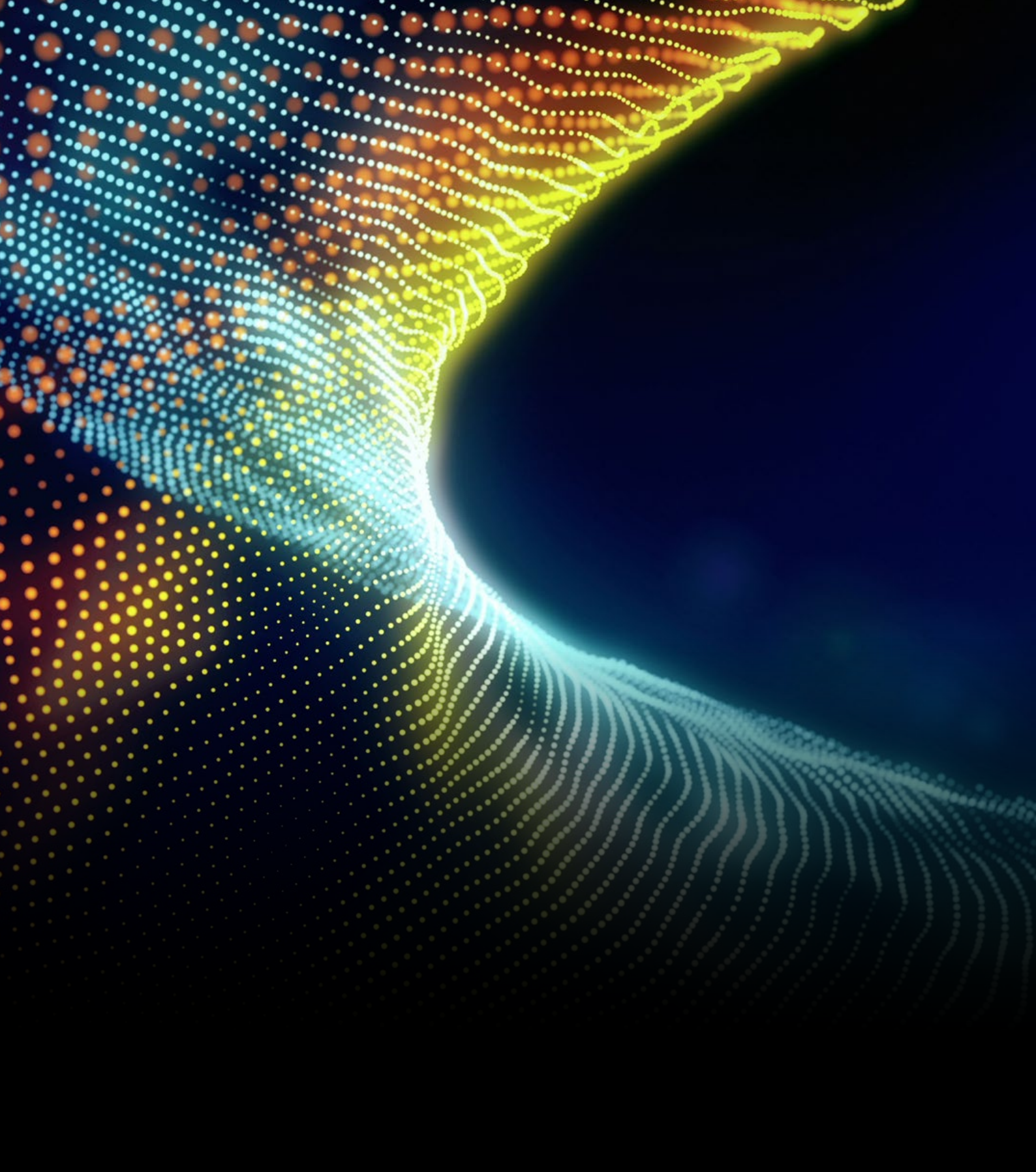
An abstract graphic on the right side of the poster featuring vibrant, flowing, and wavy lines in shades of blue, purple, pink, and yellow, creating a sense of dynamic energy and creativity.

The 'why' of creative  
that is 'The Works'.

IN PARTNERSHIP WITH:

**ADVERTISING  
ASSOCIATION**

**MarketingWeek**



Established in April 2021, The Works is a partnership between Kantar, Marketing Week, and the UK Advertising Association's Trust Group\*. Powered by Kantar Marketplace, the Works celebrates the advertising campaigns that generate the most positive public response, revealing what marketers can learn from this and directly apply in their own work.

“Creativity remains one of the strongest of all commercial weapons available to marketers. Yet our evidence shows most brand owners don’t unlock its transformative brand power.

What **The Works** provides is a powerful Haynes manual for brand teams showing what work connects most strongly with the people that really matter – the public, not industry folk - and more importantly, why.”

**DOM BOYD,**

Managing Director UK Insights

“When talk turns to creative effectiveness, TV ads usually get the spotlight. We’ve looked at some brilliant ones during this series, from Walkers’ ‘CrispIN or CrispOUT’ to ‘Feel Good as New’ by Boots. But effective marketing can’t rely on TV alone, and advertisers need to know how to drive results across a mix of media channels. So it’s been great with this series to turn the spotlight towards direct mail, print, out-of-home and social media as well, and showcase some of the best work they’ve had to offer over the last year.

“Whatever the channel, it’s evident through speaking to the marketers behind these campaigns that creative effectiveness starts with a clear, insight-led idea which taps into consumer emotions, fits the brand, and has a defined objective. Just look at Walkers tapping into the debate around crisp sandwiches, Tesco helping the nation “get its mojo back” post-pandemic, and Lurpak’s mouth-watering effort to get consumers reconsidering butter. It’s a pleasure to write about some of the best work the industry has to offer, and I’m looking forward to seeing what comes next.”

**MICHAELA JEFFERSON,**

News Editor, Marketing Week



"Trust in advertising is much lower than it used to be. The Works is a great initiative that seeks to shine a light on ads that strive to engage people with imaginative, relevant and unexpected ideas. Ads that do this can help rebuild trust in what we do and that's why I have been very pleased to be involved from the beginning."

**PAUL BAINSFAR,**  
Director General, IPA



"We know creativity and relevance drive trust and favourability. What's great about The Works is the analysis of how effective advertising achieves this, from what makes the brand memorable to what produces a positive emotional response. They're essential reading for every marketer looking to build a brand."

**PHIL SMITH,**  
Director General, ISBA

“Public trust in advertising is a core strand of the Advertising Association’s mission and our joint project The Works unpicks the secrets of how advertising can drive positive responses from the public while fuelling marketing success.

Our latest research on what drives public trust shows that creative excellence of advertising is the most significant driver of public trust in advertising. There is no better way to inspire marketing and agency people by showing the shining examples of what makes a truly effective ad that the public loves.”

**STEPHEN WOODFORD,**  
CEO, Advertising Association

“It often appears brands forget what great advertising is there for – helping build mental availability. The Works celebrates advertising that resonates with the only constituents that matter. Not awards juries, or peers but the public.”

**RUSSELL PARSONS,**  
Editor Marketing Week

"George Parker was bang on when he said that the only people that are interested in advertising are the people who work in advertising. These ads showcase what it takes for ads to succeed in emotionally engaging the audience, creating a meaningful and memorable interaction that is authentic to the brand and has the potential to influence future decisions and shape brand experience. Each of these ads delivered business results.

There is no recipe for the perfect ad, but there are powerful ingredients that consistently deliver results. Some are specific to the context in which the ad appears, many hold true across them all. This series provides a unique opportunity to learn what works, helping you to create content that is loved by your audience and by the CFO and CEO! I really hope you enjoy the collection so far and take inspiration from it... do keep looking out in Marketing Week for what comes next... I for one, unapologetic in my enthusiasm and passion for creative and effective advertising that people love, cannot wait!!!"

**LYNNE DEASON,**

Head of Creative Excellence, Kantar UK

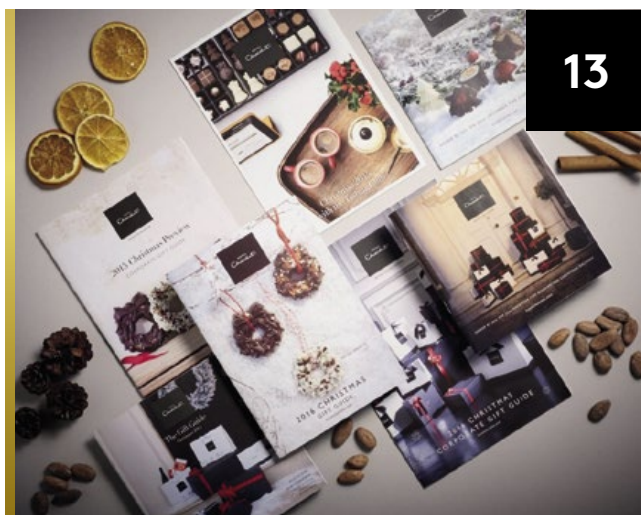


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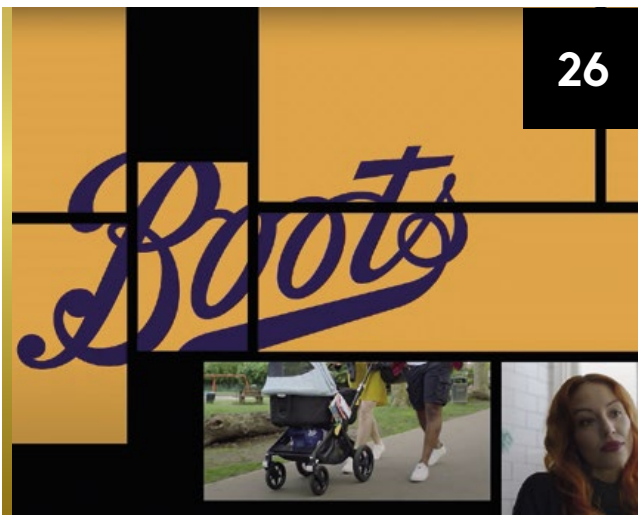
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# SAINSBURY'S 'EYE-CATCHING' RECIPE CROWNED MOST EFFECTIVE AD OF FEBRUARY

Sainsbury's magazine recipe scored in the top 30% of UK ads for its ability to grab attention, as well as in the top 25% for building salience and the top 10% for brand cues.



With its attention-grabbing colours and brand-building capabilities, Sainsbury's 'Noodle Soup' has ranked as the most creatively effective magazine ad of February in terms of public response, according to Kantar's 'The Works' study.

As well as being an example of how to create effective and efficient magazine advertising that resonates with the public, it also demonstrates how to support positive behavioural change in a way that appeals widely among consumers, the data suggests.

The full-page ad ran in magazines including BBC Good Food, Closer, New! and OK! Weekly between 24 January and 12 February this year.

Speaking to Marketing Week, Kantar's head of creative excellence, Lynne Deason, explains that readers are in "complete control" when consuming advertising within a magazine, and so to make an impact, the creative must first grab attention, and then "hook" the reader in to increase dwell time and maximise the "depth of processing".

That is a "key strength" of this particular ad, she says. Its

"bright, vibrant and fresh-looking" visuals land the Sainsbury's ad in the top 30% of all UK ads on its ability to make readers stop and pay attention.

Noodle Soup also ranks as highly distinctive, scoring in the top quartile of UK ads on this measure. This is "particularly impressive" as recipe ads are a fairly common feature in food and drink related magazines, Deason says.

"This means recipes need to be enticing, distinctive and to benefit the brand they need to be brand centric. This sense of being distinctive and original is important from an effectiveness point of view, because our brains are programmed to pay attention to things that are different," she explains.

*"The recipe enables change, overcoming one of the key barriers to the value-action gap – the difference between positive intentions and actual behaviour."*

**- Lynne Deason, Kantar**

Produced in association with Marketing Week and the Advertising Association's Trust Working Group, 'The Works' study asked 750 consumers what they thought of five of February's top magazine ads – 150 consumers per advert.

As per Deason's analysis, one participant commented that the "visual aspects" of the advert, including the "colour coordination", are "eye catching" and "really engages the viewer".

Indeed, the colour palette used in the ad reflects the iconic orange colour of the Sainsbury's brand, a choice that did not go unnoticed by viewers. Eye-tracking reveals an especially strong focus on the orange butternut squash, and one participant commented: "The food looks fresh, eye-catching, [and there is] the orange for Sainsbury's."

Deason explains: "One of the most important roles the squash plays in this ad is that it serves as a very powerful and effective brand cue, helping people notice and remember that this delicious looking recipe is from Sainsbury's."

As a result, the ad lands within the top 10% of all UK ads for brand cues, and just shy of the top 20% for branding overall.



Eye-tracking technology reveals where customers looked first. Eyes were most drawn to the orange butternut squash and title. Source: Kantar.

The ad's call to action and recipe title, 'Tonight make a fragrant noodle soup', is also one of the first visual elements of the ad that grabs attention.

"Giving precise instructions can help overcome inertia to do something," Deason explains. "The word 'fragrant' also activates brain areas where we process smell, parts of which are directly linked to brain areas responsible for emotions. The headline therefore serves as both a call to action and triggers emotional engagement."

## Building the brand

Ads are "often welcomed and embraced" as part of the magazine experience, with people looking for stimulation and interesting content, Deason adds. Sainsbury's ad delivers on both those criteria, landing it in the top quartile of UK ads on likeability and the top third for being interesting.

"Given the reader is in control, leveraging creativity to create distinctive, interesting and engaging content is particularly important when you're in a low interest category," she adds.

"What we see here is that once readers are hooked in, the ad maintains their interest and earns more attention."

Indeed, further eye-tracking data reveals the ad to be one people will spend time with, looking not just at the eye-catching squash and title, but subsequently at the ingredients, the soup, the Sainsbury's logo, and to some extent the recipe instructions.

The surrounding white space allows the bright colours to stand out and makes it easy to read thereby making people feel like it would be easy to make as well, Deason adds.

Participants in the study commented on the "fresh [and] appealing ingredients" and the "easy to follow instructions", with one adding: "I like that it gave a recipe instead of just trying to advertise the products".

Overall, the ad succeeds as a brand-building ad. It supports brand saliency for Sainsbury's, ranking in the top 25% of ads on that measure, and according to Deason also builds both brand affinity and a sense that the retailer is "different to alternatives", which she says are "key" to driving long-term success as a brand.

"Brands that are meaningfully different to others command greater share and are primed for growth," she explains. Noodle Soup sits in the top 30% of UK print ads for potential

to build brand equity in the longer term.

A key strategic focus for Sainsbury's in this ad is to bring to life the supermarket's new slogan and brand platform, 'Help everyone eat better', Deason notes.

"It will take consistency across encounters to clearly establish this as something that defines the brand," she adds.

## Changing behaviour

However, Noodle Soup is not just effective for the Sainsbury's brand. It is also a "great showcase" of how to support positive behavioural change in a way that appeals to the wider public," Deason says.

"The concept of nature connectedness, which this ad leans into, is associated with bringing about positive behavioural change from a sustainability perspective," she explains.

According to Deason, UK retailers have increasingly begun to focus on brand building activities that go beyond competing on aspects of value and quality. How this evolves over the next year, given inflationary pressures and their impact, remains to be seen.

Nearly two-thirds (65%) of people in the UK feel the responsibility for tackling key sustainability issues sits with businesses and producers, not with themselves, according to data from Kantar's Sustainability Sector Index 2021. At the same time, 63% of consumers worry that brands are involved in social issues just for commercial reasons.

"This shows that it's key for brands to get the tonality and authenticity of their communications right, and that any associated actions and ways of doing business are 100% watertight," Deason says.

"At a time when purse strings are tighter, bringing about positive behavioural change is potentially even more challenging."

Indeed, Kantar's data shows 83% of Brits also think when people shop their mind is on saving money more than saving the planet, and 79% think sustainable or ethical products are always more expensive.

"Given the pressures on money it's more critical than ever that businesses take responsibility and resources to ensure that sustainable choices and healthy eating are easy, meaningful, rewarding and affordable for people," Deason says.

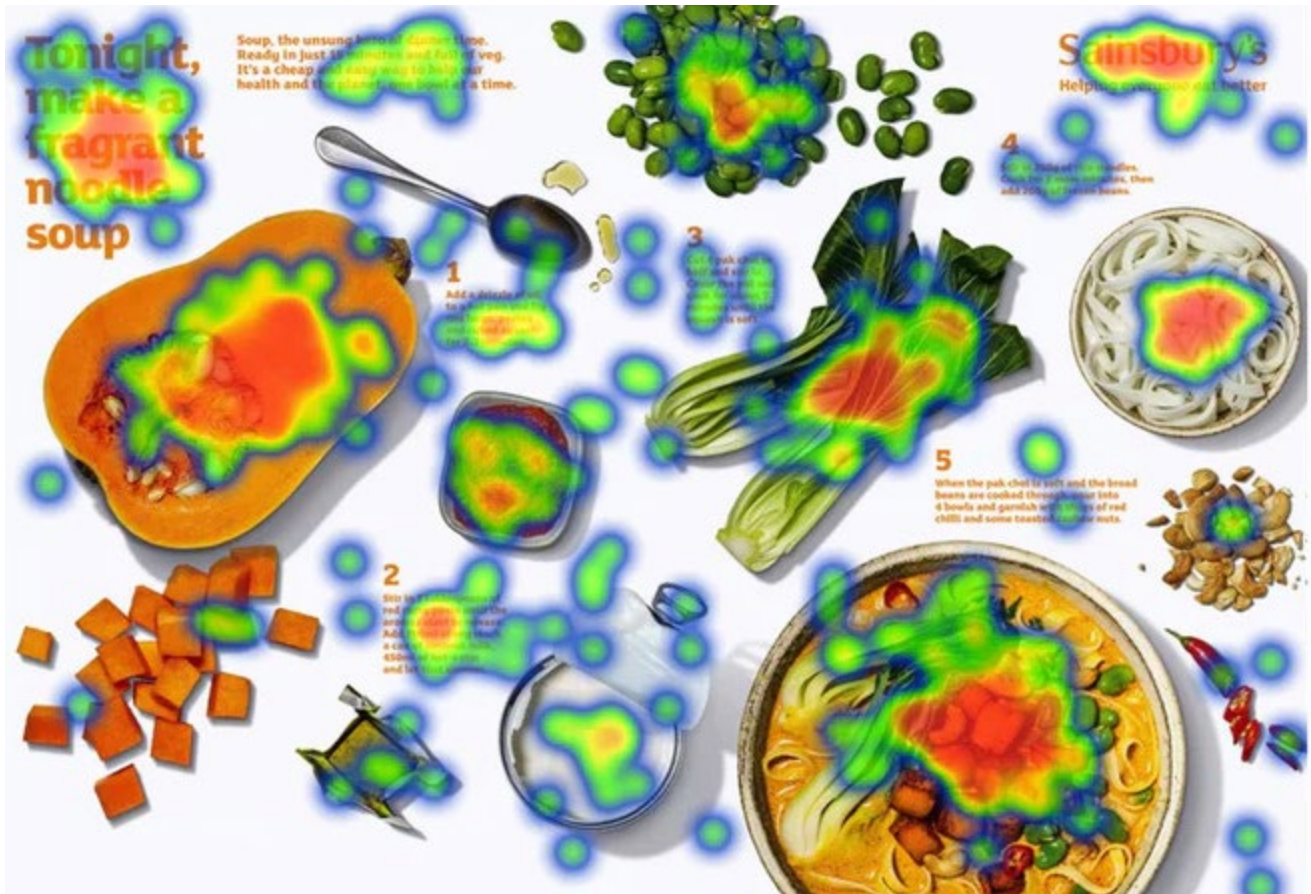
The Index also reveals 76% of people choose meat because they prefer it, and becoming vegan or vegetarian is second to bottom among the things that individuals are willing to do to improve the sustainability of the world.

In this particular ad, Sainsbury's highlights a meat-free recipe without over-emphasising it as such, Deason points out. As a result, 60% of respondents to The Works study said they were likely to try to recipe themselves, which is particularly impressive as only 46% said they don't eat meat or are actively trying to reduce their intake.

"It creates a frictionless choice. It cleverly opens their minds to something they otherwise might not have thought about," Deason says. One participant in the study said: "I didn't click it was veggie, [it] just sounded good."

Deason adds: "The recipe enables change, overcoming one of the key barriers to the value-action gap – the difference





between positive intentions and actual behaviour. For those that are motivated to do this for the benefits to personal health and sustainability, it makes implementing those intentions easy."

Elsewhere, data from Kantar's creative research database Link shows ads with a social or environmental message can evoke positive emotions such as pride, inspiration and affection, but they also tend to make people feel more sad and guilty than seen on average. This can evoke an "ego-threat", Deason says, which can lead people to reject the message.

However, the only emotions evoked at above average levels by Noodle Soup are positive emotions, such as feeling excited, inspired, contented and proud.

"Our brains are programmed to pay attention to things that are distinctive, that make us feel something and that are meaningful and personally relevant. Noodle Soup delivers this in spades and enables positive behavioural change in a frictionless way," Deason concludes.

"Being distinctive and original is important from an effectiveness point of view, because our brains are programmed to pay attention to things that are different."

**Lynne Deason, Kantar**

# HOTEL CHOCOLAT'S CATALOGUE REVEALED AS MOST EFFECTIVE CHRISTMAS DIRECT MAIL

The chocolatier's catalogue scored in the top 2% of all UK ads on persuasiveness, while also proving its ability to drive long-term brand building, according to the latest data from Kantar.



Few ads have the persuasive power to immediately tempt you towards a purchase, but according to new data, Hotel Chocolat's hunger-inducing Christmas catalogue is one such ad.

The catalogue has been revealed as the most creatively effective piece of direct mail over December, ranked in accordance with public response. According to Kantar's 'The Works' study, the ad has the power to drive both long and short-term results.

Described by some as the "Argos catalogue for adults", Hotel Chocolat's festive edition aimed to appeal specifically to its existing customers. The eight-page booklet showcases a range of the retailer's products under the tagline 'Show them you know them', with an offer code on the back cover.

An accompanying leaflet with a focus on new customer acquisition ran as an insert in newspapers and magazines.

Direct mail is a particularly useful channel for Hotel Chocolat during "key chocolate seasons" such as Christmas and Easter, Lynne Ormrod, the brand's director of marketing, tells Marketing Week.

*"We can use direct mail to actually bring the brand directly into people's homes and to reach beyond digital channels."*

**Lynne Ormrod, Hotel Chocolat**

Indeed, according to Kantar's head of creative effectiveness, Lynne Deason, the "first thing" that comes to mind when marketers think about direct mail is often its ability to deliver against a call to action.

Hotel Chocolat's catalogue demonstrates this "perfectly", she says, scoring in the top 2% of all UK ads on its level of persuasion. And as Kantar's study reveals, this translated into strong intention among users to purchase from the brand.

Produced in association with Marketing Week and the Advertising Association's Trust Working Group, 'The Works' study asked 750 consumers what they thought of five of December's top direct mail ads – 150 consumers per advert.

Some 44% of participants said they would use the coupon in the Hotel Chocolat catalogue, rising to 90% among existing customers. Almost half (45%) said they would visit the brand's website (rising to 95% among customers) and 37% said they would visit a Hotel Chocolat store (rising to 90%).

More than a third (37%) said they would talk to their friends and family about the brand, again rising to 90% among customers.

Eye-tracking technology reveals the particular "attention drawing power" of the money-off coupon, Deason says, as pictured below.



The ad also scored in the top 15% of all UK ads on distinctiveness, and in the top 26% for likeability. Almost two in five people said they would “immediately” open the catalogue and look through it, rising to 49% among existing buyers of the brand.

“Your human brain pays attention to things that are distinctive, so creating advertising that is original and different is one route to earning attention and standing out,” Deason explains.

“The catalogue was designed with existing customers as the target audience, and it works exceptionally well with this group of people.”

Indeed, 72% of existing users found the catalogue very interesting and 81% chose ‘I love it’ from a six-point rating scale that measures likeability.

While it may be “tempting” to include lots of information in direct mail, Deason says this can look “cluttered” and “hard to navigate”, making it unappealing to consumers’ “lazy” brains.

“Layout, copy, striking and emotionally evocative visuals and well thought out use of colour, and structure are key,” she advises. “The response to this piece of content from Hotel Chocolat suggests they’ve struck the balance right, because it’s so liked and intriguing and people praised its layout, look and feel.”

In fact, one participant said the ad looked “classy” and “inventive”, while another described it as “posh and extravagant”. A third commented: “It makes me think they are a quality brand, which I knew already... they are lovely ideas, different to other brands, and yes I would be tempted to buy from them.”

### The brand-building potential

However, while Hotel Chocolat’s direct marketing programme allows the retailer to reach “very specific audiences” and helps to drive immediate product sales, the channel also plays an important part in building brand salience, reach, awareness and relationships with customers, marketing director Ormrod says.

“We have a really good retail footprint, but we don’t necessarily have a physical presence in every high street,” she explains. “We can use direct mail to actually bring the brand directly into people’s homes and to reach beyond digital channels.”

Direct mail therefore plays a strong brand-building role within the retailer’s overall marketing mix – particularly those longer formats, like the catalogue, where there is room to showcase more products and to deliver additional brand storytelling.

Indeed, the catalogue scored within the top 15% of ads for brand cues, and in the top 23% for brand integration. Eye tracking reveals the brand name and logo to be a focal point on the front cover.

*“It’s a showcase of how a distinctive, creative, informative and exciting piece of direct mail can provide an effective call to action.”*

**Lynne Deason, Kantar**

According to Deason, this demonstrates the catalogue has been designed and brought to life in a “very brand centric and authentic way”.

“The sophisticated look and stylish, elegant, and distinctive colour palette reinforce the brand’s premium positioning and desirable and indulgent product offering,” she explains. One self-confessed fan of the brand said the products look “premium, innovative and delicious”.

“Not only does the content support brand salience and serve as a call to action, it also shows strong potential to contribute to the long-term equity of the Hotel Chocolat brand,” Deason adds.

“It achieves this through a brand centric approach that taps into and reinforces existing brand perceptions, while also expanding awareness of the range of products available and the needs the brand can meet.”

Kantar’s data shows the information conveyed in the catalogue is felt to be very credible, scoring in the top 26% of ads. But the ad also makes Hotel Chocolat feel different to other brands, landing in the top 16% for this measure, and builds a sense of love and affinity towards the brand, scoring in the top 40%.

This means the catalogue will build a predisposition for the brand to be chosen over others in future when a relevant need or occasion arises, Deason says.

An additional strength of direct mail, like magazine advertising, is that the content has a life and impact that extends beyond the first exposure. Depending upon the content, the return on investment and the impact achieved can have a longer tail than some other forms of advertising.

Noting this, Ormrod says: “On a more emotional basis, as a brand that is a gifting brand and with something like chocolate, we know people actually spend quite a lot of time wanting to sit and have a think about their gifts and have something physical in their hands.”

According to Kantar, 26% of participants said they would keep the Hotel Chocolat catalogue and look through it at another time, and another 13% said they would pass it on to someone else who would use it.

Ormrod adds it’s important to maintain brand presence at a time when people are considering gifting, and that Hotel Chocolat finds value in doing it in a “more tangible and emotive” way.

“Having something that is a bit more tangible to hold on to and act as that reminder in their own home, which is a much more personal space as well, is really important,” she says.

### Joining the dots

While Hotel Chocolat’s direct mail activity has proved to be creatively effective by itself, it was not an ad in isolation. The execution came as part of the retailer’s wider Christmas campaign, all of which was driven by the same insight on how people felt about gifting ahead of last Christmas.

“There’s a lot of pleasure that people find in actually finding the perfect gift, but also the pleasure you get when you see someone’s loved it,” Ormrod says.

“Having come out of a period of time where people hadn’t been able to see each other as much, and haven’t been able to spend as much, we know the thought that goes into gift giving is really important to people.”

The idea driving Hotel Chocolat’s Christmas activity last year was therefore about enabling consumers to give “unique”





gifts through its range of products, in a way that allows people to feel the brand is part of their celebration.

Pointing to the Christmas crackers featured on the back of the catalogue, Ormrod adds that Hotel Chocolat plays a ritualistic role in some households, and wanted to highlight that in this ad.

"We know from our own customers that people have a lot of their own rituals around Christmas and gift giving and it's really lovely that Hotel Chocolat products often play a part in that Christmas ritual," she says.

Ormrod adds that using a combination of touchpoints, from direct mail to digital channels, helped "join the dots up" and keep the brand top of mind among consumers. "The combination of the two is very important, particularly during periods like Christmas," she says.

While unable to provide results of the Christmas campaign at the time of speaking, Ormrod confirms the overall programme has been Hotel Chocolat's "most successful" yet.

Over the 13 weeks to 26 December 2021, total group revenue increased 37% compared to the same period in 2020, and by 63% against 2019, before the Covid-19 pandemic hit. According to Ormrod, marketing played a key part in driving that success.

The next priority on the brand's effectiveness "journey" is to look at the overall interplay of different media channels and the impact they have on the effectiveness of each other,

becoming more "sophisticated" in its measurement and optimisation, she adds.

Meanwhile, Deason concludes that Hotel Chocolat's catalogue is a "great example of powerful direct mail advertising".

"It's a showcase of how a distinctive, creative, informative, and exciting piece of direct mail can provide an effective call to action. It provides instantly engaging, likeable and interesting content that people are drawn to engage with; content that people are happy to pick up again and share with others. It also demonstrates that a brand-centric, integrated approach can contribute to longer-term success," she says.

It is also another "great example" of how brands that could be affected by the forthcoming HFSS advertising regulations on digital media and TV can continue to create meaning with people, Deason adds.

"Brands that experiment now and master how to use other channels effectively in a way that is brand-centric that reaches and resonates with key audiences, will gain competitive advantage."

# HOW A LURPAK YOUTUBE AD RANKED AMONG THE MOST EFFECTIVE IN MARCH

Lurpak's sizzling spot has many of the characteristics that "underpin" creative effective video in a YouTube context, according to the latest The Works study.



Lurpak unveiled its Lighter block butter product to customers in March 2021, with an accompanying campaign to support its growth. Ads in the campaign tell audiences that sometimes, "the simplest things can be the greatest".

That same mantra can often be applied to the pursuit of advertising effectiveness. In fact, a simple, 10-second ad for Lurpak Lighter has been named the most creatively effective YouTube ad of March by Kantar's The Works study, scoring in the top 20% of all digital video ads in the UK on branding alone.

The ad opens on a shot of packaged Lurpak Lighter butter on a table, before transitioning to the butter sizzling in a hot pan. Fresh salmon and asparagus are added, with the cook spooning butter over the food. The ad ends on a shot of the Lurpak Lighter product again, but this time with some of the butter noticeably missing.

Speaking to Marketing Week, Stuart Ibberson, director of the butter category at parent company Arla Foods, defines Lurpak's overall marketing strategy as "about more than just

butter". The brand aims to be a "champion for good food" and to create "experiences" for foodies.

However, the butter category has been experiencing a decline in recent years due to "fewer usage occasions", he says, with many people switching to dairy-free alternatives. Customers in the category also face "barriers" due to concerns over fat content. Hence the launch of Lurpak Lighter, a "first to market innovation".

"The launch is a key part of our strategy to drive growth back into the butter category by appealing to those people who want to eat lighter, while retaining their current food passions," Ibberson explains.

"The ad is designed to communicate the lighter credentials of the product while highlighting its simplicity in having only three natural ingredients. All while retaining the great taste that Lurpak is so famous for."

On top of traditional above the line media channels, YouTube plays a "key role" in driving awareness, particularly among Lurpak's core "food lovers" audience, he adds.

"Digital, including YouTube, is becoming an increasingly important part of the strategy, especially for bringing younger consumers into the brand."

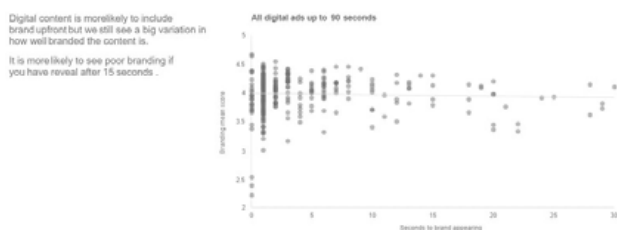
Indeed, according to Kantar's head of creative excellence Lynne Deason, a key strength of this particular ad is its ability to "reinforce" the saliency of the Lurpak brand and its association with "delicious" food.

This is underpinned by the strength of the ad's branding, as the short film gives Lurpak Lighter a leading role from the first second.

"In a skippable context it is important to introduce the brand within the first five seconds," Deason explains.

However, Kantar data shows introducing the brand early does not mean strong branding is guaranteed. Ads where the brand is introduced in the first second can still suffer from "weak" branding, Deason says.

In Digital including the brand in the first five seconds does not guarantee strong brand linkage



"This is not the case here," she adds. "What makes this ad work is that the brand is the hero of the story. It is central to what we see and hear happening."

With Lurpak's distinctive brand assets highlighted at the beginning and end of the 10-second ad, brand cues fell in the top 25% of all ads in the UK.

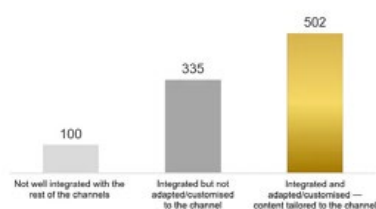
Produced in association with Marketing Week and the Advertising Association's Trust Working Group, The Works study asked 750 consumers what they thought of five of March's top YouTube ads – 150 consumers per advert.

When asked what helped them know the ad was for Lurpak beyond the brand name, participants in the study talked across three key themes: the distinctive packaging and colours used, a connection with previous advertising (notably the voice used), and to some extent an association with the cooking and preparation of food.

Data from Kantar's Cross Media database provides "powerful" evidence that synergy or integration with other campaign assets is a driver of effectiveness in all contexts, including digital, Deason explains.

However, the most effective ads are also customised to work in the specific context in which they appear, and online video is a context in which this customisation is crucial, she adds. This Lurpak ad has "many" of the characteristics that "underpin" creative effective video in a YouTube context.

#### Online video that is both integrated and customised is the most effective



Channel level contribution to campaign type  
Data source: Kantar global CrossMedia studies 2010-2017 (222 studies)

"Hooking the audience in from the start is essential. The tight-framing and close-up appetising food shots create strong visual impact, combined with the sizzling sound as the butter instantly melts and bubbles in the hot frying pan. Add the voiceover on top of this and you have a sensory experience that earns attention and arouses hunger," Deason explains.

"This sensory reaction is such that consumers even talk about their senses being stimulated when describing what they

particularly like about the ad."

Indeed, one participant in the study who liked the ad described it as "mouth watering", while another said it "woke up all my senses" and they "could almost smell the salmon frying in the Lurpak".

Deason says: "This shows how paying attention to executional details and nuances really matters to ensure an ad will work optimally in that context."

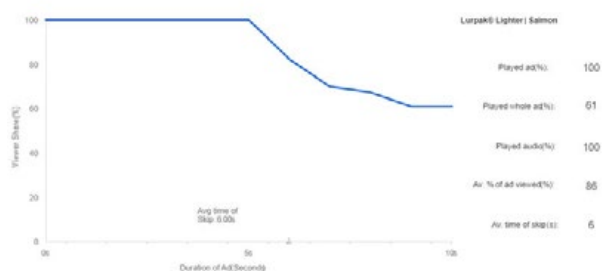
Meanwhile, the ad is enjoyed at average levels and evokes positive emotions to mainly average levels, with a feel-good factor in the top 40% of ads.

A third participant in the study said they liked that the ad was "short and to the point". The brevity of the ad is something people overall appreciated in the YouTube context, Deason says.

During first exposure to the ad, 61% of people watched it in its entirety – around average levels. As the brand is integrated from the start, the brand name has already been conveyed "powerfully" by the point at which people are able to skip the rest of the ad.

#### Video Playback Summary

##### Video Playback Summary



"As such the ad works as a celebration of what Lurpak brings to food and would principally support brand saliency. It performs at average levels in terms of building love towards the brand," Deason adds.

According to Arla Foods' Ibberson, Lurpak uses a variety of pre- and post- testing methods to "ensure we are delivering the most effective campaigns", including pre-testing its creative at development stage, media effectiveness benchmarking once campaigns have landed, in-flight digital campaign monitoring, and both long-term brand tracking and econometric analysis.

So far, early signs from the overall campaign have been "extremely positive", he says, with the product having delivering more than £1m in retail sales value since launch, with over half of these incremental to Lurpak.

"We're also seeing the all-important younger demographic coming into the brand, which is vital for the future growth and health of the brand," he concludes.



# MARMITE'S 'FLIPPIN TASTY' PANCAKE POST RANKS AMONG MOST EFFECTIVE

Marmite's squirrel-fronted Pancake Day video scored in the top 10% of ads on its ability to grab attention, as well as being highly rated for enjoyability, branding and differentiation.



Facebook isn't always the easiest platform for brands to make a strong impact on, as ads interrupt a highly personal and private environment to compete for attention.

But love it or hate it, last month one Facebook ad stood out in all the right ways – Marmite's 'Flippin' Tasty' Pancake Day ad. The short-form, six-second video features a squirrel flipping a pancake while standing on top of two jars of Marmite Peanut Butter.

Building off the 'Love it or Hate it' creative platform the brand has been committed to for a number of years, the video closes on the line, 'Love it. Hate it. Flip it'. An accompanying caption declares Marmite Peanut Butter the "best" pancake topper.

With its fun approach and ability to grab attention, the ad ranked as the most creatively effective Facebook ad of February in terms of public response, according to Kantar's 'The Works' study.

Speaking to Marketing Week, Kantar's head of creative excellence, Lynne Deason, explains creativity and originality are "essential" to cut through on Facebook, where brands are competing with users' own personal stories, pictures and posts.

"Care needs to be taken with the approach adopted to avoid evoking feelings of intrusion in this very personal and private environment. This is a context in which receptivity to advertising is lower with consumers," she says.

However, that isn't to say Facebook is a platform to avoid. Instead, content needs to be created or adapted to work taking into account users' mindsets, Deason says. Ads need to interest users, not interrupt what they're interested in.

*"We needed to cut through all the standard toppings and offer consumers something different that they'd find delicious (or disgusting)."*

**Sophie Allan, Marmite**

Fortunately for Marmite, its pancake-themed ad manages to achieve this, earning attention through being "distinctive, unexpected and fun". The video performs in the top 10% of all UK ads on its ability to make people stop and look.

The ad also performed at a "significantly above average" level on the "lean forward" engagement measures of being distinctive and original, Deason adds.

Produced in association with Marketing Week and the Advertising Association's Trust Working Group, 'The Works' study asked 750 consumers what they thought of five of February's top Facebook ads – 150 consumers per advert.

Participant's in Kantar's study described the ad as "vibrant", as well as "distinctive, involving and catches your attention".

## A 'pan-tastic' twist

According to Marmite's senior brand manager, Sophie Allan, the ad calls back to the "disruptive" and "distinctive" Marmite Mind Control campaign from 2019, in which the brand claimed to be able to convert haters of the product into lovers through the power of hypnosis.

Marmite used the Mind Control campaign when it launched Marmite Peanut Butter later that year, but to give it a “nutty twist”, it turned the ad’s star hypnotist into a squirrel. The launch ad achieved 17% ad recall and doubled the unit rate of sale, and as such the squirrel has been the face of the product ever since.

The launch of Marmite Peanut Butter has enabled the brand to reach a whole new segment, “delighting” its existing audience and offering Marmite haters a “more palatable way” into the flavour and brand, Allan adds.

Meanwhile, activating at seasonal moments is a “key” part of the brand’s marketing strategy, whether through Christmas gift sets or Halloween ‘trick or treat’ jars, she says. Pancake day is an “important moment” for peanut butter, so the perfect moment to push the product.

“We needed to cut through all the standard toppings and offer consumers something different that they’d find delicious (or disgusting),” she explains.

“So we gave our communications a pan-tastic twist by re-creating our classic, hypnotic visual with a pancake-tossing squirrel.”

According to Kantar’s study, viewers found the ad easy to understand, avoiding a potential barrier to positive engagement.

Indeed, the ad scored in the top quartile of UK ads on enjoyability, with the squirrel character driving likeability by being seen as “cute” and “funny” by participants.

Unsurprisingly, however, the ad split opinion on the prospect of Marmite Peanut Butter on pancakes, which had an impact on enjoyability.

“The greatest relevance and enjoyment are seen among those who love the idea of the product, in addition to how it’s brought to life,” Deason explains.

## The long and the short

However, what really stands out about the ad is how effectively it conveys the brand, Deason says, “ensuring that Marmite benefits from the attention-grabbing power of the ad”.

The video scored in the top 4% of all ads on branding, which will play a “significant” role in ensuring the investment pays dividends for Marmite.

“Branding is in part supported through this being a fresh and original iteration of the brand’s Love it or Hate it creative platform in an authentically Marmite fun and light-hearted approach,” Deason explains.

“Additionally, the brand appears from the outset. This doesn’t guarantee strong branding, however. What makes the difference here is that Marmite is front and centre to what people see visually on screen and the ‘flipping’ action that follows.”

*“There’s method to the madness – these breakthrough creative ideas help us to appeal to the next generation of Marmite lovers and keep our brand as loved (and hated) as ever.”*

**Sophie Allan, Marmite**

On average, people chose to watch 56% of the ad, skipping at 2 seconds. But by this point, the content has already “landed” the Marmite brand and the concept of using it on pancakes, Deason says, adding that viewers also liked the shortness of the video.

Meanwhile, the ad also “powerfully” reinforces the feeling the Marmite brand is “really different to others”, falling in the top 20% of UK ads on this measure, according to Deason. This contributes to an ad’s ability to deliver a longer-term impact.

“The creative approach and the product itself combine powerfully to achieve this effect,” she adds.

Beyond building salience for the brand, the ad also generates a desire among consumers to try the product, and is therefore likely to contribute towards driving short-term sales alongside other activation activities. Once again, pre-existing Marmite users were much more highly persuaded and motivated to trial the product, with haters remaining unconvinced.

According to Allan, Marmite did see a “strong” click-through rate on the ad and “strong uplift” in Marmite Peanut Butter sales in Sainsbury’s – the retailer the ad drove through to – over the period the ad was running.

For the most part, either reach or engagement is the key success measure for Marmite’s Facebook ads, she says. In this instance it was all about engagement, as the brand aimed to take shoppers to the Sainsbury’s site.

“Using industry benchmarks and insights from a wealth of prior campaigns across Unilever brands, and with the help of our media agency partners, we then optimise in-flight to enhance performance while live,” she adds.

Facebook and other social channels sit within Marmite’s wider channel strategy as platforms with which the brand can engage directly with its ‘Marmarati’ community of fans, both organically and with paid media.

Considerations are given to format, length, message hierarchy and consistency to ensure the brand’s ads are highly effective, Allan says.

Marmite’s overall ambition from a creative perspective is to deliver work that “stands out in culture”, she adds.

“Since the 90s when our Love it or Hate it brand line was brought to life, working with our agency partners we have consistently delivered cut through creative work,” she claims.

“We carry this ambition across all brand touchpoints, from huge campaigns and NPD [new product development] launches to ecommerce content and back of pack copy.

“There’s method to the madness – these breakthrough creative ideas help us to appeal to the next generation of Marmite lovers and keep our brand as loved (and hated) as ever.”

# ALDI CROWNED THIS YEAR'S MOST EFFECTIVE CHRISTMAS AD

Kevin the Carrot and Ebanana Scrooge have driven Aldi to the top of the Christmas rankings this year, as the supermarket continues its effectiveness streak.



Aldi's Christmas campaign has been rated as the most effective festive ad of the year, pipping Coca-Cola, Lidl, and M&S to the post.

According to research by Kantar, the discount supermarket's reimagining of Charles Dickens' 'A Christmas Carol', featuring Kevin the Carrot and new character Ebanana Scrooge, is the Christmas ad most likely to deliver on long and short term measures this year.

Combining 3,600 consumer survey responses with facial recognition AI technology, the research saw Aldi rank top of 24 tested ads on four of five key measures, named the most 'festive', the most 'enjoyable', the most 'distinctive', and the most 'meaningful'. The latter is a measure of how likely the ad is to build affinity or brand love.

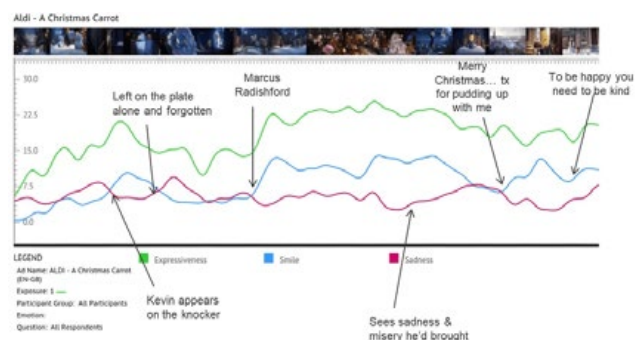
The only measure it fell down on was branding, in which the supermarket's ad ranked fifth. Coca-Cola's annual 'Holidays Are Coming' film scored top in this category.

Compared against all UK ads measured in Kantar's Marketplace database, Aldi scored in the top 6% for both

distinctiveness and enjoyability, as well as on humour and brand cues.

The 90-second animated short also scored in the top 8% of all UK ads for its ability to generate smiles, the top 16% for driving affinity with the brand, and the top 23% for its power to contribute towards the business in the long term. It was also the campaign that sparked the most conversation among consumers.

Meanwhile, facial coding analysis (pictured below) reveals that while the ad didn't particularly evoke sadness, as many Christmas ads often aspire towards, viewers were particularly expressive when watching the spot. The introduction of Marcus Radishford, Aldi's character voiced by footballer Marcus Rashford, drove a particularly noticeable spike in both expressiveness and smiles, which stay high until the ad's closing line.



Created by McCann UK, Aldi's Christmas campaign this year marks the sixth to feature Kevin the Carrot. In ghostly form, the brand character confronts Ebanana Scrooge over his humbug attitude, and reminds him of the joys of the festive season.

After showcasing a Christmas dinner full of food, the tale ends with the statement: "For you to be happy, you need to be kind".

"Aldi's new take on a Christmas classic is a great example of how a brand can convey serious messages about purpose and



social impact while still being great fun,” says Kantar’s head of creative excellence, Lynne Deason.

“Aldi uses humour effectively, something especially important in a year when we all need an extra laugh, but it also has a deeper sentiment. The clever inclusion of ‘Marcus Radishford’ highlights a worthy cause – the campaign to provide meals to those in need – without coming across as too sombre to viewers. And by borrowing from one of the most well-known and loved Christmas stories of all time, it sets out a complicated narrative without ever being confusing.”

### The runners-up

Following Aldi, Coca-Cola’s Holidays Are Coming was deemed the second most effective ad of the season, followed by Lidl, Marks & Spencer, and Celebrations.

With the arrival of the iconic Coca-Cola Christmas trucks each year, The Holidays Are Coming has been an icon of the season since launching in 1995. Unsurprisingly, the ad therefore ranked in the top 2% of all ads in the UK in terms of brand connection, which Deason says will translate into long-term brand loyalty.

But while the ad ranked highest for branding, second for festivity, and fifth for distinctiveness, the spot failed to make the top five in either the meaningful or enjoyable categories.

Lidl similarly performed well on branding with its future-themed Christmas ad this year, finishing a close second behind Coca-Cola on the measure and in the top 5% of UK ads. It marks a turnaround for the Aldi rival, which was on the verge of being in the bottom third of all UK ads for branding with its 2020 festive campaign, in which the grocer took fire at Aldi and poked fun at Christmas clichés.

Meanwhile, like Aldi, Marks & Spencer benefited from its focus on brand characters this year. The supermarket’s food ad leant on its Percy Pig character, voiced by Tom Holland, which Kantar says created a greater emotional reaction among audiences than the brand’s ads in previous years, contributing to its increased effectiveness.

The Percy Pig fronted ad ranked as the third most enjoyable

ad of Christmas this year, as well as third on branding.

Chocolate box specialist Celebrations rose up the ranks with its humorous ad following the Lonely Bounty’s search for love. The campaign was the second most distinctive of the season, and followed Aldi as the second most funny.

According to Kantar, the ads that most struggled to resonate with viewers this year have been those with sad or complex storylines, where the audience is left feeling confused.

Deason concludes: “Overall it has been another tough year for advertisers to get right. This crop of ads made people smile, but less so than previous years.

“The ones that did landed best, and people responded better to ads which weren’t afraid to be funny, after the past eighteen months we all need a bit of that. Of course, success is still reliant on being relevant, well-executed and having close links to the brand, all of which 2021’s front-runners achieved.”

Kantar’s findings mark the second significant accolade Aldi has received for the effectiveness of its advertising this year, having won the Grand Effie at the 2021 UK Effie Awards in October.

The supermarket’s ‘Free Cuthbert’ social media campaign was also chosen as one of Marketing Week’s best marketing campaigns of 2021.

# JAGUAR'S LGBTQ+ FOCUSED MAGAZINE AD NAMED MOST EFFECTIVE OF OCTOBER

'Live Loud' ranked among the top UK ads of all time for distinctiveness, branding and emotional response, according to the latest The Works study by Kantar.



Readers of Attitude magazine will have struggled to miss Jaguar's 'Live Loud' advert within its pages over October, with the ad's vibrant orange colour and simple design grabbing immediate attention.

In fact, thanks to its distinctiveness and emotional resonance, the ad was the most creatively effective magazine ad of the month in terms of public response, according to Kantar's 'The Works' study.

With its eye-catching colour scheme and 'Dare to be Original' tagline, Live Loud performed in the top 8% of all ads in the UK for engagement. The ad is seen as involving, distinctive and interesting, falling into the top 75% of ads on distinctiveness.

Live Loud is part of a long-term partnership between Jaguar and gay men's magazine Attitude, which sees the car brand partner with its awards show. The Attitude Awards are the largest awards the LGBTQ+ community hosts in the UK.

The partnership goes back around six years, Jaguar Land Rover UK's marketing director Anthony Bradbury tells Marketing Week. This ad is just the "latest chapter" in a "long and evolving collaboration".

*"It can be very tempting to overload an ad with information and messages. Congratulations to Jaguar for being brave enough to be single minded and not fall into that trap."*

**Lynne Deason, Kantar**

"We've seen really good synergy between [Attitude's] activities and audience and our brand," he says.

"What's very important to the LGBTQ+ audience is the ability to express their individuality, and of course they've sometime had to do that at quite some personal cost. But that spirit of individuality is actually very closely tied into Jaguar."

Jaguar founder William Lyons once said "Jaguar should be a copy of nothing" – one of Bradbury's favourite quotes.

On top of that, customer research by the brand has shown people who tend to buy Jaguars are "quite self-confident", and want to express an alternative choice.

"So there's a natural symbiosis with the mindset of the audience, which is one of the reasons it works so well," he says.

Engaging with the LGBTQ+ audience was not something the brand wanted to "dip in and out" of, however. "It's something that we try and commit to, and it was a learning journey on both sides... We wanted to try and ensure it had some longevity," Bradbury says.

## Feel-good factor

The theme of individuality and its resonance with Attitude's audience is what led to the ad's tagline, Dare to be Original.

"That goes right back to our founder's thought," Bradbury says. "And we think the F Type is a very distinctive sports car. There isn't really any sports car like it and again, that's because it goes right back to the heritage of Jaguar sports cars.

"But of course, Dare to be Original is a thought that matches very well with the LGBTQ+ audience."

Similarly, while Live Loud has "obvious product references", as the car's V8 engine is known for its distinctive and loud raspy sound, it again plays into the idea of living for yourself.

"[The campaign] has always been rooted in the expression of the individual, being proud to express yourself," Bradbury adds.

*"Shifting perceptions takes time and persistence. It's a step along the way in doing that, to make sure that people understand that Jaguar is a modern, relevant, progressive brand."*

### **Anthony Bradbury, Jaguar Land Rover**

Produced in association with Marketing Week and the Advertising Association's Trust Working Group, 'The Works' study asked 750 consumers what they thought of five of October's top print ads – 150 consumers per advert.

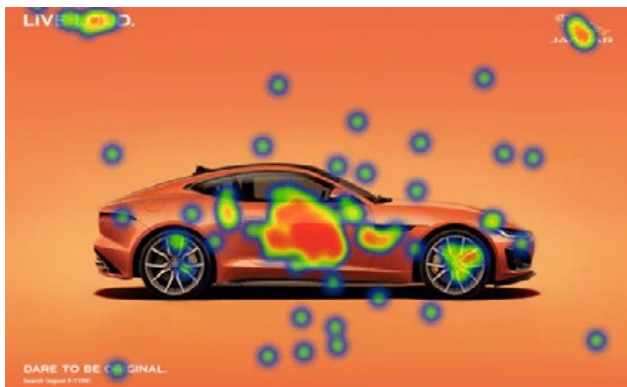
The Live Loud ad evokes a powerful emotional response, with a feel-good factor in the top 6% of all UK ads. 'Attracted', 'proud' and 'excited' were particularly popular emotions evoked by the design.

The ad was also highly liked, with 44% of people claiming to either love or like it compared to a norm of 30%.

Kantar's head of creative excellence Lynne Deason explains: "Emotion is a growth and success driver for all brands, but is especially important for premium and luxury brands, making it particularly positive to see the emotional power of Live Loud coming through as one of its strengths."

According to Deason, the distinctive creative "halos" on to what people think about the brand, conveying a "strong" feeling that the brand is different to others, another key growth driver. The ad scored in the top 25% of UK ads on this measure.

At first glance, the F-Type car in the middle of the ad draws the most initial attention (see image below), with consumers latterly drawn to the Jaguar logo and Live Loud campaign title.



Source: Jaguar/Kantar

As one participant in the study said: "There was no overpowering noise – just the car speaking for itself". Another branded the orange colour as "stand out", and the car as "beautiful".

"Live Loud is a great example of powerful magazine advertising, and a showcase of how a distinctive, bold yet simple idea inspired by the brand's strategy that showcases the beauty of the product in an emotionally evocative way can be highly effective," Deason says.

"It can be very tempting to overload an ad with information and messages. Congratulations to Jaguar for being brave enough to be single minded and not fall into that trap."

### **Measuring success**

For Bradbury, the main success measures for this particular campaign are around its ability to shift attitudes and brand perception.

"It's what we would call a nurture campaign. This is not about trying to sell cars tomorrow. This is trying to find partnerships with organisations and audiences that we feel will resonate well with Jaguar," he says.

In particular, Jaguar tracks consumer agreement with the statement 'Jaguar is a brand for people like me'. "That's a really important metric we want to try and build over time. We want people to be really proud and to desire a Jaguar because of what it says about them," Bradbury adds.

But while Jaguar is "very proud" of the products it builds today, Bradbury believes the brand has some work to do to ensure perceptions of the brand are representative of the modern brand, and not its decades of history as a business. While its legacy does have "huge positive associations" around product performance, it doesn't necessarily yet resonate as the "progressive" brand it wants to be seen as.

"And of course, shifting perceptions takes time and persistence," Bradbury says. "It's a step along the way in doing that, to make sure that people understand that Jaguar is a modern, relevant, progressive brand."

At Jaguar, long-term brand building campaigns are essential, Bradbury adds.

"We're very keen to always ensure it's a priority of what we do because this is not an impulse purchase. After your house it will be the most expensive thing most people buy. A lot of thought goes into it. And therefore a lot of both rational and emotional reasons go into the decision making process.

"It's a relationship that will build over time and you can either nurture that relationship and try and build it or you can not take good care of it, in which case it will wither on the vine."

In advertising, branding can be a "challenge" for brands in the automotive sector, Kantar's Deason says, where there are common advertising tropes used and executions from brand to brand can look very similar.

However, "although this ad may be showcasing a car centre stage as many do, there is so much about it that makes it different," she explains. "It's the simplicity of this ad, and the interest and curiosity that it arouses, supplemented by the integration the iconic logo that is 'jumping jaguar', that ensures that the brand leaps through."

Overall, the ad landed in the top 26% of UK ads for branding, a key effectiveness measure.

According to Bradbury, the early results of the campaign have seen "very positive" movements in sentiment towards the brand, as well as a particularly strong shift in brand advocacy.

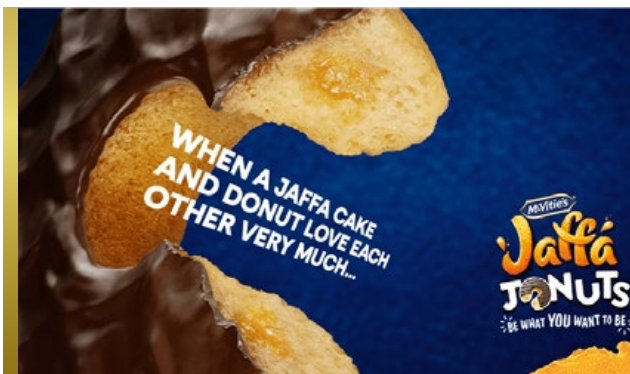
In magazines, ads are often welcomed and embraced as part of the experience, Deason adds. "This ad for the Jaguar F-Type leverages that to drive its success. People are looking for stimulation and something interesting within a magazine context," she says.

"Our brains are programmed to pay attention to things that are distinctive, that make us feel something and that are meaningful and personally relevant. This ad delivers them all."



# JAFFA JONUTS SCORES HOLE IN ONE WITH SEPTEMBER'S MOST EFFECTIVE OUTDOOR AD

The Jaffa Jonuts ad campaign scores in the top 15% of all UK ads for branding and in the top 20% for short-term sales potential, according to the latest edition of The Works study.



Biscuit, cake or... doughnut? Merging a Jaffa Cake and a doughnut is a food combination nobody asked for, but many have been tempted to try after seeing the brand's outdoor advertising campaign.

In fact, the Jaffa Jonuts campaign is September's most creatively effective out-of-home (OOH) ad, according to Kantar, thanks to its potential to drive both long and short-term business impact.

Created by TBWA\London, with media planned and bought by Manning Gottlieb OMD, the tongue-in-cheek billboards ran across the UK. One execution featured a pointed innuendo: 'When a Jaffa Cake and a donut love each other very much...'. Others imitated perfume ads, consumer technology ads and sportswear ads.

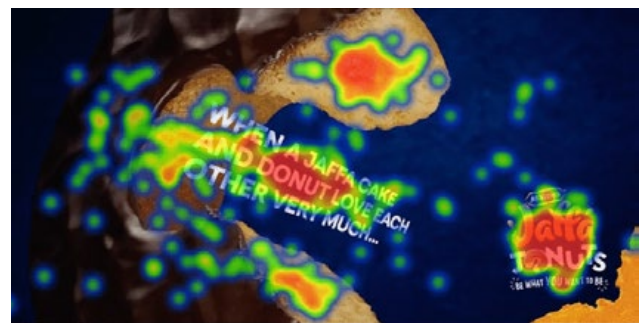
Each execution centres around an enormous image of the Jonut itself, with the Jaffa Jonut's logo in the bottom right corner.

According to Kantar's UK head of creative excellence, Lynne Deason, creating advertising that works with, not against the human brain is fundamental to success across all touchpoints, as the human brain is "lazy" and attention can be hard to earn.

This is particularly important in OOH contexts, she tells Marketing Week, as in some site locations dwell time can be

very limited. Creative therefore needs to be easily understood, but without becoming "boring or dull".

The Jaffa Jonuts campaign is a "great example" of how to succeed in this in practice, Deason says. "The ad focuses single-mindedly on bringing to life what a Jaffa Jonut is in an interesting and engaging way. The unashamed focus on the product is far from boring – it is found to be distinctive and involving."



Source: Kantar/Pladis

Eye tracking technology shows attention was drawn to three key visual elements in the ads: the 'jam' in the doughnut, the word 'donut' in the centre, and the brand name Jaffa Jonuts on the right-hand side. With the brand name central to viewer engagement, data from Kantar's Marketplace scores the ad in the top 15% of all UK ads on branding.

Speaking to Marketing Week, McVitie's Jaffa Cakes marketing manager, Sarah Babb, says "keeping it really simple" was a key focus for the team when creating the ad.

"We didn't want to overcomplicate things. The product itself is what people are most engaged with. So we wanted to keep it really simple, and really hero the product and the distinctive brand assets that we're building with the brand," she explains.

That meant utilising the brand's iconic blue and orange colouring, "dramatising" the product to drive appeal and intrigue, and being "playful" with the way it was brought to life through copy.

It was a sensible strategy to take. According to Kantar's study, the distinctive Jaffa Cake colours and the brand's sense of humour played an important role in making the ad immediately recognisable as part of the Jaffa family.

Produced in association with Marketing Week and the Advertising Association's Trust Working Group, 'The Works' study asked 750 consumers what they thought of five of September's top outdoor ads – 150 consumers per advert.

One participant said the orange and blue packaging meant they "instantly" knew it was a Jaffa Cake related campaign. Indeed, brand cues for the ad are in the top 10% in the UK.

"The integration of instantly recognisable visual brand assets and iconography in OOH ads not only helps people know which brand the ad is for, it also helps reinforce those mental associations that are connected to the brand so that they are triggered easily when the relevant purchase or usage occasion arises," Kantar's Deason explains.

"This visual coherence between OOH, packaging and other point of purchase materials can strengthen the impact of the advertising in this touchpoint."

Another participant in the study said the ad shows the Jaffa Cake brand "has a sense of humour", which was a key aim for the team behind the creative.

Babb says: "One of the things that we found really important when we were doing the creative was that we got the right tone and the playful tonality coming through.

"It plays back to what Jaffa Cakes has always been known for – being quite mischievous and quite playful. I think that really builds back into what the brand stands for, but then also what this product does for the brand and the proposition."

### Driving long and short-term results

According to Babb, the Jonut was conceived to tap into new eating occasions and to excite "Jaffanatics". Consumers are looking for more new ways to enjoy the brands and products they love, she says, and Jaffa Cakes didn't want to be left behind.

"For some time we haven't had a significant breakthrough in innovation on the brand. So we really wanted to bring something new to market that was going to excite fanatics but also help us tap into new occasions in these spaces," she says. While Jaffa Cakes are eaten broadly across the day, Jonuts are more targeted at evening occasions and lunchtime treat moments.

The hybrid proposition of the doughnut works particularly well for the Jaffa Cakes brand, Babb adds, because it has been playing into the debate of whether it is a cake or a biscuit since 1991. A court case between Her Majesty's Customs and Excise and McVitie's ruled at the time that a Jaffa Cake was in fact a cake and could therefore avoid VAT.

In February, the brand launched a new platform to play off this history: 'Be what you want to be'. The Jonut launch was designed to build further on that proposition, and the response from consumers has been "really positive", Babb says.



Source: United Biscuits/Pladis

The aim of the launch ad campaign was therefore primarily around building awareness and appeal to drive product trial.

According to Kantar, the creative is likely to be "very powerful" in generating this short-term sales uplift. With a persuasion score in the top 15% of all UK ads and credibility in the top 25%, the ad scores in the top 20% of ads for its short-term potential.

And indeed, Babb says the brand has seen an uplift in sales through September and October when the ad was live, building on an already "really successful" product launch.

Longer term, Kantar expects that while product experience will be key to sustaining sales, the ad has strong potential to contribute towards longer-term success for the brand.

Deason explains: "The ad is playing its role in building salience for the brand and primarily a sense of differentiation, while also building warmth towards the brand and a feeling that it meets needs."

### Navigating HFSS restrictions

Asked why McVitie's focused on outdoor advertising for its campaign, Babb says it saw OOH as the space that was going to be "most impactful" for a campaign it wanted to be "very visual".

"We wanted to just hero and dramatise the product," Babb says. "[OOH] allowed us to be very single minded and very visually driven, to drive the visual appeal and those brand assets."

With new TV and digital advertising restrictions on high fat, salt and sugar (HFSS) foods looming, the Jonuts campaign is also a "great example" of how brands affected by the regulations can continue to launch new innovations elsewhere, Kantar's Deason adds.

"Brands that experiment now and master how to use other channels effectively in a way that is coherent with the brand's essence and reaches and resonates with key audiences will gain competitive advantage," she says.

Babb also expects that Jaffa Cakes will use OOH more moving forward, and is hoping to build in some more creative, experiential elements as well. For example, with this campaign the brand planted giant Jonut statues in three cities across the UK.

"That out-of-home experience and physical reach is really interesting for us and with the restrictions coming out I do certainly see it as something we'll continue to build on," she concludes.

# 'TRUSTWORTHY, MODERN, EXPERT': BOOTS CROWNED JUNE'S MOST EFFECTIVE AD

Having scored in the top 20% of all UK ads for both branding and building affinity for the brand, Boots' 'Feel Good as New' is revealed as the most effective TV ad of June.



Boots has a long history on the high street as a provider of health and beauty products. But new CMO Pete Markey believes the time is right to "reintroduce" the brand to customers and highlight its relevance for the modern day, particularly now as consumers return to some semblance of pre-pandemic normality.

To kick start that ambition, Boots launched its cross-channel 'Feel Good as New' campaign in June, led by a 30-second television ad. That ad has now been shown as the most effective TV ad of the month in terms of public response, according to Kantar's 'The Works' study.

Modernising a well-known and trusted brand that is embedded in the "fabric of Britain" is no doubt a challenging brief, Kantar's head of creative excellence Lynne Deason tells Marketing Week.

"Step too far away from the essence of the brand and you either put off your core user base, or you risk people not recognising which brand the ad is for," she explains.

However, Boots navigated the challenge well. Its ad scored within the top 20% of all UK ads for branding, according to Kantar's data.

"Not only is the brand at the heart of the story, the narrative is also authentic to what Boots is famous for but has perhaps never articulated until now – helping Britain feel good as new," Deason says.

*"We're really pleased with where we've got to. More interest in the brand, more people interested in Boots, and it's affecting short term sales as well."*

**Pete Markey, Boots**

Voiced by actress Billie Piper, the spot opens with the suggestion that "today could be a good day for a little reinvention". Edited to feature multiple shots on screen at once, the ad goes on to highlight the various ways in which consumers will be looking to switch up their lockdown routines as restrictions ease, from trying new make-up and dying their hair to looking after their health.

Various partner brands are shown on screen throughout the creative, including Drunk Elephant, Mac and Nars. The ad also makes a point to show off Boots' new health hub, a service which connects consumers with relevant healthcare professionals.

The ad ends with the statement that Boots will be with consumers "every step, salsa and shimmy of the way, as we've done some reinventing ourselves", before closing with the Feel Good as New tagline.

The ongoing campaign spans TV, video-on-demand, PR, digital out-of-home, radio, digital display, social media, email and in-store channels.

Speaking to Marketing Week at time of launch, Markey said: "Ultimately this is about driving a reappraisal of the brand through the lens of what we offer today, the role we play in people's lives today, and the stronger role we can play in people's lives in future – not just on the high street, but on our online business."

Two months on, Markey says the early results of the campaign have been "positive" both in terms of long and short-term metrics, reflecting its creative effectiveness.

As hoped, online and in-store sales have increased since the launch of the campaign, with "real growth" in the beauty and health categories most featured in the campaign, he tells Marketing Week. Traffic has increased to the Boots website, with a 700% increase in the number of visitors to the health hub alone.

Overall searches for Boots have also increased by 15%, he



claims, while ad awareness is trending upwards. On top of that, the retailer has seen good market share movements in the highlighted categories, Markey says.

He adds that the campaign's overall performance has been boosted by the brand's partnership with Love Island this year, where Boots is seeing "amazing results" as the Feel Good partner of the reality TV show.

"Overall we're really pleased with where we've got to," he says. "More interest in the brand, more people interested in Boots, and it's affecting short-term sales as well."

## Affinity, credibility, trend-setting

Produced in association with Marketing Week and the Advertising Association's Trust Working Group, The Works study asks 750 consumers what they think of five of June's top TV ads – 150 consumers per advert.

According to Deason, participants actively enjoyed seeing the range of products Boots offers to meet individual needs. One said: "I liked that it was showing lots of different people doing lots of different things to show what Boots sell".

Deason explains: "Our brain is programmed to pay attention to things that are personally relevant and meaningful to us. What matters is how you bring these messages to life, giving them real human meaning in a way that is authentic to the brand."

In trying to portray itself as a modern brand, Boots' product range and delivery-focused message could have fallen "completely flat" and been "incredibly dull and boring", Deason says. However, Feel Good as New succeeds in avoiding this pitfall.

"The vibrancy and variety of the people who are shown doing interesting and quirky things, means the ad earns attention and conveys the message in a way that resonates."

However, while the music and pace supports the "feeling of energy", some viewers were left feeling "bedazzled" by the amount going on in the ad, she cautions.

Nevertheless, the ad performs in the top 20% of all ads in the UK for 'meeting needs' and for building love or affinity towards the brand. It is also in the top 40% for creating a sense that the brand is 'setting trends'. According to Deason, these are hallmarks of a successful brand building ad.

The ad's credibility score was also high, again in the top 20% of ads, boosted by Boots' existing trust factor as a longstanding high street figure.

Meanwhile, using a neuroscientific 'speed of response' method, Kantar can pinpoint the words most likely to stay with people after watching the ad include 'trustworthy', 'confident', 'modern' and 'expert'. 'Traditional' is one of the words less likely to stick, suggesting the ad successfully achieves Markey's aim of driving a brand reappraisal.

Participants in the study also responded well to the diverse and inclusive nature of the ad, commenting on the inclusivity of older people and the diverse line-up of models. Three in four agree the ad represents a "progressive and modern" view of society, with one claiming the impression they had taken away is that Boots is "very now" and "inclusive of all groups".

"The conclusion shouldn't be that every ad needs to include a diverse set of people," Deason warns. Previous Kantar studies have shown the presence of underrepresented groups doesn't necessarily drive better performance.

However ads that portray underrepresented groups in a positive way are more effective in the short and the long term, she explains. In the case of Feel Good as New, the variety of people shown is pertinent to the story Boots is trying to tell about itself.

But while the TV spot is particularly effective among existing customers of the brand, its effect drops among other groups. "Other elements of the campaign will need to sway those lapsed users a bit more directly," Deason advises.

She adds that the strength of the ad is in brand building, and while it is likely to support short-term sales, that task will primarily be the focus of the performance marketing and other tactical assets which sit within the campaign.

## New energy

The concept for the campaign stemmed from regular insight work conducted throughout the year to keep an eye on the "pulse" of the nation during Covid. After a year of tracksuits, no make-up and limited exercise, Boots believes people are now ready to get back out there and begin experimenting with beauty, fashion and health once again.

But the campaign idea and execution has also been a product of having new energy in Boots' marketing and agency teams, which Markey suggests is a key factor behind the success of the campaign thus far.

"To be honest we've been really lucky by having a really good fusion of existing people who have worked on Boots before, with a bunch of new energy," he says.

Not only is Markey relatively new to the brand having only joined the business earlier this year, but in March ad network WPP hired a new executive creative director for its Boots account, Sara Rose.

"It's been a really good mix of everyone wanting to be more ambitious for the brand [and] everyone wanting people to almost fall in love with Boots again," Markey says. "It's a great mix of the old and the new."

Intuitive associations - Feel good as new



# APRIL'S MOST EFFECTIVE AD REVEALED: WALKERS 'CRISPIN OR CRISPOUT'

Walkers is behind April's most effective ad campaign, winning over the public by tapping into "unspoken behaviour" and scoring high on both long and short-term effectiveness measures, according to The Works study.



Are you an advocate of the crisp sandwich, or does the thought of mixing crunchy and soft textures make you feel just a bit nauseous? Walkers believes there's a debate to be had, and in tapping into that conversation the brand has produced the most effective advert of April in terms of public response.

The tongue-in-cheek, 60-second TV spot features a series of humorous vignettes illustrating the polarising debate, as crisp sandwich lovers meet with reactions of dismay, disgust and outrage.

Walkers made a media investment of more than £3m for the 'Crispin or Crispout' campaign, rolling it out across TV, social and PR. The brand partnered with sandwich chain Subway, which also made it its priority campaign for the April-May cycle. Subway contributed its own media budget, specifically for out-of-home advertising.

According to The Works, a monthly study produced using Kantar Marketplace data, the Walkers' ad was in the 98th percentile for expressiveness – the extent to which an ad evokes any emotion on people's faces as they watch the ad moment by moment. In other words, it was in the top 3% of all ads in the UK for that measure.

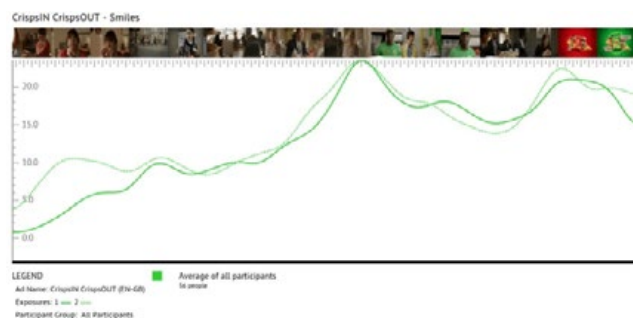
"We know this is important from an effectiveness point of view because our brains are programmed to pay attention to things that make us feel something," explains Kantar's UK head of creative excellence, Lynne Deason.

Produced in association with Marketing Week and the Advertising Association's Trust Working Group, The Works study asks 750 consumers what they think of five of April's top TV ads – 150 consumers per advert.

The research reviewed the critical factors that have been proven to determine whether an ad will be effective in the short term and if it will contribute to a brand's success in the longer term.

Kantar also used facial coding powered by EmotionAI to find out how consumers engaged emotionally with each advert, determining the power of the ad to provoke an emotional reaction, as well as the nature of that emotion.

Crispin or Crispout scored in the top 2% of ads on making



viewers smile and in the top 21% for viewer enjoyment.

*The analysis of the extent to which the Walkers campaign made people smile.*

But the ad isn't just entertaining. Crucially, it's also strongly connected to the Walkers brand. The campaign came in the top 6% on salience, an ad's ability to earn attention and create memories associated with the brand. According to Deason, that's an "incredibly strong" result.

"We know this plays a very important role in driving how effective the ad will be in both the short and the long term," she adds.

Additionally, the ad was in the top 25% of all ads in the UK in building a sense of "love" and affinity towards the brand, a contributing factor in how effective the ad will be, particularly in the long term.

Meanwhile, the advert was also deemed to have the potential to be highly effective in the short term. Despite only scoring in the ninth percentile for persuasion, Kantar believes the ad has a 74% likelihood of driving a sale due to being in the 90th percentile for awareness.

"It's a brilliant demonstration of how creativity and originality can translate a human insight into a distinctive ad that earns attention in a very amusing, engaging and memorable way," says Deason.

"Our human brains are lazy and people rarely put in the mental effort required to figure out what is happening in an ad. This is often a challenge for vignette style ads, but is not a barrier to success here. The idea is set up very clearly from the beginning with each subsequent scene intuitively and humorously reinforcing the same concept."

*"When you put together this idea of nostalgia with something that fuels universal conversation and debate, there is something there."*

#### **Fernando Kahane, Walkers**

Deason also points to the nostalgic effect of the ad in evoking memories of childhood, an emotion she claims consumers seek out in times of crisis (such as in the aftermath of a national pandemic).

In reaction to the ad, one participant in the study said: "It is something I used to do a lot – crisps in sarnies – [but I] haven't done it for a long time. Might start again with Walkers Salt and Vinegar."

Any crisp brand could have come up with the idea for the film, Deason points out, but while the ad represents a further departure from Walkers' previous 'Too good to share' campaign, the concept of irresistibility that is central to the idea still remains.

"As such the brand retains a central role in the ad in a very authentic 'Walkers' way. This, along with the integration of established brand cues from the outset, helps people easily recognise and remember which brand the ad is for," she says.

"Whilst the ad doesn't make the brand feel particularly different to others, this very enjoyable and emotionally resonant idea is highly effective at building affinity and love of Walkers."

#### **Consumer-centric vs product-centric**

According to Walkers senior marketing director, Fernando Kahane, the idea for the campaign came with the acknowledgement that lunch is an "important occasion" for crisps, with about 40% of crisp consumption in the UK happening around midday. At the same time, the sandwich is the number one lunchtime dish.

The business objective was therefore to make sure that when people think about sandwiches, they think about Walkers

crisps. "We wanted to create this interconnected mental availability between them," Kahane explains.

As such, the brand decided to focus on the "very British" creation of crisp sandwiches. On speaking with consumers, the insights team found the way people talked about the national delicacy was "emotional" and connected to nostalgic feelings. But it was also polarising – a "Marmite dilemma".

"When you put together this idea of nostalgia with something that fuels universal conversation and debate, there is something there," he adds.

*"It's a brilliant demonstration of how creativity and originality can translate a human insight into a distinctive ad."*

#### **Lynne Deason, Kantar**

But on top of nostalgia, Walkers found that indulging in a crisp sandwich is "unspoken behaviour". Qualitative research found that people would only eat their crisp sandwich at home, as in public they feared judgement. That insight was affirmed in quantitative research. Nearly one in five people eat their crisp sandwich in secret, while 30% say they only eat it at home.

"These insights tap into a nostalgic feeling, they tap into something debatable, but also into this unspoken behaviour and this fear of feeling judgement," says Kahane. "This feeling that people cannot exercise their right to eat a crisp sandwich is what generated the whole campaign. It is an ad built on real consumer behaviour."

Kahane adds that Walkers plans to double down on research-backed campaigns in future, focusing on "innovative insights" that look underneath a basic observation into the "unspoken truths and behaviour" that consumers can connect with, creating "consumer-centric" rather than "product-centric" campaigns.

"We do put a lot of work into getting into the insight and what is underneath the insight, which we could supercharge the emotion of our narrative with," he says.

"If we just stopped on the surface about crisp sandwiches, we wouldn't have got to this ad. We had to go into the nuances that would charge that ad with emotion and make people feel different about it. The product of course has a role, but the stories are about people, not about crisps."



# TESCO'S 'POP TO YOUR LOCAL' REVEALED AS MAY'S MOST EFFECTIVE AD

Tesco's generous ad campaign encouraging customers to support their local pubs won over the public in May, with its distinctiveness and feel-good factor driving affinity and positive buzz.



It's fairly rare for a brand to actively encourage its customers to buy from a competitor. However, in calling on consumers to visit their local when pubs reopened earlier this year, Tesco produced the most effective print ad of May in terms of public response.

Created by agency BBH, 'Pop To Your Local If You Can' reads: "Pubs have had it tough this year. That's why, for once, instead of telling you about our fantastic deals, we're using this space to ask you to support them instead (as long as you feel safe to do so). Because right now, every little helps."

The campaign ran across national newspapers and digital outdoor billboards, as well as on social media, with media planned and bought by MediaCom.

According to The Works, a monthly study produced using Kantar Marketplace data, the response from British people puts the advert in the top 2% of all ads in the UK for distinctiveness, and in the top 15% for being actively engaging. The creative also evoked a "feel-good factor" in the top 30%.

"The sight of an ice-cold refreshing pint of beer is arousing and appreciated, but whilst desirable for many, this is not particularly distinctive or original," explains Kantar's UK head of creative excellence, Lynne Deason.

"What makes Pop To Your Local If You Can stand out is its unexpectedness; the idea that a supermarket would actively choose to encourage people to go to their local pub, instead of persuading people to buy drinks from their stores."

*"What we saw during 2020 was a real opportunity for us as a brand to reconnect with the nation and be on the side of customers in a pretty tragic year."*

**Emma Botton, Tesco**

Produced in association with Marketing Week and the Advertising Association's Trust Working Group, The Works study asks 750 consumers what they think of five of May's top print ads – 150 consumers per advert. The five ads were put forward by Newsworks, the marketing body representing national newsbrands.

The research reviewed the critical factors that have been proven to determine whether an ad will be effective in the short term and if it will contribute to a brand's success in the longer term.

On top of drawing attention and making readers feel good, the benevolent act also proved effective for the Tesco brand. By using "prominent" integration of established brand cues, with Tesco's signature colours and the twist to its 'Every Little Helps' strapline, consumers overwhelmingly recognised the ad as being for the supermarket.

Some 45% of people said they couldn't fail to remember the ad was for Tesco, more than double the average of 22% and landing the ad in the top 10% of all ads for branding.

Beyond salience, Tesco created a positive halo around its brand, with the advert in the top 40% of UK ads for driving increased brand affinity.

"Tesco acknowledging the difficulties pubs faced during the pandemic and actively supporting the success of what is a core part of the tapestry of British life and local communities, ahead of their own commercial growth, shows an empathetic and caring side to the retailer," Deason continues.

"This resonates with people and creates a meaningful and unexpected emotional connection with them."

This is exemplified in the comments of participants, who liked that the ad “displayed another side to Tesco” and said “It’s good that they’re not just thinking of themselves”.

## Eye-catching

Looking at where consumers’ eyes were first drawn, it’s evident that the headline grabbed attention. According to Deason, it created “sufficient curiosity” to cause people to spend more time looking at the ad, with a “very clear” eye flow from the header to the Tesco logo.



Where participants in *The Works* study looked first.  
Source: Kantar

According to Deason, the ad is a “great” example that simplicity of execution does not mean an ad is boring. In this case simplicity underpins its success.

“Achieving such simplicity is a talent and requires a strong belief in the power of the idea,” she adds.



Where participants in *The Works* study looked overall.  
Source: Kantar

One participant in the study commented: “I like the minimalist design and how it was looking out for communities before the company’s own profits. The logo, while still present, was small and at the bottom, so it didn’t take away from the main message Tesco was trying to deliver.”

## Reconnecting with the nation

Tesco’s innovation and marketing director, Emma Botton, says Pop To Your Local came as part of a customer-led strategy, which hopes to help the nation “get its mojo back” as pandemic restrictions ease.

“What we saw during 2020 was a real opportunity for us as a brand to reconnect with the nation and be on the side of customers in a pretty tragic year,” says Botton. She points to the efforts the supermarket made to ensure it remained open and safe throughout the pandemic, as well as its increased email communications with customers.

However, as 2021 shaped up to be equally as uncertain as last year, Tesco asked itself how it could still be “present” with customers and maintain the momentum it had built.

“But not on our agenda,” Botton adds. “On the agenda of what’s actually happening to people. That’s been a tonality shift for us.”

Noting how excited many people were for pubs to reopen and a slice of normality to return, the supermarket saw an opportunity to both connect with the nation and to support the wider community.

*“What makes ‘Pop to Your Local’ stand out is its unexpectedness; the idea that a supermarket would actively encourage people to go to their local pub.”*

**Lynne Deason, Kantar**

“I think we have permission to do that after 2020, after the extraordinary efforts of all our colleagues in terms of keeping the wheels on, making sure those shops stayed open, making sure there were food products available to be bought, and keeping our customers safe,” Botton says.

The concept also fits nicely into Tesco’s brand purpose of “helpfulness”, which the marketing team uses as a barometer to determine which spaces the brand should, or should not, be playing in.

The objective of the campaign was centred around driving positive sentiment through buzz and “talk-ability”, Botton explains. Through social listening Tesco saw its net sentiment score increase, with 79% of sentiment in reaction to the ad positive—even among customers of rival supermarkets.

According to Botton, a key factor in the success of the ad on those measures is that it was a continuation of Tesco’s existing narrative, not an ad in isolation.

“It didn’t seem disconnected to 12 months of conversation that we’d been having prior to that,” she concludes.

# MINI UK'S DOGS TRUST TIE-UP UNVEILED AS AUGUST'S MOST EFFECTIVE CINEMA AD

Despite just being a trial to establish the effectiveness of the channel, Mini's campaign with Dogs Trust has ranked as the most emotionally evocative cinema ad of last month.



Love dogs? Car brand Mini sure does, as its canine-themed campaign has been revealed as the most effective cinema ad of the month after driving a strong emotional reaction and measurably increasing interest in its wider car range.

Created by Brooklyn Brothers in partnership with Dogs Trust, the 30-second ad – which ran against showings of Paw Patrol: The Movie at the cinema last month – claims ‘dogs love Mini’ and ‘Mini loves dogs’, as the furry four-legged friends of various breeds are shown running around and interacting with a showroom of the brand’s cars. The campaign also included digital and radio activity.

Using Marketplace data, Kantar’s ‘The Works’ study found the creative scored in the top 2% of all ads in the UK for expressiveness, or the degree to which it evokes intuitive emotional reactions on people’s faces as they watch the ad.

And although the ad has room for improvement, it also scored in the top 25% for both viewer enjoyment and ad distinctiveness.

“Kantar data shows the most effective advertising is tailored to the context in which it will be experienced. Ensuring the content works optimally for people’s mindset in each context is a key part of receptivity,” explains Kantar’s UK head of creative excellence, Lynne Deason.

“Cinema goers are a captive audience waiting to be entertained, and this is what the ad for Mini delivers. It’s highly enjoyed and facial coding shows it evokes a lot of emotion on people’s faces, which is key to earning attention and creating memories.”

The UK box office was unsurprisingly devastated in 2020 as the pandemic forced cinemas to shut, decimating total revenues for the year by 76% – down to £296.7m from £1.25bn, according to the UK Cinema Association. Admissions for the same year were down 75% to 43.9 million, leading to an 80% decline in cinema adspend over the year to just £45.7m.

But with lockdown restrictions having eased, cinemas have reopened and consumers are venturing back. Mini’s general manager for marketing and product communications, Colette Healy, says the reopening of cinema after such a lengthy hiatus is “exactly” what drew the brand in, despite having only “flirted” with cinema in the past.

Noting that the Dogs Trust campaign is only a “sub layer” of Mini’s communications activity, with the brand’s hero campaign currently its TV ad for its electric vehicle, Healy explains: “We were looking for any creative or slightly different angles that we could take with this [campaign] to put it in front of different audiences.”

Working with media agency Wavemaker, the brand therefore spotted an opportunity with Paw Patrol to reach young families and dog lovers.

“It was a really nice, soft way of putting something in front of them that was entertaining and where you’ve got enough time to tell a story,” she says.

“As well as doing something for the dogs angle, this was a toe in the water to see how effective the cinema activation would be.”

The “ethos” behind the work is twofold, Healy adds: promoting the brand’s dog friendliness, but also highlighting the bigger cars Mini has in its range. At the moment, the brand is synonymous with the three door hatchback.

The success of all Mini campaigns is tracked against inquiries, but in order to accurately measure the traffic driven to the brand’s website by this campaign specifically, Healy and her team created a “dogs hub”. All digital and media activity in the campaign pointed consumers to this webpage.

“That means we’ve been able to very specifically see who is landing there and what they’ve gone on to do,” Healy explains. By week two of the campaign going live, it was “really clear” there was a spike both in people landing on this page, but also in interest in the brand’s larger Clubman model, which was highlighted in the ad.

“So within two weeks we were seeing the impact of the roll out through the dogs hub, and then people going off to explore the cars in greater detail as well.”

Healy says the success of the ad so far has seen it grow “four legs and a tail”, such that it is now the brand’s secondary campaign.

### Areas of success and areas to improve

Produced in association with Marketing Week and the Advertising Association’s Trust Working Group, The Works study asked 750 consumers what they think of five of August’s top cinema ads – 150 consumers per advert.

The research reviewed the critical factors that have been proven to determine whether an ad will be effective in the short term and if it will contribute to a brand’s success in the longer term.

People might think this ad was an “easy win” for Mini, as Britain is a nation of dog lovers, Deason says. But data from Kantar’s Link database shows that isn’t true.

“Ads including animals aren’t necessarily more impactful. They are as equally likely to perform well or less effectively as all other ads,” she confirms.

Instead, there are three “secrets of success” in the case of Mini’s ad. First, the dogs are shown being quirky and having fun.

“It is these moments in the ad that stand out and evoke the most emotion, making people smile or surprising them,” Deason says. Key moments include the dog looking down the reversing camera, the dog enjoying the feeling of wind blowing through its fur, and when a number of dogs are caught relaxing on chairs in the showroom.



Facial coding reveals the three moments to cause the most facial reaction. Source: Kantar

“These distinctive moments overcome the risk that borrowed interest can arouse,” Deason explains. “Everyday things that we’ve seen many times before can feel boring, ordinary and not entertaining at all.”

Indeed, one participant in the study claimed to like both the background music of the ad, and “the dogs appearing in the cars, jumping from car to car, and generally enjoying themselves”.

According to Deason, another risk with borrowed interest – the intentional association of an unrelated theme or event with a product or service – is that it can “take over”, leaving the brand to take the back seat. This is a common challenge with Christmas ads and celebrities, she adds.

Giving the brand a central role in the story is therefore fundamental to creating memories and associations for your brand, which is the second element of the campaign Mini executes particularly well.

“The car is central to the fun things that the dogs do, and as the ad explains, Mini loves dogs and dogs love Mini,” Deason says.

Branding can be a challenge with cinema advertising, she adds in warning, as the cinematic feel and dramatic stories can also push the brand out of the spotlight. “Brands need to use this comparatively clutter-free environment to tell their stories and leverage creative and distinctive storytelling to stand out, not just to entertain,” Deason advises.

Finally, Kantar highlights the positive impact the music has on creating the fun mood Mini is reaching towards.

However, overall the ad only scores in the top 50% for branding and in the top 30% for brand cues. It also scores in the top 30% for salience, or the ad’s ability to earn attention and create branded memories.

According to Deason, the ad would be even more effective if the connection between Mini and the Dogs Trust was made clearer. “People want to understand what the nature and purpose of the relationship is. The partnership is meaningful,” she says, noting that through the partnership, Mini has evolved its showrooms to be more dog friendly and is allowing people to take their canine companions on test-drives.

Additionally, Mini and Dogs Trust are working together to educate the nation’s dog owners on how to help their dog travel happily and safely.

“While these points may seem factual, this initiative is rooted in emotion for dog owners. Conveying this more clearly, but in an entertaining way that works well on the big screen ‘cinema style’, would positively strengthen the impact of the ad on the brand,” Deason concludes.

### From pirate ship to major partnership

According to Mini’s Healy, the campaign was only originally meant to be what the company calls a “pirate ship project”: a small scale, test and learn passion project. It was conceived during a lunchtime, kitchen table discussion, after Healy realised the Clubman car model worked perfectly for her own badly behaved Labrador.

“The Mini outlook has always been the idea that life feels brighter behind the wheel of a Mini. It’s about displaying your individual characteristics, it’s about connection and personality,” Healy says. “So there was then this lovely discussion around whether life could feel brighter in the boot if you’re a dog. That was where this conversation started.”



From a strategic perspective, Mini was also looking for ways to get its bigger cars in front of audiences that have a credible use case for them. Traditionally, that had meant showcasing the cars in a more active context, such as for sports, bikes or with children in them to demonstrate the space.

But the brand had found a “really natural intersect” with this audience of dog-owners, especially those with a bigger dog, Healy says. “They do need a big car. Your priorities do shift a little in terms of what you’re looking for.”

Mini confirmed this hunch with a consumer survey of dog owners in its existing customer database. Needing 1,000 responses, interest in contributing to the survey was so high that the brand had to shut submissions within an hour.

The survey asked customers about the size of their dog, what car they already had, how much of an impact their dog has on purchasing decisions and their dog’s behaviour in the car. Having learned from Dogs Trust that there are key indicators of a dog being happy in a car, such as the pet being happy to jump in, the survey revealed the happiest dogs among Mini customers were those in a Clubman car.

The survey also confirmed bigger dogs have a bigger impact on purchasing decisions, and that testing the dog in the car before purchasing is a major customer need.

At the same time, dog ownership has soared since the pandemic. Earlier this year, the Pet Food Manufacturers’ Association said a total of 3.2 million households in the UK had acquired a pet since the start of the pandemic, with 12 million dogs now owned as pets in the UK.

Young people were the main drivers of this trend, with more than half of new owners aged 16 to 34.

“It’s a huge audience we wouldn’t normally speak to, but also a slightly younger audience,” Healy points out.

However, the partnership with Dogs Trust came because the brand didn’t want to fall into the “trap” of focusing on dogs as a one time campaign, “hopping on a bit of a moment in time” and doing something that didn’t have “longevity”.

Mini also wanted to make sure it ensured a responsible approach, as dog ownership increasing has also resulted in the number of dogs being given up post-lockdown rising dramatically. Dogs Trust gave the campaign the credibility it was looking for and the brand plans to work with the organisation through to next year.

“We want this to be long term, and we want it to be sustainable. We want it to be rooted in doing the right thing by the dogs and promoting the right messaging,” Healy adds.

“The North Star for the whole thing has been dog owners and dog lovers – it’s a huge community. We set out our ambition when we started this campaign that we wanted to become the first properly dog friendly car retailer.

“That’s exactly the Mini attitude in a wider sense, the idea of being very inclusive and encompassing, but also practical. We do want to showcase the big cars, but the emotional engagement with that campaign has been at the heart of it all.”

## NOTES

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Senior Business Development  
Director, Kantar Insights  
**James Shepherd**

Email:  
[james.shepherd@kantar.com](mailto:james.shepherd@kantar.com)



Kantar's Head of Creative  
Excellence  
**Lynne Deason**

Email:  
[lynne.deason@kantar.com](mailto:lynne.deason@kantar.com)

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