STRATEGIST'S DIGEST

Přehledné shrnutí studií o fungování reklamy z naší online zpravodajské platformy Contagious IQ.

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klíčových insightů z celo- ročního zkoumání reklamy

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Neustále pátráme v odborných časopisech a hledáme výzkumné práce, které přinášejí nové insighty ze světa reklamy, kreativity a lidského chování. A protože víme, že jste zaneprázdnění, děláme z těchto prací, které jsou plné vědeckého žargonu, složitých rovnic a komplikovaných grafů, přehledná shrnutí a doplňujeme je o kontext a komentáře.

Tento report obsahuje vybrané články z naší rubriky Research Digest, které jsme publikovali v Contagious IQ za poslední rok. Pokud byste se chtěli dozvědět víc o členství v Contagious a rádi byste získali přístup ke všem našim Research Digestům, případovým studiím, strategickým rozhovorům a dalším materiálům, klikněte zde a napište si o bezplatnou zkušební verzi.

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Metaphors are memorable /

Give it to me in one sentence.
Metaphors are a performance fuel that boosts ads' memorability.

Give me a little more detail.
The researchers investigated whether ads that employ metaphors were more memorable than functional and emotional ads.

In the first experiment, 60 participants were each shown 60 static ads (20 functional, 20 emotional and 20 metaphorical) for real brands on either a piece of card or digital screen.

After being asked what they thought of the ads, the participants were put through a series of tasks – such as recall tests and identifying brands from their taglines – to see how well they remembered them.

A week after the first round of questions, the participants returned for more memory tests – one of which was given while they were having a functional magnetic resonance imaging scan.

The results from the first set of experiments showed that participants were more likely to recall the brands from the metaphor ads (average score = 8.52) over the functional ones (average score = 7.42), but there was no significant difference in recall between emotional and metaphorical ads.

The various other memory tests produced similar results favouring the metaphorical and emotional ads, and this was despite participants generally spending more time looking at the functional ads.

When participants returned a week later, it was much the same story, with one exception.

One peculiar result from the brain scans was that while activity in the left hippocampus predicted how vividly participants remembered the metaphorical and functional ads, it did not do so for the emotional ads. Participants said they remembered the emotional ads vividly (and did indeed remember the more stirring parts, like pictures of puppies) but they then had a tendency to get confused about important details, like brand messages. The researchers conclude that while emotional ads make a strong impression upfront, they're weak vectors for brand information, especially in the long term.

In a second set of experiments conducted on 187 fresh participants, the researchers replicated their findings while proving that it was indeed the use of metaphors, not people's existing attitudes towards the brands, that produced the effects on their memories.

Why is this interesting?
According to the authors, this is 'the first set of studies to compare memory differences between emotional, functional, and metaphorical appeals'.

Any weaknesses?
The authors note that they couldn't reliably monitor the attention that people paid to the ads and suggest that future studies could employ eye tracking to address this issue.

The study also only tested people's memory of the ads, not purchase intent or actual sales or anything like that.

Where can I find the whole report?
Here, but it's not free.

Making Ads Stick: Role of Metaphors in Improving Advertising Memory / By Elizabeth Beard, Nicole Henninger & Vinod Venkatraman. Published in the Journal of Advertising. ⧓

WORK SMART, NOT HARD WITH CONTAGIOUS IQ

Žádná vata. Jen nejlepší kreativita
z celého světa, case studies, insighty a strategie.
Zkušební verzi ZDARMA si můžete vyzkoušet TADY

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The formula for effective TV ads /

Give it to me in one sentence.

If you want your TV ad to boost short-term sales, your best bet is to introduce the product towards the beginning and the brand name towards the end.

Give me a little more detail.

The researchers (two of whom hail from the Ehrenberg Bass Institute for Marketing Science) were interested to know which elements of video ads were most effective at driving sales.

They applied the so-called 'modern data analysis paradigm' to a set of 312 TV commercials, provided by a single FMCG

company, that spanned 60 different brands across five markets. The data also included information about how the ads affected sales, measured by monitoring households and recording whether they purchased a product after being shown (or rather, had the opportunity to see) an ad for it.

The researchers checked the ads against a list of 158 different variables – marking whether humour or music was present, how long it took for the product to appear, etc – resulting in almost 50,000 observations. They then applied 317 different statistical models to the data, to discover which of the variables consistently correlated with sales increases.

The different models frequently disagreed about which variables had the largest effect on sales, which proved the researchers' point about the limits of relying on a single model to interpret data. But the best machine learning and artificial intelligence models consistently found that the timing of the appearance of product and brand name mattered a lot.

Introducing a product (or packaging) early in an ad was linked to improved sales, and so was introducing the brand name (or logo) later, in the middle or final third of the spot. Ads that showed the brand name or logo for shorter periods of time (relative to the duration of the whole ad) also performed better, which probably ties into the finding about later introductions.

'Based on our findings, we propose an empirically derived theory that showing the product early serves as a contextually important cue to set up introducing the brand,' write the researchers.

Why is this interesting?

This study is all about the method. The researchers write that previous studies mostly relied on one analytical model to interpret data, which leaves doubts about whether the findings reveal the true drivers of short-term sales, or whether they tell you more about the assumptions and specifications of the model itself. The modern data analysis paradigm employed by the researchers tries to solve this quandary by unleashing loads of analytical models on the same data – and in this case it threw up some unexpected results. The previous studies on creative effectiveness tended to pinpoint things like humour and music as the biggest drivers of sales, not the length of time it takes

for the product or logo to appear.

The researchers also say that their study shows that machine learning and artificial intelligence methods 'generally give better fit and prediction than the classical method used previously to analyse these data.' But they are still wary of being too prescriptive about it all.

'We do not wish to imply that these creative variables guarantee sales effective advertisements,' they write. 'There is no foolproof formula for how to make a great, sales driving advertisement. The findings do, however, highlight a handful of creative tactics (eg, early product introduction, later branding) that proved more consistently effective than other tactics when subjected to varied analytic testing.'

The researchers were also careful to state that creative elements like humour and mascots still play a vital role in drawing people's attention to TV ads.

Any weaknesses?

The researchers point to their relatively small sample size and the fact that they employed people (rather than machines) to code the ads. But from our perspective, the biggest weakness is that we're taking a lot on faith when it comes to the analytical models, which we are in no position to critique.

Where can I find the whole report?

Here, and it's free.

Finding creative drivers of advertising effectiveness with modern data analysis / By John Williams, Nicole Hartnett, Giang Trinh. Published in the International Journal of Market Research. ▧

Slow-motion luxury /

Give it to me in one sentence.
Showing products in slow motion can make them seem more luxurious.

Give me a little more detail.
The researchers were interested to know whether using slow motion in video ads increased people's perceptions of luxuriousness. To find out, they conducted 12 experiments, showing participants ads for chocolate, mineral water, wine and shampoo.

Participants shown the slow-motion ads consistently rated the products as more luxurious. The researchers theorise that it's because slow-motion increases viewers' feelings of immersion, which leads them to anticipate more pleasure from the thing being shown.

'In other words,' wrote the research-ers, 'immersed viewers expect greater hedonic value from the product or brand being spotlighted.'

These effects influence not just people's expectations but also their experiences. In one experiment participants were invited to sample the wine they had seen in the ads, and those who had watched the slow-motion ad rated the drink itself as more luxurious.

People who self-declared as either very easily absorbed by video content or very resistant to absorption were less likely to perceive products in slow motion as more luxurious. The effect of slow motion on perceptions of luxuriousness was also weakened when the video was blurry or it spent a long time buffering.

Slow-motion video also had a small effect on people's purchase intentions and on how much they were willing to pay for a product, as well as on click-through rates. But the researchers discovered that they could triple the size of the effect on purchase intent by telling participants to imagine that they were in the mood to splurge on a treat for themselves. So, slow motion may be especially effective on consumers who have a specific goal to treat themselves to something luxurious.

Why is this interesting?
It seems like a fairly reliable and easy way to increase perceptions of luxuriousness. And even if the effects of slow-motion on things like purchase intent are small, they can become meaningful at the large scales in which online video operates.

One thing to note is that this effect of slow motion on perceptions of luxuriousness only seems to apply to ads that just show products in slow motion – chocolate crumbling, wine swirling in a glass, etc. An earlier study found that when people watched a video ad of a person eating a product in slow motion, they felt like it was trying too hard to persuade them, and they were consequently more negative about the brand.

Any weaknesses?
One limitation mentioned by the authors was that all of the products included in the study had at least some luxury potential. We therefore don't know if this effect works for less hedonic goods.

Where can I find the whole report?
Here, but it's not free.

When and How Slow Motion Makes Products More Luxurious / By SungJin Jung and David Dubois. First published in the Journal of Marketing Research.

The Power of Creative Media Placements

Give it to me in one sentence.
Putting ads on physical objects that don't usually carry marketing messages can be more effective than using traditional media.

Give me a little more detail.
Researchers conducted a meta-analysis of 26 studies (which contained 225 effect sizes) to quantify the effects of creative media advertising.

They defined creative media advertising as using everyday physical objects to carry marketing messages. For example, Sprite (see above) made beach showers look like soda dispensers to convey the idea that its product is refreshing.

The meta-analysis revealed that creative media advertising was better at strengthening brand associations than traditional media. It also showed that creative media advertising outperformed traditional media when it came to persuasion (which, in this case, was defined through ad attitudes, brand attitudes, purchase intent and intention to share the message electronically).

Creative media advertising was also found to be especially effective when the physical object chosen to convey the message was a metaphor for the product or brand itself.

And when people see creative media advertising indirectly (either online or in print), they are even more likely to internalise the brand associations, more so than if they had seen the ad in real life. Which works out well, since one of the largest persuasive effects of creative media advertising is to encourage people to share the ad online.

Why is this interesting?
The meta-analysis suggests that creative media advertising is useful for repositioning a brand and strengthening brand associations.

That said, the results also showed that creative media has a more pronounced effect on people's attitudes towards the ad than their attitudes towards the brand. According to the researchers this means that 'people are more likely to connect creative media advertising to the product category rather than to the brand'.

More broadly, the researchers state that the analysis lends weight to the importance of the two fundamental pillars of advertising creativity: originality and appropriateness. Originality is important because creative media advertising works primarily by surprising people. And appropriateness is important because the effects of creative media advertising are even stronger when the chosen medium is congruent with the message

Any weaknesses?
The researchers warn that the effects of creative media advertising could be a little bit inflated because of the bias in academia for publishing strong positive results.

Where can I find the whole report?
Here, and it's free to read.

When the Medium Is the Message: A Meta-Analysis of Creative Media Advertising Effects. By Zeph MC van Berlo, Marijn HC Meijers, Jiska Eelen, Hilde AM Voorveld and Martin Eisend. Published in the Journal of Advertising. 〰

Slightly surprising syntax sells /

Give it to me in one sentence.
Advertising messages written in moderately surprising syntax are more persuasive than those that either follow the expected patterns of grammar completely or deviate from them too drastically.

Give me a little more detail.
People start trying to comprehend sentences before they've finished reading them, essentially guessing what's going to come next and then seeing if reality matches their expectations. For instance when people read a verb they expect a direct object to follow. To use the example in the study, 'Amazon sells diapers' is expected. 'Amazon sells fast' is less so.

The researchers hypothesised that syntactic surprise influenced the effectiveness of advertising by affecting message processing. Commonplace syntax would be easy to process but less attention grabbing. Outright weird syntax would be attention grabbing but hard to process. And in between the two there would sit a persuasion sweet spot that balances surprise and processing fluency.

The researchers created a machine learning model to measure syntactical surprise and then used it to test their hypothesis. In one experiment they turned their model loose on data from a previous experiment in which participants tried to persuade other participants to donate money. In others, they used it to measure the syntactical surprise of online ads – in one case, for permanent eyebrow tattoos – and then recorded the click-through rates.

In all, they conducted eight studies, and all of them confirmed that moderately surprising syntax was more persuasive than either very or not-at-all surprising syntax.

To give you an idea of the kind of uplift they're talking about, ad copy that was assessed to be in the 'ineffective' range in terms of syntactic surprise was only about 80% as effective – in terms of click-through rates – as ad copy within the 'optimal' range.

Why is this interesting?
As the authors write: 'We found that syntactic surprise is a unique aspect of syntax that accounts for the effectiveness of marketing messages beyond previously established measures.'

They've also developed a tool that rates the syntactic surprise of a sentence and tells you where it lies in the range between optimal and ineffective.

Any weaknesses?
There's a lot of future research that can be done to refine their theory, with things like metaphors or length of message. But we also wonder whether syntactic surprise depends on common usage. If every advertiser adopts the same kind of surprising syntax, does it then become less surprising and lose its potency? (We later asked the authors of the paper about this, and they confirmed that yes, this is how it works).

Where can I find the whole report?
Here, but it's not free. Which isn't exactly a surprise.

Creating Effective Marketing Messages Through Moderately Surprising Syntax / By Selin Atalay, Siham El Kihal and Florian Ellsaesser. First published in the Journal of Marketing. ⧛
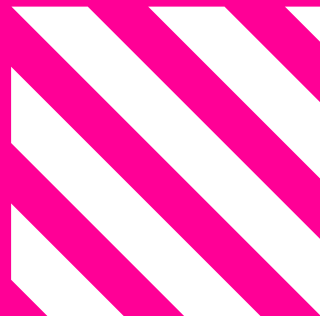
CONTAGIOUS

Pomáháme agenturám i značkám zlepšovat jejich marketing.
Učíme se od nejkreativnějších a nejefektivnějších světových
společností a jejich kampaní.

Nabízíme vstup do platformy Contagious IQ, poradenské služby, školení
a eventy. Naším posláním je předávat inspiraci a umožnit nakažlivou
kreativitu prosazováním dokonalosti a inovací v marketingu.

Více informací najdete na contagious.cz