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stop|watch

everything on the impact of advertisements in magazines

Patrick Hermie
 Trui Lanckriet
 Koen Lansloot
 Stef Peeters

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Telecomlaan 5-7, 1831 Diegem
tel. 02 776 27 11, www.medialogue.be

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Stop and watch

In a small market such as Belgium, every market research initiative deserves attention. Moreover, general research which studies universal laws and does not just seek (necessarily incomplete) answers to a particular set of problems, is gradually becoming a rarity. The short-term profitability of such a study is not always immediately obvious. On the subject of the effectiveness of advertising and the return on advertising investment, however, studies can undeniably play the role of a marketing lever if their results are applied correctly. It pays to devote some of our precious time to gaining an insight into the reading behaviour of individuals in order on the one hand, to become aware of the codes that generate the desired effect, and on the other, to avoid pitfalls in the form or content of advertisements. Studies also afford us a better understanding of the importance of the context of an advertisement and its editorial environment and of brand equity and the history of campaigns. These are so many key insights that can help creatives, media planners, print buyers, and, of course, advertisers (and many others) to conduct their daily activities and to make major strategic decisions.

When an advertising sales agency takes the initiative to find objective answers to questions on the impact of a medium, it would seem natural to have some reservations as regards the ulterior motives of such an enterprise. However, is this type of valorisation not preferable to any other? If the big players are willing to make investments that benefit the business as a whole, so much the better. Fortunately, although Stop/watch is quite unique, it is not the only ongoing advertising impact study. Of course, for any study to be valid, its methods must be reliable and carried out by qualified specialists. In view of the great number of observations on which this study draws, and the techniques applied by Stef Peeters and the staff of Medialogue who are undoubtedly experts in their field, the Stop/watch research project certainly meets those requirements. It is up to the reader to judge for himself, but as far as I am concerned, I would say that many of the observations and conclusions in this book seem valuable, sound and useful. I have always maintained – as the basis of my activities at the other end of the business – that correct information is the source of good decisions. Stop/watch covers almost 3 000 tested campaigns, drawing from almost 300 000 observations. I have read this book, in particular to satisfy myself that this instrument would not put the future of CIM at risk nor the work of the media agencies. I have been very much assured by the complementary nature of its findings. And therefore, whatever your connection with advertising, whether it is your job or whether you are merely an interested observer, I would certainly recommend that you read this book.

Bruno Liesse
Director of Carat Expert
Chairman of the CIM Technical Committee on the Press

Questions that are answered with
"yes" or "no" are rarely interesting.

Julien Green (French-American author, 1900-1998)

If all questions about the impact of advertising in magazines could be answered with a simple ‘yes’ or ‘no’, this book would be completely unnecessary. It would be even worse if no one were to have any questions about this subject. Fortunately, there is no reason to go to such extremes.

In 2005, Medialogue will be celebrating its tenth anniversary. An anniversary calls for more than just a speech and a toast. Mindful of our leitmotif, “We do not stop at half measures”, we wanted to mark the occasion with something substantial. We thought a book would be a good idea. Not to dredge up old stories from the past ten years, but a book that draws from the history of Medialogue. In the first year of its existence, Medialogue started the first impact measurements. That was in September 1996. Stop/watch was born.

00.07

In March 2003, we announced that we had conducted our 2 500th impact measurement. The reactions and questions that reached us from the market on that occasion soon led us to conclude that it was time for a thorough analysis. Who better to entrust with this task than the man who had started it all, Stef Peeters? For it was Stef Peeters who, in 1996, set up the methodological framework that is followed to this day. Naturally, Stef could not do it single-handedly. This book is the result of the joint effort of a whole team of Medialogue staff members. Special thanks to everyone who was willing to read the manuscript with a critical eye. We benefited from their comments and useful hints.

The analyses in this book refer to the fully verified and revised database covering the 2 879 advertisements tested over the period from 1996 to 2004. It contains no fewer than 288 000 individual assessments of advertisements. That is quite enough material for answering a few questions with more than just a ‘yes’ or a ‘no’.

We hope you will find that this book delivers on the promise of its title and that it will tell you everything - or at least, almost everything - you wanted to know about the impact of advertising in magazines.

Rosette Van Rossem
Director, Medialogue

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The new buzzwords in marketing and advertising, “Accountability” and “Return On Investment” (ROI), tell advertisers with a sense of responsibility not to waste any resources on actions that do not yield any return, or more accurately, on actions whose return cannot be demonstrated. In the case of advertising, there are many different definitions of ROI and consequently many ways of assessing it. The choice of the assessment criterion depends naturally on the objective but also on effects that can indeed be measured. In advertising, “impact”, or “getting the message across” is a minimum requirement if an advertisement is to have any effect at all on brand awareness, attitude change, brand preference or buying behaviour. Moreover, “impact” has the advantage that it is quite easy to measure.

In fact, the advertiser himself is the best judge of the ROI of his advertising: he knows the objectives of the campaign and, in principle, has the easiest access to relevant data. An assessment of the return on advertising can take various forms. For instance, if the objective is to urge consumers to visit a showroom, request information, phone or buy, it is a matter of tracking the number of visitors to the showroom, the number of catalogues requested, the number of calls received or the sales figures, etc... However, sometimes these internal data are not sufficient to assess the impact.

In such cases, the advertiser can rely on external market research to measure the effect of advertising on brand awareness, on specific brand attributes, on customer relations, etc.

In practice, attempts to evaluate the return on advertising meet with varying success. This is often due to a lack of time, money or know-how. It is not always possible with a limited time budget to study advertising effectiveness over a reasonable period of time. Not all advertisers are willing to invest, over and above the cost of the campaign, in image tracking or other forms of research. Sometimes it is tremendously difficult to distinguish the effects of advertising from other influences. Finally, there are not always suitable benchmarks available in-house or via its advertising agency for distinguishing good from mediocre advertising.

01.09

2 879 tested ads in eight years

Traditionally, the media can offer a helping hand here. They organise their own research into the impact of advertising in the form of so-called ‘impact barometers’. Their intention is twofold. On the one hand, these barometers give an indication of the strength of an ad or a commercial compared to a great number of other advertising messages from the same sector and on the other, they want to illustrate the specificity and dynamism of the medium as an advertising tool.

Naturally, this does not replace a thorough evaluation by the advertiser himself. An impact barometer should be regarded as a “universal” yardstick that gives a first, general indication of the impact. Usually, a barometer measures the degree to which the respondents recall the ad and the scores they give on a limited number of assessment criteria. The great advantage is that the results are available at an early stage. They can immediately be compared to previous advertisements or to the advertising of the competition. For the experienced professional, it is a first diagnosis and possibly already an indication of what elements could be improved.

In daily practice, the use of advertising barometers remains limited to the analysis of individual ads. There is rarely enough time and space for a thorough analysis or an overall conclusion. That is a pity especially when, like Medialogue, you have built up a database covering almost 2 900 impact tests on magazine advertisements over the past eight years. This book is the result of a methodical analysis of the Stop/watch database. First, we go into the details of the Stop/watch methodology (Chapters 1 – 2). Next, we present an overview of the key results - the importance of product attributes (Chapter 3), advertisement attributes (Chapter 4), reader attributes (Chapter 5) and finally, the mutual relationships between all these variables (Chapter 6).

01.010

1.1. How to measure the impact of an advertisement

If I were to ask 100 readers of a particular magazine whether they have seen advertisement X, would I get a fair idea of the impact of that advertisement? Obviously, it would be better to ask 500 readers instead of only 100, but that still leaves the question of whether recognition is an accurate indication of what readers have seen and remembered. The answer is simple. Yes, it is an indication but no, it is not accurate.

1.1.1. Visual contact

To start with, readers make much more visual contact with magazine ads than they are aware of. This is shown, for instance, by German eye movement research: eye contact is made in approximately 90% of all advertisements but not all eye contact leads to conscious processing of the advertisements in question. In fact, the advertiser gets less than one second to draw the reader’s attention (Franzen, G. 1994). Readers scan the ad automatically, an activity that does not require any attention and the outcome determines whether they will “really” have a closer look and process the ad in a controlled way (See also box: “Conscious or subconscious processing of advertising”).

Eye contact is made in 90% of all ads

As a rule, readers who are asked whether they have seen a specific advertisement will only give an affirmative answer when they have also consciously processed that advertisement. This has an important practical consequence. The “percentage seen” in an advertising barometer indicates the number of people who consciously processed the ad, but this number is always smaller than the

number of people who actually had eye contact with it. In a particular impact study in the Netherlands, on average 55% of readers stated that they had seen a specific full-page full-colour ad (Franzen, G. 1994). That is a lot less than the average of 90% of readers who made eye contact with the ad. British researchers have observed the same discrepancy. Presumably, the “percentage seen” reflects a combination of “actually seen” and “interest in the sector or the product” (Consterdine, G. 2001).

Conscious or subconscious processing of advertising

In the beginning of the sixties, the (erroneous) theory of subliminal persuasion raised quite a hue and cry. It was thought that advertisers were able to manipulate innocent consumers by flashing subliminal messages for such a short time that they never crossed the threshold of conscious perception.

These days, it is generally assumed that the selection and processing of ordinary information is a process that is partly controlled and conscious but also largely automatic and “pre-conscious” (the term “subconscious” is usually avoided because of its Freudian connotations). The distinction has become a hot topic in discussions about advertising. The question is mainly whether the automatic processing of advertising can increase the subject’s affinity with a brand, and if so, whether this increased affinity has an effect on behaviour (Perfect, T. 1996; Heath, R. 2000; du Plessis, E. 2002). The discussion is especially heated on the subject of television advertising as TV commercials have to contend with flagging attention from just about all Western audiences.

01.011

In general, a reader only stops to look at an average advertisement in a magazine for a few seconds. When reading a thematic publication, the time spent looking at an ad increases to an average of five seconds (Franzen, G. 1994). The visual aspects of the advertisement claim most of our attention: our eyes focus on the visual elements for 50% to 75% of the time. The remaining time is spent reading the headline and, if applicable, the body copy. Naturally, these averages hide a greater variation in eye contact spans. And it is the attributes of the individual readers that determine the degree of attention they give to specific ads: their needs and interests, their brand preferences and attitudes and their experience with the communication of the brand or product.

1.1.2. Recall

How can you be sure that your ad has left a trace in people’s memories? The best way is to ask them. There are two ways about it. You can show the ad and ask readers whether they recognise it. Or you can simply ask them whether they remember any ads for your product category or your brand. Of course, you can also use other, experimental methods, or even physiological measurements. But in practice, such research is difficult and expensive. You can also use indirect measurements, such as associative interview techniques, but then you would soon find yourself measuring impact on a brand without being sure of the source of possible changes. Most impact barometers make use of recognition to compare advertisements (See box: “Recognition or recall?”).

Recognition or recall

The antecedents of magazine advertising impact measurements can be traced back to pre-World War I America. The real starting shot was fired a couple of years later.

In 1928, George Gallup obtained a degree in psychology from Iowa University with a new method for researching the interest of readers in newspaper articles and advertisements. One of the surprising conclusions (that is, conclusions that were considered surprising at the time) was that cartoons and strips were more popular than editorials...

In 1932, Daniel Starch started the first commercial and regular test programme of magazine advertisements on the basis of **recognition**. This method is still being used to this day in the United States, for instance, but also in the Netherlands.

Shortly afterwards, George Gallup himself developed an alternative method (for measuring editorial content) based on **recall**.

What should we conclude when two measurements of the reader's memory yield different results? The methodological dilemma of these early days still flares up regularly today (du Plessis, E. 1994; Schaefer, W. 1995).

Under most conditions, recognition clearly yields a better result than recall. Recognition has also shown itself to be much more stable over time. Recall is more susceptible to the vicissitudes of memory. In other words, people forget things. The correlation between the results obtained by the two methods is not very strong, with correlation coefficients of around 0.50. Now that is strange, to say the least, if both methods claim to be measuring the same thing. Naturally, people want to know which method is best.

In the sixties, the recognition method came in for

a lot of criticism. Experimental research showed that respondents claimed to 'recognise' ads that had never even been showed. The obvious interpretation was that recognition is an indication of interest rather than of actual memory. Afterwards, it was found that false positives could be induced or reduced by changing the instructions. And indeed, personal interest in or involvement with the product category stimulates the processing of advertisements, and therefore, their recognition.

With the rise of cognitive psychology, the awareness grew that although recognition and recall both rely on what is known as 'episodic' memory, they are still two fundamentally different processes. Recognition makes maximum use of extensive visual cues to jog the memory. With recall, there are few cues, and what's more, they are verbal ones, e.g. naming the product category ("Did you see any advertisements for frozen foods?") or brand ("Did you see advertising for Iglo?"). Consequently, respondents search their memories in different ways. Perhaps it even implies that each method favours certain types of ads. Some professionals believe, for instance, that recall puts emotive advertising at a disadvantage, and favours rational and informative advertising. Others oppose this view.

However, as regards advertising research, most specialists agree that there is no such thing as the perfect measurement method. What is important is to understand the specificity of each form of measurement and to use the instruments in a standardised way. Showing ads to see if they are recognised is generally considered a useful method and one that is certainly sensitive to differences in advertising pressure. It is precisely to broaden the range of available data that most impact barometers are complemented with appreciation ratings, e.g. Likeability or Originality.

1.1.3 Return on sales

Seventy years of research has certainly toned down expectations with regard to the predictive power of recall measurements for sales. Neither the recognition nor the recall of an ad are hard predictors of sales success. This finding is hardly surprising. Even though leaving a lasting impression is a necessary precondition for the success of a campaign, it is not sufficient.

When do ads work?

The first milestone in the research into the connection between advertising and sales is the work of Colin McDonald from 1970. In 1995, John Philip Jones published “When Ads Work”, in which he succeeded in pinpointing a direct connection between advertising and sales on the basis of pure single-source research. To sum it up rather disrespectfully in a few words, his conclusion was that one single contact prior to purchase can strongly influence the choice of brand. This finding refuted the established idea that advertising is a learning process (based on Ebbinghaus) and that it takes a minimum of three contacts for a message to have any effect (Krugman, H.E. 1977). Colin McDonald (1996) promptly issued a revised edition of “Advertising Reach and Frequency” to correct earlier ‘misconceptions’. The new findings were further given concrete form mainly by Erwin Ephron in what has meanwhile become widely known as “recency planning” (Ephron, E. 1993; Ephron, E. 1995; Ephron, E. 1997; Ephron, E. 1998; Ephron, E. 2003). Aside from the discussion about recall versus recognition, “recency planning” emphasises the importance of the audience’s receptiveness to the message. It is not advertising that creates needs in consumers. Needs arise spontaneously. “We’ve run out of chocolate spread.” But once there is a need, advertising can have a strong influence on the choice of brand. The fact that tens of thousands of families run out of chocolate spread every week is an argument in favour of a continuous advertising presence. But that decision is part of media planning.

01.013

1.2. The Stop/watch method

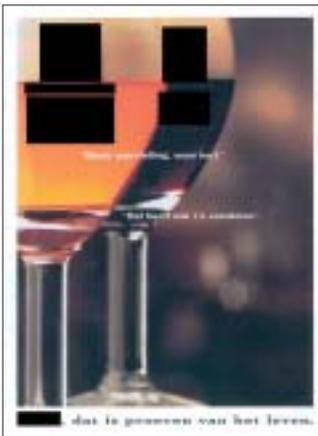
Since 1996, Medialogue's impact barometer Stop/watch has tested approximately 300 advertisements a year. The research yields essential impact parameters on individual ads that appeared in a specific edition of a magazine on a particular date. The client gets the results for his own creation as well as data that allow comparison with other relevant advertisements.

1.2.1 The measurement procedure

For each test, TNS Media recruits at least 100 readers for each issue on the street. In the northern part of Belgium, the interviews are held in five cities (Antwerp, Ghent, Leuven, Hasselt and Ieper) and in the south in four cities (Brussels, Liège, Charleroi, and Namur). The following titles are tested in the Stop/watch research: Feeling, Gael, HUMO, Télé Moustique, Femmes d'Aujourd'hui, Libelle, and both the French and Dutch editions of Flair. For age and gender, quotas are imposed according to the profile of the CIM audience. However, for women's magazines, only women are interviewed. Each test is carried out according to a strict time schedule: for weekly magazines, the interviews are held on day 6 or 7 following publication; for monthly magazines, on day 20, 21 or 22. This is an absolute precondition for guaranteeing comparability between tests.

300 ads a year

The interview itself takes about 20 minutes and is done using the CAPI technique (Computer Assisted Personal Interview) in a central location. The interviewer always has two copies of the magazine issue in question. After the introduction and a few socio-demographic questions, the interviewer first shows each respondent a copy in which any mention of the brand and/or the product name in the advertisements has been blacked out. Every reader is shown a maximum of 20 advertisements and asked whether he or she has seen it. This yields the Recognition score.



ad No. 1

The picture on the left is an example of such a blacked-out ad. If the name of this delicious drink does not spring to mind immediately, you can see a similar ad from the same series on page 81, in its original version.

All the interviewees are then asked what brand or product the message is advertising. Both a correct brand name (e.g. Opel, Chanel) and a correct product name (e.g. Zafira, N° 5) are counted as correct. This yields the score for Attribution. The combination of these two questions (having seen the ad and knowing the brand) yields the Effective Score.

The results are compared with those of other ads from the same sector

Next, the interviewer and the reader go through the second, untouched copy of the issue, complete with brand and product names. The readers are asked to indicate, for each tested advertisement, how well they like the advertisement, to give it a score for originality, to rate the degree to which they consider it informative, and to indicate the extent to which they consider it suited to the magazine. Additionally, specific questions can be posed about coupons, samples, advertorials, inserts, etc. (the quantitative and qualitative parameters are explained in greater detail in Chapter 2).

01.015

1.2.2. Reporting the results

For each advertisement, two results sheets are drawn up (see Stop/watch sheets p. 16 and 17). At the top of the first sheet, we reproduce the visual in question and briefly identify it. Below this ID, we present the scores of the advertisement: the percentages for the ad's impact scores and average scores on a scale of 10 for the qualitative items. In addition to these absolute figures, a comparison is set out with the results of other ads from the same sector. This is done in graphs that represent percentiles. The percentile indicates the place occupied by an ad in a ranking of all ads from the same sector, from lowest to highest. A percentile of 75 means that 75% of the tested advertisements within the sector scored lower scores and 25% scored higher.

The second sheet also contains two charts. These are scatter charts that show the distribution of the main recognition and recall measurements and of the Likeability score within the sector. The top chart has Recognition on the vertical axis and Attribution on the horizontal axis. The field thus created is divided by two lines into four areas: the average Recognition in the sector is indicated by the horizontal dividing line, the average Attribution by the vertical dividing line. All the ads from the same sector for which results are available are represented as crosses marking their scores. The tested ad is indicated by an orange square. The bottom chart shows the Effective Score (on the vertical axis) and Likeability (on the horizontal axis) in the same way.

In Chapter 2, we go into the meaning and the use of all these impact scores and qualitative measurements in more depth.

**ADVERTISEMENT
BRAND X**

AD: BRAND X

FORMAT: 1/1 Q

MAGAZINE: FLAIR FR, 18/03/2004

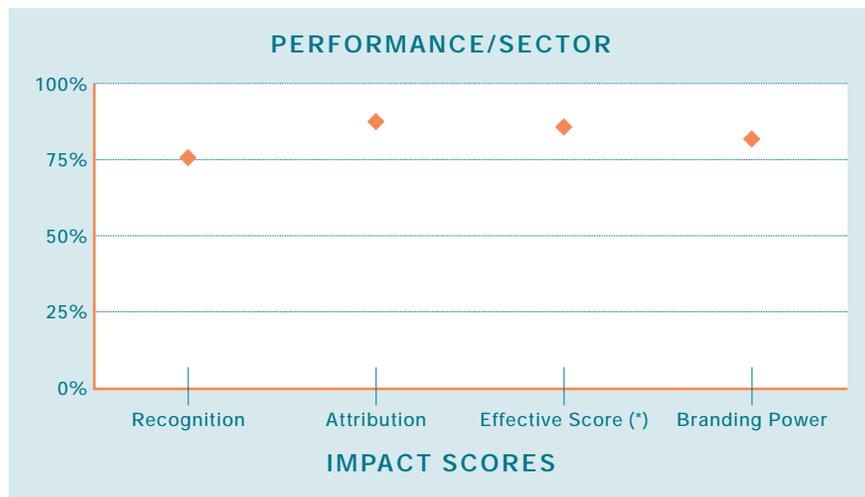
SECTOR: DRINK

ADS TESTED: 119

01.016

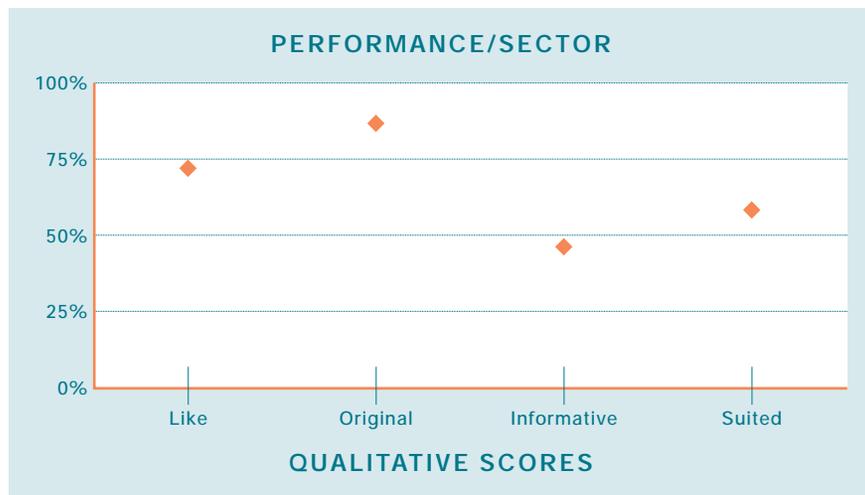
IMPACT SCORES

	%	
	Ad	Sector
Recognition	77	64
Attribution	80	53
Effective Score	61	36
Branding Power	67	41

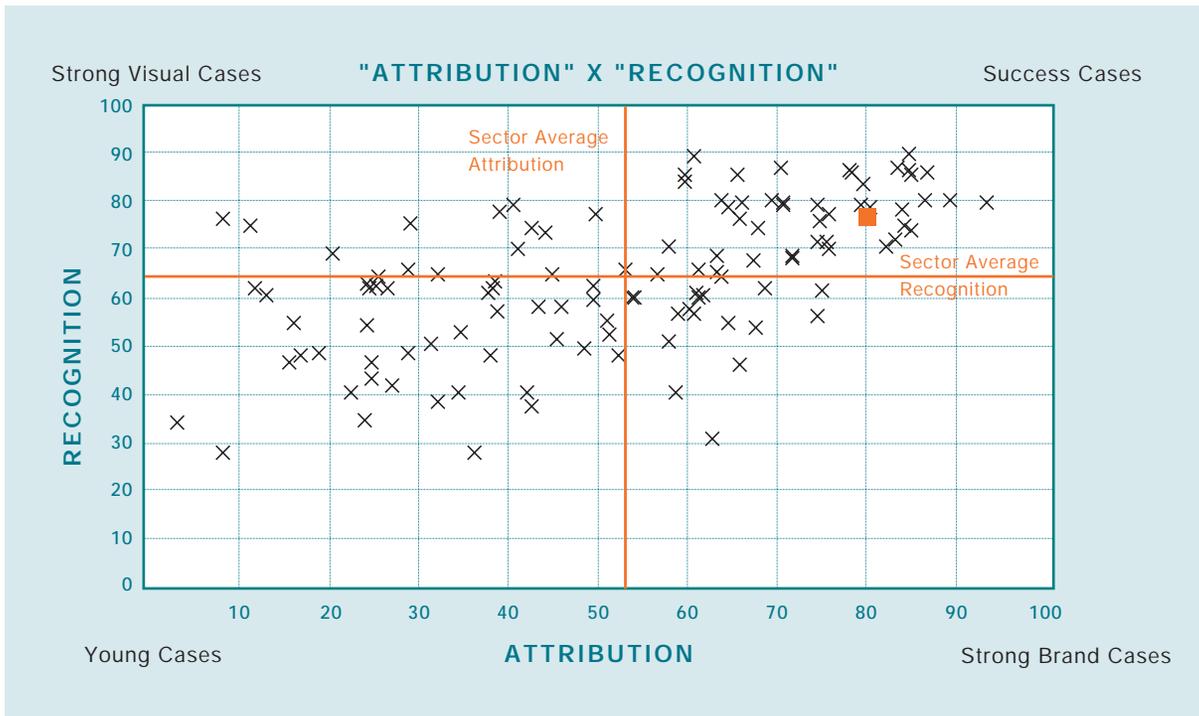


QUALITATIVE SCORES

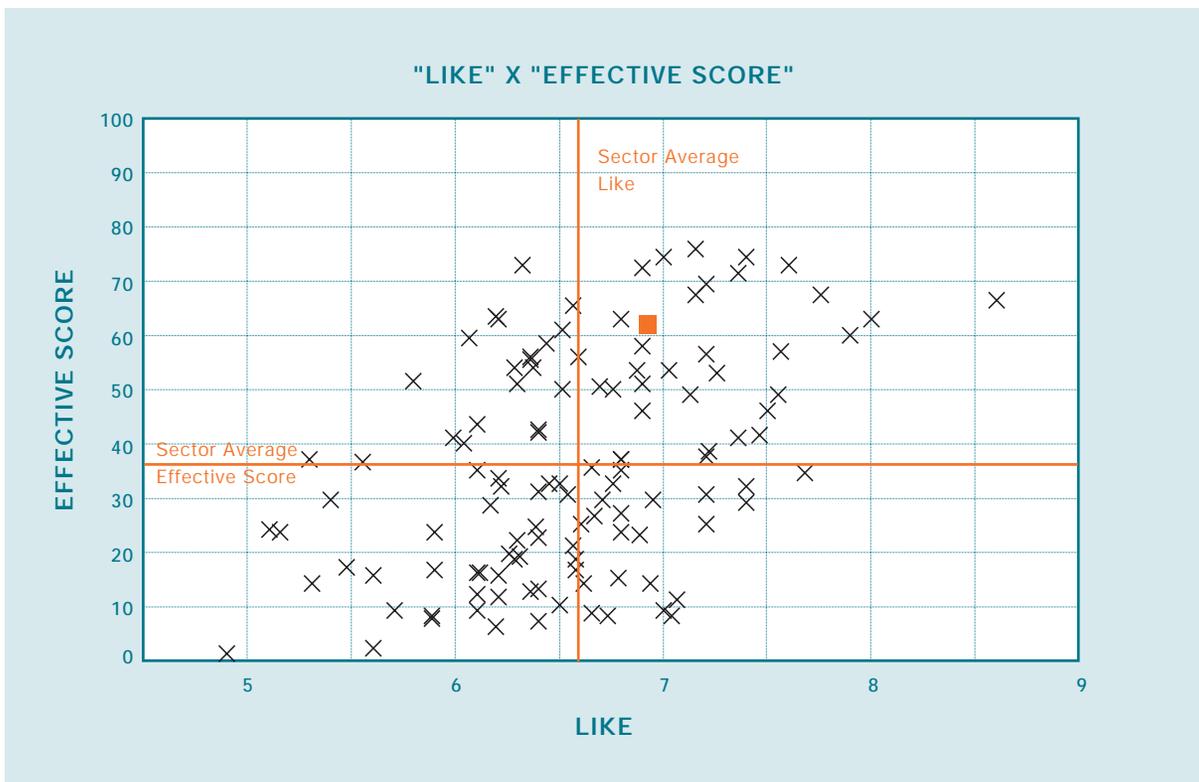
	mean/10	
	Ad	Sector
Like	6.9	6.6
Original	7.3	6.4
Informative	6.3	6.3
Suited	7.1	6.9



* percentile of 86% implies that 14% of the ads tested within this sector score higher and 86% score lower.



01.017



1.3. Stop/watch in practice

Every year, approximately 300 advertisements are tested. In principle, this is done according to a schedule drawn up in the previous year, in consultation with the research agency TNS Media. Most tested issues contain more ads than can be measured. If so, a pragmatic selection is made:

- › the primary aim is to achieve the greatest possible representativity in terms of economic sectors, formats, large and small budgets, new and familiar campaigns, etc.;
- › secondly, the intention is to introduce as many advertisers as possible to Stop/watch which means repetitions are preferably kept to a minimum;
- › thirdly, advertisements booked directly from abroad are normally not tested;
- › and finally, economic sectors for which the database lags behind others as regards the number of observations are sometimes given priority.

Whenever these guidelines are not enough to solve the problem of selection, preference is given to advertisers with few Stop/watch cases. As stated above, the customer receives the absolute figures on his advertisement and its relative position compared to other relevant advertisements. Relevance is determined by the sector. The larger the database, the finer the distinction between economic sectors.

Representative selection of ads

Naturally, both the salesman and the customer are happier with a success story. The advertiser is satisfied that he has made the right choices. The advertising agency is happy because the creative concept and its execution are a success. And the media agency is pleased that its media advice has borne fruit. Happy customer, satisfied salesman. A job well done!

However, not every creation is above average. By definition, about one out of two advertisements actually scores below average. In this respect, Medialogue applies the logic of a Swiss clock: it shows the correct time, not the desired time. The Stop/watch scores must represent the actual averages with the greatest possible precision. That is the main reason why representativity is so essential to the choice of ads to be tested. The remarkable stability of the average scores is proof of the soundness of the Stop/watch system.

Two other sound Swiss principles are neutrality and discretion. Medialogue assumes a neutral position in the relations between advertisers, their advertising agencies and their media agencies. Medialogue also treats the information collected with discretion. Customers only get to see their own results and the relative positions of their own ads. Under no circumstances are they shown any information about the current or recent ads of their direct competitors.

What happens to the creations that were not successful? Are they diplomatically hidden under a veil of discretion? Not always. The following chapter explains in detail why a below-average score does not automatically mean that an ad is bad. When an advertisement seems to be failing for inexplicable reasons, Stop/watch plays its role as 'primary diagnosis' measurement of advertising impact. From time to time, therefore, Medialogue will play the GP... but the patient seldom requires reanimation. A good talk and a few useful tips usually suffice to do better next time.

Other advertising barometers in Belgium

Stop/watch is neither the only advertising barometer in Belgium nor the first. Since 1986, newspaper ads have been regularly measured by Full Page and its predecessors. Their methodology is comparable to that of Stop/watch. For every test, they recruit 100 readers (50 men, 50 women) who have read a specific issue of a particular paper the previous day. The interview is conducted using advertisements on which brand and product names are blacked out. The basic questions are the same as ours: “Did you see this advertisement?” and “What brand/ product does it advertise?”. This is followed by qualitative questions. One difference with Stop/watch is that the respondents are first asked about their spontaneous recall (“What advertisements do you remember having seen in yesterday’s newspaper?”). There are also a few differences in the qualitative questions. Full Page asks: “Did you like the advertisement?”, “Is it original?”, “Is it informative?”, and “Is it credible?”. Full Page also measures brand awareness. At present, the Full Page database covers more than 13 500 advertisements.

In the DIVA radio impact study conducted by the VAR, 200 Flemings aged between 15 and 54 are interviewed by telephone every two weeks. They are played radio spots from which the name of the brand or product has been erased. In addition to the usual questions about recognition and brand attribution, the respondents are also asked, for each spot, how they rate its appeal, clarity and convincingness. For the VAR, the scores given by respondents to a spot’s appeal is taken as a measurement of Likeability. This barometer also surveys brand awareness. More than 2 000 spots have been tested so far.

The Multi-MIB barometer of the VMMA has been running since 1996. Approximately 20 times a year, 200 VTM viewers are recruited on the street, with quotas for gender, age (15-55) and social group. In a central location, they are interviewed about ten TV commercials and two other media (either four radio spots, or four newspaper advertisements, or four magazine advertisements or four posters). The respondents are only shown advertisements from media with which they had contact during the reference period¹. References to the brand or product name are removed. Besides the traditional basic questions (seen or heard, for which brand), they are asked to what extent they consider the advertisement to be pleasing, clear, convincing, credible, original and irritating. At present, the Multi-MIB database contains data on more than 1 500 TV commercials. Because the sample is representative for the VTM viewing audience, but not for other media, the results of the Multi-MIB for these other media cannot be compared with those of the impact barometers of those other media.

Another Belgian impact barometer is Admonitor, recently launched by Scripta. It is a second barometer for newspaper advertisements in which a panel of readers who have voluntarily signed up for the survey are asked questions via the Internet. Both the recruitment method and the survey method are therefore quite different from those of other barometers.

Finally, there are the barometers that measure the impact of outdoor advertising. There are now several initiatives that cover this branch: Cobra by Clear Channel, and Poster Echo by JC Decaux. Cobra is the oldest impact barometer in

¹ Last week, at least 10’ VTM, Radio Donna or Radio 2; yesterday or the day before yesterday, De Morgen, Het Laatste Nieuws, Het Nieuwsblad, or Gazet van Antwerpen; the past week or the week before that, HUMO, Flair, Knack, or Dag Allemaal, etc.

Belgium, with predecessors going back to 1979. In principle, a quota sample of 175 Dutch-speaking and 175 French-speaking respondents is surveyed at home using a portfolio of photographs showing 35 posters, on which the brand and logo have been rendered illegible. The period between (possible) contact and the survey ranges from 2 to 28 days. Besides the usual

questions as to recognition and brand attribution, respondents are asked to which three of the 35 posters the following predicates are most applicable: pleasing, credible, original, informative and demonstrative. These questions are asked before the question about brand awareness. So far, the database contains data on approximately 10 000 test results.

2. Different weights and measures

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2.1. Quantitative parameters

2.1.1. Effective Score

02.023

In chapter 1 Stop/watch is described in detail. If you have read it, it will be clear to you that each test yields many different measurements. In this chapter, we take a closer look at the meaning of these measurements, and go into the quantitative and qualitative benchmarks your advertisement must meet for it to have an impact, i.e. to be successful.

The key concept in the Stop/watch results sheets is Effective Score, the product of % Recognition and % Attribution. A high Effective Score means that your ad was seen and that your brand was remembered. It is the only measurement of advertising impact that really counts. You could draw a comparison with sports here. Take soccer, for instance. No matter how well-coordinated the players, no matter how predominant the team's ball possession, and no matter how many red or yellow cards were issued during the match, in the end, it is the score that counts. With our Effective Score, you can see how your ad ranks and compare its scores with those of your competitors (See the box: "Belgium – Holland: 1-0").

In Stop/watch, the average Effective Score is **25.8%**. But it is the extremes that appeal most to the imagination. Effective Scores range from 0 to 89.7%.

Effective Score ranges from 0% to 90%

Elsewhere in the professional literature, the Effective Score is sometimes called "Useful Score". That does not sound illogical. What is the use of an ad that develops an enormous "stopping power" and therefore is seen by everyone, but of which no one remembers the brand or product it advertised? The opposite would appear to be equally meaningless: a brand that is perfectly recognised and remembered, but only by the two men and a dog that managed to catch a glimpse of the advertisement. It seems logical, but in fact, it is a dangerous simplification.

2.1.2. Recognition and Attribution

A fixation on Effective Score soon leads to the mistaken notion that only ads with a high Effective Score are instances of effective advertising. However, there are at least two good reasons for looking further than the final result, and to conduct a quantitative analysis of the match while we're at it:

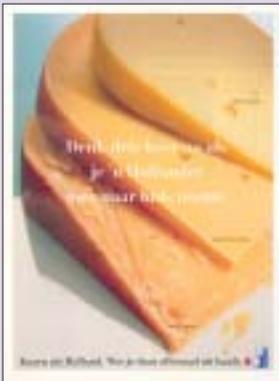
- » the same Effective Score (ES) can be the result of very different combinations of Recognition (R) and Attribution (A):
 $40\% (R) \times 80\% (A) = 80\% (R) \times 40\% (A) = 32\% (ES)$;
- » an interpretation of an Effective Score means little without an interpretation of its components, Recognition and Attribution, and this interpretation must take the market reality of the advertised product into account, such as brand familiarity and product lifecycle.

A brief overview of the Stop/watch results already makes one thing clear. The average Recognition is **56.9%** and the average Attribution is **41.8%**. In practice, the results for both Recognition and Attribution cover a broad spectrum, in the sense that almost all possible combinations of high and low scores occur.

02.024

Belgium – Holland: 1–0

In the past, the Belgian national soccer team has been defeated by the Dutch on more than one occasion. At the 2002 World Championship though, in Japan and Korea, it was the Belgians who almost eliminated Brazil while the Dutch suffered from a collective depression at home. Alas, in the European Championships in Portugal, the tables were turned again... But there is one thing in which the Dutch have never beaten us: we are superior when it comes to advertising cheese. The scores of the direct duel fought in the season 1997–1998 were as clear as a daylight. Statistic significance is a mere detail in view of these overwhelming results. No wonder the Dutch were cheesed off about it!



ad No. 2

CHEESES FROM HOLLAND

Effective Score:	52%
Like	5.8 / 10
Informative	5.7 / 10
Original	5.3 / 10
Suited	5.8 / 10

Of course, you can try to butter up to the Belgians and take advantage of their distrust of the Dutch. But Belgians don't readily fall for humour as stale as this. (The caption of the ad says: "Think 3 times before you take a Dutchman home")



ad No. 3

BELGIAN CHEESES

Effective Score:	61%
Like	6.4 / 10
Informative	6.7 / 10
Original	5.8 / 10
Suited	6.7 / 10

“Belgium is the country of contrasts and of the cheeses that accompany them” (“La Belgique est le pays des contrastes et des fromages qui les accompagnent”) says the headline. Need we say more?

Of course, every advertiser would prefer to have both a high Recognition and a high Attribution. Not undeservedly, the results sheets of advertisements that score above average on both parameters are marked “**Success Cases**”.

02.025

At the other end of the scale, there are advertisements that score below average for both Recognition and Attribution. On the Stop/watch results sheets, these ads are indicated as “**Young Cases**”. The underlying idea is that a below-average score pattern is completely normal for a great many advertisements. Take the automobile trade, for instance. An ad for a new model of a young make is measured against the same standards as an ad for the third relaunch of a car whose make has a history of more than thirty years. It is clear that the advertiser in the first case has to start from scratch and that this context makes it much more likely for the ad to start off with below-average Recognition and below-average Attribution in a Stop/watch research. Or wouldn't you agree that there is a world of difference between the Hyundai Sante Fe and the Volkswagen Golf?

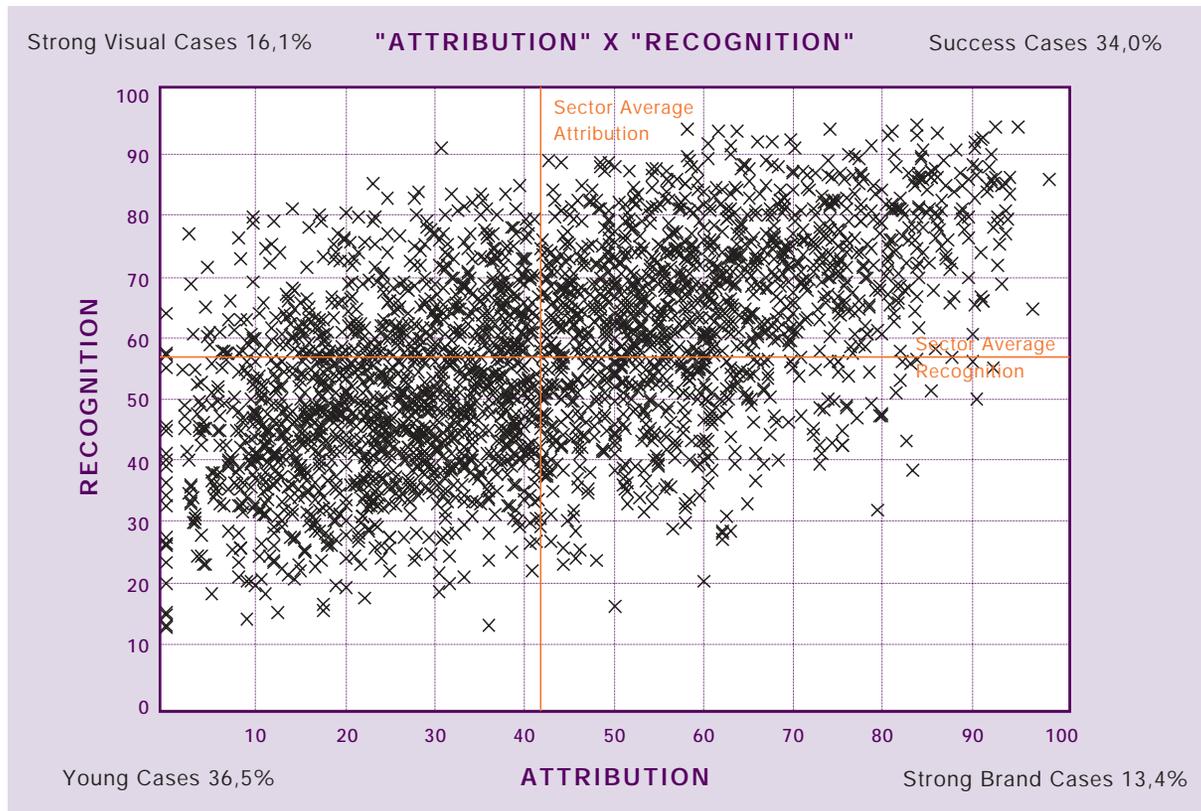
What to think of advertisements that are widely recognised but score lower than average for Attribution? These are called “**Strong Visual Cases**”. The visual impact of these ads is greater than their Attribution. In such cases, only a study of the qualitative scores, combined with knowledge of the market situation, can determine how the results should be interpreted.

- » Does the creation have exceptional stopping power?
- » Is the brand still developing its brand awareness?
- » Is the brand given sufficient emphasis in the creation?

A similar line of reasoning applies to “**Strong Brand Cases**”. These ads have a high score for Attribution (above average), but a low Recognition (below average). When the advertiser's target group is very specific, these scores can be perfectly defensible.

Much will become clear when the scores are represented on a graph with Attribution on the horizontal X-axis and Recognition on the vertical Y-axis. Crossing the average Recognition and Attribution scores divides the graph into 4 quadrants, which match the labels explained above. The following graph shows the scores of all 2 879 advertisements in the Stop/watch database. Each cross represents a tested ad.

It may be somewhat irreverent to summarise millions of euros' worth of creative energy and advertising space in the artificial "galaxy" of a simple scatter chart, but it is also highly instructive: roughly one third of all ads fall in the quadrant of "Success Cases", a little over a third can be qualified as "Young Cases", and the remainder of just under a third is divided almost equally into "Strong Visual Cases" and "Strong Brand Cases".



A cross of Attribution and Recognition leads to a positively correlated cloud of observations.

The slanted cloud shape produced by the observations points to a positive correlation between Recognition and Attribution. Note that some of the almost 2 900 crosses fall exactly on the Y-axis. These are ads with a very sizable Recognition that were unable to achieve a good Attribution in a Stop/watch sample! Uninspired creation, impossible message, unknown brand, bad choice of advertising medium, one-off insertion, awkward placement, inaccurate measurement or mere coincidence, who can tell?

Every barometer contains the odd unexpected high or low score. Results of this kind only strengthen the argument in favour of not applying the Effective Score in a mechanical way, but with insight (See the box: “There’s more to it than meets the eye”).

There’s more to it than meets the eye

This is the story of a “Young Case” that did not make it past adolescence and a “Strong Brand Case” with a twist (or, to be more accurate, a colour).



ad No. 4

The ad on the left appeared a few times at the end of 1996. It shows a range of sophisticated wooden furniture.

It would be a minor miracle if any Belgian reader today were still to know what brand of furniture it advertised. Even in 1996, there were two Stop/watch surveys in which not a single female reader could name the brand. In the third survey, only 15% were able to do so. Nevertheless, the Recognition scores were quite good, ranging from 45% to 55%.

What was the problem? It was an ad in a general women’s weekly for a rather special high-quality wooden furniture made by a company with the resounding name of Foppapedretti. Foppapedretti is an Italian company that sells a wide range of quality products for the home, garden, and children. It is the main sponsor of the champion women’s volleyball team of Bergamo. It is a big name at home in Italy but in Belgium, it amounted to no more than a Lilliputian with a tongue-twisting name.

That was certainly not the problem of the following advertiser. This ad appeared in 1997, at a moment when the Internet still had to make its great leap forward in the residential market (and when broadband was not even in the picture).

This is not the kind of advertisement that wins awards for creativity. A Recognition of 39% was even low for the brand in question. And yet, Attribution was as high as 73%. If you look closely, it is easy to see why. The turquoise band at the bottom is instantly identifiable as the signature colour of Belgacom Skynet. With its old logo and colour, the Belgian telecom company stood out for miles.



ad No. 5

This last example suggests that, in exceptional cases, the impact score of an ad can be increased by Attribution via colour association at the moment of the survey itself.

02.027

2.1.3. Branding Power and Confusion

The Stop/watch results sheets also report on a fourth quantitative parameter. **Branding Power** indicates the percentage of readers that name the correct brand, irrespective of whether they have seen the advertisement in the tested issue. Either they already know the advertising campaign as a whole, or the ad contains sufficient clues to enable them to attribute it to the correct brand without being able to read its name. The term Branding Power nicely sums up what this score measures.

Almost 30% of readers are able to correctly identify the brand or product of an ad (**29.6%**, to be exact). In some cases, it would be interesting to study carry-over effects, but the correlation with the Effective Score is so high (see 2.3.) that no further analysis of Branding Power is given here.

The fifth parameter is not included in the standard reporting on the results sheet. It is **Confusion**. In Chapter 1, we explained why incorrect brand associations are inherent to impact research via recognition. Experimental research has shown that the phrasing of the question influences the degree to which respondents make “false positive” brand attributions. In the practice of the impact study, this is not taken into account. Some barometers do register the extent of misattribution of brands (within the sector). That is also the case for Stop/watch. The diagnostic value of this parameter for individual advertisements is limited, as Confusion usually depends more on the market structure and the communication volume within a sector than on an individual execution. However, there are a few notable observations:

- » the average Confusion is 28.1%;
- » Confusion ranges from 0% to 71.3%;
- » 209 ads (7%) were misattributed by less than 10% of readers;
- » the champions of clarity, with only 1% incorrect brand association, were, not surprisingly, two monopolists: the federal government and, in 1999, Electrabel;
- » 165 ads (almost 6%) were attributed to the wrong brand by more than 50% of the readers.

Recognition	56.9%
Attribution	41.8%
Effective Score	25.8%
Branding Power	29.6%
Confusion	28.1%

Quantitative benchmarks.

2.2. Qualitative parameters

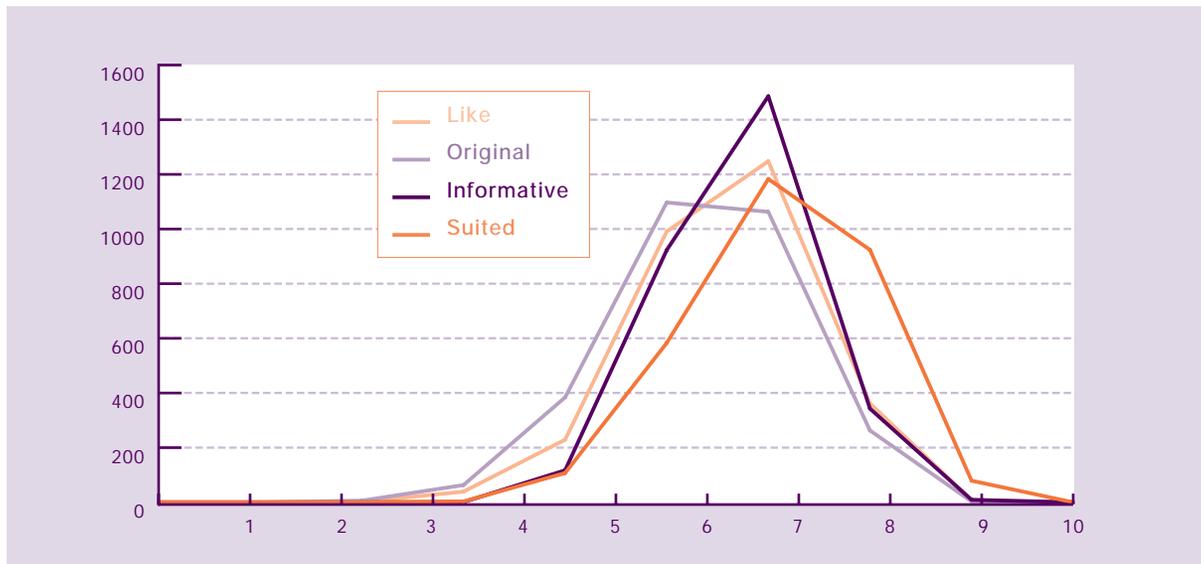
In the Stop/watch tests, readers are asked to rate advertisements on a scale of ten, on four counts: Like, Original, Informative and Suited (the degree to which the ad is suited to the magazine). Likeability is the result of the question “To what extent do you love this advertising?”.

Like	6.1 / 10
Original	5.9 / 10
Informative	6.2 / 10
Suited	6.6 / 10

Qualitative benchmarks.

02.029

The average scores for the qualitative elements can also be presented on a graph. For reasons of clarity, they are grouped into classes (0 to 1; 1 to 2; etc.). The figures under the horizontal X-axis are the upper limits of the intervals.



This graph shows the distribution of the average scores of all advertisements for the four qualitative questions.

The curves on the graph above are very similar, but they also reveal a few interesting differences.

2.2.1. Suited

The orange curve representing Suited lies most to the right: with an average of 6.6, the suitability with the magazines gets the highest score. The top scores (8.6 and 8.5) went to:

- » an ad of Toerisme Vlaanderen (the Flemish Tourist Agency) in Libelle,
- » Anaïs Anaïs perfume in the French edition of Flair,
- » Acqua di Giò perfume in Gael,
- » And Lancôme in Gael and the French edition of Flair.

It is very rare for an ad to be looked at askance for being unsuited to the context. However, the following three advertisements were definitely rated as a no-no by the readers:

- » a promotional ad for a leather sofa in HUMO,
- » a black-and-white ad for a nudist resort in Télé Moustique,
- » a black-and-white ad for flashlights in the Dutch edition of Flair.

That says something about the readers' sphere of interest.

02.030

2.2.2. Original

The mauve curve representing Originality is the leftmost one. With an average of 5.9, readers' appreciation of the originality of advertisements is rather low. The worst, according to the readers, were a number of text ads for credit institutions, a pure text ad for air humidifiers, and... a certain ad for a nudist resort in Télé Moustique.

Luckily, there are also advertisements that convince readers with their fresh approach.

First, two clear pages with a strong image:



ad No. 6

The flying vitality of the Spa babies.



ad No. 7

The sugar-loving T'Light ants from Tienen (Tirlemont).

And two seductive ads that held a great appeal for the young and dynamic female readers of Flair:



ad No. 8

The mesmerising charm
of Hypnotic Poison by Dior.



ad No. 9

The naughty humour
of Radio Donna.

02.031

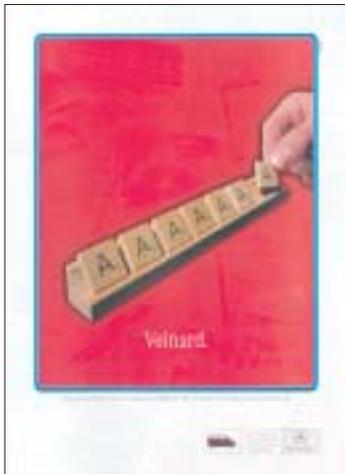
2.2.3. Informative

The Informativity curve is high and narrow. It is the parameter with the least differences between the advertisements (variance = 0.46). With an average score of 6.2, readers seem to be quite satisfied with the informative value of ads.

The toppers for Informativity are all double pages that, each in its own way, presented highly informative content:

- » an advertorial for Vittel in the French edition of Flair,
- » an ad of Toerisme Vlaanderen with a glued-on mini guide of the Flemish regions in Libelle,
- » an advertorial for Capture R60/80 by Dior in Femmes d'Aujourd'hui,
- » and an ad for Lactacyd in the French edition of Flair.

Of course, there are also advertisements that stand out for their lack of information. For instance, because they are teasers to attract attention, such as one of the ads from the launch campaign of the Mercedes A, which won a third prize at the 1997 Magazine Print Award. In this case, the Antwerp designers of this advertisement will not have minded the low Informative score one bit.



ad No. 10

The lack of information is clearly this ad's forte: Mercedes A won the third prize in the 1997 Magazine Print Award.

2.2.4. Like

02.032

The average Likeability value in the Stop/watch database is 6.1, but this average hides a great variety in the scores. A few observations:

- › twelve advertisements of seven different brands got top scores of 8 or more;
- › among these twelve, eight were perfume advertisements;
- › the highest score of all went to the flying Spa babies: 8.6 (ad No. 6);
- › 256 advertisements, or 9.0% of all advertisements, were “stumped” by readers in Likeability (less than 5 out of 10).

It is no accident that perfume ads get such high scores. There are essential differences in impact between sectors. These are explained in Chapter 3, in the discussion on the role of product attributes.

Were you wondering whether the advertisement for the nudist resort in Télé Moustique that managed to get the lowest Likeability score would have been more successful if it had been in colour? You may have a point. Chapter 4 goes into the importance of a number of advertisement attributes and explains why black-and-white advertising is generally not such a good idea.

[Perfume ads get high Likeability scores]

Is it likely that the “Flemings” give lower Likeability scores than their French-speaking compatriots? It would seem so: on average, the Likeability scores in the southern half of Belgium are slightly higher. But the difference is so small, only 1% to 3%, that it is not worth going into the North-South differences in Chapter 5, on the subject of readers' attributes.

What about the observation that the least liked ads also get very low Effective Scores? Does an ad have to take the readers' fancy in order for it to have any real impact? In the past, there have been quite a few heated discussions on this subject. In 1991, the American Advertising Research Foundation published the report of an authoritative study on the pre-testing of advertising (Haley, R.I. Balginger, A.L. 1991). To many people's surprise, the extent to which the public liked an advertisement proved to be an excellent sales predictor. In Belgium too, the importance of Likeability has been demonstrated, albeit at the level of impact scores (Decock, B. 1999; Drijvers, J. 2003).

The question is, of course, what determines Likeability. There are strong indications that it is connected to a combination of elements, namely, personal relevance, empathy (identification with the story), and entertainment value (du Plessis, E. 1994; du Plessis, E. 1998). The latter is grist to the mill of the believers in the old advertising proverb "If you don't have anything to say, sing it." They are convinced that advertising should first of all be fun and entertaining.

However, there is a snag to this discussion. All these studies refer to audiovisual advertising. There are reasons for doubting that Likeability fulfils exactly the same role in magazine advertising. Chapter 6 goes into the relative importance of the attributes of the product, the advertisement, and certain reader attributes. But the first indication is found in the correlations between the different measures.

2.3. Relationships between the parameters

Effective Score consists of Recognition and Attribution. Logically, there should be a close correlation between Effective Score and the other two scores. That is indeed the case, as shown by the following overview of the correlations between the quantitative measurements.

	Attribution	Effective Score	Branding Power	Confusion
Recognition	0.56 *	0.77 *	0.72 *	-0.03
Attribution		0.93 *	0.95 *	-0.51 *
Effective Score			0.99 *	-0.43 *
Branding Power				-0.46 *

* Significant correlations are indicated with an asterisk, however $r=0.4$ commonly is considered sufficient to count as an important relation

How do the quantitative parameters influence each other? A brief overview of positive and negative correlations.

02.034

Key observations:

- » Seeing that Effective Score and Branding Power are calculated on the basis of the same data, there is evidently an almost perfect correlation between these two measures ($r = 0.99$);
- » Effective Score is more closely correlated with Attribution ($r = 0.93$) than with Recognition ($r = 0.77$);
- » By definition, Confusion (brand confusion) is lower when Attribution is higher, as confusion is only possible where the brand attribution is not correct;
- » The correlation of 0.56 between Recognition and Attribution is not negligible. A strong association of the advertisement image with the brand can facilitate both Recognition and Attribution in Stop/watch.

[Originality enhances the attractiveness of the ad]

The relationships between the qualitative parameter can be analysed in the same way. All the parameters are significantly correlated.

- » The strongest correlation ($r = 0.87$) is the one between Like and Original. Our hypothesis is that perceived originality contributes to the appeal of an ad (“Pleasant, refreshingly novel”);
- » There is also a very strong correlation between Likeability and the extent to which readers perceive the advertisement as Suited to the magazine. Presumably, the causal factor in this relationship is Likeability. In other words, an attractive ad suits any magazine;
- » The other correlations are weaker.

	Original	Informative	Suited
Like	0.87 *	0.55 *	0.85 *
Original		0.44 *	0.68 *
Informative			0.67 *

* Significant correlations are indicated with an asterisk, however $r=0.4$ commonly is considered sufficient to count as an important relation

There are also correlations between qualitative parameters, as shown in this table.

Is there a connection between what people think of an advertisement afterwards and the quantitative impact parameters? There certainly is. However, the table below shows that these cross-correlations are weaker than those between the quantitative scores among themselves and the qualitative scores among themselves.

02.035

- » The main observation is that the appreciation of advertisements is primarily connected with Recognition (first row) and much less with Attribution (second row). This supports the conclusion from the literature (Chapter 1) that Recognition in impact barometers is mainly an indication of the extent to which he or she was attracted by the ad;
- » If the above interpretation is correct, namely, that originality contributes to Likeability and that Likeability contributes to the perception that the ad suits the magazine, then we may conclude that Like is the main qualitative factor that has a positive effect on Effective Score.

	Like	Original	Informative	Suited
Recognition	0.58 *	0.44 *	0.47 *	0.58 *
Attribution	0.35	0.30	0.30	0.30
Effective Score	0.46 *	0.37	0.40 *	0.43 *
Branding Power	0.43 *	0.35	0.37	0.39
Confusion	-0.03	-0.13	0.01	0.00

* Significant correlations are indicated with an asterisk, however $r=0.4$ commonly is considered sufficient to count as an important relation

This table offers an overview of the correlations between impact scores and qualitative parameters.

An attractive ad is suitable for any magazine

3. The importance of product attributes

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An advertisement, or “the creation”, to use the professional jargon, must be capable of generating impact. The creative concept may start from a blank sketchbook but a brand, product, or product category is hardly ever a blank slate. Earlier campaigns, brand awareness and attractiveness of the product category are only a few of the product attributes that contribute to the impact of every advertising effort. Their importance certainly puts the “absolute” benchmarks discussed in the previous chapter into perspective.

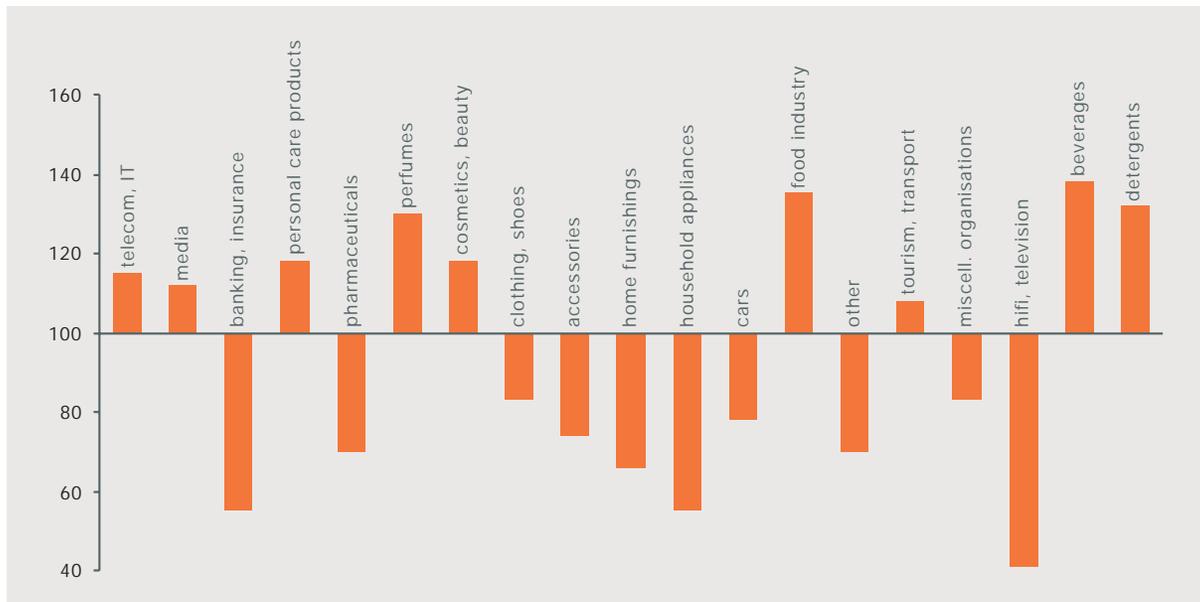
Two important product attributes in this context are awareness and penetration. The more people know or use a product, the greater the chance of them recognising an ad for that product and attributing it correctly. The Stop/watch database does not contain these parameters. In principle, it is impossible to measure impact and awareness purely and independently from each other in one and the same test. From the pragmatic point of view, that means a restriction. Fortunately, there are other important parameters of the product for which we do have information.

03.037

3.1. Sector

The sector can make a great difference. The graph below shows that the Effective Scores of advertisements from the food industry are, on average, more than three times higher than those from the hifi and television sector. The average score for tourism is just above the overall average, the average score for clothing and shoes just below it.

Three quarters of these advertisements were only tested on women. Nevertheless, the great differences between the various sectors can be considered as valid. The question is, how come? The answer is complex.



03.038

The sector can make a great difference. This graph compares the average Effective Scores per sector with the overall average².

Consumer psychology has found that people take a fundamentally different approach to different product categories as a result of a number of factors:

- » differences in purchasing frequency,
- » differences in the the decision-making process,
- » differences in involvement with the category,
- » differences in the nature of the need served by the product (“solve my problem” vs. “help me to become who I want to be”).

In the area of communication, there are also enormous differences between sectors:

- » the number of actors,
- » the history of brands,
- » communication volume and advertising clutter,
- » media mix,
- » customary creative strategies.

Here are two illustrations of the consequences of these differences on the impact of advertisements and sector averages.

The average Effective Score of six ads for Fortis Bank published during the first 18 months following the launch was 44% lower than the average Effective Score of the four ads for ASLK and Generale Bank in the Stop/watch database.

² Detailed sectorial averages in Annex 2

The food industry eagerly seizes the opportunity of inserting all kinds of coupons in magazines. That was the case for 17% of all food advertisements in Stop/watch. And for a good reason. The average Effective Score of ads with a coupon is, relatively speaking, 18% higher than the average score of ads without a coupon (see Chapter 4). In absolute terms, the sector average would be 7.3% lower without coupons.

One of the consequences of the differences between sectors is of course that a comparison of impact only makes sense within the same category. It is rather pointless to compare painkillers with perfumes or cars. That is why Medialogue always puts the impact scores on its Stop/watch results sheets by giving the standard data (percentiles and scatter graphs) for the sector in question.

Further on in this book, we will again turn our attention to the quantitative and qualitative peculiarities of sectors.

3.2. Advertising pressure

03.039

Everyone is convinced that advertising pressure is one of the key elements in reaching a target group with sufficient impact. But advertising pressure is more than the budget spent on one campaign. Ads for a brand that has been around for years are more easily recognised and more frequently identified correctly than ads for a new brand. Advertising pressure from the past always leaves traces in the form of greater brand awareness and familiarity with the campaign style, two factors that contribute to easy recognition and correct brand attribution.

The positive correlation between brand awareness and impact scores has frequently been proved. Stop/watch does not incorporate individual measurements of brand awareness. However, since 2001, the results of the MDB³ advertising tracking system have been integrated in the Stop/watch database, which includes a direct and objective measurement of advertising pressure.

There are two levels at which the influence of advertising pressure can be investigated within the Stop/watch database. At the first level, the influence of advertising expenditure in magazines over the past three months (preceding the tested advertisement) is examined; at the second level, advertising pressure in magazines over the last 12 months is taken into consideration.

³ Media Data Base: Media expenditure monitoring system for all Belgian above the line campaigns managed by the CIM (Centre for Information on the Media).

Budget magazines				
last 3 months	< €55 000	€55 000 – 114 999	€115 000 – 179 999	≥ €180 000
N	260	265	160	184
%				
Recognition	52.9	56.3 *	57.6 *	58.5 *
Attribution	38.6	43.3 *	44.3 *	48.6 *
Effective Score	22.7	26.4 *	26.9 *	30.1 *
/10				
Like	6.1	6.1	6.1	6.1
Original	5.8	5.9	6.0	6.1 *
Informative	6.3	6.3	6.3	6.2
Suited	6.7	6.6	6.6	6.5
* = significantly different from the scores in the column < €55 000				
It makes sense to spend money on advertising. This table shows the effect of increasing advertising expenditure three months prior to impact measurement.				

03.040

In the table above, we have divided the expenditure in magazine advertising over the past three months into four categories so that there are sufficient observations within each category. The effect on the quantitative parameters is clear: the greater the expenditure, the greater the impact. That is only logical, as a larger budget, by definition, results in more repetition – due to longer presence or better distribution over time and to more contact opportunities through advertising in a greater diversity of magazines. Repetition improves recall and results in higher scores for both Recognition and Attribution.

Expenditure of €55 000 to €179 999 substantially increases both Recognition and Attribution. When you spend even more on advertising, it is mainly Attribution that benefits and Recognition only to a lesser extent. For the qualitative scores, the picture is quite different. Higher expenditure has no impact on Likeability, Informativity or Suitability.

[Larger budgets generate higher impact scores]

This general picture is confirmed by the figures on advertising expenditure over a longer period, i.e., the period of 12 months preceding the Stop/watch test. These figures clearly show that earlier advertising expenditure in magazines influences the effectiveness of the current campaign. Again, there is a marked difference between the quantitative and the qualitative parameters. The Effective Score rises along with the level of the expenditure. In the case of budgets higher than €365 000, this is mainly due to the increase of the Attribution score. As regards the qualitative parameters, it is difficult to distinguish an evolution for Likeability and Originality. Likewise, greater expenditure has hardly any effect on Informativity or Suitability, except when the budget exceeds €365 000, in which case these parameters get lower scores.

Budget magazines				
last 12 months	< €95 000	€95 000 – 169 999	€170 000 – 364 999	≥ €365 000
N	269	182	269	181
%				
Recognition	53.2	56.4 *	58.2 *	56.9 *
Attribution	39.9	42.6	44.5 *	46.0 *
Effective Score	23.7	25.5	27.7 *	28.1 *
/10				
Like	6.1	6.2	6.2	6.0
Original	5.9	5.9	6.0	5.9
Informative	6.3	6.3	6.3	6.1 *
Suited	6.7	6.7	6.7	6.4 *
* = significantly different from the scores in the column < €95 000				
The findings on short-term expenditure are corroborated by the figures on longer-term expenditure (12 months): investing in advertising pays off.				

03.041

Obviously, seeing that the Stop/watch database only contains expenditure data for the period from 2001 to 2003, further analyses will be necessary as more observations become available.

The figures above show that a reasonable Effective Score can also be achieved with a relatively low budget. So is it really worth investing large sums in magazine advertising, or not?

The table below shows the effect of relatively large expenditure in magazines over a period of three months. The first column contains all magazine advertising budgets of more than €300 000, the second column contains all budgets of more than €400 000 and the third column all budgets of more than €500 000. Even though there are still too few cases in the Stop/watch database to allow a highly detailed analysis, the profitability of large budgets is clear. The increase of Effective Score is achieved through both Recognition and Attribution.

Budget magazines last 3 months	≥ €300 000	≥ €400 000	≥ €500 000
N	65	37	23
%			
Recognition	61.1	63.1	66.5
Attribution	51.9	52.8	57.3
Effective Score	33.8	35.3	39.7
/10			
Like	6.2	6.1	6.2
Original	6.1	6.1	6.2
Informative	6.1	6.0	5.9
Suited	6.4	6.4	6.4

Due to the limited number of observations, there have been no significance tests for this table

Relatively large magazine budgets (over the past three months) effectively yield better results.

When we look at relatively large budgets over a period of 12 months, we see not only that the impact scores increase substantially but that Likeability rises as well.

Budget magazines last 12 months	≥ €700 000	≥ €800 000	≥ €900 000
N	43	28	21
%			
Recognition	60.6	67.1	69.4
Attribution	54.4	57.6	63.8
Effective Score	34.6	40.2	45.4
/10			
Like	6.1	6.3	6.4
Original	6.0	6.3	6.3
Informative	6.1	6.1	6.1
Suited	6.5	6.6	6.6

Due to the limited number of observations, there have been no significance tests for this table

High expenditure in magazines in the longer term (the past 12 months) also bear fruit when it comes to quantitative scores.

In both the short and in the longer term, it is clear that the effect of a large budget is mainly obtained via the quantitative parameters and that the qualitative scores are much less affected by the level of advertising expenditure.

We don't eat enough vegetables

But there are exceptions. For instance, it took some time before consumers started to appreciate the humour of Hak's campaign, "We don't eat enough vegetables", but it definitely started to work in the longer term. The first test in March 2000 (ad No. 11) received Likeability and Originality scores that were below average for the food industry. Already by the autumn of 2000 (ad No. 12), the Likeability scores were rising to the top of the scale for the sector. In 2001, a double page (ad No. 13) got top scores for Like (7.2) and Original (7.9). In autumn of that year (ad No. 14), the campaign again confirmed its success with a single page.



ad No. 11

Like: 5.7

Original: 6.3



ad No. 13

Like: 7.2

Original: 7.9



ad No. 12

Like: 7.0

Original: 7.5



ad No. 14

Like: 6.9

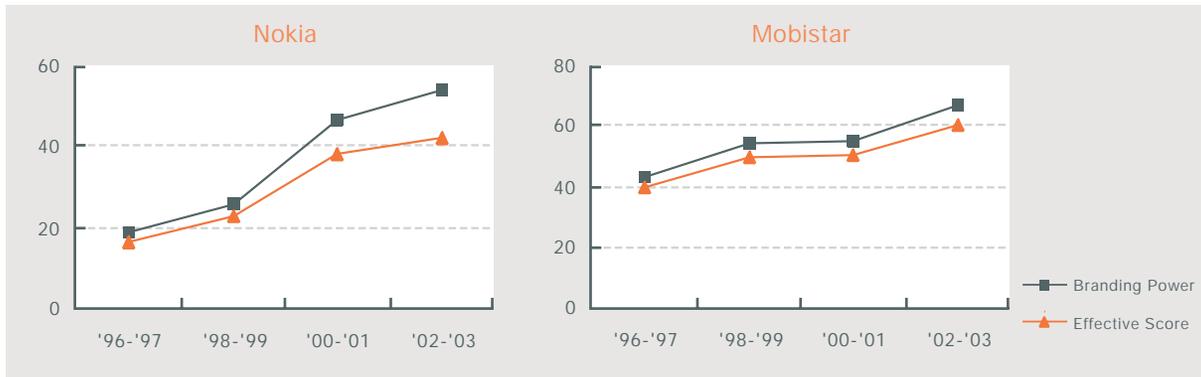
Original: 7.7

The campaign by Hak, "We don't eat enough vegetables", one of the most successful in the sector.

3.3. Product lifecycle

Naturally, a new brand will have a harder time getting high impact scores than an established brand. A totally new product gets different scores than a brand with a long history in a more mature market.

It is a hopeless task to incorporate the parameters of a product lifecycle in a database such as that of Stop/watch with any objectivity or accuracy. However, that does not mean that at the level of the individual product, the development of a brand or even of a category, cannot be taken into consideration in the analysis and interpretation. Below are a few examples.



Do products from the same sector, such as Nokia and Mobistar, behave as identical twins or as fraternal twins?

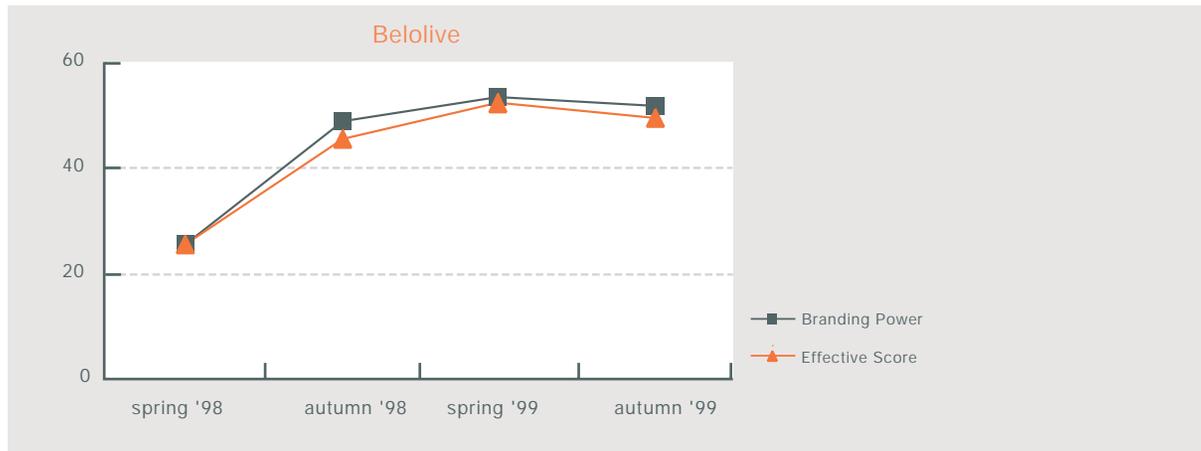
The first graph shows the development of the impact of Nokia advertisements. Each point on the graph is based on at least two Stop/watch measurements over the space of two years. The picture is representative for the growth of the entire sector. Note that as Nokia became better known, the difference between Effective Score and Branding Power also increased. People started to recognise the corporate style and product look of Nokia, even if they had not seen any specific ad. Mobistar another actor in the telecom market shows a similar development. The difference is that Mobistar, with its powerful launch campaign, reached a higher level faster.



ad No. 15

The successful launch of Belolive is a classic example from the food industry. The strategy was different in the North and in the South. Here, we will only go briefly into the history of Belolive in Flemish women's magazines. The graph of Belolive represents the results of eight different Stop/watch measurements.

The first double pages appeared in the spring of 1998 (ad No.15) The highly distinctive visual immediately got Recognition Scores of around 70% while Attribution lagged behind at first, hovering around 36%. Together though, this yielded an Effective Score of 26% from the start. Likeability was very high, with percentiles above 85 (which means that less than 15% of all food ads obtained better scores).



03.045

Belolive: The successful launch of a new brand via magazines.



ad No. 16

Belolive on bread? Readers seemed to have little difficulty with the idea (ad No.16). In the autumn of 1998, the Effective Score for this variation on the theme of the earlier executions rose from 26% to 46%, mainly caused by the 56% rise of Attribution.



ad No. 17

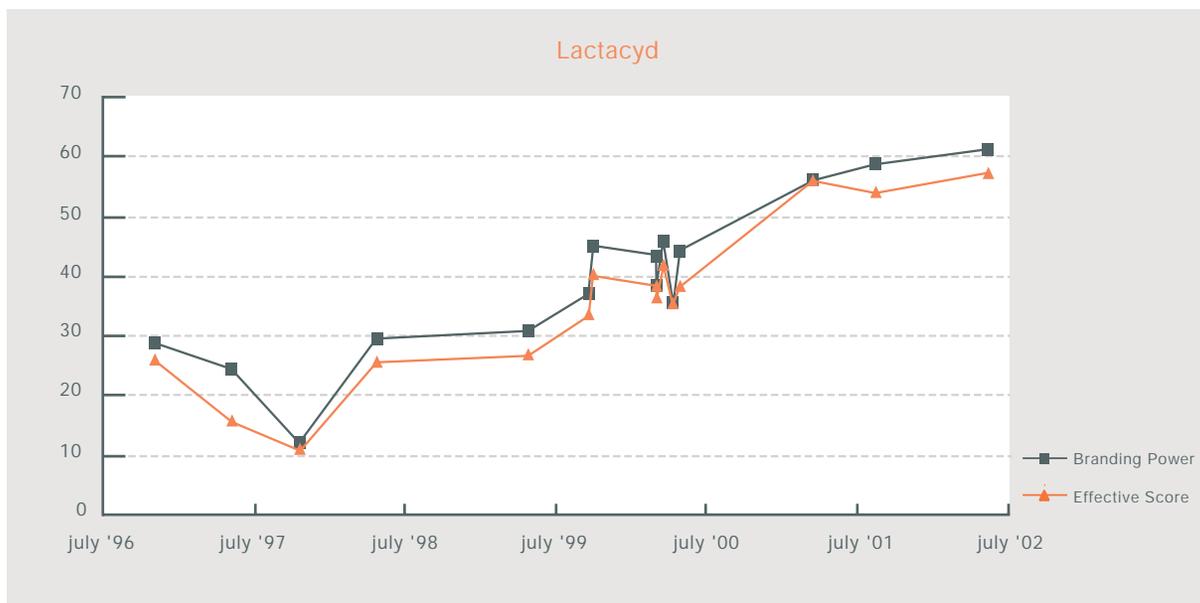
In the spring of 1999, the Belolive advertising campaign reached a climax with the repeat of the first double page. Afterwards, the campaign changed to single pages with a discount coupon (ad No. 17). Both Recognition and Attribution reached their highest levels.

In the fall of 1999, Belolive switched to single pages without a discount coupon. The cost of advertising space was halved but the decrease of the impact remained very modest. Smart planning!

3.4. Campaign lifecycle

In addition to the product lifecycle, there is also such a thing as the campaign lifecycle. Some advertisements, for instance response advertisements, do their job in the days or weeks immediately following their publication. However, establishing a brand or building an image takes much more time.

Even if there were any useful models for distinguishing the stages in a campaign lifecycle, it would still be almost impossible to incorporate these as parameters in Stop/watch. But that does not prevent the database from containing quite a few magnificent stories on the rise (and saturation) of new creative ideas. We will give just one example to illustrate this subject - Lactacyd, a special product for the feminine hygiene.



Lactacyd: How a good concept works and goes on working.

On the surface, the graph above would seem to indicate a serious weakening of impact over the first few measurements. Then, the Effective Score increases substantially from 1998 onwards. In reality, we see the effects of a series of deliberate choices with regard to the creative strategy. In the first Stop/watch test (1996), Lactacyd got average scores, both when compared to the scores for the sector of personal care products and when compared to the database as a whole. In 1997, two tests with a different creation got significantly lower Effective Scores. That was probably partly due to the absence of a clear headline and the over-stylised and impersonal picture of a woman.

In 1998, Lactacyd tested a spread. It contained mainly text, in question-and-answer format. In a market segment that is inhibited by taboos and/or a lack of knowledge, an “educational” form of communication and interaction with more classic advertising is perfectly justified. The Effective Score again rose to the same level as in 1996. Note that this ad got the highest Likeability scores of all Lactacyd ads.

1996



ad No. 18

1997



ad No. 19

1998



ad No. 20

03.047

The big change is visible starting from 1999. The creative strategy was reversed and the new look was followed consistently in the following years, as documented by 11 Stop/watch tests on eight different versions. The clear headlines (at least when the ads are seen at full size) and the attractive personal tone certainly had an effect.

1999 and 2000



ad No. 21



ad No. 22



ad No. 23



ad No. 24

2001 and 2002



ad No. 25



ad No. 26



ad No. 27

03.048

In 2001, this was followed by a spread with a product sample. In 2002, the style of the ads was simplified and the placement of the photographs was slightly modified, but the versions stayed within the same creative concept (and continued to use the same original photo material). The last single page got a top Effective Score of 57% (percentile 91 in the sector).

3.5. UVPs or the inestimable value of icons

Icons are saintly images, painted on wooden panels, used in the Orthodox Church. Authentic icons are priceless. The same applies to modern “icons” of popular culture. A company that is able to use universally known celebrities in its communication has an enormous competitive edge: a pure UVP. In this case, UVP does not stand for an ‘Ultra Violet Product’ of the imaging industry but for a ‘Unique Visual Proposition’.

Some companies hire celebrities such as Claudia Schiffer. The potentially beneficial impact of living icons is common knowledge. Within the framework of the Stop/watch database, it is not possible to quantify this effect in magazine advertising, as the use of famous people is not registered as such. But to all appearances, it would seem that when it comes to efficiency, a hired celebrity does not even come close to the “proprietary” star who is a member of the brand’s “household” (See the box: ‘Mickey Mouse’).

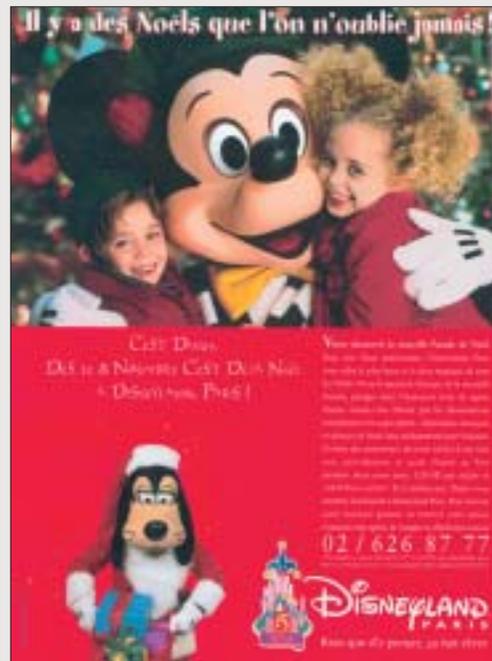
03.049

Mickey Mouse

In the Top 10 of all Stop/watch advertisements, Disneyland Resort Paris features prominently. They come out on top with no fewer than four winners.

This ad appeared in February 2000 and gained an Effective Score of 88%, placing it second in the list of all-time winners in the Stop/watch database. A reminder: if you read Chapter 1, you will remember that readers make eye contact with approximately 90% of all pages. In other words, 90% is the theoretical maximum Effective Score.

You may object that the Disneyland brand is already powerful in itself. What is the added value of the 75-year-old icon Mickey Mouse? Take a closer look at the overview showing seven years of Disneyland advertisements in Stop/watch. The dates refer to the period of the Stop/watch test. For Disneyland Resort Paris, the figures of 5 out of the 7 creations are based on two different tests. Disneyland places all these ads in the low season, around the end of the year. Just to make our point, for the moment we will ignore the specific titles in which the ads appeared and were tested.



ad No. 28

Disneyland Resort Paris: 7 years, 7 creations, 13 Stop/watch tests

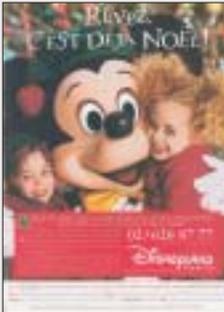


ad No. 29

NOVEMBER 1996
EFFECTIVE SCORE: 65%

The little girl and the big logo probably catch the eye first. The seven smaller photographs, including Mickey Mouse, come second.

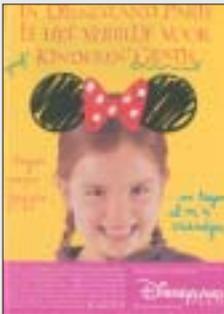
An Effective Score of 65% would make most advertisers' mouths water but it was still below the potential of Disneyland.



ad No. 30

OCTOBER - NOVEMBER 1998
EFFECTIVE SCORE: 84%

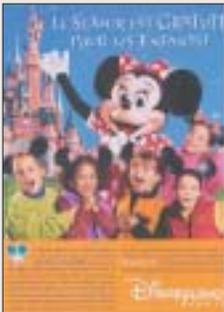
A "big Mickey" in a fond embrace with two cheerful little girls clearly did better. The fact that the logo was considerably smaller here did not seem to be a problem for Disneyland Resort Paris.



ad No. 31

JANUARY 1999
EFFECTIVE SCORE: 30%

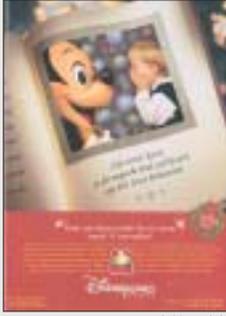
In this case, a sudden change of style meant a free fall for the Effective Score. Note, however, that 30% is still better than the overall average of 26%.



ad No. 32

FEBRUARY 2000
EFFECTIVE SCORE: 88%

Whatever Mickey does, Minnie does better?
Not really, of course: the 4% difference with 1998 is negligible.
It only confirms the strength of a well-known Big Mouse looming large in the picture.



ad No. 33

OCTOBER – NOVEMBER 2000

EFFECTIVE SCORE: 61%

Don't push your luck!

With or without a cute kid, a profile shot of Mickey or Minnie does not have the same effect as a frontal shot.



ad No. 34

JANUARY – FEBRUARY 2001

EFFECTIVE SCORE: 74%

Even when viewed from behind, though full-length, Mickey and Minnie get higher scores than with an incomplete profile shot.



ad No. 35

JANUARY 2003

EFFECTIVE SCORE: 38%

Who is that big blue bear? The association with Baloo from the Jungle Book or with Disneyland Resort Paris is not all that self-evident. The tiny red Mickey Mouse ears are a hint but obviously not enough to save the day. Perhaps the young children who constitute the target group have little difficulty identifying the bear and the ears. In any case, the sales results of this advertisement were excellent.

4. The importance of advertisement attributes

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4.1. Creation

No, Medialogue has not developed a system to measure creativity that allows us to explain differences in impact by referring to differences in creativity. Many objective attributes of advertisements in the Stop/watch database are screened for their relation to impact. Creativity is not on that list. It is very hard to express creativity in figures.

Still, it is worthwhile to reflect on the subject. The great majority of ad-makers and media agencies will confirm that creativity is of great importance in advertising. They will also agree that creativity is the ability to arrive at original solutions and depart from traditional frames of reference. But that does not mean there is a consensus on what does and what does not constitute creative advertising. Besides, even the greatest display of creativity is no guarantee of efficiency. That is the great concern of the advertiser, and of the jury of the annual Effie awards.

04.053

The product attributes discussed in the previous chapter are the domain of the long-term actions of the marketer. Every successful campaign helps to reinforce the brand or to build 'brand equity' as it is called today. Impactful advertisements are the growth hormone for making headway fast. If you manage to get the ingredients and the proportions of your advertisement cocktail just right, you have a head start.

Creativity cannot be quantified

Note that the title of this paragraph only refers to "the creation". The creative concept, as it is presented in concrete form on paper in a magazine is the first determinant of the impact of an ad. Whoever browses through the Stop/watch database will have to agree at least with this statement - pure creativity can make the difference, but it is neither a sufficient nor a necessary precondition for a high score in an impact barometer.

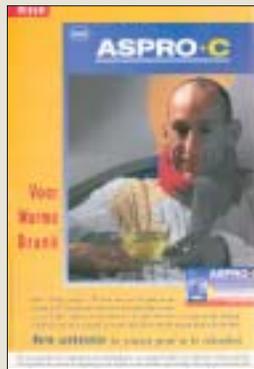
Looking at the results in the Stop/watch database is one way of seeing, with your own eyes, how the different sectors have completely different frames of reference and different approaches to their creations and creativity and the effect this has on impact scores. Our first example is a difficult product segment we would all prefer to have no call for: painkillers.

Painkillers? It's enough to give you a headache

If you want your ad to do well, pharmaceuticals⁴ are tough. With an average Effective Score of 18%, the pharmaceutical industry stays significantly below the overall average. Of course, that is largely due to the nature of these products. To most consumers, drugs are a necessary evil in which advertising seldom arouses any active interest. Even an ad showing Jennifer Lopez holding a pill between thumb and index finger would probably do little to change that. In this sector, brands do not have the same significance as in other sectors. Yet it is perfectly possible to attract attention even with pharmaceuticals. In Stop/watch, painkillers get Recognition scores ranging from 26% to 91%. Take a look at this selection of nine ads.



ad No. 36



ad No. 37



ad No. 38



ad No. 39



ad No. 40



ad No. 41



ad No. 42



ad No. 43



ad No. 44

So many different painkiller ads on one page may be painful on the eyes.

⁴ Over-the-counter pharmaceuticals, available at dispensing chemists without a prescription, for which advertising is allowed.

Stop/watch includes one advertisement that stands head and shoulders above the others: the Reagan ad for Aspirine-C (ad No. 40). With a Recognition score of 91% and an Effective Score of 82%, this is the top ad in the pharmaceutical sector. It deserves some more background information:



ad No. 45

- » This is one version from a series, as illustrated by this variation on the theme (ad No. 45);
- » This campaign was a resolute departure from the well-beaten track for drug ads. It is a good example of creativity that is appreciated and rewarded by high impact scores;
- » It is probably no accident that this slightly cerebral campaign gained the best scores in Feeling and Gael, monthly magazines aimed at women with a higher intellectual profile. The average Effective Score over four tests was 67%;
- » Naturally, this enormous success was possibly only thanks to the pronounced brand awareness of Aspirine (Aspirin);
- » This is demonstrated by the follow-up campaign "For a little less pain in this world" ("Pour un peu moins de douleur dans ce monde") (ad No. 41). This campaign had an average Effective Score of 57% in four Stop/watch measurements which is again twice as much as the scores obtained by most competitors.

04.055

Originality may help but often Attribution is where the problem lies as shown by the many other examples in the overview of painkillers. The bald pate with the woodpecker (Sedergine, ad No. 44) and the rugby scrum (Dafalgan, ad No. 39) got fairly average Effective scores (percentiles 52 and 56, respectively). And they got the highest scores for originality (7.4/10), however their Attribution scores were much lower.

The same applies to the Strong Visual Cases shown below from another subgroup of pharmaceuticals. They got the highest scores for originality, had very strong Recognition but achieved only moderate Attribution.



ad No. 46



ad No. 47

4.2. Size

The bigger the ad, the greater its impact. That much is evident. The question is, how much greater is that impact? Both for the quantitative and the qualitative parameters, size clearly has an effect.

	1/4	1/2	1/1	Cover 3	Cover 2	Cover 4	2/1
N=	35	109	1891	66	105	111	474
%							
Recognition	41.1	46.3	55.1	59.3 *	62.0 *	64.5 *	63.7 *
Attribution	25.7	30.0	40.4	41.0	45.3 *	46.8 *	48.7 *
Effective Score	11.2	15.6	24.2	26.0	30.0 *	32.3 *	32.7 *
/10							
Like	4.9	5.4	6.0	6.3 *	6.5 *	6.6 *	6.4 *
Original	4.7	5.0	5.8	6.1 *	6.2 *	6.2 *	6.2 *
Informative	5.6	5.9	6.2	6.4 *	6.2	6.4 *	6.5 *
Suited	5.6	6.1	6.5	6.7	7.0 *	7.0 *	6.9 *
* significantly different from the scores in column 1/1							
The impact of size. The conclusion is clear: the bigger the ad, the greater its impact.							

We compared the sizes against an ordinary full page (1/1) and the significances must therefore be interpreted with that in mind. What does this mean for the quantitative scores?

- » A 2/1 page is the best guarantee for higher impact scores;
- » Covers are more effective than ordinary pages. A third cover gives a (relative) increase of 7% of the Effective Score, a second cover, almost 24%, and a fourth cover, no less than 33%;
- » Smaller sizes have lower impact scores.

A double spread is the best guarantee of impact

In the qualitative measures too, we see that a larger size has a beneficial effect on the impact scores. With covers and spreads, you can safely bet that readers will find your ad more attractive. For originality and informativity too, the best scores go to covers and spreads. Finally, ads on the second cover, the fourth cover and on a spread are more likely to be considered suited to the magazine. In short, the importance of choosing the right size is obvious.

The very smallest sizes are clearly no match for their bigger brothers, in every respect. However, it would be wrong to jump from these figures to the conclusion that communicating through small-sized ads in magazines is a kamikaze mission. Stop/watch contains quite a few successful cases of communication via 'mini' sizes (see the box: Knock, knock. Who's there?").

Knock, knock. Who's there?



ad No. 48

Not all family budgets allow for booking a cruise on the Queen Mary II. Similar constraints apply in advertising country. Some messages do not really need to be shouted through a megaphone either. Advertisers who definitely want to make an impression with small sizes have one other highly effective weapon at their disposal: repetition. The following two cases illustrate how you can have a great impact with small advertisements.

04.057

The number two in the sector of household appliances is a half-page ad. With its Vitasaveur Express in Femmes d'Aujourd'hui, SEB gained an Effective Score of 50%. Don't you think that's rather strange for "a vertical half page"? Well, you will see why if you know that it was the fourth half-page in a row in the same issue, a series of advertisements in which SEB promoted its Maxi Pro deep fryer, the Avanti toaster, the Rondo food processor and the Vitasaveur steamer, in that order.

This type of manoeuvre is not the kind that makes a chief editor very happy (with a series of ads like this, you always run the risk of not being published!) but the female readers, at least, were very impressed.

Luckily, there are simpler ways of doing it. For instance, if you keep knocking on the same door for years and years, you may even get Recognition scores of between 45% and 70% with a quarter-page advertisement linked to Effective Scores that are up to percentile 81 in your sector!



4.3. Special formulas

4.3.1. Creative formulas

The so-called “creative formulas” include everything that is not a traditional “flat” advertisement on a page: inserts (fixed, loose, or in a blister), samples that are stuck to the ad, scent samples on perfume ads, booklets, reply cards, etc. Gatefolds⁵ also came under in this category.

	No special formula	Insert	Scent sample	Card	Sample	Booklet	Gatefold
N=	2704	62	7	51	35	10	10
%							
Recognition	56.2	62.9	69.3	66.5	79.0	67.7	67.8
Attribution	41.0	46.8	51.4	59.8	62.4	48.2	46.9
Effective Score	25.0	30.7	35.9	40.9	49.8	34.0	33.3
/10							
Like	6.1	6.1	7.1	6.5	7.0	6.8	7.0
Original	5.9	5.9	6.9	6.2	6.4	6.7	6.6
Informative	6.2	6.7	6.6	6.7	7.3	7.1	6.2
Suited	6.6	6.6	7.9	7.0	7.9	7.4	7.2

Due to the limited number of observations, there have been no significance tests for this table

This table shows the success of creative formulas.
They guarantee a great impact and are highly appreciated.

04.058

Only relatively few advertisements fall in this category. However, it is clear that creative formulas boost impact scores.

[Creative formulas =
impact boosters]

There are few readers who can resist testing samples and sniffing scent cards. The Samples Research⁶ conducted by Medialogue in 2002 already showed that samples are appreciated by all women and are considered a natural occurrence in magazines. Free samples are part of the fun of a magazine. They create goodwill and readers jump at the opportunity to try them. But they are also highly effective in terms of Recognition and Attribution.

⁵ A gatefold is a cover consisting of several panels that fold out.

⁶ In 2002, Medialogue conducted qualitative research on various creative formulas (including samples, scent samples and coupons) of cosmetics advertising in women's magazines.



ad No. 56



ad No. 57

The absolute topper among samples was a single page with a glued-on sample (ad No. 57), preceded by a teaser (ad No. 56). In Feeling, this earned Nivea Visage an Effective Score of 71% (percentile 97 in the cosmetics category).



ad No. 58

However, it can be done without a teaser too, as was demonstrated by Dove with this advertisement that gained an Effective Score of 70% (percentile 99 in the personal care products category).

04.059

Reply cards and booklets also get high scores. It is striking how a well-made booklet earns a clear "sympathy vote" from readers. The most successful example is shown below. In 2002, Shoes in the Box launched its summer collection in Flair with a double page with a glued-on booklet. It was rewarded with the highest Attribution score (81%) in the clothing and shoes sector as well as the highest Effective Score (60%). The insert is the most frequently used special formula. The advertiser prints his advertising material himself. It is then affixed to the magazine (stapled, glued, or loose). It is a good way to attract attention and generally gets high scores.



ad No. 59

Shoes in the box:
the most successful example of a booklet.

4.3.2. Tailor-made advertisements

Advertorials and publi-editorials are in a class of their own. An advertorial is a lot like an ordinary editorial. It is made on the basis of a briefing by the client but created by an editorial team, in this case, at Medialogue. Advertorials are adapted to the magazine in which they are to appear, so as to achieve optimal integration with the periodical. With publi-editorials, the material is entirely supplied by the advertiser. These formulas are generally used when there is a great and specific need for information.

	1/1	Advertorial/publi-editorial
N=	1808	66
%		
Recognition	55.4	52.2
Attribution	40.7	36.8
Effective Score	24.4	20.5
/10		
Like	6.1	5.9
Original	5.8	5.6 *
Informative	6.2	7.1 *
Suited	6.5	7.0 *
* significantly different from the column 1/1		
This table compares the strength of tailor-made advertisements with that of the traditional single page.		

Tailor-made ads = information + credibility

Tailor-made advertisements do not generally get outstanding scores in the field of memory parameters. Most publi-editorials and, by definition, all advertorials are inserted only once which prevents them from benefiting from continuity.



ad No. 60

Still, high impact scores are possible, as shown by the successful publi-editorial from Seb. With an Effective Score percentile of 77, it reached the heights of the household product charts. Moreover, 61% of respondents were convinced that it was an editorial. This belief boosts the credibility of the product and it is also the main strength of this creative formula. Tailor-made ads are mainly meant to give large quantities of detailed and/or background information. And that is how readers perceive them: they give them very high scores for Informativity. What's more, these formulas are generally perceived as suited to the magazine.

High impact scores by a publi-editorial: SEB proves that it is possible.

4.4. Colour

In the 21st century, a publication on advertising in general-readership magazines should not really have to address the subject of colour anymore. Colour has come a long way in the past 10 or 20 years. The share of black-and-white ads has fallen to below 5%. In the Stop/watch database, only 3% of the advertisements are not in full colour: 57 are black-and-white, 24 have one supporting colour, and five have two supporting colours.

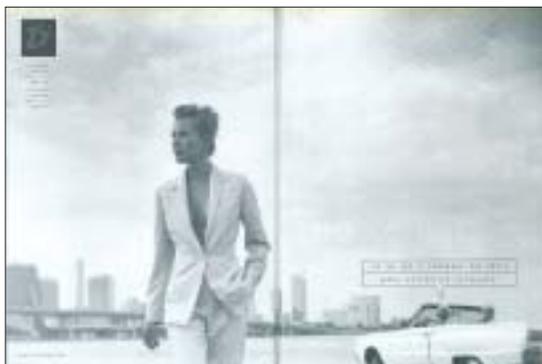
	Full-colour	Not full-colour
N	2793	86
%		
Recognition	57.3	45.4 *
Attribution	42.2	27.9 *
Effective Score	26.2	13.4 *
/10		
Like	6.1	5.3 *
Original	5.9	5.1 *
Informative	6.3	5.7 *
Suited	6.6	6.0 *

* significantly different from the scores in the Full-colour column

The table above illustrates the impact of full colour. Black-and-white ads lose out to colour in every respect.

04.061

Admittedly, the picture is distorted by the factor of size. Black-and-white ads generally come in smaller sizes (26% < full page in black-and-white vs. 5% in general) and there are no black-and-white covers. However, the comparison is rather unfair, because it could be promoters of brands with a lower awareness are more likely to place black-and-white ads than well-known brands. Still, that does not change much about the conclusion that it's more difficult to compete in the area of communication if you stick to black-and-white.



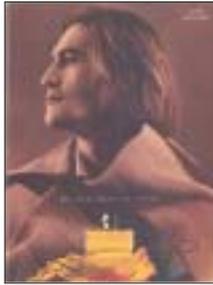
ad No. 61

That is unless you are a well-known brand such as 'Zij' in 1998 and have made black-and-white advertising your hallmark. In that case – though, admittedly, these were spreads – you can also get Effective Scores of up to percentile 91 in your sector.

In 1998 "Zij" did succeed with a black-and-white advertisement (percentile Effective Score up to 91).

Incidentally, all this does not mean that black-and-white contrasts have disappeared from magazine advertising. The following selection of perfume visuals proves exactly the opposite. Note though that the palette is hardly ever purely black and white and that they often have a subtle touch of colour. Only two of the visuals below are pure black-and-white.

04.062



ad No. 62



ad No. 63



ad No. 64



ad No. 65



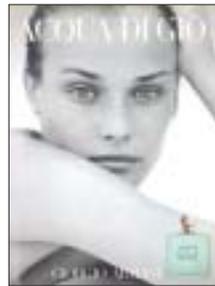
ad No. 66



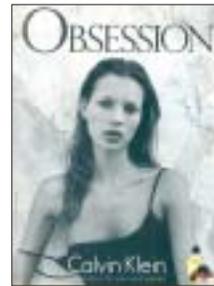
ad No. 67



ad No. 68



ad No. 69



ad No. 70



ad No. 71



ad No. 72



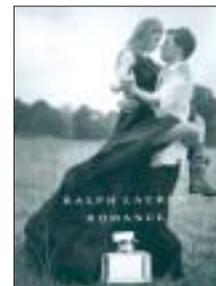
ad No. 73



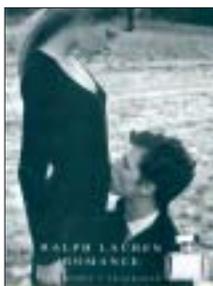
ad No. 74



ad No. 75



ad No. 76



ad No. 77



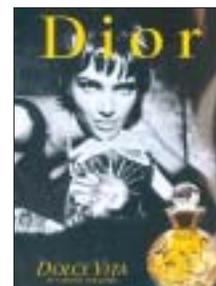
ad No. 78



ad No. 79



ad No. 80



ad No. 81



ad No. 82



ad No. 83



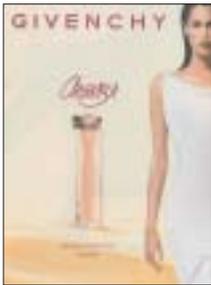
ad No. 84



ad No. 85



ad No. 86



ad No. 87



ad No. 88



ad No. 89



ad No. 90



ad No. 91

04.063



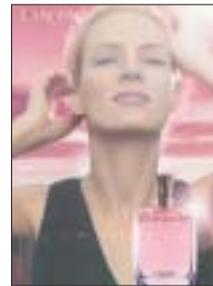
ad No. 92



ad No. 93



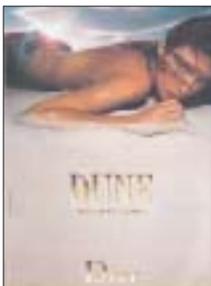
ad No. 94



ad No. 95



ad No. 96



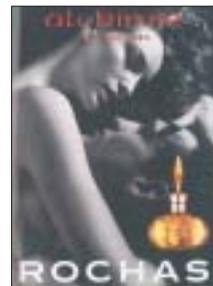
ad No. 97



ad No. 98



ad No. 99



ad No. 100



ad No. 101



ad No. 102



ad No. 103



ad No. 104



ad No. 105



ad No. 106

4.5. Content

Stop/watch contains a number of hard content variables:

- » the type of advertisement (for a brand, for one product or for a range of products),
- » the presence of a coupon,
- » whether or not the ad is one in a series of successive ads in the same issue (with or without a brand mention),
- » whether or not the ad depicts a person (wholly or partially).

In addition, there are a few soft parameters that are encoded by two judges:

- » whether or not the ad makes use of humour;
- » whether or not the text (body copy) supplies additional information.

4.5.1. Type of advertisement

04.064

	Brand	Product	Range
N=	461	1835	582
%			
Recognition	51.8	57.4 *	59.3 *
Attribution	37.8	42.6 *	42.3 *
Effective Score	21.4	26.4 *	27.2 *
/10			
Like	6.0	6.1 *	6.2 *
Original	5.8	5.9	5.9
Informative	6.0	6.3 *	6.5 *
Suited	6.4	6.6 *	6.8 *
* significantly different from the scores in the Brand column			
This table compares three different advertisement types: advertisements for a brand, advertisements for a particular product and advertisements for a whole range of products.			

There is nothing wrong with pure brand ads or advertisements for services but it would certainly seem that showing specific products is a great advantage when it comes to memorising advertisements. However, that would be putting it rather too bluntly. A simple comparison across the different sectors shows us that brand-related ads are found primarily in the sectors of banking & insurance, miscellaneous organisations and clothing, i.e. in sectors whose impact scores are below average.

Product and product-range ads are more prevalent in sectors with higher impact scores, such as the food industry, beverages, perfumes, cosmetics, personal care products, detergents and the automobile sector.

Advertising the brand
and still gaining a
high
Effective Score:
KBC certainly has no
reason to worry!
(The caption of the
ad says: "No need to
worry ever again").



04.065

ad No. 107

4.5.2. Coupon

Does it make any difference whether or not your ad contains a clearly visible coupon? The answer is: it all depends. Coupons come in different kinds, as is demonstrated by the following table, in which we distinguish between discount coupons, vouchers for a free sample of the product, coupons for requesting a catalogue or more information, and other coupons (e.g. a trading stamp book or a coupon for a contest).

	No coupon	Discount coupon	Free product	More info	Other coupon
N=	2619	79	61	94	26
%					
Recognition	57.0	58.1	61.1	50.1 *	57.0
Attribution	41.7	48.3 *	48.2 *	36.2 *	37.7
Effective Score	25.7	30.2 *	32.5 *	20.2 *	23.2
/10					
Like	6.1	6.1	6.1	5.8 *	6.0
Original	5.9	5.8	5.8	5.5 *	5.6
Informative	6.2	6.6 *	6.5 *	6.3	6.6 *
Suited	6.6	6.7	6.7	6.3 *	6.7

* significantly different from the scores in the No coupon column

Discount coupons and coupons for a free product have more impact thanks to their higher Attribution.

Even though the number of observations is small, the results speak for themselves. Here are a few tips for a high score. Give readers a freebie, in the form of a discount coupon or a voucher they can send off to receive your product for free. Readers will notice the advertisement, remember the brand and rate the ad as highly informative in the bargain. Make it very easy for your readers: use a glued-on card or a pop-up that can easily be torn off⁷.

[Pop-up + coupon = topper]



ad No. 109

04.066

It may seem banal but it definitely works. Here are three top-scoring ads with discount coupons for a free sample of the product. Two of the three advertisements had a pop-up, the Philadelphia ad had a glued-on card. All of them effortlessly got an Effective Score of 70%.



ad No. 108



ad No. 110

Top ads with coupons for a free sample: they all got a 70% Effective Score.

⁷ Pop-up = card of a smaller size, at the top of the advertisement page, bound in the magazine (cf. ad No. 109 and ad No. 110).

As the figures show, the combination of coupons and this eye-catching size gets excellent impact scores. The qualitative appreciation is also above average. Of course, pop-ups are almost a prerogative of fast-moving consumer goods. Also for the other types of coupons we find ourselves in the same universe, only for coupons where requests for more information are concerned, the range of sectors becomes a little broader.

	No pop-up	Pop-up
N=	2837	42
%		
Recognition	56.8	68.1 *
Attribution	41.5	62.6 *
Effective Score	25.5	43.6 *
/10		
Like	6.1	6.5 *
Original	5.9	6.3 *
Informative	6.2	6.7 *
Suited	6.6	7.0 *
* significantly different from the scores in the No pop-up column		
A pop-up offering a considerable discount is guaranteed to be a success!		

04.067

Coupons to return for requesting information are very suitable for collecting the contact details of interested readers but they do not guarantee high scores in an impact test such as Stop/watch. Unless they come in a highly attractive packaging, like these fifties-style "legs" of Marie Thumas (Effective Score 61%, percentile 91).



ad No. 111

The nicely packaged "legs" of Marie Thumas gave a leg up for collecting contact details and had an Effective Score of 61%. (The caption of the ad says: "Madame, dream legs in 20 minutes ...")

4.5.3. Successive ads in the same issue

Is it worth your while to run a series of ads in the same magazine? Some advertisers like to insert ads on successive left-hand or right-hand pages, while others put a teaser without mentioning the brand before their actual advertisement. The number of tested ads in this category is not exactly large but the trend is clear. We distinguish between successive advertisements that mention the brand (= successive ads) and those not mentioning the brand (= teasers).

Successive advertisements certainly do increase impact. This is wholly and exclusively due to a better Attribution which is only logical because the brand is repeated. Teasers work by whetting readers' curiosity and stimulating recognition and brand attribution.

	None	Successive ads	Teaser
N=	2795	64	20
%			
Recognition	56.9	56.7	59.8
Attribution	41.6	48.3 *	49.7
Effective Score	25.7	28.9	33.5
/10			
Like	6.1	6.0	5.9
Original	5.9	5.8	5.7
Informative	6.3	6.0 *	6.2
Suited	6.6	6.5	6.3
* significantly different from the scores in the None column. Due to the limited number of observations in the Teaser column there were no significance tests			
Teasers or successive ads: series of ads work better!			

Below is a good example of how a teaser works.





ad No. 113

With 73% Recognition and 75% Attribution, this advertisement got very high scores.

Perhaps it should be added that the purple colour in itself probably already evokes a very strong brand association among the target group.



ad No. 114



ad No. 115

04.069

Another topper in its sector is this Quick advertisement. With Recognition and Attribution scores of 78% and 85%, respectively, this certainly qualifies as a Success Case.

The advertisements below illustrate how advertisers can play with successive ads in the same issue (sometimes showing the brand, sometimes not).



ad No. 116



ad No. 117



ad No. 118

Uncle Ben's launched its 2 Step sauce range with an extensive teaser campaign:

- » a half-page teaser,
- » followed by a half-page ad showing the brand,
- » and only then did readers get the complete message.

It may be more expensive, but it earns you an Effective Score of 69%. Who said magazines are not suitable for demonstration? Uncle Ben's has certainly proved the opposite.

4.5.4. People

Is it correct that the presence of a human figure in advertising facilitates identification and increases impact? Remember the high scores of the flying Spa babies in Chapter 2. Their example would seem to make that a likely hypothesis. But in this context, the question is whether a simple parameter such as the presence or absence of a human figure has a significant effect on impact scores across all sectors.



ad No. 119

This ad suggests that the presence of a human figure increases the impact.

	No person	Person
N=	1194	1685
%		
Recognition	54.7	58.5 *
Attribution	40.9	42.4
Effective Score	24.2	26.9 *
/10		
Like	5.9	6.2 *
Original	5.8	6.0 *
Informative	6.2	6.3 *
Suited	6.4	6.8 *
* significantly different from the scores in the No person column		
People like to look at other people.		

Advertisements featuring people have more effect than advertisements without. The effect is primarily reflected in Recognition and in the qualitative scores. It would be wrong, of course, to use this observation as an excuse to present a person in any old way. One particular industry that cannot take too many liberties in this respect is the lingerie sector (see box: "Sizes and weights in lingerie advertisements").

Sizes and weights in lingerie advertisements

Women's underwear is a delicate subject. Just like in other clothing segments, some women selectively buy lingerie of their favourite brand, while others are not brand-sensitive at all. The choice of the point of sale and the desired service are often decisive. Building a brand in this sector is not a simple matter.

That does not stop a number of lingerie manufacturers from investing in brand awareness and brand image, largely in women's magazines. The product is prominent in all lingerie ads. But apart from that, there are a lot of choices to be made:

- » whether to focus on the product or on the image;
- » what to emphasise: the brand, product attributes, a promotion;
- » what type of model brings the message across, what qualities should she suggest;
- » should the visual show the model or just a close-up;
- » and many more.

04.071

According to the data in the Stop/watch database, the quality of advertising impact in this sector varies strongly. Recognition ranges from 34% to 94%, while Effective Scores range from a very meagre 2% to a solid 55%.

The following overview is not representative for the sector as a whole.

However, it does contain:

- » the ad with the highest Effective Score (55%);
- » the ad with the lowest Effective Score (2%);
- » the ad with the highest Recognition score (94%);
- » the ad women like most (7.8 out of 10);
- » the ad women like least (5.4 out of 10);
- » and some ads chosen to complete the "artistic palette".

Again, for the sake of convenience, we will not distinguish between the magazines in which the advertisements appeared. However, because of that, the interpretation calls for some caution: one of the factors that contribute to the impact of an advertisement, certainly in this sector, is the target group that sees it. Last but not least, for the sake of clarity: this database does not record whether an ad was made by women or men or whether it is aimed at women or men...



ad No. 120



ad No. 121



ad No. 122



ad No. 123



ad No. 124



ad No. 125



ad No. 126



ad No. 127



ad No. 128

The advertisement readers liked best (7.8 out of 10) and got the highest Effective Score (55%) is the one right in the middle, which does not show the model's face (ad No. 124). No seductive pose, no sultry smile, no inviting glance. Just a beautiful, respectful picture, with an intriguing caption:

“Around a curve, guipure lace often changes into gold.”

(“Au détour d’une courbe une guipure se change souvent en or”).

This ad wins with flying colours from others in which the model was carefully groomed and photographed to convey a certain mood. It is clear that this is not a fluke. This ad was tested three times, with similar results in both parts of the country.



ad No. 129

Another advertisement in the sector that gained an Effective Score of 55% is this ad for Marie Jo over which a mini catalogue was glued.

04.073

4.5.5. Humour

The Stop/watch database contains a “soft” content parameter, namely, a record of whether or not the advertisement contains humour. Naturally, this is subjective which is why we have this parameter assessed by two judges. Needless to say, they are not charged with judging whether or not the humour is successful (that would certainly be too subjective) but their task is merely to determine whether or not an ad aims at being humorous. We get the following rather surprising results.

	No humour	Humour
N=	2432	447
%		
Recognition	57.0	56.7
Attribution	41.4	43.5
Effective Score	25.6	26.7
/10		
Like	6.1	6.2
Original	5.8	6.3 *
Informative	6.3	6.1 *
Suited	6.6	6.5 *
* significantly different from the scores in the No humour column		
The table shows the weak effect of humour.		

Apparently, the only positive effect of humour is that an advertisement is more likely to be judged original but also rated as less informative and, in some cases, even as less suited to the magazine. The use of humour in advertising demands a delicate weighing of pros and cons and a thorough understanding of the target group. It is a potentially controversial subject but we would still like to illustrate it with a few examples.

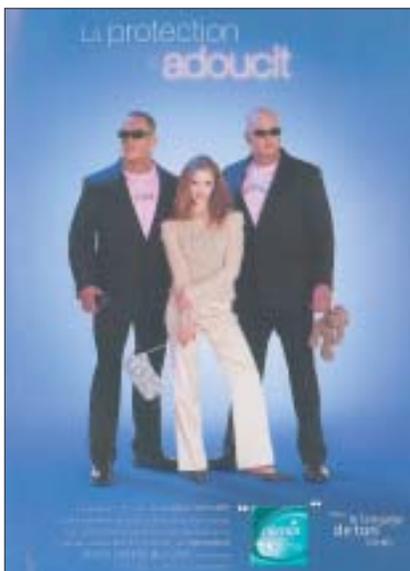
Humour: a precarious balance



ad No. 130

This Pinocchio nose did not charm the female readership of Flair. Apparently, the visual translation of the headline, "A nose for practice?" ("Neus voor de praktijk?") could have been a little more subtle.

The following advertisements for totally different products found more favour with readers. The tough softness of this Always Ultra ad earned it an Effective Score percentile of 68. This ever-so-cute Nesquik ad did even better (Effective Score percentile of 96)!



ad No. 131



ad No. 132

4.5.6. Informativity

Two judges also rate each advertisement in the Stop/watch database for informativity:

- › low: when there is no text or if there is only a short text containing no additional information;
- › medium: when the text contains information similar to that of most other advertisements in the sector;
- › high: when the text clearly contains new information elements, more than other advertisements in the sector.

Note that the element being graded is not the volume of the text but the extent to which the text contains any additional information. In fact, it is a mix of absolute and relative criteria. For instance, at present not a single perfume ad in the Stop/watch database is rated as highly informative. In the ratings of ads for beverages or banks, for instance, scores vary strongly within the sector. In any case, there is a clear effect on the impact scores.

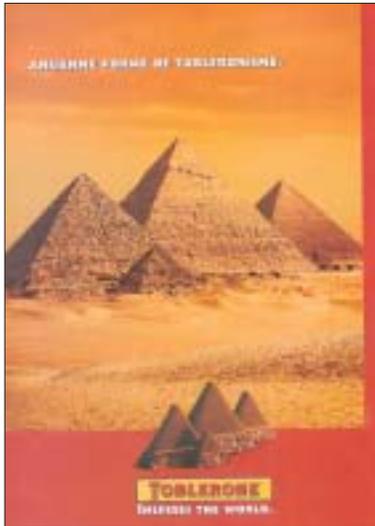
04.075

	Low	Medium	High
N=	783	1397	705
%			
Recognition	59.4	56.8 *	54.3 *
Attribution	43.4	41.4 *	40.8 *
Effective Score	27.7	25.5 *	24.2 *
/10			
Like	6.5	6.1 *	5.8 *
Original	6.3	5.9 *	5.5 *
Informative	6.0	6.3 *	6.5 *
Suited	6.8	6.6 *	6.5 *
* significantly different from the scores in the Low column			
Does a glut of information distract the reader's attention?			

Fortunately, an advertisement containing a lot of textual information is more likely to be judged as informative. However, the most remarkable finding here is that, generally speaking, keeping the textual information to a bare minimum tends to reinforce the Effective Score as well as boost the overall appreciation of an ad. If impact scores are what you are after, it's obvious that you should focus on the visual message of your advertisement.

Below are three Success Cases from the food industry, in ascending order from left to right, both with regard to their informativity grade and their impact scores. They are ads for Toblerone (with an Effective Score of 46%), Solo Culinesse (with an Effective Score of 54%, thanks to an Attribution of no less than 81%), and... a highly appreciated advertorial of Nutella (a top score in the sector: an Effective Score of 76%, placing it in percentile 98). In other words, a lot of information does not always result in lower impact scores.

04.076



ad No. 133

The ad for Toblerone with an Effective Score of 46%. A Success Case in the food sector.



ad No. 134

The second Success Case in the food sector: Solo Culinesse with an Effective Score of 54%.



ad No. 135

And... the tasty advertorial for Nutella with an Effective Score of 76%.

4.6. Structure

When ad-makers (and ex-ad-makers) air their displeasure about "short-sighted advertisers", they often refer to "pointless" discussions about the size of the logo or brand name or the amount of text they were forced to cram into the advertisement. In the Stop/watch database, a number of objective parameters are incorporated that refer to the structure of the advertisements.

4.6.1. Number of times the product and/or brand is mentioned

The number of times the product is mentioned has a significant effect on Attribution. When your product is mentioned more than five times, readers remember the name of your product better and rate the ads as more informative. However, this does not benefit the scores for Likeability and Originality.

04.077

	0-2	3-5	+ 5
N=	658	825	407
%			
Recognition	57.6	58.0	58.9
Attribution	41.7	42.2	44.9 *
Effective Score	26.0	26.1	28.9 *
/10			
Like	6.3	6.1	6.0 *
Original	6.1	5.8	5.8 *
Informative	6.1	6.3	6.6 *
Suited	6.7	6.6	6.7
* significantly different from the scores in the 0-2 column			
As regards the number of times the product is mentioned, the message is clear: when your product is mentioned more than five times, readers find it easier to remember.			

The number of times the brand is mentioned also has an effect on the impact scores but the results are not as straightforward as for the number of times the product is named. An overview:

- » mentioning the brand three to five times is the best guarantee of a higher impact score;
- » the more the brand is mentioned, the more informative the advertisement is found to be;
- » the fewer times the brand is mentioned, the more attractive and original the advertisement is found to be.

	0-2	3-5	+ 5
N=	960	1190	729
%			
Recognition	56.1	58.3 *	55.7
Attribution	39.5	43.0 *	42.8 *
Effective Score	24.0	27.1 *	26.0 *
/10			
Like	6.2	6.1 *	6.0 *
Original	6.0	5.9 *	5.7 *
Informative	6.1	6.3 *	6.5 *
Suited	6.6	6.6	6.6

* significantly different from the scores in the 0-2 column

Love your brand but not too much!

04.078



ad No. 136



ad No. 137

Minute Maid and Lipton Green Tea both demonstrate that there are always exceptions to the rule. They only name the brand twice and still both got a percentile higher than 80 Effective Score.

4.6.2. Size of the product and/or brand name

In the Stop/watch database, the size of the product name and the brand name are encoded on a height scale:

- » large > 1.5 cm
- » medium 1 - 1.5 cm
- » small < 1 cm

In contrast to the number of times the product is mentioned, the size of the product name has a significant effect via a higher Recognition score. For a good Attribution score, the main thing to avoid is ending up in the grey and indifferent middle-of-the-road area. A larger product name is not only recognised more easily but the ad is also appreciated more highly and is considered more informative and better suited to the magazine.

	Small	Medium	Large
N=	644	725	521
%			
Recognition	56.2	58.0 *	60.5 *
Attribution	43.5	40.7 *	44.0
Effective Score	26.1	25.6	28.8 *
/10			
Like	6.1	6.1	6.2 *
Original	5.9	5.9	6.0
Informative	6.2	6.3	6.4 *
Suited	6.6	6.7 *	6.8 *
* significantly different from the scores in the Small column			
Size does matter! Both for the product name (above) and for the brand name (below).			
	Small	Medium	Large
N=	675	1143	1061
%			
Recognition	53.4	56.6 *	59.6 *
Attribution	40.5	42.5	41.8
Effective Score	23.5	26.1 *	26.8 *
/10			
Like	6.0	6.1 *	6.2 *
Original	5.8	5.9	5.9 *
Informative	6.2	6.2	6.3 *
Suited	6.4	6.6 *	6.8 *
* significantly different from the scores in the Small column			

04.079

A larger brand name has a beneficial effect, especially on Recognition, and consequently, also on the Effective Score. Our hypothesis is that a clearly legible brand name is a unique visual attribute of the advertisement and that this encourages Recognition. This effect is fundamentally different to the effect of the number of times the brand is mentioned which results in an increased Attribution probably because this effect is mainly achieved through the conscious reading of the advertisement text.

4.6.3. Size of product picture and body copy

How much of the advertisement's area is taken up by the picture of the product and how much by text (=body copy)? Two simple parameters that describe the overall structure of an advertisement. Partly because it treats specifically the size of the product image and not the importance.

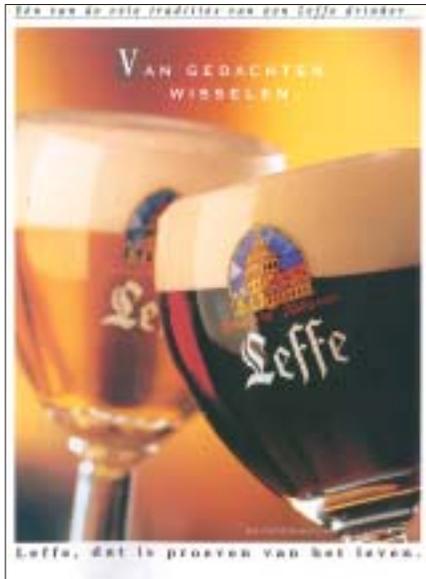
04.080

	0-33%	34-66%	67-100%
N=	2108	568	203
%			
Recognition	56.8	56.8	58.8
Attribution	41.8	40.7	44.2
Effective Score	25.9	24.8	27.6
/10			
Like	6.1	6.1	6.3 *
Original	5.9	5.7 *	5.9
Informative	6.3	6.2	6.2
Suited	6.6	6.6	6.7

* Significantly different from the scores in the 0-33% column

Should your product be large or small? The impact scores indicate that the relative size of the product picture has a minor but still noticeable effect.

Larger product pictures have a positive influence on the Effective Score and are more highly appreciated. Don't hesitate to put your product in the spotlights.



ad No. 138

This brewer knows his customers. The headline is "An exchange of ideas". Well, the idea here is: this intimate close-up of a close encounter between a dark and a blonde Leffe yielded an Effective Score percentile of over 75.

04.081

	0-33%	34-66%	67-100%
N=	2119	573	187
%			
Recognition	58.2	54.1 *	51.5 *
Attribution	42.6	40.3 *	36.5 *
Effective Score	26.7	24.1 *	20.5 *
/10			
Like	6.2	5.8 *	5.5 *
Original	6.1	5.5 *	5.2 *
Informative	6.2	6.4 *	6.6 *
Suited	6.7	6.4 *	6.5 *
* significantly different from the scores in the 0-33% column			
The body copy has a more obvious effect on impact scores: the less text, the greater the impact.			

Keeping the text short (<33%) improves both Recognition and Attribution. The smaller the text in proportion to the entire advertisement, the higher the readers' appreciation of Likeability, Originality and, to a lesser extent, Suitability. Only for Informativity this has the opposite effect.

Altogether, the pattern of results with regard to body copy and the size of the product picture is consistent with the results of informativity presented in the previous paragraph. They confirm what good creatives have known for a long time: there is a tension between the need to give a lot of information and the desire for a high impact. Which choice is made depends on the communication objectives.

In the box below (“Text + impact? It can be done”), we present a few Success Cases that managed to strike a good balance between text and impact. They present a large quantity of information as well as get excellent impact scores. Two different styles, both resulting in an Effective Score percentile of over 70.

04.082



ad No. 139

Text + impact? It can be done

Rowenta emphasizes the advantages of its Expert in a sleek and visually attractive publi-editorial. Plan Belgium also sticks to a clear style. Distinctive yellow and blue, a coupon for requesting more information and smiling children all guarantee an excellent score. Or are we fooling ourselves and minimizing the attraction of Flemish celebrity Koen Wauters (even though his picture is only passport size) and his girlfriend? In any case, both examples are successful combinations of a lot of text, a lot of information and good impact scores.



ad No. 140



ad No. 141

4.7. Placement

4.7.1. Left or right

The prejudice that the best place for an ad is on the right-hand page would seem to be ineradicable. The proportion of advertisements placed on the right says more about the business model of a magazine and the importance of advertising revenue than about advertising perception by the readers. At least, that is the prevailing view in media sales houses of general-audience magazines. What does the Stop/watch database have to say about it?

	Left	Right
N=	655	1338
%		
Recognition	52.8	54.9 *
Attribution	38.8	39.5
Effective Score	22.1	23.6
/10		
Like	6.0	6.0
Original	5.8	5.8
Informative	6.2	6.2
Suited	6.5	6.5
* significantly different from the scores in the Left column		
Left and right: the scores compared, two by two.		

04.083

The verdict? A minor difference in Recognition and not a single effect on Attribution. The difference in Effective Score is so marginal as to be insignificant. In fact, the difference in Recognition may not be so directly related to placement as these figures would seem to indicate because media sales houses tend to make their right-hand pages more easily available to their biggest accounts.

Below are a few ads that were tested both on the left and on the right, for which the left page gained a higher Effective Score than the right page.



ad No. 142

In 1998, when placed on the left the Effective Score percentile of the Garnier Fructis ad was 72, but when placed on the right-hand page, it fell to 60.



ad No. 143

The same effect was found with this Roc Hydraplus advertisement, tested in 2001. When printed on the left-hand page, its Effective Score percentile was 69, on the right, only 51.

4.7.2. Position in the magazine

Does your advertisement suffer from being placed towards the back of the magazine? Surely everyone prefers to be in the first row? Actually, the position of your advertisement, whether in the first half of the magazine, in the middle, or towards the back makes no appreciative difference for its Effective Score. The only significant effect, which is still only small, is found in the area of Recognition. Likewise, the impact of position as regards the qualitative scores is also minimal. It is important to note, however, that these figures do not include any loose inserts, nor any advertisements on the page after the second cover (in Belgium known as the 'prima posta').

	Front	Middle	Back
N=	916	701	1092
%			
Recognition	57.8	56.5	55.7 *
Attribution	42.0	40.6	42.1
Effective Score	26.3	24.9	25.5
/10			
Like	6.1	6.1	6.1
Original	5.9	5.9	5.9
Informative	6.2	6.3 *	6.3 *
Suited	6.7	6.6 *	6.5 *
* significantly different from the scores in the Front column			
The table is clear: the position in the magazine does not make much difference.			

This result is not in the least surprising when viewed in the light of our knowledge of how people read a magazine. Generally, people do not read serially from front to back, but leaf through the magazine and scan it for information they may find interesting. And this brings us to the importance of context (see 4.8.). In a portfolio consisting mostly of women's magazines, with their typical content and structure, advertisements for perfumes, beauty, and fashion are generally positioned more in the first part of the magazine; advertisements for food, but also for household appliances, for instance, tend to be positioned more towards the back while car advertisements are inserted just about anywhere.

4.7.3. First advertisement after the second cover

The advertisement page after the second cover is much sought after. The Stop/watch study contains data on 108 advertisements that were inserted in this preferred position. In the table below, they are compared only to ordinary inside pages and not to special formulas or covers.

	Ordinary inside page	First advertisement after second cover
N=	2323	108
%		
Recognition	55.3	61.5 *
Attribution	40.5	41.3
Effective Score	24.3	27.5
/10		
Like	6.0	6.3 *
Original	5.8	6.1 *
Informative	6.2	6.2
Suited	6.5	6.8 *
* significantly different from the scores in the Ordinary inside page column		
There are good reasons why the first advertisement after the second cover is a favourite position.		

04.085

Judging from the quantitative impact measures, the advertiser won't suffer by insisting on this position. The first ad after the second cover is recognised more easily and consequently gains a higher - though not significant - Effective Score.

4.8. Context

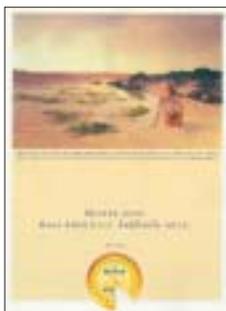
4.8.1. Editorial context

Does it make sense to put an advertisement for food next to an article on cooking? The Stop/watch database gives the answer: 18% of all tested advertisements are inserted alongside, just in front or just behind an editorial on a related topic.

	No context	Context
N=	2440	439
%		
Recognition	56.4	59.8 *
Attribution	41.5	43.5
Effective Score	25.4	28.0 *
/10		
Like	6.1	6.3 *
Original	5.9	6.0 *
Informative	6.2	6.5 *
Suited	6.6	6.9 *
* significantly different from the No context column		
This table shows the added value of a related editorial context.		

04.086

The picture is clear: editorial context has a strong effect on almost all the variables in Stop/watch, except for Attribution, on which the effect is smaller and statistically insignificant.



ad No. 144

With its Milner Jong ad facing the magazine's column 'Monieks keuken' (Moniek's Kitchen'), Campina got an Effective Score percentile of 81 (thanks to a Recognition of no less than 88%). The same visual in Feeling, placed beside an article on salads, still made it to the very considerable Effective Score percentile of 75 and again, thanks to a Recognition of 88%!

4.8.2. Proximity of advertisements

The impact of audiovisual advertising is under pressure from the increasing fragmentation of target groups but also and primarily from the increasing volume of advertising. In radio and television advertising, the linear nature of the medium and the way human memory functions combine to make both the length of the block and the position of the block important factors that contribute to the impact of the spot.

However, magazine publishers and media saleshouses know that this kind of negative context effect does not exist in magazines. In principle, advertisements are fairly evenly distributed throughout an issue. Moreover, the order in which they are read and the degree of attention they are given are entirely up to the individual readers who can focus on whatever they like, whenever they like and for as long as they like. For this reason, it would be natural to expect that neither the immediate vicinity of another ad, the number of ads from competitors in the same sector, or the proportion of advertisements in a magazine will affect an ad's impact.

04.087

Next to another advertisement? No problem!

The table below compares advertisements without “competition” to advertisements that have to “compete” with another on the same page, the preceding page or the next page in the issue. These figures corroborate what magazine publishers and media saleshouses have claimed all along and confirm their conviction that magazine ads do not really compete with one another.

	No nearby ad	Nearby ad
N=	975	1904
%		
Recognition	57.2	56.8
Attribution	41.6	41.8
Effective Score	25.7	25.8
/10		
Like	6.1	6.1
Original	5.9	5.9
Informative	6.3	6.2
Suited	6.6	6.6
* significantly different from the scores in the No nearby ad column. There are no significant differences in this table		
The effect of the proximity of other ads is non-existent.		

4.8.3. Competition within the sector

It is a principle in the audiovisual media to ensure that there is never more than one advertiser from each sector in each block of advertising. Interference from a competitor can strongly affect the impact of the spot. But print has no such restrictions. Is it out of naivety or because that type of interference does not exist in print? The following table gives you an idea of the answer.

	0	1	2	3-4	5-8	9+
N=	1356	554	363	267	216	122
%						
Recognition	56.2	57.2	57.2	57.9	57.0	60.4 *
Attribution	42.2	40.5	41.3	41.6	44.2	40.4
Effective Score	25.9	25.0	25.8	25.9	26.6	26.1
/10						
Like	6.1	6.1	6.0	6.1	6.1	6.6 *
Original	5.9	5.9	5.8	5.9	5.8	6.2 *
Informative	6.2	6.3	6.3	6.3	6.2	6.1
Suited	6.6	6.6	6.6	6.7 *	6.6	7.1 *
* significantly different from the scores in the 0 column						
What is the best situation: many or few direct competitors in the same issue?						

Both Recognition and Attribution stay at the same level, no matter how many or how few competitors advertise in the same issue. A remarkable finding is that, with more than nine competitors, the Recognition and Likeability scores go up. If that seems strange to you, we must add that this effect is almost completely due to the special fashion and perfume issues of the women's magazines Feeling and Gael. In that context, advertisements from the sector are considered "necessary" ingredients and are very actively processed.

[A competitor nearby? No problem!]

4.8.4. Clutter⁸

Some questions may seem far-fetched but you can never be sure. Would the total number of ads in a magazine have an effect on the impact of magazine advertising? What about the ratio of the advertising volume to the volume of editorial material? Or are magazines completely free of the effect of "clutter"? In any case, the percentage of advertisements in the magazines tested by Stop/watch is always limited, as Medialogue has set a ceiling of 40% advertising for its own magazines.

	0-19%	20-29%	30-40%
N=	820	1378	681
%			
Recognition	54.8	56.8 *	59.7 *
Attribution	40.3	41.2	44.7 *
Effective Score	23.9	25.4	28.7 *
/10			
Like	5.9	6.1 *	6.4 *
Original	5.7	5.9 *	6.1 *
Informative	6.1	6.3 *	6.4 *
Suited	6.4	6.6 *	6.9 *

04.089

* significantly different from the scores in the 0-19% column

Magazines do not follow the clutter hypothesis: just look at the relation between impact and the percentage of ads in a magazine.

The scores do show significant differences. However, these run counter to any clutter hypothesis: the greater the proportion of advertisements, the higher the Effective Score mainly on account of a better Attribution. An essential observation in this respect is that the ads in issues with a large proportion of advertising all appeared in Feeling or Gael. Women's monthly magazines can easily take a large dose of advertising.

[A lot of advertising? No problem!]

⁸ In this context, "clutter" refers to the theory that the impact of an advertisement is diminished when the medium contains too much advertising.

5. The importance of reader attributes

5.1. Gender	91
5.2. Age	96
5.3. Social group	98
5.4. Reader loyalty	99
5.5. Reader involvement with the magazine	100
5.6. Reader interest	101



5.1. Gender

According to the Stop/watch database, the average Effective Score for men is 23.2%. For women, the overall average is somewhat higher, i.e., 25.4%. But to merely conclude that women are more susceptible to advertising than men would be rash for two reasons.

05.091

Once you have produced and placed the best possible advertisement, your message finally reaches the person who is so dear to you: the consumer. In Stop/watch, the impact of an advertisement is, quite logically, judged only from the receiver's point of view. For every individual ad, the only relevant impact is its impact on the intended target group. However, for this book we want to look at the complete database from a broader perspective. Are women more susceptible to the charms of advertising than men? Is it easy to communicate with young people? Do people with a lot of spending power allow themselves to be influenced by advertising?

Firstly, the differences between the sexes are not at all the same in all sectors. Luckily, reality is much more interesting. This has not only been shown by qualitative research (Van Putten, K. 2003) but also appears from the Stop/watch results below.

Secondly, it is wrong to compare overall averages because three quarters of the advertisements in the Stop/watch database are ads that appeared in women's magazines and were tested exclusively on women. Only the advertisements that appeared in HUMO or Télé Moustique were tested on both men and women. Those are the ones that are analysed below. They represent approximately 26% of all tested ads (750 out of a total of 2 879 to be exact).

	Men	Women
N=750		
%		
Recognition	51.1	48.8 *
Attribution	42.4	37.0 *
Effective Score	23.3	20.0 *
/10		
Like	5.5	5.6
Original	5.4	5.5
Informative	5.8	5.8
Suited	6.0	6.0
* significantly different from the scores in the Men column		
HUMO and Télé Moustique enable us to study the differences between men and women.		

05.092

In this comparison, the Effective Score of male respondents lies on average 3.3% higher than that of female respondents. This is mainly due to the difference in Attribution but also to a difference in Recognition. The appreciation scores given by men are lower, but the difference is very small. As our analysis is limited to the advertising universe of HUMO and Télé Moustique, there are insufficient observations for a number of sectors in order to make well-founded statements about the differences between men and women. The sectors concerned are cosmetics, perfumes, personal care products, accessories and detergents. However, as you will undoubtedly understand, it is precisely the sectors for which the perspective of male readers with regard to magazine advertising is more academic than practical.

[Men and women: the clichés are confirmed]

The table below shows the Effective Score for men and women, divided by sector, only for HUMO and Télé Moustique.

	N	Effective Score Men	Effective Score Women
Accessories	12	16.7	10.3
Banking & insurance	58	14.6	14.0
Beverages	38	32.1	29.1
Cars	192	29.6	13.9
Clothing & shoes	25	17.5	21.3
Cosmetics	5	28.8	41.8
Detergents	2	16.7	38.8
Food	54	26.2	35.4
Hifi & television	28	13.2	7.8
Home furnishings	24	14.3	19.6
Household appliances	16	7.5	10.4
Media	41	28.3	30.1
Miscell. organisations	54	19.3	22.2
Perfumes	9	20.4	17.1
Personal care products	8	28.2	25.5
Pharmaceuticals	33	13.1	20.6
Telecom & IT	78	26.1	21.4
Tourism & transport	48	21.8	21.6
Other	25	19.2	17.8
Total	750	23.2	19.9

05.093

Differences between men and women broken down into sectors (HUMO and Télé Moustique).

To all appearances, it would seem that most clichés are true - men score significantly better for advertisements for cars or television & hifi. HUMO and Télé Moustique run relatively few ads for cosmetics and detergents, however female readers give a convincingly higher Effective Score to advertising for food and pharmaceuticals.

About Venus and Mars

It seems to be imprinted on us deeply. Boys play with cars, girls like to care for their dolls. What would you expect to see in a ranking of all advertisements in HUMO and Télé Moustique based on the difference in Effective Score between men and women?

Nineteen of the 20 advertisements for which men give higher scores advertise cars. In the women's top 20, there are five food advertisements and a number of ads for cosmetics, clothing, pharmaceuticals and detergents. Below are the champions of the gender differences.



ad No. 145

This rather dark advertisement for the Citroën Xantia showed a frontal view of the car, had a short paragraph on trade-in conditions and mentioned a few of the car's features in the body copy. This highly product-oriented ad was highly effective on men but made hardly any impact on women.

It started with Recognition. Half as many women as men stated they had seen this ad. The difference became even more marked when it came to Attribution. When the brand, model and logo were blacked out, only one woman managed a correct Attribution for every six men.

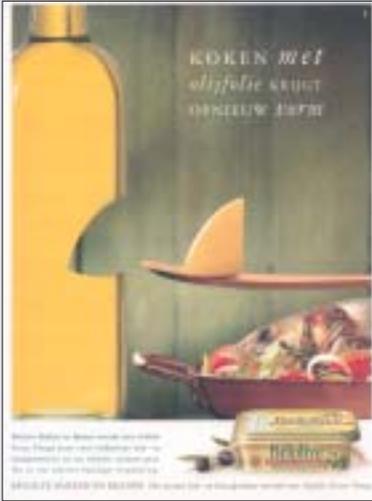
Clearly this is not the kind of advertisement that makes everyone happy. The same applies to this ad for the Golf Rabbit in Télé Moustique. It is quite different from the first one in that it could hardly be called dark nor exclusively product-oriented. On the contrary, it is the dunes and, for those who have twigged, the tyre tracks and the rabbit's burrow that attract attention.



ad No. 146

Quite amusing, you say? Perhaps it is. But why do four out of five men make the correct link, as opposed to only one out of four women?

Most women seem to get stuck in the sand. Now let's look at the next two advertisements for which the Effective Score of female readers far exceeds that of men.

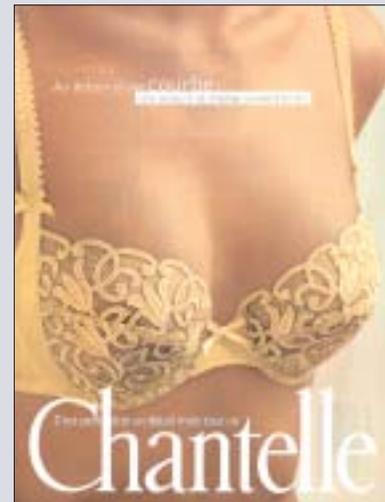


ad No. 147

You can't say that men don't have an eye for olive oil. Their Recognition score of 56% may be lower than the women's but it is still quite good. It is clearly Attribution that is a problem for the men. Their score is less than half that of the women. And as long as it is generally the woman in the household who chooses the margarine, that's not likely to change.

Lingerie is another pre-eminently female territory (as far as purchasing decisions are concerned, that is). It's not surprising then that an advertisement for Chantelle earns much higher scores from women.

Naturally, no one in his right mind would claim that men do not look at this ad. Quite the contrary: no less than 70% of all men candidly admit to having seen it. You can probably guess what the problem is - four out of five men are simply no longer able to name the brand after admiring the lovely lingerie covering these attractive curves.



ad No. 148

Finally, here are two more ads that are a perfect illustration of the difference between men and women. Two well-known names, two panoramic advertisements and even the brands only differ by two letters. But in those two letters lies a world of difference. We will let you guess which one is most effective with men and which with women.



ad No. 149



ad No. 150

5.2. Age

Advertisements have more impact on younger readers than on older readers, as the table below shows. The average Effective Score for readers under 35 is 28.0% and 24.2% for the older group. However, the difference of 3.8% has nothing to do with Recognition but is entirely due to better brand attribution by younger readers.

	-35 years	+35 years
N= 2879		
%		
Recognition	56.5	57.0
Attribution	44.8	39.3 *
Effective Score	28.0	24.2 *
/10		
Like	6.0	6.2 *
Original	5.7	6.0 *
Informative	6.2	6.3 *
Suited	6.5	6.7 *
* significantly different from scores in the -35 years column		
Ads have more impact on younger than on older people.		

What's more, younger people are more critical as the lower Likeability scores demonstrate. They are also less likely to think an ad is original.

What are the reasons behind this difference of impact between different age groups?

- » Is lower Attribution one of the first signs of decay of the grey cells? We can set the mature reader's mind at rest. With older readers, Confusion is barely 0.45% higher than with younger ones;
- » Does the growing range of brands of products cause more interference among older readers? Again, the Confusion scores argue against this.

There are probably several factors that contribute to these differences. One of them is discussed in the box: 'Age vs ntrst ;-)'.

[Youngsters are more open to advertising
but are also more critical]

Age vs ntrst⁹

The record holder as regards the age difference in Effective Score is an advertisement for Mobistar Family in Femmes d'Aujourd'hui. It scored a whopping 87% with readers aged under 35, against a mere 25% with readers over 35.



ad No. 151

Mobistar traditionally gets very high scores in magazines. On closer inspection, we learn that the average Effective Score of Mobistar in 22 Stop/watch tests was 22.1% higher for young people. This is due both to a difference in Recognition and a slightly bigger difference in Attribution. Note that the Likeability score and the figures for Original and Suited are the same with both groups. Only when it comes to informativity do young readers have higher scores.

It is obvious that the main reason why the difference is so much bigger with this one advertisement in Femmes d'Aujourd'hui has to do with the style of the visual and the headline. The vertical layout and the specific humour get better scores for all the qualitative parameters from readers younger than 35.

05.097

Does that mean that Mobistar has a problem with older readers? The picture becomes a lot clearer when we look at the results of its competitor Proximus. In 21 tests, Proximus also scores, an average of 18.1% better with young readers. The bits of the puzzle really started to fit together when we added a variable that is discussed further on in this chapter (in subheading 5.6): reader interest in the sector. Young people are much more interested in telephones and mobile phones than older people. The average difference in interest of the age group of under 35 is 1.4. On a scale from 0 to 10, that's a pretty big difference.

⁹ For the non-texting generation, Age versus Interest :-)

5.3. Social group

Magazine advertising has more impact on higher social groups. According to our data, the Effective Score is 2.2% higher among readers that belong to the higher social groups. To determine the social level, Stop/watch applies the definitions of CIM research¹⁰ albeit in a slightly simplified form. In the Stop/watch database, "higher social groups" means groups 1 to 3, "lower social groups" corresponds to groups 4 to 8.

	Social groups 1-3	Social groups 4-8
N= 2 879		
%		
Recognition	56.8	57.5
Attribution	43.2	39.2 *
Effective Score	26.7	24.5 *
/10		
Like	6.0	6.2 *
Original	5.8	6.0 *
Informative	6.2	6.3
Suited	6.6	6.7
* significantly different from the scores in the Social groups 1-3 column		
Magazine advertising has more impact on higher social groups.		

Specific for this effect of the social group factor is that it is completely and exclusively due to higher scores for Attribution. For Recognition, the difference is in fact the reverse but much smaller and not significant. Secondly, the higher social groups also have a slightly more critical attitude to advertisements than the lower social groups as expressed by the lower Likeability and Originality scores.

¹⁰ CIM, Centrum voor Informatie over de Media (Centre for Information on the Media) weights the education and professional activity of respondents. The product of both values determines in which of the eight social groups the person is classified. More information on www.cim.be.

5.4. Reader loyalty

Does it make a difference whether or not the respondents are regular¹¹ readers of the magazine? It could be expected that higher contact frequency with the magazine would also increase the chances of a respondent making contact with an advertising campaign. And that, in turn, should boost the impact of the average ad.

The table shows that the Effective Score of regular, loyal readers indeed lies, on average, more than 3.5% higher than with occasional readers. In the appreciation scores, though, there are no major differences.

	Occasional readers	Regular readers
N= 2 879		
%		
Recognition	52.1	59.6 *
Attribution	41.6	42.4
Effective Score	23.8	27.3 *
/10		
Like	6.1	6.1
Original	5.9	5.9
Informative	6.3	6.2
Suited	6.7	6.6
* significantly different from the scores in the Occasional reader column		
Ads have more impact on regular readers.		

05.099

¹¹ Regular readers are readers who read all or almost all issues of a magazine (for weeklies, at least three issues a month; for monthlies, at least ten issues a year).

5.5. Reader involvement with the magazine

Are lovers more open to advertising? That is very doubtful. But what does play a role is the closeness of the relationship between the readers and their magazine. According to the table below, readers who declare they can't do without their magazine find it easier to recognise advertisements than readers who have no ties with the magazine. This benefits their overall Effective Score which is more than 3% higher than with non-involved readers.

	Non-involved readers	Involved readers
N= 2 879		
%		
Recognition	50.3	58.0 *
Attribution	41.7	42.1
Effective Score	23.2	26.5 *
/10		
Like	5.9	6.1 *
Original	5.6	5.9 *
Informative	6.1	6.3 *
Suited	6.5	6.6
* significantly different from the scores in the Non-involved readers column		
Involved readers are more attentive.		

These better scores of involved readers would seem logical. They are usually also regular readers and the magnitude of the difference is comparable to that between regular and more occasional readers.

However, there is more to it than meets the eye. Involved readers also rate the advertisements more positively. Like, Original and Informative all get higher scores. Apparently, the readers' loving of the magazine also extends to its advertisements.

5.6. Reader interest

This has already been pointed out in our discussion on the differences between the sexes and between age groups. Interest plays an essential role in print advertising. Whereas in the audiovisual media, people cannot choose to skip or ignore advertising completely, readers of a magazine are free to decide whether or not they take their time to consciously look at an advertisement. The decision itself is not always a conscious one. When people make eye contact, they scan for certain visual triggers that cause them to stop at the ad. If nothing catches their eye, they move on. In this process, the reader's previous experience with advertising plays a role but so does the reader's interest in the brand or product category.

The table below shows the correlations between the average impact scores and the average interest in a number of broad product categories, as indicated by the readers on a scale from 1 to 10. The question is not posed for all product categories¹² which means the correlations are based on only 2 103 advertisements out of the 2 879 in the Stop/watch database.

05.101

[Interest is a determining factor for the
impact of ads]

The reader's interest strongly determines which advertisements he or she will find attractive ($r=0.50$) and suited to the magazine ($r=0.62$). To a lesser extent, interest has an influence on whether an advertisement is recognised ($r=0.33$). The connection with Attribution, however, is weak and has little effect.

	Correlation with interest
N= 2 103	
Recognition	0.33 *
Attribution	0.19 *
Effective Score	0.26 *
Like	0.50 *
Original	0.37 *
Informative	0.33 *
Suited	0.62 *

* Significant correlations are indicated with an asterisk, however $r=0.4$ commonly is considered sufficient to count as an important relation

There is a positive correlation between interest in the sector and the various impact parameters.

¹² The product categories for which readers are asked to indicate their interest are cars, tourism, food, wine, gardening, computers, telecom & mobile phones, banking & insurance, toiletries, perfumes, pharmaceuticals, cosmetics, clothing, shoes, fashion, DIY, home furnishings, household appliances and hifi & video.

What is most surprising is the relative strength of this correlation, even though there are other factors that should keep the figures down:

- » it is a rudimentary question about readers' interest that is not at all subdivided into relevant subcategories;
- » the figures do not refer to a correlation of scores from individual respondents in one test, but to correlations of advertisement averages;
- » the strength of the correlation is necessarily variable depending on the sector.

That last point can be illustrated by a few examples.

Interest in sector		Recognition	Attribution	Effective Score
Food	(n=363)	0.06	-0.04	-0.01
Cars	(n=272)	0.17 *	0.15 *	0.17 *
Home furnishings	(n= 62)	0.16 *	0.27 *	0.25 *
Perfumes	(n=132)	0.23 *	0.35 *	0.32 *
Beverages	(n= 83)	0.42 *	0.22	0.31 *

* Significant correlations are indicated with an asterisk, however $r=0.4$ commonly is considered sufficient to count as an important relation

Differences in correlations between interest in the sector and impact of the ad.

Surprisingly enough, an active interest in food has no influence on the recall or recognition of a brand, whereas the situation is entirely different for beverages. A respondent who likes a certain drink will remember having seen the advertisement. Naming the correct brand is another thing altogether.

An interest in perfumes mainly benefits Attribution. The influence of interest on the impact scores in the sectors of cars and home furnishings is significant but quite small (correlations of below 0.4 have little relevance).

6. What tips the balance?

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To get a clear view of the main outlines and assess the relative importance of all these parameters, a number of regression analyses have been carried out on the database. (See also the box: 'Stepwise Regression in a nutshell'). The importance of applying statistics in this way lies in the priorities that can be deduced from it. If you know in advance which parameters have the greatest impact on the Effective Score, you can make full use of that knowledge in your next campaign. Dynamic marketers and ad-makers are already poised for action...

06.105

If you have read the overview of the product attributes, advertisement parameters, and reader attributes in the previous chapters, you have already learned much of what is really important for making impactful advertisements. However, you could end up not seeing the wood for the trees.

6.1. The basis:

Recognition & Attribution

Nothing would be simpler than conducting one big analysis to establish the connections between all the measurable product, advertising and reader attributes on the one hand, and the Effective Score on the other. It would soon become clear which parameters are decisive. Unfortunately, the real world does not work like that. After all, the Effective Score is the product of Attribution and Recognition.

The regression analyses have therefore been carried out separately on each of these two variables. That way, Attribution and Recognition are the keys to the explanatory model used in Stop/watch. That is only logical, as the various attributes have a different effect on the recognition of the advertisement, on the one hand, and on the recall of the brand name on the other.

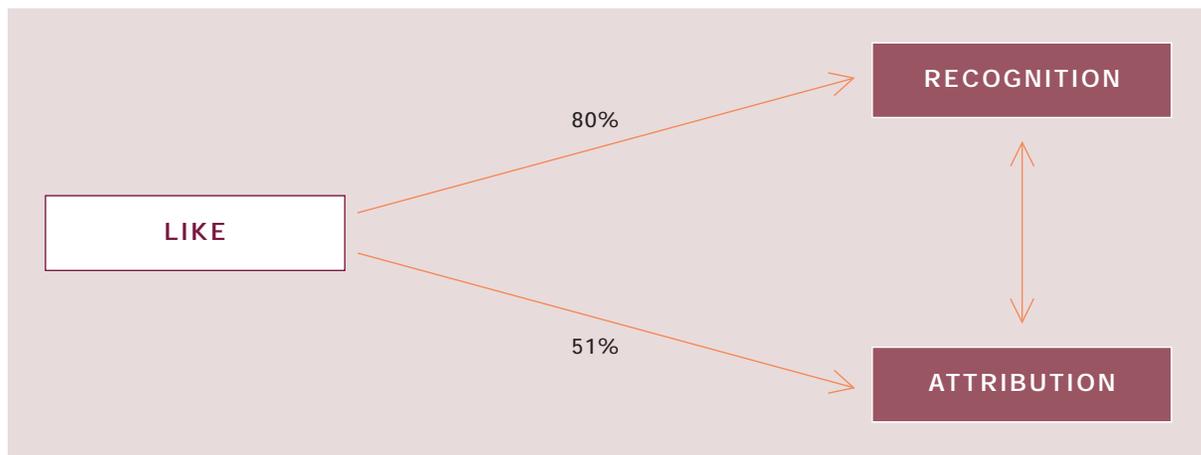
Stepwise Regression in a nutshell

Regression analysis is one of several statistic methods that allow the study of the connection between a dependent variable such as Effective Score and a series of independent variables (attributes), such as size, placement, product sector, Likeability, etc. The limitation of this statistical technique is, of course, that it can only be applied to factors that have been explicitly parameterised in the database. As it is extremely difficult to express creativity in objective variables, this aspect cannot be covered by the Stop/watch database. However, the remaining objective attributes are quite sufficient to be a great help to any professional or other interested person who wants to gain a better understanding of the structure of the impact of advertisements.

For this study, we chose to apply a stepwise regression analysis. The first variable to be identified is the independent variable that displays the largest correlation with the measured dependent variable. This correlation is expressed by the percentage of explained variance (R^2). In other words, this indicates to what degree the differences in the results (Attribution, Recognition, and Effective Score) can be explained by the variable included in the model. The next step is to identify the attribute that explains most of the remaining differences, and so on. The final result is a model that explains the largest percentage of variance with the smallest number of variables.

6.2. The first building block of impact: Likeability

Regression analyses on the dependent variables Attribution and Recognition show, as was already indicated by the correlations, the importance of Likeability. It would be naïve to think that the appreciation of an ad only plays a role at the moment the ad is seen (that is, either the first time in the magazine or later during the impact test). Likeability is a major factor that is an inherent element of a person's memory of the ad and can facilitate the later recognition of the image and of the brand. In more concrete terms, Likeability appears to explain 80% of the differences in Recognition and 51% of the differences in Attribution. Consequently, Likeability is a major building block in the explanatory model of Stop/watch.



06.107

Likeability accounts for more than half of the differences in Recognition and Attribution.

Seeing that Likeability is also a dependent variable in itself which can be influenced by the attributes of the ad and of the product, the Stop/watch model starts from the assumption that the variables in the Stop/watch database can have an effect on Recognition and Attribution as well as on Likeability. The effect on Likeability therefore means that they have an indirect influence on Recognition (80%) and on Attribution (51%) (they have an influence on the Likeability of the advertisement and thereby indirectly contribute to the influence of Likeability on Recognition and Attribution).

Conclusion:

- » 1 Recognition and Attribution are the key elements of the explanatory model because the Effective Score is composed of these two parameters.
- » 2 Likeability is the key variable for explaining the differences in Recognition and Attribution and therefore plays a central role in the Stop/watch model.

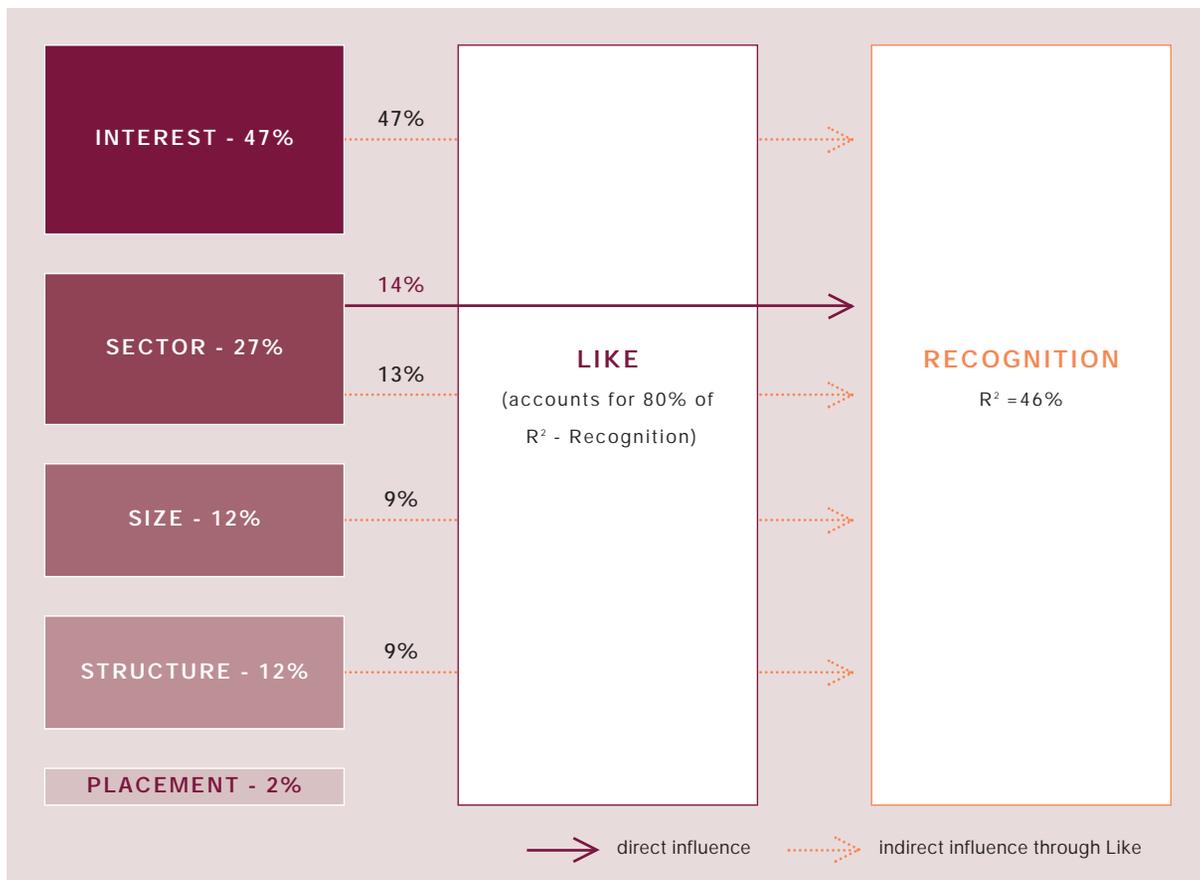
6.3. The big box of building blocks: the most important attributes

All the variables in the database in the analysis of the product and advertisement attributes were taken into consideration. For the sake of convenience, some of the variables in this summary have been grouped together as follows:

- » Interest the interest of the consumer in the product category
- » Sector the sector of the product
- » Size the various sizes and special formulas
- » Structure all other formal or structural attributes of the advertisement (coupon, depiction of a person, number and size of product and brand names, percentage of text, etc)
- » Placement the placement of the advertisement in the magazine (context, on the left or on the right, proportion of advertising to editorials, number of advertisements, number of competitive advertisements, etc.)

06.108

6.3.1. Recognition



This graph shows the determinants of Recognition that are responsible for more than 5% of the explained variance. Interest and sector are at the top.

The diagram above shows the relationship between the grouped attributes and Recognition. Together with Likeability, these variables account for 46% (R^2) of the differences in Recognition Scores. This means that a large part of the Recognition score is not explained by these attributes. Clearly (and fortunately) the creation is still largely responsible for the final result.

How to read the model

- » To make the diagram easier to read, we have equated the total explained variance of Recognition ($R^2 = 46\%$) with 100%;
- » The lines between the different blocks indicate the strongest effects, i.e. all the variables that account for more than 5% of the differences;
- » The full lines represent direct connections of the attributes with Recognition;
- » The dotted lines represent the indirect connections with Recognition via Likeability (which means that the attributes affect the Like score and, because of the importance of Likeability, have an indirect effect on Recognition).

06.109

An example: interest accounts for 47% of the total variance of Recognition, but it does so only through its influence on Likeability. Interest does not have a direct effect on Recognition.

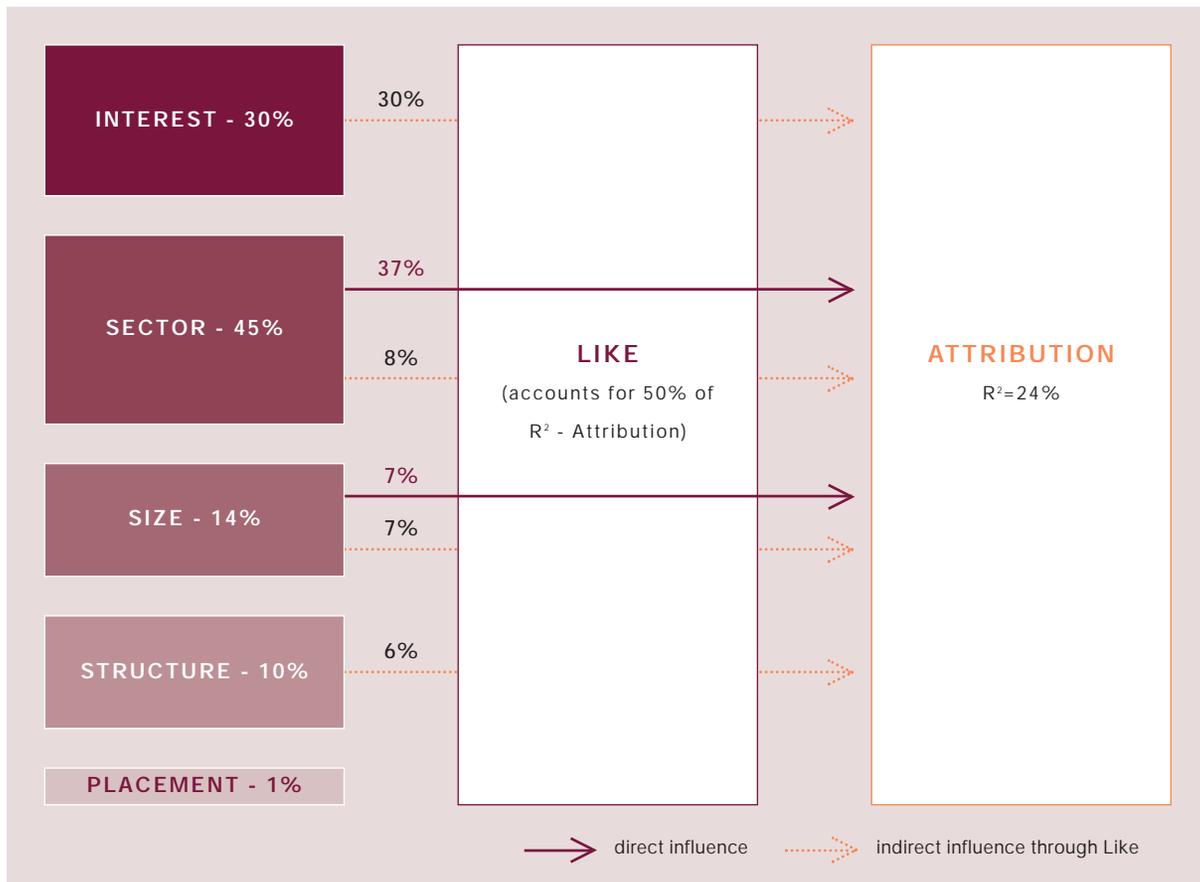
Another example: the sector accounts for 27% of the differences in Recognition, and it does so in two ways: about half of its influence is direct (14%) and about half is through Likeability (13%).

The diagram is clear. Interest in the product category is by far the most important parameter, while its influence on Recognition is only indirect through Likeability. In other words, interest is likely to enhance Likeability and this positive emotion affects the degree to which readers will recall the advertisement. The product sector is clearly the strongest individual variable that has a direct influence on Recognition (14%) but also has an indirect effect on Recognition through Likeability (13%).

Advertisement attributes have a direct effect on Recognition though it remains relatively limited (<5%, and therefore not represented on the diagram). The influence of the size and structure of the advertisement on Recognition is mainly indirect through Likeability. All the effects of placement are smaller than 5%.

6.3.2. Attribution

The explained variance in Attribution scores is clearly much lower: 24%. This means that, unlike Recognition, Attribution depends for a great deal on variables that are not included in the database (for instance, the influence of the creation, brand awareness, the market situation, etc.). In the diagram below, we have again equated the total explained variance with 100%. The effect of Likeability on Attribution (50%) is less than on Recognition (80%). This reduces the importance of the effects of the other variables on Likeability.



Here we see the determinants of Attribution that account for more than 5% of the explained variance. Sector and interest are at the top.

Here too, interest only influences Attribution indirectly through Like. Seeing that Likeability is less important for Attribution than for Recognition, we can state that interest is less important here too. The effect of the product sector on Attribution (45%) is the main factor here and relatively speaking, greater than its effect on Recognition.

Conclusion:

- » 1 Objective database variables explain differences in Recognition more easily than they do differences in Attribution.
- » 2 Your ad will be most successful with someone who is interested in the product category. Of course, that idea is anything but revolutionary. However, it reminds us – if we need reminding – that even the most subtle definition of a target group will do nothing to change the fact that if the readers are not interested, your message will quite simply fall on deaf ears, unless you can dramatically raise the level of your advertising investment.
- » 3 Besides interest, the product sector is the strongest variable for explaining differences in Recognition and Attribution. To account for the differences in Attribution, the product sector is more important than the interest in the product category.
- » 4 Size is the most important advertisement attribute with a marked effect (12%) on Recognition and on Attribution (14%). Size even has a direct effect (7%) on Attribution. In other words, the brand that advertises with large ads or special formulas is more likely to be remembered.

6.4. The missing building block: advertising pressure

At first glance, the results from the model would seem to be a disappointment for advertisers:

- » Likeability appears to be a central factor but it is a “soft” criterion that is difficult to predict without research;
- » Interest in the product sector plays an important role in stimulating Likeability but is difficult to influence;
- » And the other essential factor, the product sector, poses similar problems.

So is there nothing the advertiser can completely control? Yes, there is. The media budget, and in particular, the proportion of that budget that goes to magazines. In Chapter 3, it was shown that an increase of magazine advertising expenditure results in an increase of the Effective Score, mainly because it facilitates brand attribution.

06.112

Considering that advertising pressure has only been included in the database since 2001 (880 advertisements), it is impossible to include these investments in the overall analysis. However, a limited regression analysis on only 880 observations does give a rough idea of the influence of the advertising budget in magazines in the Stop/watch model. However, before we can integrate the effect of the magazine ad budget in the model with greater precision, we first need to do further research on a larger number of observations.

The first observation is that investment has an influence on both Recognition and Attribution. Of the total explained variance of Recognition, 4% is attributable to investment in magazines (during the 12 months preceding the Stop/watch measurement). In itself, this is quite a weak effect but on the other hand, the effect is entirely direct (advertising investment does not affect Likeability at all). What is striking is that the direct effect of size disappears completely. With the addition of the investment factor, the only remaining effect of size is an indirect one through Likeability. Similarly, the effect of the sector is reduced once budget is added to the model. This indicates that there is a logical connection between the level of the budget and the use of large sizes and special formulas. Attribution is only determined by the magazine budget to the rate of 3%. Once again, the influence of size and product sector are diminished once the budget factor is added. Including this factor is an interesting exercise in itself and it would be instructive to include it in the future even if only to gain a better insight into how the influence of the sector works. In any case, to do this analysis for the different sectors, we first need more observations. To be continued.

Conclusion:

- » 1 The budget certainly has an effect on the impact of your advertisement.
- » 2 Love cannot be bought. The level of the investment in itself does not influence Likeability. However, there is a direct effect on Recognition and Attribution.

6.5. Conclusion

The regression analyses of the Stop/watch database in this chapter offer a good overall view of magazine advertising. If one conclusion is indisputable, it is that advertising is best analysed and compared within a particular sector. Consequently, it makes sense to implement the following conclusions for each sector separately, something that Medialogue has already started and will definitely continue in the future.

- » In magazine advertising too, Likeability is a crucial element. A positive appreciation boosts the Recognition of advertisements. Likeability is a 'soft' criterion that is an area that is best left to the creatives. The simple way in which it can be measured can only be a stimulus to improve Likeability by means of experiments and copy testing;
- » The choices made by an advertiser as regards size and special formulas have a direct effect on the impact of a campaign;
- » The same applies to the structure of the advertisement. However, that is a long story and a discussion of the elements that play a part in this can only be meaningful in the concrete context of a specific sector;
- » There is little point in getting worked up about the placement of advertisements. Apart from the covers and the first available inside page, it is clear that context variables rank right at the bottom in the hierarchy of determinants of advertisement impact.

06.113

Attentive readers will of course have remembered that the percentages of explained variance in the Stop/watch database are all under 50%. That is not a bad result for a database as heterogeneous as this. But above all, it is a reminder that pure creativity and the sector-specific advertising idiom cannot be entirely captured in an impact barometer.

And a good thing too!

You see things as they are
and ask, "Why?" .

I dream things as they never were
and ask, "Why not?" .

George Bernard Shaw (Irish author, 1856-1950)

Conclusions

Are you really ready to create the perfect advertising campaign?

On these final pages, it is good to sum up its main conclusions and subject some commonly held beliefs to critical examination. In this book, we have not allowed ourselves to be led – or led astray – by the conclusions of any other research. Our aim was to go in search of both the laws and the exceptions that could be found in our very own database. As this database contains only 100% real-life data collected in Belgium, our findings score very high on local practical usefulness. But perhaps you have been wondering whether our conclusions are confirmed by international sources.

The analysis of an impact barometer, however thoroughly it is done, always remains a rather isolated body of conclusions. There are too many elements that cannot be incorporated into the database of a media saleshouse, and many others for which this is very difficult (creative concept, brand history, marketing activity of competitors, sales results, etc.) e.g. because the information is not available, not measurable, too complex or too confidential. Secondly, a careful consideration of our database has revealed a few gaps. So we still have to look forward to the possible developments of Stop/watch in the years to come. We want to make it very clear that this book is certainly not the final word on the Stop/watch project.

The relativity of benchmarks

The average scores on the quantitative and qualitative parameters offer a general yardstick against which every advertisement can be measured (Chapter 2) but the benchmarks are different depending on the sector in which you operate (Chapter 3). The standard for food, beverages, perfumes, cosmetics and personal care products is quite high, while it is lower for hifi, television, banking, insurance and home appliances. Could these differences be explained by the presumed excellence of the creations in the first group of sectors and the questionable level of the creations in the second group? Or do other elements play a role in this?

There is a positive correlation between the readers' interest in the broad categories and the average quantitative and qualitative scores (Chapter 5). This is confirmed by the regression analysis results in Chapter 6: the variance both in Recognition and in Attribution can be accounted for by the interest in the product category.

00.116

Another fact that is not unimportant is the budget that is invested. The analyses in Chapter 3 clearly show that, with a higher investment in magazines, the increase in Effective Score is achieved through both Recognition and Attribution. Advertising is business. The greater the advertising pressure, the better the result. What cannot be bought, as always, is love. The level of the budget has no influence on Likeability. Remember that the budget in question here refers only to the amount invested in media space and not to the resources spent on the creation and production of the advertisement. Stop/watch has no means of measuring the effectiveness of creative strategies as such.

An impact barometer always measures the average reality, i.e. not the ideal. Considering that this average reality is different for each medium, the benchmarks are not suitable for comparing different media. Unless you want to stick stubbornly to strategies from the past, no-one can really afford to do that anymore in today's rapidly developing media landscape.

[Impact score \neq communication
power of a medium]

Apart from this, of course, it is a fundamental error to consider impact scores as a measure of the communication power of a medium. The task of the medium is to bring the message to the consumer. Whether or not this message is actually taken in and remembered, depends first and foremost on the form and content of the ad. The best proof of this is the great variation in Effective Scores: from 0% to 89.7%!

Popular fallacies about placement

Going by the number of order forms that explicitly specify that the ad is to be placed ‘in the front of magazine, on the right-hand page’, it would seem that hardly anyone is aware of the facts. We have good reasons to claim that all pages have an equal chance of being seen. To start with, it is physically almost impossible to leaf through a magazine and see only the right-hand pages. Admittedly, the Stop/watch data do indicate a minor advantage for the right page when it comes to Recognition. It would seem that respondents have a better recollection of ads on a right-hand page. But does this have anything to do with the attractiveness of the right-hand page in itself or could it perhaps be due to the stopping power of the ads on those pages?

Looking at the Stop/watch database, we detect more of a self-fulfilling prophecy effect. The advertiser thinks the right page will yield better scores and is able to afford the extra charge of 10%, so his ad appears on the right. Usually, these are strong campaigns, from advertisers spending a larger budget on their creations and on the various media... In other words, these top-range campaigns obviously get higher scores anyway.

00.117

This ‘left or right’ discussion rears its head in every research that has been conducted on the effectiveness of advertisements (magazines and newspapers). Though we make no claim to be exhaustive, we do not know of a single magazine advertising study that has conclusively shown a clear and meaningful advantage of right-page placement. (MPA, Roper Starch Worldwide Inc. 1999.) The conclusions we have drawn from the Stop/watch data are therefore corroborated by international findings. The same applies to that other ‘important’ placement variable: front, middle or back of magazine.

Placement ranks last in the list of factors
that increase impact

As you will recall from Chapter 6, placement ranks lowest in the list of factors that influence impact both for Recognition and for Attribution. In other words, if your advertisement generates little impact, you can better look at the other elements if you want to know why. The belief in the importance of placement can definitely be relegated to the realm of fantasy.

Like it or not: Likeability is the key to success

80% of the variance in Recognition and 51% of the differences in Attribution are explained by Likeability. Likeability does play indeed a major part in building impact. But what exactly is this Likeability?

There has been quite a lot of research on the attributes that determine the Likeability of an advertisement (most of this research was done on television commercials). The findings have shown that it is not the entertainment value that determines Likeability but the most important factor by far is the extent to which the advertisement is rated as 'meaningful' (Biel, A. 1990). A South-African study has confirmed that, although amusement and humour may have a positive effect on Likeability, they should certainly not be used as synonyms (du Plessis, E. 1994). By analogy, we see in Stop/watch that humour in advertisements is a matter of striking a difficult balance but that the greatest influence, through Likeability, on both Recognition and Attribution, is exerted by interest.

00.118

Like = the first step towards sales

Today, few people will doubt the importance of Likeability. And yet for a long time there was a trend which was even dominant for a while, of not giving a hoot about people's attitude to advertising. The motto used to be that the only thing that sells a product, is the product itself. This famous quote from Rosser Reeves (of 'Unique Selling Proposition' fame) says it all: 'Liking be damned. Effectiveness goes hand in hand with irritation.' (McDonald, C. 1995). When was the last time you heard something like this about irritating television commercials? Not very long ago, we bet. Obviously, this discussion touches the core of the problem. Likeability may help people to remember an advertisement but does it actually make them buy the product too? A major step forward in the search for the predictive power of Likeability for sales was the ARF Copy Research Validity Project from 1990. The conclusion of this large-scale American study was that Likeability was the best predictor of sales success (Haley, R.I. and Baldinger, A.L. 1991).

The gaps and the future of Stop/watch

So far, Stop/watch has fulfilled its main function, namely, 'to provide immediate and relevant feedback to our clients on the performance of individual advertisements'. A database of almost 3 000 tests is more than adequate to support the general conclusions put forward in this book. However, like every study, Stop/watch has its limitations and consequently, we strive for continuous improvement.

The basic methodological principles of Stop/watch must not be touched. In particular the geographically distributed recruitment of readers of the specific editions, the timing of the fieldwork and the showing of the advertisements in their natural context are essential to guarantee the stability of the instrument. However, the questionnaire is certainly capable of improvement. Naturally, changes must not affect the quantitative and qualitative parameters. In view of the importance of Likeability, it seems useful to us to go into this aspect in greater detail in future. At international level, there are several models available for measuring the qualitative evaluation of advertisements. Models such as these should enable us to arrive at a better understanding of the importance and the build-up of the Likeability of an advertisement.

00.119

Stop/watch = striving for continuous improvement

Given the fact that the items tested are individual advertisements in individual editions, Stop/watch does not offer a good picture of the so-called 'wear-out' of creations. Research findings suggest that the effectiveness of magazine advertising is more persistent when several executions are used within one campaign (Scott, D. and Zack, B. 1999). Of course, a large number of weak creations will never be a match for a single exceptionally strong creation. At present, the Stop/watch team does not have the tools or data for analysing wear-out. Incorporating information on the position of the tested advertisements in the planning-calendar of the campaign could be a first step in this direction.

Another aspect that is good to know for practical purposes is the position from which the advertisement starts. In Stop/watch, questions relating to brand awareness are deliberately avoided because of the interference between the impact measurement and the measurement of brand awareness. Consequently, this makes it difficult to set standards for brands of different levels of awareness. Posing both questions in the same study is definitely not a good idea from a methodological point of view. We therefore try to make up for this lack by incorporating data on media expenditure in the database prior to each Stop/watch test. The practical usefulness of the conclusions that can be drawn from the linking of the Stop/watch database to the MDB¹³ database shows that it is certainly worth our while to carry on doing this and further refine these links in the future.

¹³ Media Data Base: tracking system run by the 'Centrum voor Informatie over de Media' (CIM, Centre for Information on the Media) on above-the-line media.

In this book, we have stressed in several places how great the differences between sectors can be. Accordingly, it would most certainly be useful to repeat all the analyses described here for each sector separately. For some of the larger product categories, sufficient observations have already been collected to enable a statistically justified analysis of this kind. For other categories, we will have to wait a bit longer. When we do start these sector-specific analyses, we will try, each time, to encode a large number of additional advertisement attributes.

[Sector-specific analyses are crucial]

There are still many ways of increasing and deepening our knowledge of the effectiveness of magazine advertising. And that means there are as many reasons to continue to invest in the quantity and quality of impact measurement via Stop/watch.

00.120

Final conclusion

By way of final conclusion, we would like to draw your attention just once more to a sentence in Chapter 1: 'The remarkable stability of the average scores proves the effectiveness of the Stop/watch system'. When we view this finding in the light of the decreasing impact of television advertising (du Plessis, E. 1994), this statement suddenly acquires a very different meaning. The stability of the average scores not only indicates that the measurement instrument is solid and stable but also that advertising in magazines continues to be as efficient as ever. Yes, there are still certainties in these uncertain times!

ANNEX 1: The Stop/watch Database

The results of every Stop/watch test are stored in a database, enabling comparison with other advertisements. In addition to the results, the following parameters are recorded for each advertisement:

- » brand name and product name,
- » sector and subsector,
- » title,
- » date,
- » page,
- » first advertisement after second cover,
- » size,
- » colour,
- » standard advertisement, special formula, or tailor-made advertisement,
- » coupon,
- » teaser,
- » part of a series of successive advertisements,
- » related editorial context,
- » proximity of other advertisements,
- » total number of advertisements in the issue,
- » advertisements from competitors in the same sector,
- » total number of pages in the issue,
- » left or right page,
- » position in the magazine (front or back),
- » clutter,
- » number of times the brand is mentioned and font size,
- » number of times the product is mentioned and font size,
- » body copy,
- » product placement,
- » informativity of the advertisement,
- » whether or not the ad uses humour.

In addition, key data on the media mix of the advertisers drawn from the Media Data Bank¹⁴ have been incorporated in the database since 2001.

¹⁴ Media Data Base: tracking system run by the 'Centrum voor Informatie over de Media' (CIM, Centre for Information on the Media) on above-the-line media.

ANNEX 2: Sectoral averages

	IT		Bank	Personal			
	Telecom	Media	Insurance	Care	OTC	Perfume	
N=	137	117	95	138	179	158	
%							
Recognition	55.7	54.5	46.9	60.7	51.0	68.9	
Attribution	49.5	50.0	27.7	46.9	32.0	46.2	
Effective Score	29.5	28.8	14.1	30.5	17.9	33.4	
/10							
Like	5.7	5.9	5.2	6.1	5.7	7.1	
Original	5.6	5.7	5.2	5.8	5.6	6.7	
Informative	6.0	6.0	5.7	6.6	6.4	6.2	
Suited	6.2	6.4	5.6	7.0	6.2	7.5	
	Beauty	Clothing	Accessories	Home	Household	Cars	
		Shoes		Furnishings			
N=	315	219	42	110	146	311	
%							
Recognition	67.6	55.9	53.4	50.2	50.3	50.5	
Attribution	42.0	35.6	33.6	31.5	26.7	38.2	
Effective Score	30.5	21.3	19.0	17.0	14.1	20.2	
/10							
Like	6.4	6.4	6.3	5.8	5.9	5.7	
Original	5.9	6.1	6.1	5.6	5.7	5.5	
Informative	6.7	6.0	5.9	6.1	6.3	5.9	
Suited	7.3	6.9	6.6	6.2	6.5	5.9	
	Food	Other	Tourism	Miscell.	Hifi, Tv	Beverages	Detergents
			Transport	org			
N=	423	78	110	112	31	119	39
%							
Recognition	62.8	47.3	54.2	47.5	36.7	64.2	60.4
Attribution	52.9	33.8	45.5	40.5	28.0	52.5	53.6
Effective Score	34.9	18.1	27.8	21.3	10.5	35.6	34.1
/10							
Like	6.4	5.9	6.3	5.8	5.3	6.6	6.3
Original	6.2	5.9	6.0	5.7	5.1	6.4	6.2
Informative	6.5	6.1	6.4	6.3	5.8	6.3	6.3
Suited	6.8	6.2	6.6	6.3	6.1	6.9	6.7

00.123

ANNEX 3: Cited advertisements

ad No.	Brand	Product	Advertiser	Chapter	Page
1	Leffe	Abdij van Leffe	Interbrew Belgium	1.2.1	14
2	Kazen uit Holland	Gouda	Het Nederlands Zuivelbureau	2.1.2	24
3	Belgische kazen		VLAM	2.1.2	25
4	Foppapedretti		Foppapedretti	2.1.2	27
5	Belgacom	Skynet	Belgacom Skynet	2.1.2	27
6	Spa	Reine	Spadel sa	2.2.2	30
7	Ti'Light		Tiense suikerraffinaderij	2.2.2	30
8	Christian Dior	Hypnotic Poison	Christian Dior	2.2.2	31
9	Radio Donna		VRT	2.2.2	31
10	Mercedes	Classe A	Daimler Chrysler Belgium Luxembourg	2.2.3	32
11	Hak		H.J. Heinz Belgium nv	3.2	43
00.124	12	Hak	H.J. Heinz Belgium nv	3.2	43
13	Hak		H.J. Heinz Belgium nv	3.2	43
14	Hak		H.J. Heinz Belgium nv	3.2	43
15	Belolive		Vandemoortele nv	3.3	44
16	Belolive		Vandemoortele nv	3.3	45
17	Belolive		Vandemoortele nv	3.3	45
18	Lactacyd	Femina	Glaxosmithkline	3.4	47
19	Lactacyd	Femina	Glaxosmithkline	3.4	47
20	Lactacyd	Femina	Glaxosmithkline	3.4	47
21	Lactacyd	Femina	Glaxosmithkline	3.4	47
22	Lactacyd	Femina	Glaxosmithkline	3.4	47
23	Lactacyd	Femina	Glaxosmithkline	3.4	47
24	Lactacyd	Femina	Glaxosmithkline	3.4	47
25	Lactacyd	Femina	Glaxosmithkline	3.4	48
26	Lactacyd	Femina	Glaxosmithkline	3.4	48
27	Lactacyd	Femina	Glaxosmithkline	3.4	48
28	Disneyland Resort Parijs		Disneyland Resort Parijs	3.5	49
29	Disneyland Resort Parijs		Disneyland Resort Parijs	3.5	50
30	Disneyland Resort Parijs		Disneyland Resort Parijs	3.5	50
31	Disneyland Resort Parijs		Disneyland Resort Parijs	3.5	50
32	Disneyland Resort Parijs		Disneyland Resort Parijs	3.5	50
33	Disneyland Resort Parijs		Disneyland Resort Parijs	3.5	51
34	Disneyland Resort Parijs		Disneyland Resort Parijs	3.5	51
35	Disneyland Resort Parijs		Disneyland Resort Parijs	3.5	51
36	Panadeine		Glaxosmithkline	4.1	54
37	Aspro C		Roche Division Consumer Health	4.1	54
38	Nurofen		Boots Healthcare	4.1	54
39	Dafalgan	Odis	Upsa a div. of Bristol - Myers Suibb	4.1	54

ad No.	Brand	Product	Advertiser	Chapter	Page
40	Aspirine-C		Bayer nv	4.1	54
41	Aspirine-C		Bayer nv	4.1	54
42	Sedergine		Upsa a div. of Bristol - Myers Suibb	4.1	54
43	Alève		Roche Division Consumer Health	4.1	54
44	Sedergine		Upsa a div. of Bristol - Myers Suibb	4.1	54
45	Aspirine-C		Bayer nv	4.1	55
46	Darci	Revitalose (C1000)	UCB Pharma nv	4.1	55
47	Otrivine		Novartis Consumer Health sa	4.1	55
48	Seb	Vitasaveur Express	Group Seb sa	4.2	57
49	Sedinal	Plus	Melisana nv	4.2	57
50	Sedinal		Melisana nv	4.2	57
51	Sedinal		Melisana nv	4.2	57
52	Sedinal	Top	Melisana nv	4.2	57
53	Sedinal	Top	Melisana nv	4.2	57
54	Sedinal	Plus	Melisana nv	4.2	57
55	Sedinal	Plus	Melisana nv	4.2	57
56	Nivea	Intensifs	Beiersdorf	4.3.1	59
57	Nivea	Intensifs	Beiersdorf	4.3.1	59
58	Dove	Shampooing	Lever Fabergé	4.3.1	59
59	Shoes in the box		Euro Shoe Unie nv	4.3.1	59
60	Seb	Vitasaveur	Group Seb sa	4.3.2	60
61	Zij		We Belgium	4.4	61
62	Hermès	Rocabar	Hermes Benelux sa	4.4	62
63	Lancôme	Ô	L'Oréal Produits de Luxe Belgilux	4.4	62
64	Giorgio Armani	Acqua di Giò	L'Oréal Produits de Luxe Belgilux	4.4	62
65	Giorgio Armani	Mania	L'Oréal Produits de Luxe Belgilux	4.4	62
66	Giorgio Armani	Acqua di Giò	L'Oréal Produits de Luxe Belgilux	4.4	62
67	Christian Dior	Higher	Christian Dior sa - beauté	4.4	62
68	Calvin Klein	CK1 (one)	Unilever Cosmetics international	4.4	62
69	Giorgio Armani	Acqua di Giò	Parfums & Beauty Belgilux	4.4	62
70	Calvin Klein	Obsession	Unilever Cosmetics international	4.4	62
71	Carolina Herrera	212	Puig Belux Sa	4.4	62
72	Calvin Klein	Contradiction	Unilever Cosmetics international	4.4	62
73	Calvin Klein	Eternity	Unilever Cosmetics international	4.4	62
74	Laura Biagiotti	Sotto voce	Procter & Gamble België nv	4.4	62
75	Calvin Klein	Escape	Unilever Cosmetics international	4.4	62
76	Ralph Lauren	Romance	Parfums & Beauty Belgilux	4.4	62
77	Ralph Lauren	Romance	Parfums & Beauty Belgilux	4.4	62
78	Guerlain	Champs Elysées	Guerlain Benelux	4.4	62

ad No.	Brand	Product	Advertiser	Chapter	Page	
79	Paco Rabanne	XS	Puig Belux SA	4.4	62	
80	Paco Rabanne	XS	Puig Belux SA	4.4	62	
81	Christian Dior	Dolce Vita	Christian Dior sa - beauté	4.4	62	
82	Guerlain	Champ-Elysées	Guerlain France	4.4	63	
83	Lancôme	Poème	L'Oréal Produits de Luxe Belgilux	4.4	63	
84	Planet Parfum	Cloquet	Parma Beauty info	4.4	63	
85	Boucheron	Bague	Puig Belux Sa (impro-lux)	4.4	63	
86	Gucci	Envy	Cosmopolitan cosmetic sa	4.4	63	
87	Givenchy	Organza	LVMH Holding	4.4	63	
88	Christian Dior	J'adore	Christian Dior sa - beauté	4.4	63	
89	Vanderbilt	Woman	Division L' Oréal Paris	4.4	63	
00.126	90	Givenchy	Eau Torride	Givenchy Parfums	4.4	63
91	Mexx		Mexx Belgium nv /sa	4.4	63	
92	Cacharel	Gloria	L'Oréal Produits de Luxe Belgilux	4.4	63	
93	Christian Dior	Dune	Christian Dior sa - beauté	4.4	63	
94	Laura Biagiotti	Roma	Procter & Gamble België nv	4.4	63	
95	Lancôme	Miracle	L'Oréal Produits de Luxe Belgilux	4.4	63	
96	DKNY		Estée Lauder Cosmetics nv	4.4	63	
97	Christian Dior	Dune	Christian Dior sa - beauté	4.4	63	
98	Cacharel	Anais Anais	L'Oréal Produits de Luxe Belgilux	4.4	63	
99	Laura Biagiotti	Laura	Procter & Gamble België nv	4.4	63	
100	Rochas	Alchimie	Cosmopolitan cosmetic sa	4.4	63	
101	Cacharel	NOA	L'Oréal Produits de Luxe Belgilux	4.4	63	
102	Lancôme	Trésor	L'Oréal Produits de Luxe Belgilux	4.4	63	
103	Jean Paul Gaultier		Puig Belux Sa (impro-lux)	4.4	63	
104	Calvin Klein	Truth	Unilever Cosmetics international	4.4	63	
105	Vanderbilt	Honeymoon	Division L' Oréal Paris	4.4	63	
106	Nina Ricci Paris	L'air du temps	Puig Belux nv	4.4	63	
107	KBC	Bank & verzekeringen	KBC Exploitatie nv	4.5.1	65	
108	Kraft	Philadelphia	Kraft Foods Belgium	4.5.2	66	
109	LU	Cent Wafers	LU Belgie	4.5.2	66	
110	LU	Grany	LU Belgie	4.5.2	66	
111	Marie Thumas		Bonduelle Belgium nv	4.5.2	67	
112	Whiskas	Versheidszakje	Master Foods nv	4.5.3	68	
113	Whiskas	Versheidszakje	Master Foods nv	4.5.3	69	
114	Quick	Magic Box	Distirest Benelux sa	4.5.3	69	
115	Quick	Magic Box	Distirest Benelux sa	4.5.3	69	
116	Uncle Ben's	2 Step	Master Foods nv	4.5.3	69	
117	Uncle Ben's	2 Step	Master Foods nv	4.5.3	69	

ad No.	Brand	Product	Advertiser	Chapter	Page
118	Uncle Ben's	2 Step	Master Foods nv	4.5.3	69
119	Spa	Reine	Spadel sa	4.5.4	70
120	Warner's		Warner's sa	4.5.4	72
121	Simone Pérèle		Simone Pérèle Benelux sa	4.5.4	72
122	Chantelle		Sovedam nv	4.5.4	72
123	Hunkemöller	For Any Body	Modet nv (Hunkemöller)	4.5.4	72
124	Chantelle		Sovedam nv	4.5.4	72
125	La Perla	Milizia	Alaco sa	4.5.4	72
126	Hunkemöller	Body Basics	Modet nv (Hunkemöller)	4.5.4	72
127	Lejaby	Tahiva	Donatex nv	4.5.4	72
128	Chantelle		Sovedam nv	4.5.4	72
129	Marie Jo		Van De Velde nv	4.5.4	73
130	EHSAL		EHSAL	4.5.5	74
131	Always	Ultra	Procter & Gamble België nv	4.5.5	74
132	Nestlé	Nesquik	Nestlé Belgilux sa	4.5.5	74
133	Toblerone		Confectionery & coffee	4.5.6	76
134	Solo	Culinesse	Unibel Bestfoods Belgium (UBFB) SPRL	4.5.6	76
135	Ferrero	Nutella	Ferrero sa	4.5.6	76
136	Minute Maid		NV Coca-Cola Enterprises Belgium	4.6.1	78
137	Lipton	Green tea	Unibel Bestfoods Belgium (UBFB) SPRL	4.6.1	78
138	Leffe	Abdij van Leffe	Interbrew Belgium	4.6.3	81
139	Rowenta	Expert	Group Seb sa	4.6.3	82
140	Plan International Belgium	Plan Ouder	Plan International Belgium vzw	4.6.3	82
141	Plan International Belgium	Plan Ouder	Plan International Belgium vzw	4.6.3	82
142	Garnier	Fructis	Laboratoires Garnier sa	4.7.1	83
143	Roc	Hydraplus	Johnson & Johnson Consumer nv	4.7.1	83
144	Millner	Jong	Campina Belgium nv	4.8.1	86
145	Citroën	Xantia	Citroën Belux nv	5.1	94
146	Volkswagen	Golf Rabbit	D'Ieteren	5.1	94
147	Belolive		Vandemoortele nv	5.1	95
148	Chantelle		Sovedam nv	5.1	95
149	Carlsbourg		Corman sa	5.1	95
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151	Mobistar	Family	Mobistar MCS sa	5.2	97

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Sanoma Magazines Belgium

Sanoma Magazines Belgium is since 2001 part of Sanoma WSOY, the Finnish communication concern of a.o. newspapers, magazines, press distribution, radio and television. Sanoma Magazines Belgium belongs to the Sanoma Magazines B.V. division, the fifth magazine publisher in Europe with a portfolio of approximately 300 titles. With its 18 titles, a net turnover of 156 million euro in 2003 and over 500 employees Sanoma Magazines Belgium is the most important Belgian editor of popular magazines. As well as being reputed to be the specialist in women magazines, it also has a strong position in the market of television, news and interior magazines.

Sanoma Magazines Belgium is one of the few Belgian media companies that are active both on the Dutch speaking and the French speaking market. Sanoma Magazines Belgium operates from two offices: Brussels and Antwerp. Brussels accommodates the editorial staff of the French magazines (Femmes d'Aujourd'hui, Flair, Gael, Marie Claire, Télé Moustique and Télé Pocket), the interior magazines (Feeling Wonen and Gael Maison) and HUMO. Antwerp is the home base of the editorial staff for the other Dutch magazines (evita, Feeling, Flair, GLAM-IT, Libelle, Story, TeVe-blad and TV7).

“Stop/Watch, everything on the impact of advertisements in magazines” is a publication of Medialogue, the advertising sales house of Sanoma Magazines Belgium. Medialogue centralises all activities regarding the advertising market for the magazines of Sanoma Magazines Belgium. It is also the professional interlocutor for media agencies, advertising agencies and advertisers.

Colophon

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Telecomlaan 5-7, 1831 Diegem, Tel 02/776.27.11, Fax 02/776.27.94

Responsible editor

Rosette Van Rossem

Authors

Patrick Hermie

Trui Lanckriet

Koen Lansloot

Stef Peeters, SP Consult

Collaborators

Véronique Couvreur

Filip Huwaert

Charlotte Labrique

Kathy Rosseel

Danielle Rousseau

Patrick Schmitz

Els Tresignie

Karen Vanderwaeren

00.135

Coordination

Karen Casteels

Anne-Sophie Vilain

Translation

BBAM! Communications

Ann Englander

Lay-out

Liesbet Lutin

Printer

Boone-Roosens

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Info

Trui Lanckriet, Research Manager, Tel 02/776.27.24, Fax 02/776.27.94, marketing@medialogue.be

Medialogue

The logo graphic consists of two curved, overlapping lines. The top line is yellow and the bottom line is orange, both curving upwards from left to right.