

BREAK

THROUGH

How new and returning businesses
can grow with TV

itv

System1
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Introduction

There's something special about TV. It's a channel almost every UK adult spends time with each week. It's the stage for the biggest cultural and current events of our lives, and it's unrivalled at connecting with people on the most powerful emotional levels. For businesses, TV advertising is the stage on which small businesses turn into household names, launching themselves into wider culture and driving profitable growth along the way.

Advertising on TV is the right decision for businesses looking to scale up, but the perceived barriers can make it seem insurmountable. Common worries are that it's high cost, it's high risk, it's hard to create for, and it can feel hard to measure success.

None of these need be true. Broadcasters are ready to support 'new-to-TV' businesses whether they're digital native businesses exploring TV for the first time or high street icons making a return after decades away. A business making the step into TV is by definition ambitious and deserves to see that ambition pay off. We want them to succeed and we're ready to help make it happen.

ITV and System1 have partnered to create a guide to entering the modern TV advertising arena for the first time, covering creative, media, and measurement considerations. As well as giving practical and vital advice on how to do it by drawing on decades of research, this report shines a light on TV newcomers who are succeeding already. It's designed for any business looking to take advantage of the extraordinary power of advertising on TV. The stars of the next edition could – and should – be you.



www.itvmedia.co.uk

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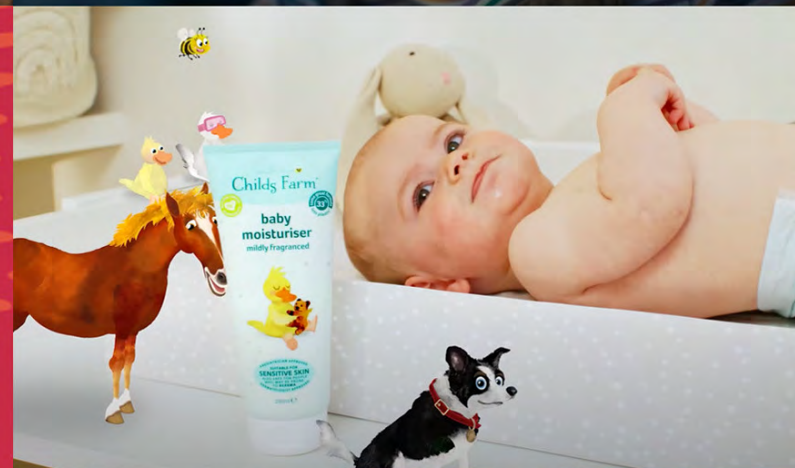
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“There have long been two schools of advertising: Showmanship and Salesmanship. Both are important for your business and each supports the other. Showmanship seeks to put your brand before the public and to create preference. Salesmanship speaks to the already half-interested and gives them a reason why they should buy. Each lends itself to a different use of media and each is more important at different stages of company growth.

If your performance marketing is no longer driving growth, it might be time to turn to TV. TV extends your advertising reach and it provides a depth of attention that it is hard to match. TV provides a floodlit stadium for your showmanship and targeting at scale for your salesmanship.

This report shows how - as a new-to-TV advertiser - you can make the most of TV’s opportunities, as you make the exciting step up.”

Orlando Wood, Chief Innovation Officer, System1



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Foreword

Mr Bates vs The Post Office was a 'mic drop' moment for TV. Watched by over 13.5m people, it moved the nation, galvanised the Government and finally enabled justice to be served for the hundreds of sub post masters and mistresses who were victims of the Horizon scandal. As Richard Huntington, CSO of Saatchi and Saatchi put it: "You know the idiots that say things like 'Television is dead'. Sometimes it mic drops as the most potent medium humanity has ever devised." There is perhaps no better recent demonstration of the power of TV.

TV creates social change for exactly the same reasons as it creates value for the brands and businesses that know how to use it well. As an advertising medium it can attract huge audiences – over 90% of the adult population in the UK every week. It engages people emotionally in a way that no other channel can rival, it can launch brands into culture and make them famous, and of course drive profitable growth over the long term.

TV is a dynamic, changing medium. With the advent of addressable TV comes the ability to target consumers in increasingly sophisticated ways – from 'drive time' targeting, to dynamic, personalised content.

And TV is a truly powerful advertising product – one that has built iconic brands like Persil, Nike and Marmite, one that fuels the businesses driving the modern economy like Google and Apple, and one that's accelerated the growth of digital natives like Deliveroo and eBay.

So as an advertising channel, TV has much to offer those brands that have yet to experience it. But 'winning at TV' is not always straightforward.

This playbook – a combination of new creative research from System1, media planning and measurement principles from ITV based on our learning, and case studies from recent new-to-TV businesses aims to provide equal doses of inspiration and guidance for businesses hoping to make their first forays into TV.

We hope you'll use it to give your brands the 'mic drop' moments they deserve.



Kate Waters
Director Client Strategy & Planning
ITV

Executive Summary

7 must-knows to Break Through on TV

- 1** TV is uniquely powerful for extending the reach and depth of attention, providing a boost to advertising channels your brand is already using and driving long-term business growth.
- 2** TV advertising by new-to-TV businesses has improved since 2020, but has to work hard to establish fluency – making your brand easy to recognise is the key to long-term memorability.
- 3** In your first TV campaign: Consider whether you're creating a new category, where you need to educate about your product and whether a better media plan is geared towards frequency...
- 4** ...or if you're entering an established category, where you need to find what makes your brand stand out from the rest, attracting a broader audience.
- 5** When building your brand, less is more. Use emotional messaging and peak media moments to be seen and recognised by as many people as possible; this drives lasting growth as well as short-term effects.
- 6** Consider your audience – who they are, where they are, and how they watch TV. Sometimes, a targeted approach is better before broadening out to a nationwide campaign.
- 7** When measuring, it's best to start with A/B testing (such as regional or VOD test/control) to measure impact across a range of outcomes, not just sales or awareness.

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The Power of TV

Break Through How new and returning businesses can grow with TV

TV is uniquely powerful, a medium that builds brands at the same time as it generates business impact. It's also one of the few true mass mediums – over 90% of people in the UK watch broadcast or subscription video-on-demand (VOD) TV each week.

So nearly everyone watches TV, and we watch a lot of it! In 2023, adults watched nearly 5 hours of video per day, of which 2:40 was broadcaster TV – a mix of linear and on-demand (BVOD). BVOD has grown to about 10% of all adult TV viewing, but amongst the 16-34 demographic it's more popular, reaching 24%. In addition, we watched 0:39 of subscription video (SVOD) like Netflix, and a range of online video.¹

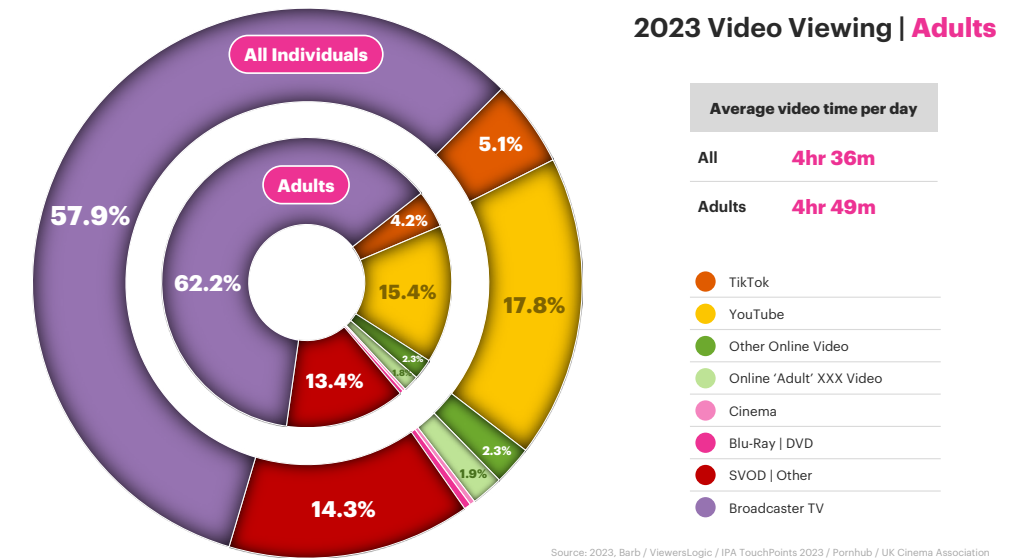


Figure 1. 2023 video viewing – Adults¹

TV is also our primary source of video advertising exposure. 80% of the video advertising we saw each day in 2023 was TV advertising; even among the 16-34 demographic, TV ads are the majority of video advertising (54%).²

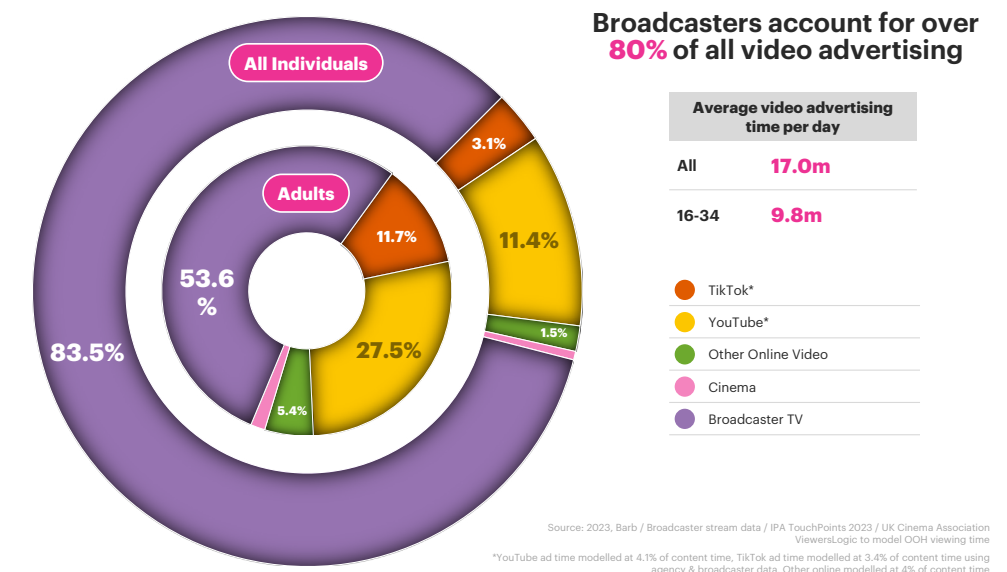


Figure 2. Video advertising minutes per day splits²

¹Thinkbox, Video Day

²Thinkbox, Introduction to BVOD

The Business Opportunity

May 2024's *Profit Ability 2* report, independent analysis commissioned by Thinkbox, looked at the profit potential of campaigns across multiple verticals and channels to deliver the most up-to-date and definitive answer on the efficiency and effectiveness of different advertising channels.

The results confirmed the power of TV to deliver business impact for advertisers. TV emerged as the most profitable of all advertising channels over the long term, with linear TV alone representing nearly half of all profit return on investment (ROI).

As the study said: "When sustained effects are accounted for, average profit ROI increases to £4.11. In particular, TV (Linear and BVOD) has a very strong sustained effect, responsible for 54.7% of the full advertising-generated profit, with an average full profit ROI of £5.61 for every pound spent. Linear TV alone accounts for 46.6% of full advertising-generated profit, and an average full profit ROI of £5.94."³

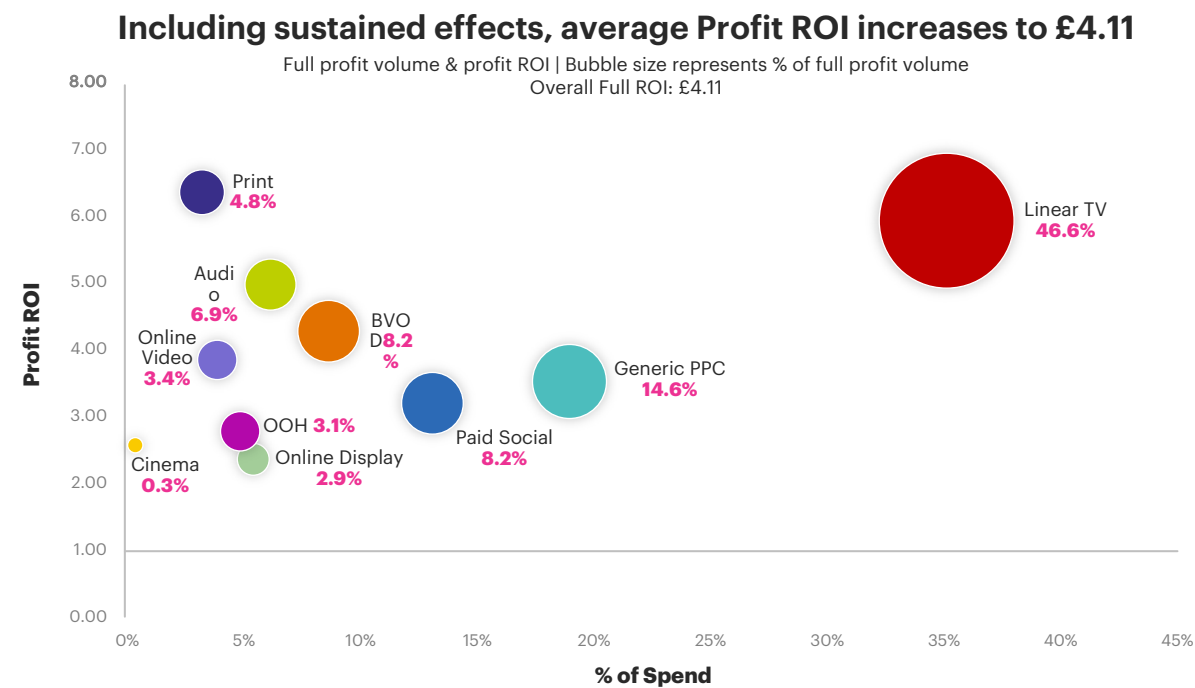


Figure 3. Comparison of average Profit ROI (including short- and long-term effects)³

The business impact of TV isn't just limited to big businesses. In the Data2Decisions/Work/Thinkbox report *As Seen On TV: Supercharging Your Small Business*, analysis showed that the efficient sales uplift from TV was especially powerful for smaller, lower spending businesses. TV can work for any business.

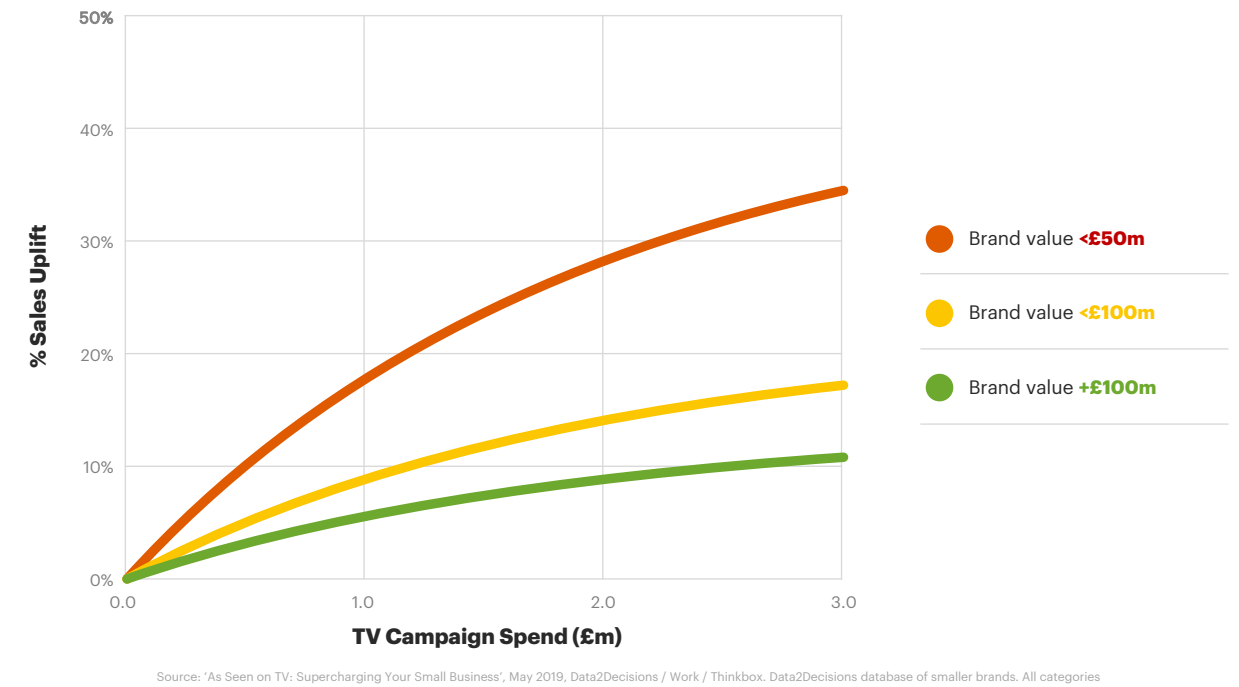


Figure 4. Percentage sales uplift relative to campaign spend and brand value⁴

³Thinkbox, *Profit Ability 2* ⁴Thinkbox, *As Seen On TV*

The Brand Opportunity

The evidence for the power of TV as an advertising medium that builds brands is just as compelling as the case for its business impact and is probably more widely known. Peter Field makes the case in his April 2024 report *Why TV is at the Heart of Effectiveness* that TV is a unique driver of attention, emotion and trust – the three most valuable audience effects.⁵ Let's look at those three individually.

Attention

TV advertising is high-attention: viewing time data from Lumen shows that TV draws an average 15.5 seconds of attention for 30-second TV ads and 9.1 seconds for 15-second ads. Other video options draw only low single-figure times; barely enough to have any impact on building memory in the audiences. Field cites *The Triple Opportunity of Attention*,⁶ a study from Orlando Wood, Dr Karen Nelson-Field and Rob Brittain, showing the value of this high-attention media: when comparing campaigns weighted toward low-attention media vs high-attention media, the study found that campaigns in the high-attention group can build stronger mental availability and generate nearly two-thirds more very large business effects.⁷

Investment in higher-attention platforms enables creative to work more effectively

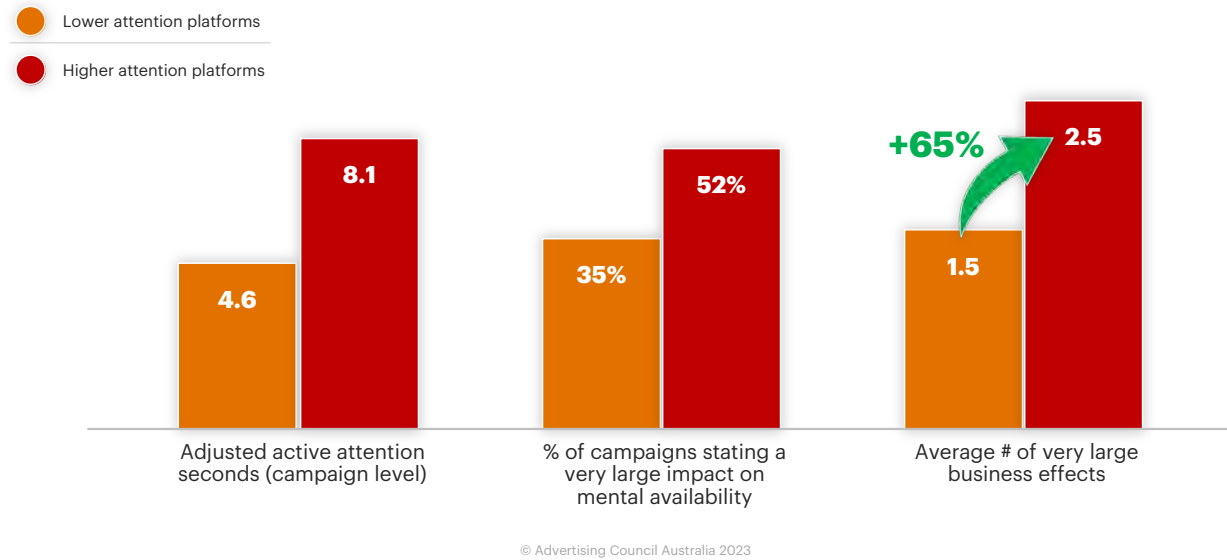


Figure 5. Investment in higher-attention platforms (like TV) enables creative to work more effectively.⁷

⁵ Peter Field, *Why TV is at the heart of effectiveness*

⁶ Wood, Nelson-Field, and Brittain, *The Triple Opportunity of Attention*

⁷ Business effects are defined as: sales uplifts, share gains, reduced price sensitivity, customer loyalty, penetration gains, and profit increases. The scale of an observed business effect is categorised by the case study author as being 'very large', 'large/substantial' or 'small/negligible'.

Emotion

The effectiveness benefit of emotional advertising is well established. A study of the IPA Databank, a collection of over 1,500 of the most effective advertising campaigns of the last 40 years, shows that campaigns built on an emotional basis rather than a rational basis work harder – they're much more efficient drivers of market share growth.

Emotional advertising drives effectiveness

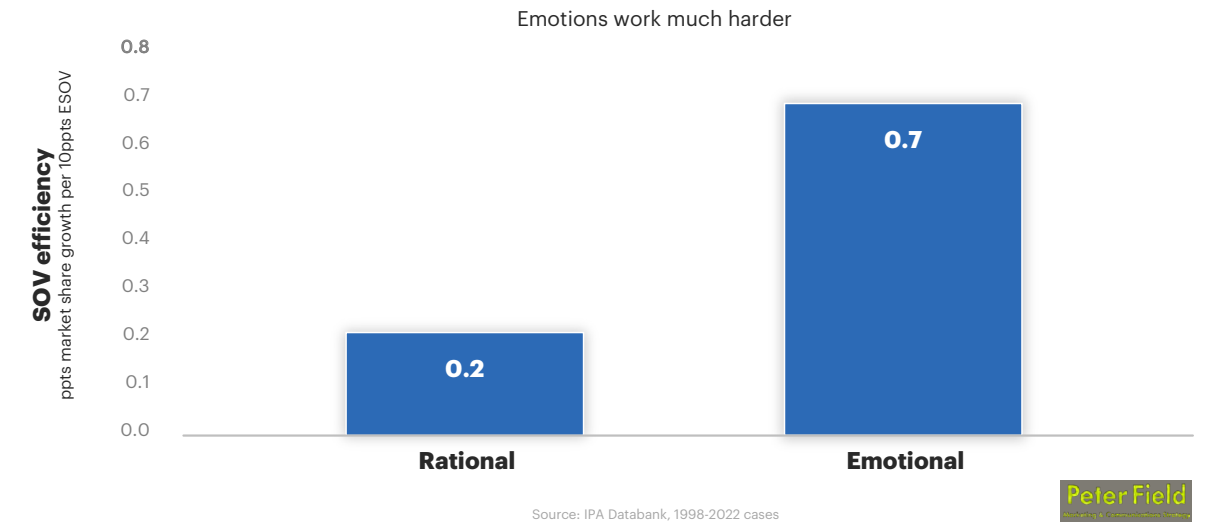


Figure 6. Emotional advertising drives effectiveness.⁵

Amongst media channels, TV is the most effective driver of emotion; Thinkbox/Ipsos' 2022 study, *Adnormal Behaviour* shows that TV stands out above all others for creating an emotional response in audiences.⁸

TV ads evoke emotion more than ads on other media

	TV	Social Media	Radio	YouTube	Cinema	Magazines	Outdoor	Newspapers	Search	Direct Mail	Websites
Sticks in their memory	57%	28%	19%	13%	12%	12%	12%	11%	10%	6%	3%
Makes them laugh	52%	35%	13%	21%	16%	5%	6%	6%	4%	2%	3%
Entertains them	51%	30%	13%	19%	21%	9%	3%	7%	9%	3%	4%
Makes them feel emotional	47%	17%	6%	10%	15%	5%	3%	9%	4%	2%	2%
They like	40%	27%	10%	12%	14%	15%	8%	12%	14%	4%	4%
They trust	35%	6%	16%	4%	9%	12%	6%	19%	11%	6%	4%

% who selected each medium

Source: Adnormal Behaviour, 2022, Ipsos / Thinkbox. Q.TN3: In which, if any, of the following places are you most likely to find advertising that...
Base: 'normal' people (1,158)

Figure 7. Ads on TV evoke more emotion than ads on any other media.⁸

⁸ Thinkbox/Ipsos, *Adnormal Behaviour*

Attention factors into this. When you combine System1 emotional impact data with Amplified Intelligence video attention data, it's clear that emotive ads on already high-attention media like TV gain even more attention. Which also means greater long-term business building effects.⁵

High-attention media works harder for emotive advertising

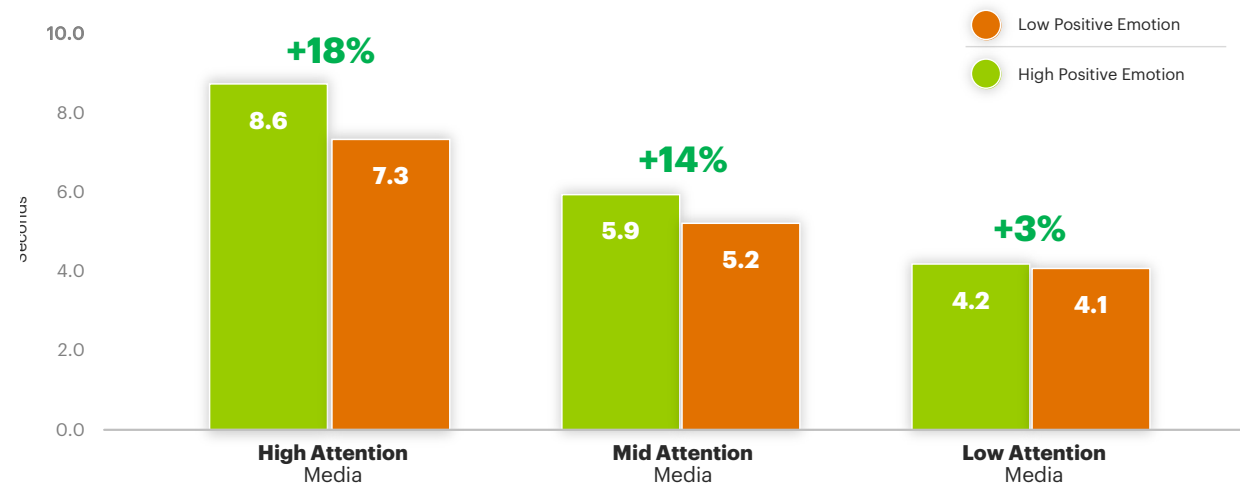


Figure 8. High-attention media works harder for emotive advertising.⁶

Trust

Trust is at the heart of what a brand is; in a world where it can seem in short supply, its importance is on the rise. Looking at the IPA Databank, the percentage of strong trust growth cases that also report strong profit growth has more than doubled since 2008. Almost 50% of campaigns which grow trust in a business also lead to strong profit gain, making it the second most important of the seven business metrics the IPA studies.

And once again, it's TV that has a natural advantage here. Thinkbox's 2022 *Adnormal Behaviour study* showed that TV ads were the most trusted form of advertising amongst consumers at 35%, compared to <20% for all other channels.⁹

On attention, emotion and trust, TV is a clear winner.

Harnessing the TV Opportunity

TV also has a unique superpower among other advertising channels. It's what we call the ultimate media multiplier. The 2019 report *Demand Generation* showed that not only does TV directly affect businesses and brands, it also works by lifting the performance of other advertising channels on a media plan by up to 54%.⁹ Further proof of TV's central place in a business' advertising efforts.

But while TV works in a myriad of ways, we can only get the full picture of its effects if we're able to identify and measure them. In the past this has been a complex and difficult task, but in recent years it's become far easier for newcomers not just to advertise on TV but to measure the impact of doing so. Some of the robust planning and measurement tools more easily accessible for new-to-TV businesses are Thinkbox's Media Mix Navigator to help plan campaigns; data clean rooms to enable 1-1 measurement; AI-driven econometric modelling; and more cost effective and accurate pretesting, notably System1's Test Your Ad. There's no shortage of ways to help to make TV more accountable.

All the UK broadcasters now have specialist propositions for new-to-TV businesses designed to make TV advertising more accessible. These offer creative production support, airtime incentives, help in navigating the broadcast clearance systems, and advice on media planning and measurement.

⁵ Peter Field, *Why TV is at the heart of effectiveness*

⁹ Thinkbox, *Demand Generation*

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The Challenge for New- to-TV Businesses

Taking the first steps into TV advertising is exciting but comes with unknowns for new advertisers – most case studies and research seem to focus on iconic brands from huge businesses with the budgets to match, rather than the smaller success stories. So for smaller businesses or those who've been off TV for a long time, there's a perception that it's a high-risk move with no guarantee of positive returns.

The truth is that advertising on TV for the first time is a challenge, even though the risks can be minimised. That's why we've developed this guide specifically for the businesses who are making the step into TV, having to navigate media planning and creative challenges which are unique to the medium, and figuring out how to get the right measurement tools in place to know what impact it'll have on their business.

What are the main challenges?

A complex and constantly evolving landscape: TV is in a period of rapid evolution, and businesses looking to make the most of it need to be up to date on developments including Broadcaster VOD, ad tiers from streamers, the new proliferation of data-driven targeting opportunities, and more.

A unique set of creative needs: Making a good and effective TV ad can be challenging, as there's a temptation for new-to-TV businesses to use learnings from other media channels and apply them directly to TV. Businesses that do this are often disappointed by the results, as TV creative does not work in the same way and you can't simply transfer work and learnings across.

A tricky testing environment: In comparison to digital and social channels, TV is usually more expensive to test and – without carefully constructed experiments – can also be hard to evaluate in a way that reveals its full effect.

Without understanding these challenges and creating a plan to deal with them, moving to TV really can be a risk for businesses. In the *Scaling Up Without Screwing Up* report, Tom Roach presented evidence developed with System1 data showing that new-to-TV businesses tend to make less effective ads. In particular, poor creative can have serious consequences and be the difference between success and failure – 50% of TV advertising effectiveness is down to the creative.

So while many businesses could benefit from TV, we know that getting started in a way that maximises potential returns is a real challenge that's crucial to get right. That's what this report is here to help with.

Two Types of New-to-TV Businesses: Digital Debutants and Established Entrants

The context in which businesses consider moving to TV varies widely, but based on our experience of working with new-to-TV businesses we can identify two broad categories: *Digital Debutants* and *Established Entrants*.

Digital Debutants

Digital Debutants are 'digital native' businesses, born in an online world, which have generally built their business through search and social. These businesses are often not just new-to-TV but new to the world too, coming to market only a matter of a few years before making the move to TV. And they may also be not just a new business but a new category – e.g., Butternut Box (premium subscription dog food), Spoke (custom-finished menswear). These businesses have more heavy lifting to do in demonstrating their entire premise to a mass audience.

These businesses have particular expectations and needs from TV. They are often performance-driven, in many cases with VC and investor backing creating pressure for quick returns and large-scale growth. They are also used to social and digital norms and expect TV to work in a similar way in terms of quick, measurable uplift. This performance culture can find the traditional, longer-term, seemingly less exact ways of measuring TV impact difficult to deal with.

Digital Debutants turn to TV for a number of reasons. It's possible that their performance channels are starting to decline in efficiency (CPAs in their digital channels are increasing) or they may be looking to scale quickly and broaden their customer base. Either way, the business may have exhausted its current in-market audience and needs to bring new potential customers, something TV with its broader reach is ideal for.

Established Entrants

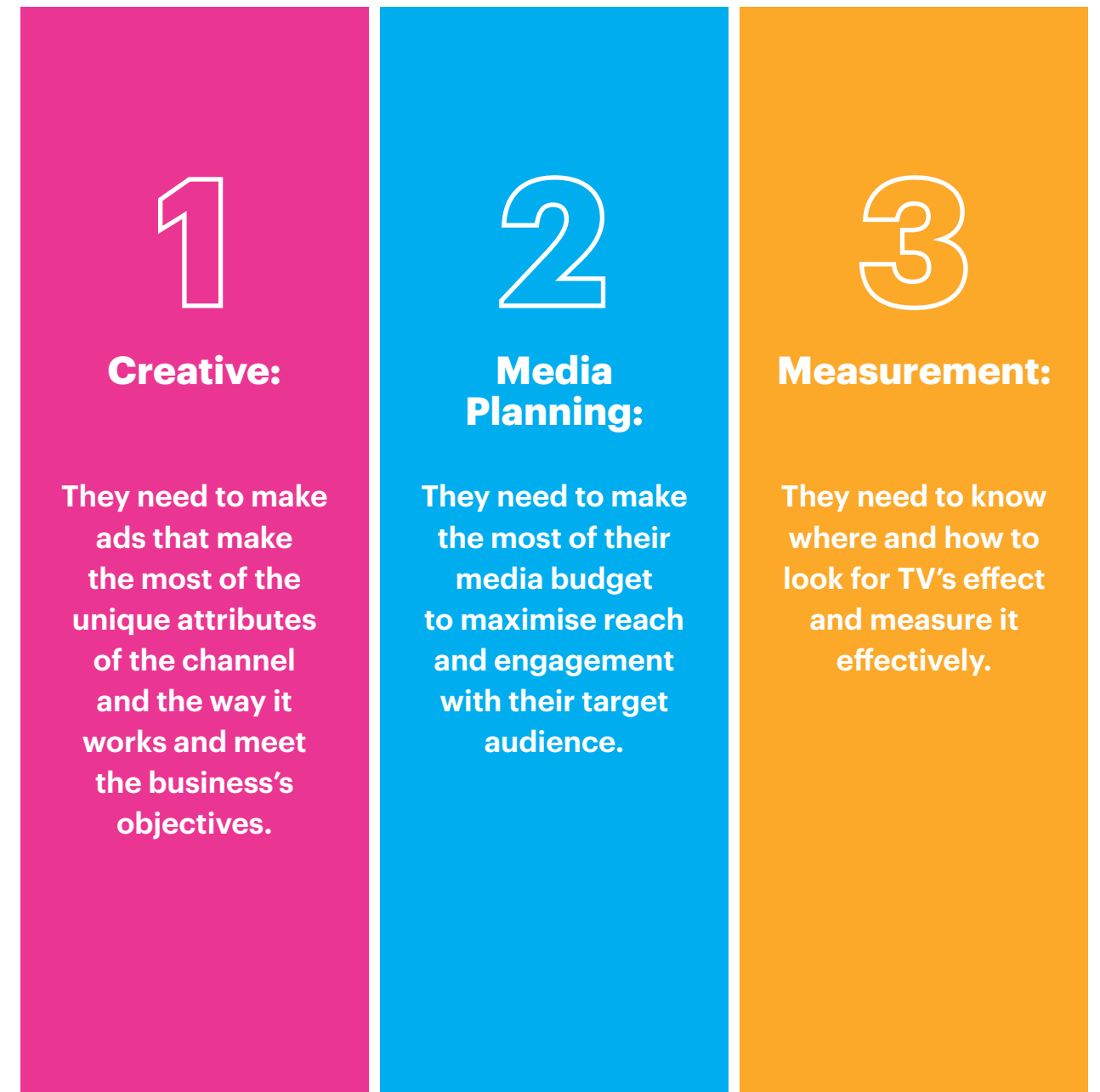
The other broad type of new-to-TV businesses are heritage or established businesses which have either never advertised on TV before or are coming back after a very long break (20+ years). These Established Entrants include familiar names like Aer Lingus and Terry's Chocolate Orange.

These businesses have a different set of needs and issues. They often already have relatively high consumer awareness and a strong physical presence either on the high street or in-store. We tend to find offline sales dominating even if e-commerce is a growing sales channel. So, their aim is to drive penetration and sales – or reverse a decline – by reinvigorating the business or asserting a distinctive and relevant positioning.

Break Through How new and returning businesses can grow with TV

The Building Blocks of Winning at TV

To win at TV, businesses need to consider three 'ingredients' for success:



The rest of this report is a how-to manual dealing with these three elements. Each of the next chapters pulls together key learnings and principles in one of these areas. Taken together, they set out a formula to minimise the perceived risks of TV advertising, which we hope will give more businesses the confidence to experiment with TV.

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The Creative Research

The research in this chapter combines ITV data on new-to-TV businesses with System1 ad testing data measuring the emotional response to, and effectiveness of, ads. Its aim is to understand how ads from new-to-TV businesses can have the greatest impact and identify guidelines for aspiring TV advertisers to follow.

We started by identifying around 500 ads from 169 businesses in ITV's database. All the ads aired between 2020 and 2024, and all the businesses had no record of TV advertising in the preceding 20 years.

We then looked at System1's Test Your Ad database to find out how these ads performed creatively. We examined how the emotional response they generated compared to UK TV averages and, where possible, how those responses evolved over three years of TV advertising.

Finally, we created a subset of the standout performers for further analysis, allowing us to develop a set of guidelines for aspiring TV advertisers covering creative development, media planning, and campaign measurement.

We then illuminated the key principles with a series of detailed case studies from businesses that have succeeded in their first forays into television.

The Divided Brain

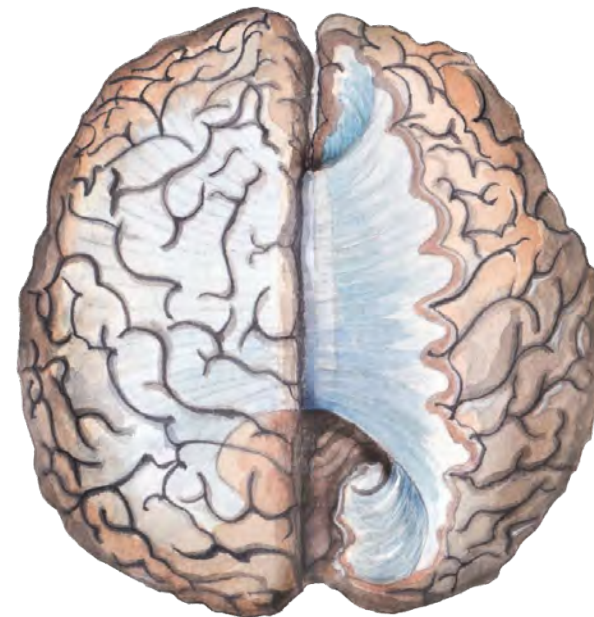
At the core of System1's research into effectiveness is Chief Innovation Officer Orlando Wood's work on how the different creative elements in modern advertising impact its effectiveness. In his two books, *Lemon* and *Look out*, he addresses the industry's creativity crisis and unpacks it using Dr Iain McGilchrist's ground-breaking work on the human brain.

McGilchrist's great insight is into how the two hemispheres of the brain pay attention to the world. It's a myth that the left and right brains do different things – instead they do things differently. And each hemisphere attends to the world around us in different ways. The left brain has a narrower and more goal-oriented focus, while the right brain sees the whole rather than its parts, and understands the world through the relationships between things.

In the context of advertising, this means that more abstracted features – such as zoomed-in product shots, close ups on body parts, voiceovers, and rhythmic music – will have greater appeal for the left brain. We know this can be useful in the short term and particularly when targeting the 'halfway-interested' consumers who are already in buying mode, but to truly drive long-term effects, advertising should seek to appeal to the right brain. And while the left brain is drawn to abstraction and flatness, the right brain loves the living: character interaction, spoken and unspoken communication, melodic music, recognizable settings, humour. These are the features that we know drive the most emotional engagement and, in turn, the greater long-lasting effects.

Left

- Abstracted product, feature, ingredient
- Abstracted body part
- Monologue
- Voiceover
- Freeze-frame effect
- Adjectives used as nouns
- Flatness
- Audio repetition
- Words obtrude during the ad
- Highly rhythmic soundtrack



Right

- Characters with vitality/agency
- One scene unfolding with progression
- Dialogue
- Implicit and unspoken communication
- Distinctive accents
- Play on words or subversion of language
- A clear sense of place
- Reference to other cultural works
- Set in the past
- Music with discernible melody

What should new-to-TV businesses take from this?

One major point of advertising on TV is to reach people who don't know your business yet, people who won't be in your buying window when they see the ad but may well be in the future. In other words, you're looking to create medium- and long-term customers, as well as drive short-term sales. So the most important part of Wood's work is his focus on the elements that draw right-brained attention, for engagement and long-lasting effects. In their understandable desire to showcase their products and tell customers about the business, these more engaging elements are often what new-to-TV businesses miss.

Figure 9. Left and right brain advertising features.

Methodology

System1's methodology has been validated in experiments with The Institute of Practitioners in Advertising (IPA) and shown to predict long-term impact and market share change within categories.

The methodology is ground-breaking because of the leading role it gives to emotion. How people feel about an ad – happiness, anger, surprise, or a range of other emotions (including neutrality) – is an important factor when you are trying to measure the degree to which an ad makes consumers change their habits, behaviours, and perspectives in the long-term.



Headline Measures

System1's quantitative model is the same we use for commercial ad effectiveness testing. The aim is to measure emotional response to the ad, as our validated methodology proves that emotion leads to action. Taken together, these responses combine to give us three key measures of creative impact on commercial effectiveness.



Star Rating

The Star Rating is based on how positively viewers respond to the ad. It predicts the potential of an ad to contribute to long-term business growth and long-term consumer behaviour; Star-Rating runs from 1.0 to 5.9 Stars. The higher the Star Rating, the more businesses should invest in and build campaigns around the ad. Around half the ads in System1's database score only 1 Star, and only around 1 in 100 gets the top 5-Star Rating.



Spike Rating

The Spike Rating predicts the potential for an ad to drive short-term sales. The Spike Rating is based on how intensely viewers respond to the ad and how quickly they accurately connect the ad to the business.



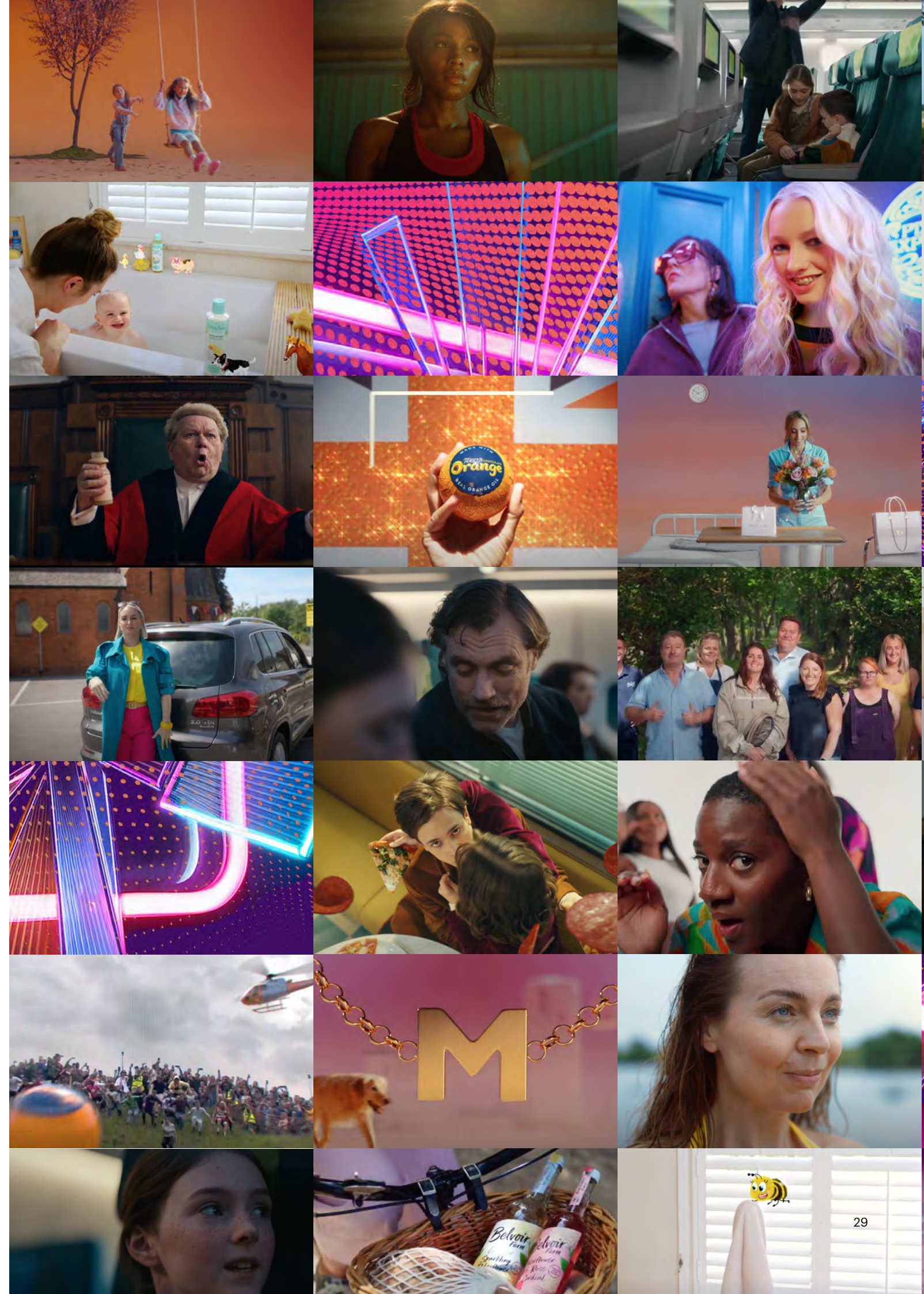
Brand Fluency

Brand Fluency is a measure of the proportion of respondents that correctly identified the brand by the end of the ad. Fluency is a warning light – if Fluency is low then the ad may be emotional but may risk losing out on the reward and impact it deserves. To stay top of mind, businesses need to make effective use of their brand assets and cues.



Fast Fluency

Like Brand Fluency, Fast Fluency is a measure of the proportion of respondents that correctly identified the brand the ad was for, but it also measures how quickly they did so. This is important as the sooner the audience knows who the ad is for, the stronger the potential short-term impact, as Fast Fluency is a key component of Spike.



What We Found

Newcomers are getting better, but there's still room to improve

There's good news – ads by new-to-TV businesses are getting better and more effective. In 2020, Tom Roach, in conjunction with System1, looked at new-to-TV advertiser data for a study of new-to-TV businesses, *Scaling up without screwing up*.¹⁰ It made sobering reading – ads by new advertisers rated 'Low' on all three key System1 metrics (Star Rating, Spike Rating, Brand Fluency).

But in 2024 we see improvement on all fronts – all three metrics now rate 'Modest'. New-to-TV ads now score in line with the average of all UK TV ads on long-term Star rating, but still lag on short-term Spike and on Brand Fluency, though they've reduced the gap since 2020.

These improvements bode well for new-to-TV businesses; but newcomer ads must continue to work hard to create awareness, build fluency and drive action.

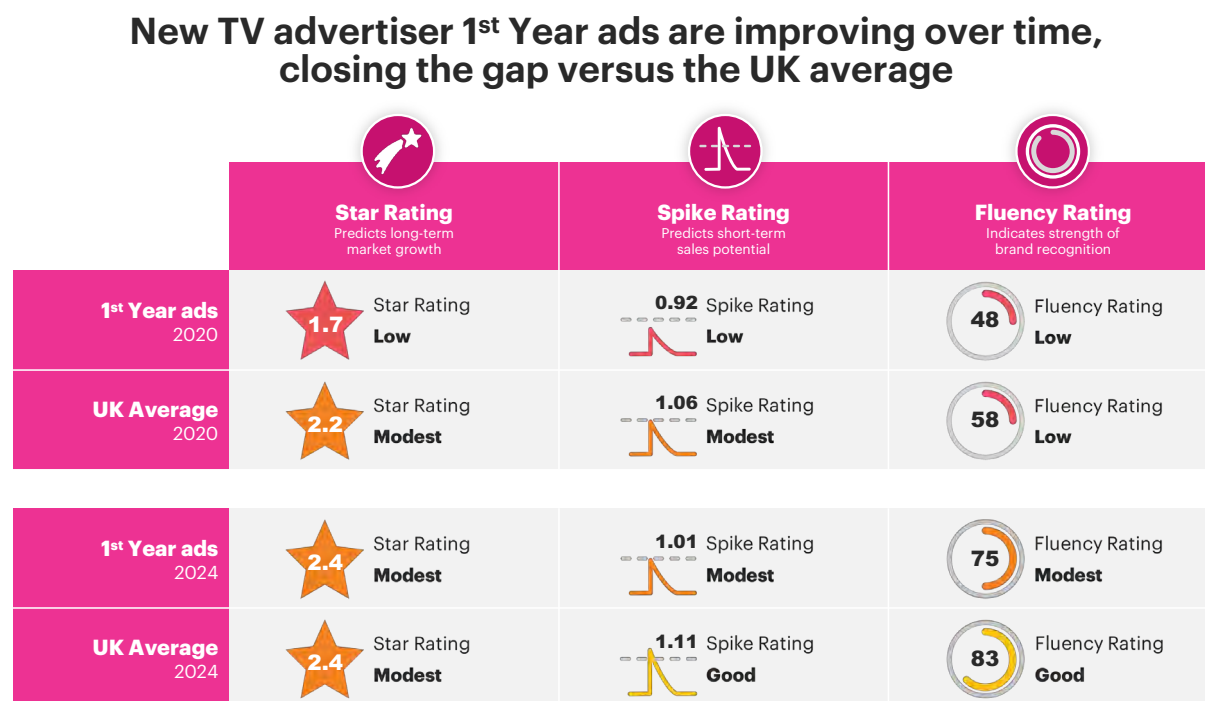


Figure 10. First year advertiser ads are improving over time across all metrics, closing the gap vs UK average.

¹⁰ Tom Roach, *Scaling up without screwing up*

New-to-TV businesses perform better as they learn and build

In addition to overall improvement of new-to-TV advertisers' efforts, it's also apparent that businesses who learn from their first ads improve with subsequent ad campaigns. Newcomers who continue to advertise on TV see an upward trajectory across the three key System1 ratings.

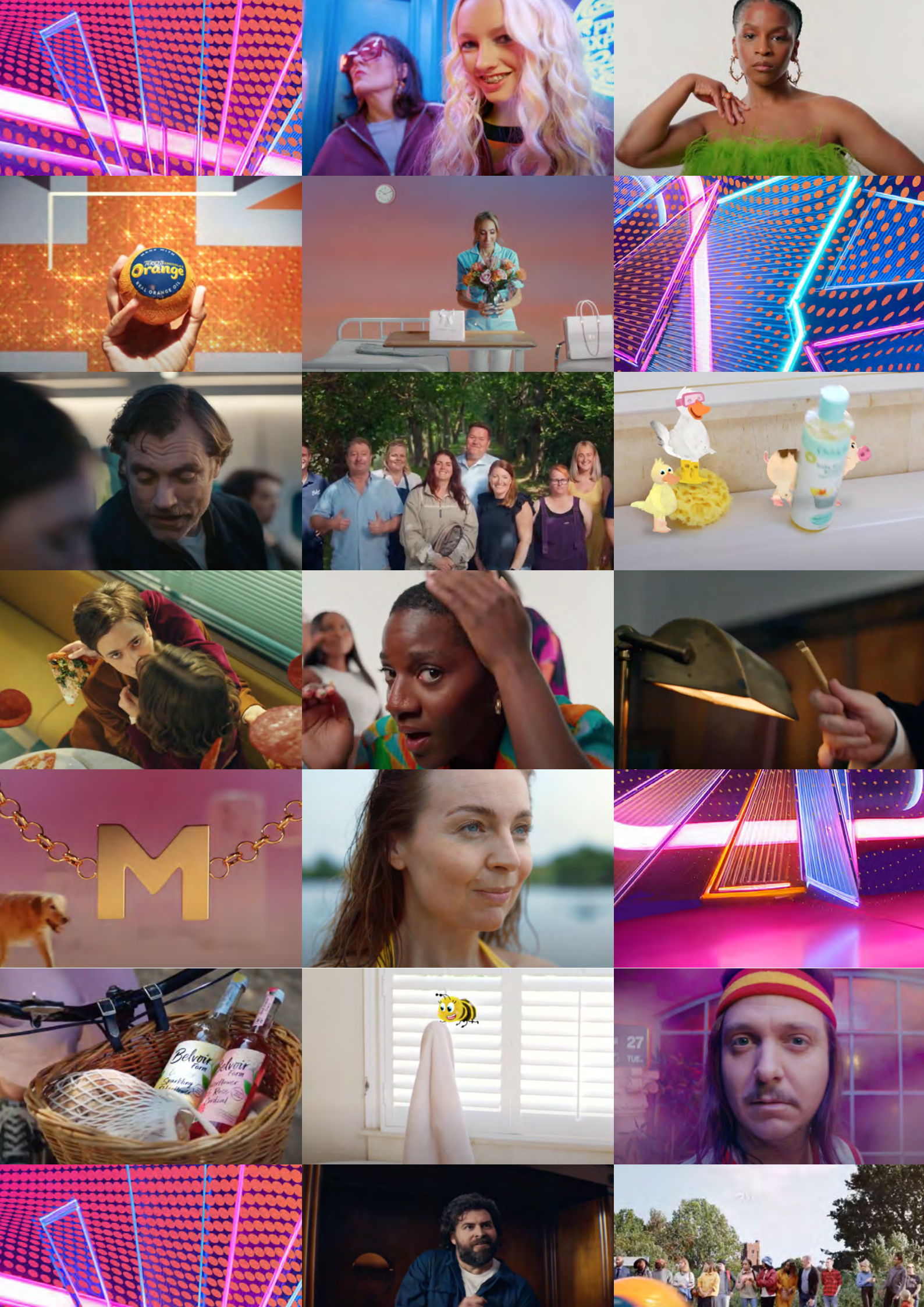
We looked at new-to-TV businesses with at least three years of data and saw average scores improving year on year – by year three these businesses were beating the UK average on long-term Star Rating. The scores remain within the 'Modest' band across all three ratings, but the upward trajectory for each score shows TV ads working harder for new advertisers as they learn from their experiences and build on prior years' ads.

Incremental gains from Year 1 to 3 are seen across Star, Spike & Fluency, though remain in the Modest territory



*only includes brands that have 3 years' worth of data

Figure 11. New-to-TV advertisers improve across their first 3 years; gains are seen in Star, Spike and Fluency.



The improvement in average Star Rating is driven by improvements at opposite ends of the spectrum. As they gain experience, new-to-TV businesses make fewer poor ads and more exceptional ones. By year three, only 21% of ads fall into the 1-Star 'Low' Rating, while 3% achieve an 'Exceptional' 5-Star Rating. This compares favourably to the distribution of total UK TV ad Star Ratings across the same time period (June 2020 – June 2024). Despite no historic TV advertising – or at least a generation-long absence – TV newcomers are more than capable of producing campaigns that can equal or beat ads from businesses with more recent TV history.

Despite a slight uplift on average, there has been very little change in Star distribution year-on-year



Figure 12. There is a slight uplift in overall average, with more exceptional ads and fewer poor ones, but overall Star Rating distribution remains similar.

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Starting Your TV Journey

Stages of TV Advertising

For new and returning businesses entering TV, there are two clear stages of TV advertising.

The first stage is laying **The Foundations** – salesmanship matters here, because it's when you introduce who you are, start developing a distinctive presence in your category, and give people a reason to buy from you. This is especially important if you're not only a new business, but also in a category that's new to the audience.

The second stage is **Building Brand**. By this stage, you don't need to introduce yourself any more, and can focus on showmanship; entertaining the audience and showing your personality as a brand through using nostalgia, your provenance and heritage, or demonstrating boldness and your challenger credentials.

Businesses will be at different levels of maturity themselves as they go through these stages. A digital native pioneering a new category or challenging traditional businesses and an established high-street stalwart looking for a new avenue for growth will make very different ads.

So while there are common creative themes across the stages, it's important to note that the challenge and thus the objectives will vary depending on each business' own circumstances – there's no one set 'journey' and nailing your objectives improves effectiveness by creating focus.

In general, businesses that are newer, likely digital native, especially if in a new category, will need to focus on getting the basics right in the foundational Stage 1. They'll be spending time establishing their name to a broader audience, explaining their offering, starting to build fluency, and giving the audience a clear idea of where the business fits into their lives.

Businesses that are well-established outside TV – through bricks-and-mortar retail, for instance – will be able to move more quickly to Stage 2. They can rely on existing familiarity and a developed tone of voice, and use more nuanced strategic approaches to reinforce a clear understanding of the business values and personality.

The Dual Opportunity of Building Brand

As you read the stages of the TV journey ahead, you'll notice that we're focussing on establishing the foundations of identity and brand. You may wonder why there is no emphasis on how to immediately generate short-term results, given that driving sales is an important motivator for most businesses entering TV for the first time.

While it's possible to focus on ads that drive short-term sales, it's important to remember that this will capture immediate demand but is unlikely to contribute to building the business in the long-term; that is, creating the future demand that's critical to sustaining growth. On the other hand, ads which successfully generate long-term growth usually have the side effect of boosting short-term sales as well.

We see both these effects in a System1 study of over 18,000 ads on their database.¹¹ They found that ads with an above-average Spike Rating (i.e., ads which evoked the emotional intensity and fast brand recognition needed for immediate action) were *not* more likely to have a high Star Rating (i.e., generating the strong positive emotional response required to build strong business associations and long-term memory structures). Only 11% of Above Average Spike ads achieved the strong or exceptional 4 and 5 Stars.

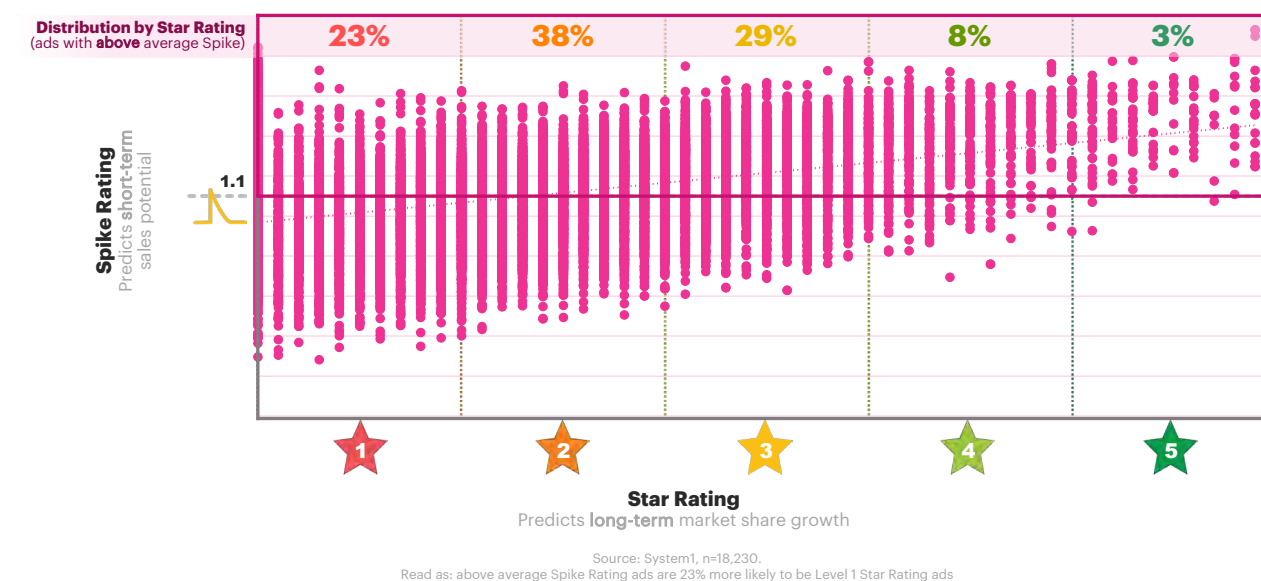


Figure 13a. Above Average Spike Rating ads (strong short-term) are not more likely to also be high Star Rating ads (strong long-term).

But ads focused on brand-building were more likely to generate strong short-term results. Nearly every ad achieving a 5-Star (98%) or 4-Star Rating (86%) also had an Above Average Spike Rating, while only one-third of 1 Star ads did.

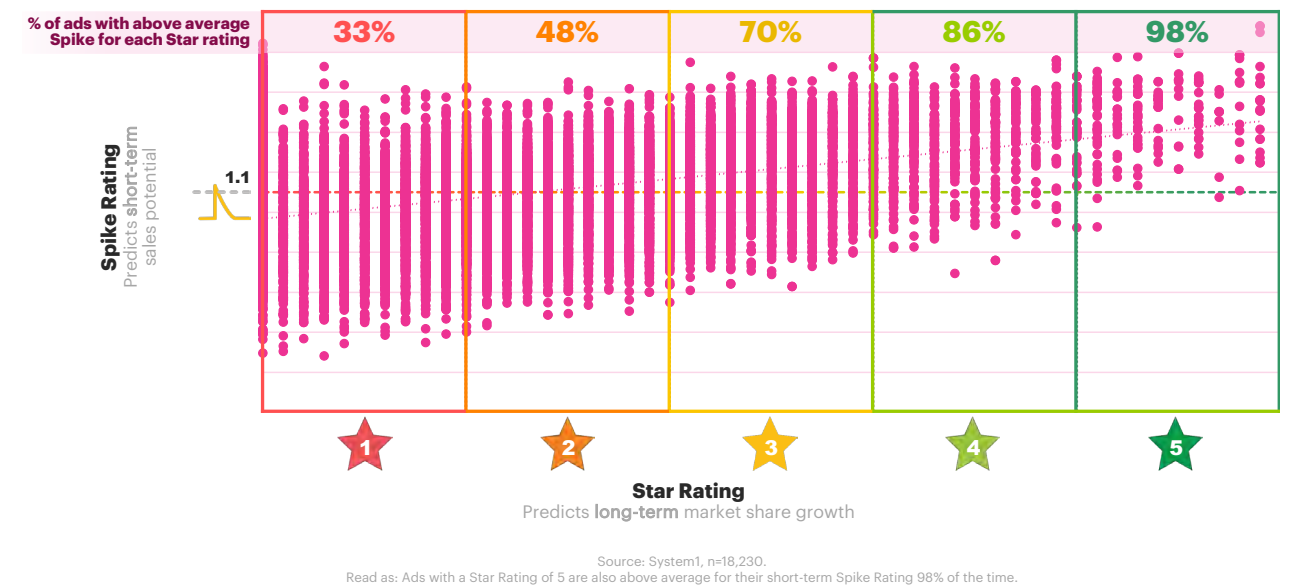


Figure 13b. High Star Rating ads (strong long-term) are *nearly always* also above average Spike Rating ads (strong short-term).

This should reassure you – focussing on the foundations of the brand is the right thing to do. Ensuring that consumers know who you are and what you stand for will drive growth in the short-term as well as setting the business up for future success.

¹¹ System1, *Focus on the long and the short usually takes care of itself*

Stage



The Foundations

Introducing yourself

As a business that is new to TV advertising, the first thing to do is to clearly introduce who you are. This means conveying the business's identity and selling proposition in a way that's easy for a new, unfamiliar audience to understand. Achieving this in the short time span of a TV spot requires balance. The challenge lies in distilling the essence of the business into a concise and compelling message without overwhelming or confusing viewers. These types of ads need to do some heavy lifting as they must also help drive immediate sales.

Equally important is the need to communicate the category the business operates in. Viewers need to quickly understand the type of product or service being advertised. Don't just state the category, but also position the business within that category in a way that highlights its distinctiveness and relevance.

Category Considerations New Category

The advice above assumes customers know and understand the category – but what if you're creating a whole **new category** that consumers aren't familiar with? Your primary task is to educate consumers about this new category – what it is, how it works, and why it matters. This means using simple, relatable language to demonstrate its benefits and practical applications to capture interest and build trust. But introducing a category doesn't let you off introducing your business – you need to make it crystal clear where your business fits within this new landscape.

That doesn't necessarily mean long explanations, as **Absolute Collagen** proves. While vitamins and supplements are well-established, collagen is relatively new and awareness is low. Absolute Collagen strategically focuses on how great the product



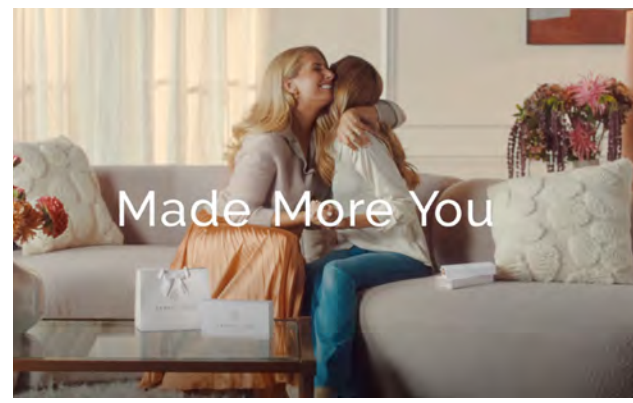
makes you feel by showing a range of users and a range of activities and achievements. This implicitly showcases the broad range of benefits collagen offers rather than hammering viewers with unemotional facts and figures. So, the business educates consumers about collagen's potential while positioning Absolute Collagen as a versatile solution for multiple health and beauty needs.

Category Considerations

Established Category

If you're stepping into a well-known, established category with some big-name competitors, the objective shifts. You need to focus on what separates your brand and the unique twist you bring to the table. At this stage businesses are often tempted to bring in hired devices in the form of celebrities to cut through, but establishing your own brand assets is more important when laying firm foundations.

Take **Abbott Lyon's** approach to selling jewellery. Operating in this well-established category with many strong traditional and DTC competitors, Abbott Lyon seizes the opportunity to showcase not just what it does, but also how it stands out. It effectively communicates its unique value proposition – its hero message of high quality, customisable jewellery with a meaningful touch. Abbott Lyon positions itself clearly against the category giants, giving the audience a reason to choose to buy from the brand. Abbott Lyon's use of characters and narrative as a means of communication shifts beyond mere 'salesmanship', tapping into the qualities of 'showmanship' to build the brand. This strategy not only clarifies its business identity but also strengthens its appeal in a crowded market.



Media planning principles for this first stage of testing TV

For new-to-TV businesses who are launching a new product, brand or service, the most important media planning theme to consider is test and learn. Build a plan that allows you to test hypotheses and make meaningful conclusions for future TV advertising. Below is a selection of options new-to-TV businesses should consider when it comes to their first media plan.

Principles	Considerations	
Split Testing to isolate exposed & unexposed individuals	<p>Split testing can be done in a number of ways, but for new to TV brands the key is to keep it simple so that results can be deduced faster. Household level targeting allows isolation of exposed and unexposed individuals using digital, addressable advertising on ITVX where some households are exposed and a matched unexposed group acts as a control.</p> <p>Geographic targeting makes use of ITV's regional network enabling advertisers to conduct a linear GeoExperiment (GeoX) to compare a test region with an unexposed control region, an approach that often works well with smaller budgets.</p>	
Daypart Selection	Daytime	Peak
Audience Planning	<p>Heavier daytime airtime (sweet spot of low cost per thousand / high response rates) will mean you are more likely to see results in the shorter term, as viewers in that daypart are more likely to take an action within 7-10 days (although this general rule of thumb varies by audience and by business).</p> <p>Focus on those known to be in-market, such as buyers of competitor products. There can be benefits in using the more sophisticated data points that VOD allows, including use of first or third party data to isolate exposed and non-exposed viewers of the test.</p>	<p>More mainstream businesses with a higher proportion of younger viewers will benefit from access to more peak programming. Peak daypart is also more likely to have shared viewing opportunities and drive intermediate outcomes like web traffic for much longer.</p> <p>Using ITV's power analysis, advertisers can define the sweet spot linear TV region, fusing in market shopper data with strategic insight on which regions carry the lowest CPTs and the highest degree of their target audience.</p>
Timelengths	<p>Plan for shorter 10"/20" ads if the message requires only low attention. Plan longer 30"+ if the message or product benefits are complex or if the category is especially competitive.</p>	
Coverage & Frequency	<p>Higher frequency should be considered for new businesses in order to establish salience – up to 7+ is recommended for businesses with particularly complex messages or in new/emerging marketplaces.</p>	

Be Distinctive Build Fluency

Your next job is building fluency – making it as easy as possible for people to remember and identify your business. Distinctive assets and fluent devices are powerful tools to accomplish this task.

Distinctive assets serve as a memorable shortcut to the brand, aiding in the development of brand awareness and mental availability in the short and long term. Businesses have many potential brand assets: logos, packaging, pack forms, sonic devices, slogans, colours, advertising stills, mascots and more.

Fluent devices are valuable to connect to the right brain and help develop long term memory of the brand. They are richer and more complex than distinctive assets, and can be:

- A character/characters created by the brand and driving the story across multiple ads (e.g., Comparethemarket's Meerkats or Aldi's Kevin the Carrot)
- A hired device – a celebrity who is centrally integrated into the story across multiple ads (e.g., George Clooney and Nespresso)
- A scenario, expressed as a slogan, that appears through multiple ads and helps the ad makes sense (e.g., Specsavers and 'Should've Gone to Specsavers')

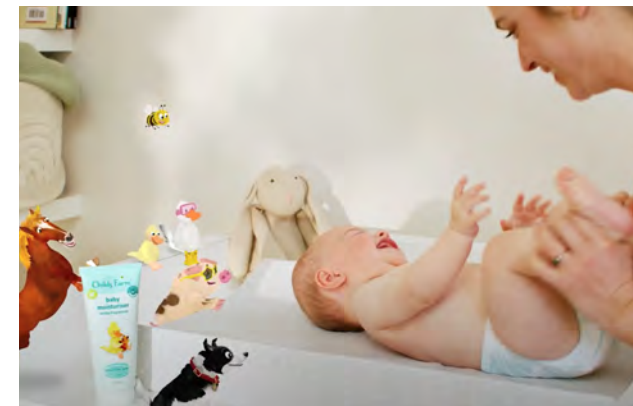


If you're a new or lesser-known business, it's not just about telling people who you are. You will need to start developing a range of distinctive brand assets and find the best ways to boost recognition of them over time.

For established businesses that already have some effective assets, there's more scope to build recognition through a distinctive point of view. This could be done through their brand personality, using a unique tone and style, or by highlighting brand heritage or origins with engaging storytelling – tactics that long-standing brands excel at.



For businesses who have a strong physical presence (high-street stores, products in supermarkets), you need to think about which physical assets will grab attention and be memorable for viewers. The aim is to create a mental shortcut between the physical product and the TV creative. For many businesses, the packaging might be the key recognisable feature, since that's what shoppers usually see on store shelves.

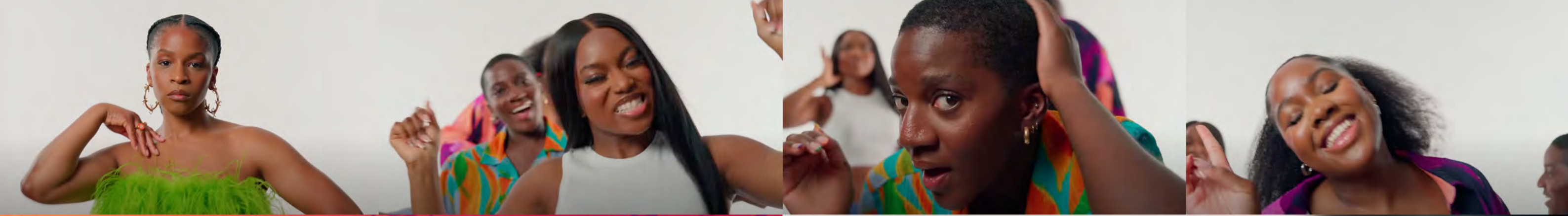


Take baby skincare business **Childs Farm**, for example. They open their debut TV ad with a clear shot of their packaging, which remains a consistent feature throughout. Bringing to life the farmyard animals from the packaging works well to generate emotional engagement, while also creating a connection between the TV creative and what consumers are used to seeing on pack.

Maintain Consistency

To reinforce the cognitive shortcuts you're helping consumers build, it's essential to have a consistent tone of voice and to leverage distinctive brand assets to create a harmony between your TV creative and previous digital work or other assets (e.g. packaging). This means maintaining a coherent and recognisable brand personality across all platforms, including physical and retail environments. Your digital campaigns will likely have established a certain style, language, and visual identity that resonates with your audience; to transition smoothly to TV advertising, you should carry over these elements to ensure continuity.

Additionally, using the same distinctive brand assets – jingles, slogans, characters, or visual motifs – across digital and TV platforms can strengthen brand recall. This unified approach means that regardless of where a consumer encounters your brand, they'll recognize it and remember it.



Case Study

Ruka Hair Bringing Ruka To A Wider Audience

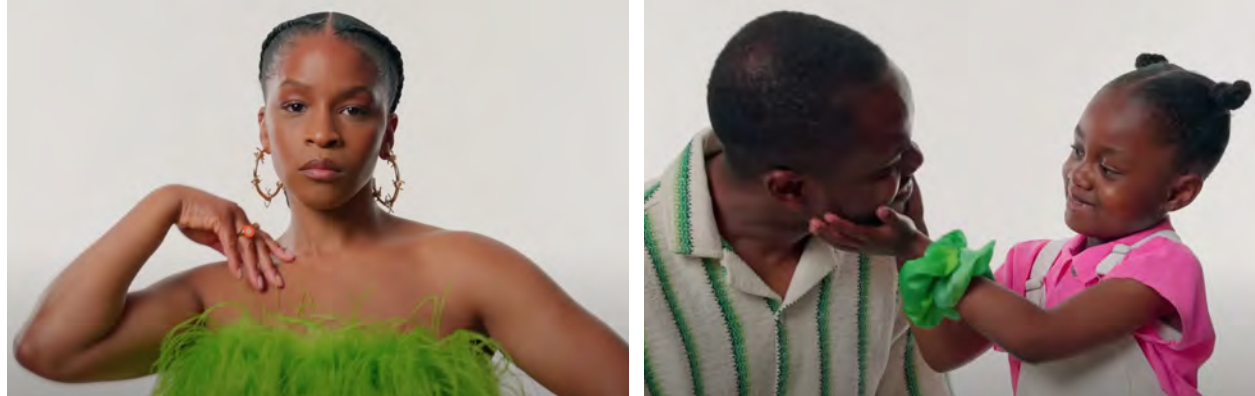


Ruka[®]

Break Through How new and returning businesses can grow with TV

Case Study

Ruka Hair – Bringing Ruka To A Wider Audience



Context and challenge

Ruka Hair is a hair care business for women with curly, coily or wavy hair, selling hair care products and hair extensions with real textures in mind. Founded by Tendai Moyo and Ugo Agbai, Ruka Hair were one of the winners of the Google Black Founders Fund (BFF), which enabled them to access an investment in TV advertising on ITV.

Their challenge was to launch the business to a wider audience, clearly explaining the product and who it was for.

Approach

Media

The campaign used ITV's regional network to run a Geo Experiment; the test campaign ran in the London region, while the rest of the country acted as the control region, and ran for 10 weeks and targeted a broad audience of women. Over the course of the campaign, Ruka's message was seen by over 3.7m adults, who saw the advert an average of 5 times each.

Creative

The Ruka Hair ad, 'Ruka means...', showcases the people who use Ruka and what the business means to them. It shows Black women and families styling, showing off, and enjoying their hair as well as fathers sharing that joy with their daughters. By showcasing these moments of vitality and togetherness, the ad captures the essence of the business and its impact on users. The visuals are simple, fast-moving but human-centred, and help the Ruka business take centre stage while sustaining emotional engagement. Bookending the ad with a bold, clear logo helps to land recall, which in turn raises awareness, ensuring that viewers remember and connect with Ruka long after the ad has ended.



Outcomes

Using the GeoX approach enabled Ruka to measure the incremental uplift attributable to TV. Using this approach they found high lifts across multiple channels, with an 18% uplift across all web traffic, a 19% uplift in organic search traffic and a 16% uplift in paid search traffic.

“Our TV campaign gave us a fantastic opportunity to build awareness of Ruka Hair and its unique products among a new audience driving impressive uplift in performance for us.”

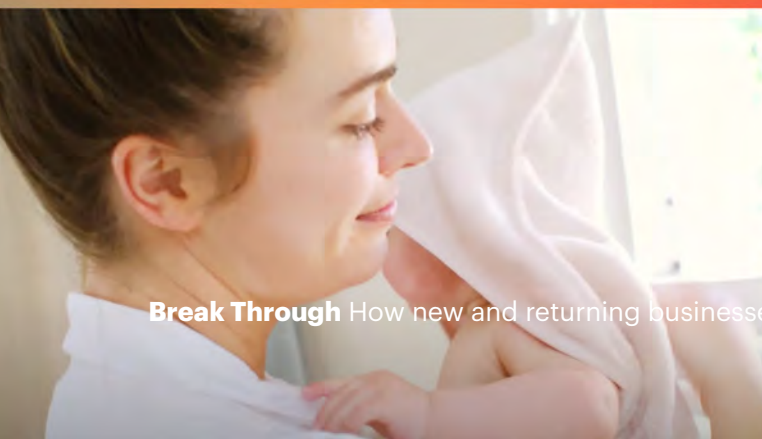
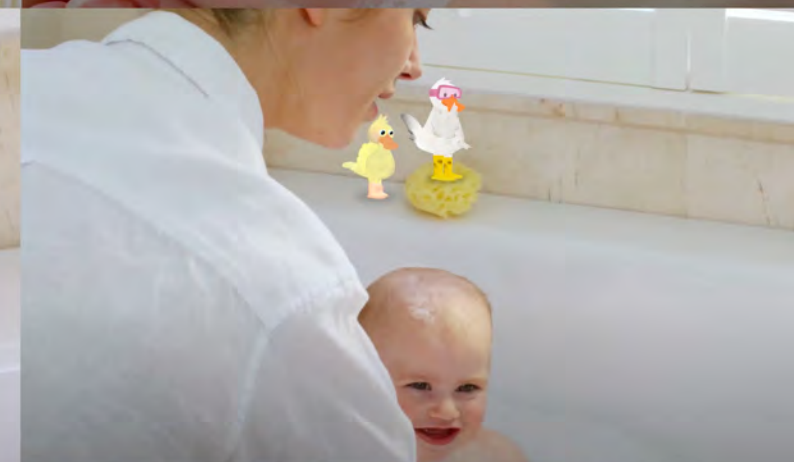
Tendai Moyo, **Founder, Ruka Hair**



Case Study

Childs Farm

Finding the perfect region to launch



Case Study

Childs Farm – Finding the perfect region to launch



Context and challenge

Childs Farm makes a range of baby and bath products for children with sensitive skin. This is a very competitive market with household name businesses, so the challenge for Childs Farm was to create cut through, build top of mind awareness for the business and ultimately drive traffic to the website. FMCG is a category where it is often challenging for TV to pay back in the short term, so an additional objective was to explore how TV could work most effectively with their existing and well-established paid social activity to maximise the impact of all their activity.

Approach

Media

The linear TV campaign ran for 8 weeks within London and Central regions targeting a 'housepersons with children' audience, reaching an audience of 7m at a frequency of 4-5. This was supplemented with a video on demand campaign running on ITVX, which targeted households with children 0-4 years old, across the same time period.

Creative

In a competitive landscape dominated by established household names, Childs Farm distinguishes itself with a unique brand personality and strong connection to their physical assets by bringing to life their fun, farmyard animals on their packaging. Accompanied by an upbeat, farmyard-style soundtrack, this approach immediately captures attention. Emphasising simple messaging aimed at babies with sensitive skin helps clarify the business' positioning and sets it apart from competitors. The inclusion of fun, playful moments between mother and baby adds a heartwarming touch, ensuring the ad resonates as both memorable and endearing.

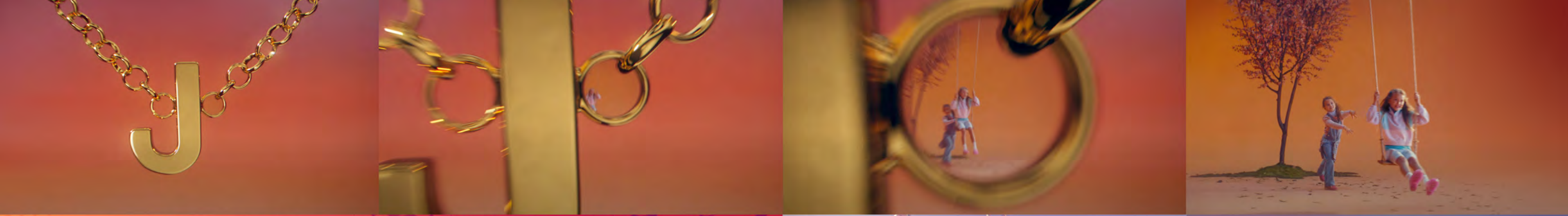


Outcomes

The campaign resulted in a significant uplift in web traffic, in response to both linear and VOD elements of the campaign. Furthermore, the campaign drove uplifts in performances across other channels and lead to notable increases in sales.

“Rather than show the classic skin problem, product solution category approach, we wanted to show Childs Farm’s supportive nature – helping parents overcome the ups and downs of bathtimes. All through the fun and kind actions of Childs Farms’ unique and adorable animal characters. Throw in a bespoke ear worm of a song, we had a super memorable advert emotionally connecting parents to the ‘funbelievably’ kind world of Childs Farm.”

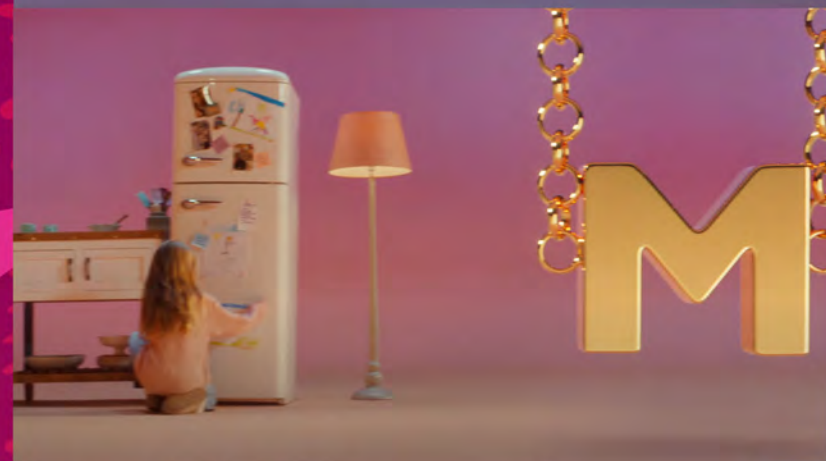
George White, **Co-Founder, 10 days**



Case Study

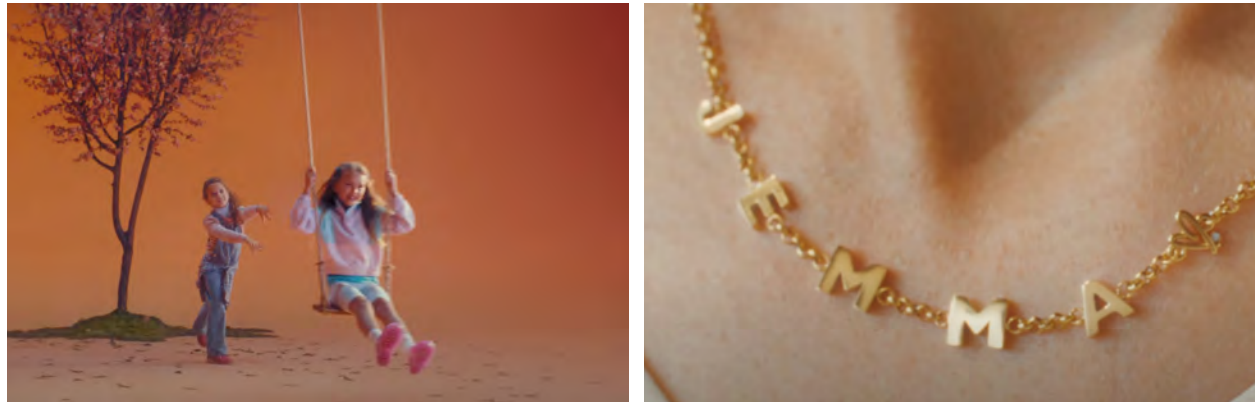
Abbott Lyon

Maximising key appointment-to-view slots during a busy shopping period



Case Study

Abbott Lyon – Maximising key appointment-to-view slots during a busy shopping period



Context and challenge

Abbott Lyon is a direct-to-consumer jewellery business that has made its name by offering affordable luxury, customisable jewellery and design collaborations with influencers such as Stacey Solomon and Olivia Attwood. Using ITV's Backing Business fund, they were able to test, learn and scale an approach to TV that aimed to help Abbott Lyon cut through in the busy pre-Christmas period that's critical for gifting.

2023's challenge was to build front-of-mind awareness and consideration amongst a much wider cohort of shoppers, from core users of the business to gifters, all amongst the busy Black Friday shopping period.

Core to the brief was understanding the incremental web traffic driven by TV as well as the contribution of various planning principles such as targeting a broader audience and utilising different dayparts.

“There had been a heavy reliance on performance marketing, which only took us so far. We took the step to drive up the scale of awareness and are committed to making business and performance work together.”

Jezz Skelton, **Founder, Abbott Lyon**

Approach

Media

Cover began to build from October in order to peak the campaign reach in time for Black Friday and ensure Abbott Lyon was front-of-mind for both gifters and self-purchasers. By interrogating the individual audiences viewing behaviours, Abbott Lyon created a blend of big joint viewing moments such as *I'm a Celebrity...* with solo binge views such as *Big Brother* and one off appointment to view slots such as the Rugby World Cup.

Abbott Lyon ran a series of ads designed to build brand salience throughout Golden Quarter, and then prompt a response when web traffic and purchasing was likely to be highest. Driving a deliberate crossover of the two maximised effectiveness. Using tried and tested fluent assets such as Stacey Solomon ensured the business ads cut through, whilst more promotional copy in the run up to Black Friday captured in-market shoppers.

Creative

The Abbott Lyon ad expertly captures the emotional essence of finding the perfect gift, through its ability to personalise jewellery for loved ones, effectively generating business warmth. This sentiment is conveyed with a friendly and relatable delivery by Stacey Solomon, a likeable celebrity whose appeal broadens the audience's engagement. Set against a lavish backdrop with impeccable packaging, the ad conveys a sense of high-quality gifting options. Clear branding throughout ensures Abbott Lyon stays top of mind, especially during the busy Christmas season, making it an ideal choice for memorable and meaningful gifts.

Outcomes

TV drove an incremental 165,000 web visits, and the best performing TV creative had a comparable or stronger ROI than some paid digital channels. In addition, those exposed to both the business and promotional Black Friday ads were 25% more likely to visit the website than those just exposed to promotional Black Friday ads alone – a clear demonstration of the ability of brand advertising to build intent which can then be harnessed by a promotional incentive.

Stage

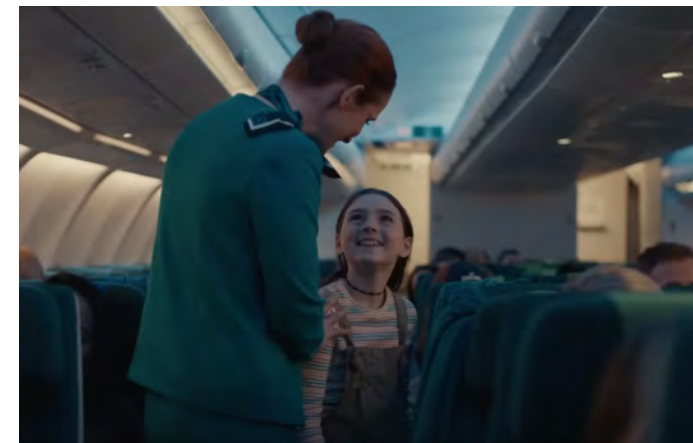
2

Building Brand

From Salesmanship to Showmanship

As brands grow and become more established, they can introduce greater “showmanship” in their advertising by incorporating more emotional elements. At this stage, their distinctive assets and creative tone of voice become more recognisable. With a focus on building brand preference, they can use emotion and personality to highlight different aspects of their story, products, or services across multiple channels, including TV. This strategic approach allows established brands to tailor their messaging to specific audiences or emphasise key elements of their story—such as brand values, heritage, or unique character—without needing to explain the basics.

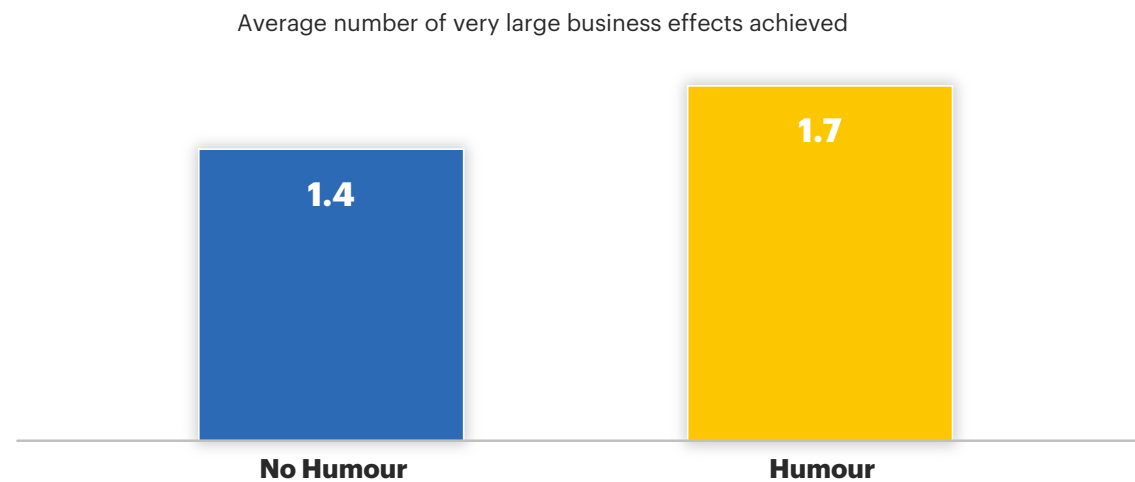
Take inspiration from **Aer Lingus**, a brand which masterfully uses character agency and expression to convey a heartfelt narrative. In their ad, a small act of kindness from a flight attendant transforms a young girl and her brother’s plane journey, highlighting the compassionate service that Aer Lingus offers. This approach not only tells a compelling story but also sets the ad apart from competitors by emphasising genuine human connection and care.



Show Your Personality

Established businesses with solid fundamentals can begin to show off more personality to further attract and engage their audience. There are many avenues to explore brand personality – which one will suit depends on what the brand proposition supports most authentically. We’ll look at three popular and effective options: leaning into nostalgia, celebrating provenance, and injecting boldness.

Before we look at each of them, though, a word about humour. Humour can form a part of any of these displays of personality – it’s a powerful tool for capturing and holding the audience’s attention and making ads memorable. A comparison of over 240 campaigns from the IPA Databank revealed that the humorous half of the data set had an average of 1.7 very large business effects – more than 20% greater than the average of only 1.4 very large business effects for those without humour.¹¹ Brands can be wary of humour, but it’s an effective technique in almost any category.



Average number of very large business effects achieved for 118 campaigns using humour relative to 125 campaigns that did not (2012 – 2020). Source: IPA Databank

Figure 14. The benefits of a humour-based creative strategy – 1.7 very large business effects vs only 1.4 for non-humorous creative.

Leaning into nostalgia

When a business returns to TV advertising after a long time off air, integrating nostalgic elements can significantly bolster brand or product recognition. Using familiar themes, visuals, or jingles from past campaigns can create a bridge between viewers’ memories and new content. This connection not only sparks emotional response but also enhances attention spans as viewers reminisce about their previous experiences with the brand.

¹² Orlando Wood, *Look out*.

Nostalgia, as shown in Orlando Wood’s *Lemon* and *Look out* books, is also a way to gain the attention of the right hemisphere of the brain. The two sides attend to the world in different ways, with the right brain paying attention to contextual and relationship cues – such as references to the past or evocations of particular times and places. Elements that appeal to the right brain are proven to make ads more effective and can help the ad build longer-term memory structures among consumers.

For the heritage brand **Terry’s**, the **Deliciously Unsquare** ad taps into the rich vein of British nostalgia with its clever references and nostalgic cues. Set against a backdrop that evokes the charm of British suburban life, the ad invites viewers on a whimsical journey through familiar scenes and cultural touchstones.



From the iconic red telephone boxes to quirkier elements of British life like cheese-rolling contests, every frame resonates with a sense of nostalgia for traditional British imagery. The familiar bellow of actor Brian Blessed completes a very British ad.

Celebrating provenance

If you’re all about showcasing your business identity, crafting an engaging story that showcases your heritage and unique products can be a great way to do so. Use the creative power of the right brain – think implicit communication, characters with purpose, and moments of humour to show off who you really are.

Take a look at **Belvoir Farm** – they’ve nailed it. Their ad takes you on a journey through



a simple, yet captivating story set right on the farm itself. It’s all about showcasing their heritage, their people, their product quality, and their commitment to the local community in a simple yet engaging way. They keep it interesting by putting characters and scenery front and centre, steering clear of the typical ‘business strategy jargon’.

Injecting boldness

Not all brands have decades of heritage or nostalgic campaigns to draw on. Not all brands have a provenance story to tell. And even the brands that do might still want to aim for something bold in their TV ads. The good news is that showmanship requires confidence, energy, and chutzpah—so jump in with both feet and make a splash with your TV debut! Humour, storytelling, and strong characters will be your allies here.

There's real opportunity in being bold and embracing humour and absurdity where they align with your brand's identity. **Shaken Udder** shows this in their debut ad; it kicks off with a clear shot of the brand, positioning it as central to the narrative. The ad opens in a seemingly serious courtroom, but there's a delightful and surprising change of pace that builds positive engagement from the audience. The story then unfolds with other people in the courtroom joining in and 'doing what makes them happy' – the enjoyable rhythm of the ad and the vitality of the characters gives the ad a dynamic energy.



Media planning principles for Building Brand

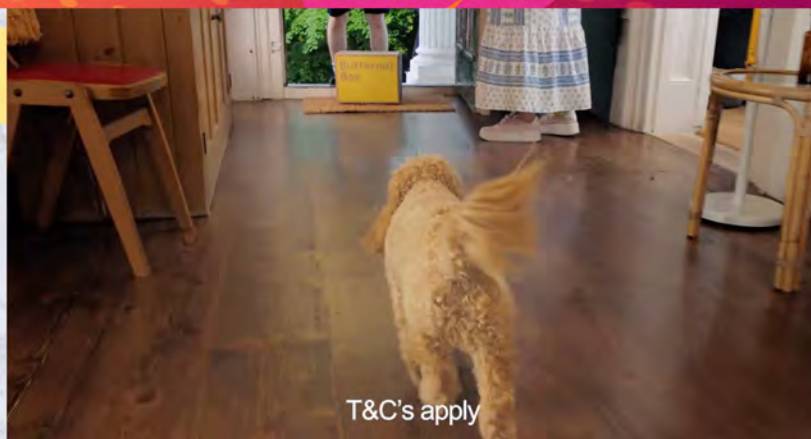
When you've made compelling creative full of personality, it's important to build a plan that **reaches as widely as possible**. Build a plan that considers all aspects of maximising exposure to a broad audience. Below is a selection of options new-to-TV businesses should consider when it comes to their brand-building media plan.

Principles	Actions
Audience Planning	With higher physical availability, established businesses that are new-to-TV can afford to go broader with their targeting to maximise reach against all existing, lapsed and potential future customers. Known shopper segments should be translated into the best converting linear buying segments (such as Housepersons), with VOD included on the plan to maximise reach.
Role of VOD	VOD should also be considered for strategic targeting, such as against your competitors' shoppers, key trigger points (such as life events), or lapsed customers.
Coverage & Frequency	Classic business advertising tends to benefit from high memorability, so optimising 1+ cover in place of high frequency is recommended.
Daypart Strategy	A mixture of daytime and peak dayparts will maximise reach further as well as strike the balance between long- and short-term ROI.
Regionality	Established businesses should consider a fully national network plan to maximise efficiency and to access the best converting channels and programming, unless their existing footprint is especially regionalised.
Timelengths	If the message is simple and especially response oriented, shorter second lengths such as 20" are recommended to maximise short-term ROI, whereas to unpack business stories or product benefits, longer second lengths of 30"+ work best in the longer term.



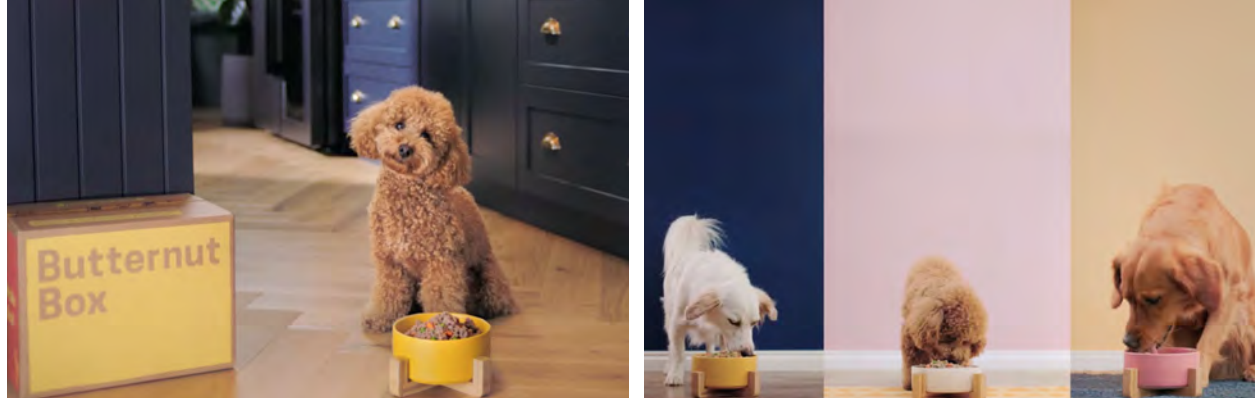
Case Study

Butternut Box Building brand in a bustling market



Case Study

Butternut Box – Building brand in a bustling market



Context and challenge

Butternut Box is a subscription service offering freshly cooked, delicious dog food made with simple, healthy ingredients. The product is a challenger in an established market with household name pet food brands. Early TV tests proved the potential of the channel to drive website traffic but to supercharge the brand's growth, Butternut Box needed to take their message to a wider audience and critically start building a distinctive personality in what is a very crowded and competitive market.

Approach

Media

To support the brand-building objective, peak time TV was tested in addition to regular daytime activity. While more expensive than daytime, peak airtime brings significantly increased reach, which is imperative for longer-term and more sustained effects of TV advertising. To measure the incremental impact of peak, a GeoX study was implemented using the South East and North as test regions, which could show a comparison against a baseline national campaign. The campaign was seen across the South East by over 3.8m adults, who saw the Butternut Box advert an average of 5 times. The Northern element of the campaign connected with over 5.6m adults, who saw the advert an average of 5 times.

Creative

Butternut Box makes a striking entrance by boldly showcasing their brand personality and core values. In a crowded and bustling market, they stand out with vivid visuals of people and pets, highlighting their commitment to personalisation, portion control and human-quality ingredients, all delivered right to your door. By employing an array of bold, consistent brand cues, Butternut Box ensures that viewers remember it was they who made them feel positive. Concluding this brand-building ad with a 15% off code nicely hits both long- and short-term potential. This compelling approach not only differentiates them from the competition but also gives their consistent brand cues the best chance of leaving a lasting impression on viewers.



Outcomes

The peak time test led to an uplift of 8% in traffic, 11% in brand paid search 9% in lead and 5% in purchases – all incremental to the existing impact of their national linear activity, demonstrating that more value could be unlocked from TV advertising by using a more sophisticated mix of brand and response activity.

“Making the leap from performance / response-driving media to one that also includes a stronger element of brand building can feel risky. But with a carefully planned test and learn approach, combined with rigorous measurement, we’ve been able to prove the case for ongoing TV investment to help build our brand and business.”

Jason Wolfe, **TV Performance Manager, Butternut Box**



Case Study

Spoke

VOD a perfect fit for menswear brand



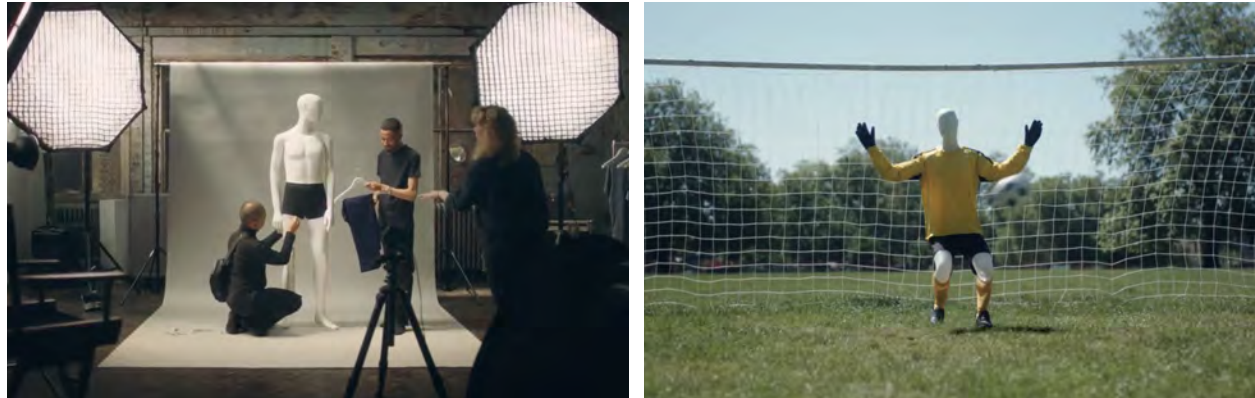
Break Through How new and returning businesses can grow with TV

SPOKE
CUSTOM FIT TROUSERS

spoke.london.com

Case Study

Spoke – VOD a perfect fit for menswear brand



Context and challenge

Spoke is a direct-to-consumer clothing brand making premium menswear in up to 150 size and cut variations, typically for men who are keen sports enthusiasts and struggle to find the perfect fit on the high street. They are an AdVentures Invest partner of ITV and have been working with us for several years to grow the brand using TV advertising. Over this time, Spoke has run several campaigns with ITV, all designed to boost awareness of the brand among its core target audience of ABC1 men. Initially this involved simple tests using regional targeting in London and the South East and relevant programming such as rugby matches and the Tour de France.

As Spoke's confidence with TV grew, they created a new campaign for the brand to further develop the personality of the brand. With this came the desire to test the impact of extending their TV activity into video on demand (VOD) and to explore the opportunity to extend reach and minimise wastage using addressable targeting.

“Addressable Lift now provides the accountability that we have become accustomed to from the platforms, but for our BVOD investment. We have proven the case for more refined and smarter targeting and now feel confident to further develop our AV plans to incorporate a greater share of our investment into BVOD.”

Ben Farren, **Founder, Spoke**

Approach

Media

This test was achieved in two ways:

- **targeting VOD viewers of Tour de France**
- **targeting ABC1 Men aged 25-55**

A new measurement solution developed by ITV in conjunction with Innovid to measure the incremental sales lift attributable to VOD was used to assess the impact of this activity.

Creative

The Spoke ad ingeniously centres its narrative on the humour of a mannequin that hilariously doesn't fit the 'standard' size, highlighting the frustration many feel when clothes don't fit right. Spoke enters the scene to save the day with their custom-fit trousers, clearly establishing the brand's role within the ad. This approach creates a compelling 'lean in' moment as viewers anticipate what unfolds next in the quirky and engaging storyline. The ad concludes with clear audio and visuals that seamlessly integrate brand recognition into the story, ensuring Spoke remains memorable while keeping the narrative engaging and cohesive.



Outcomes

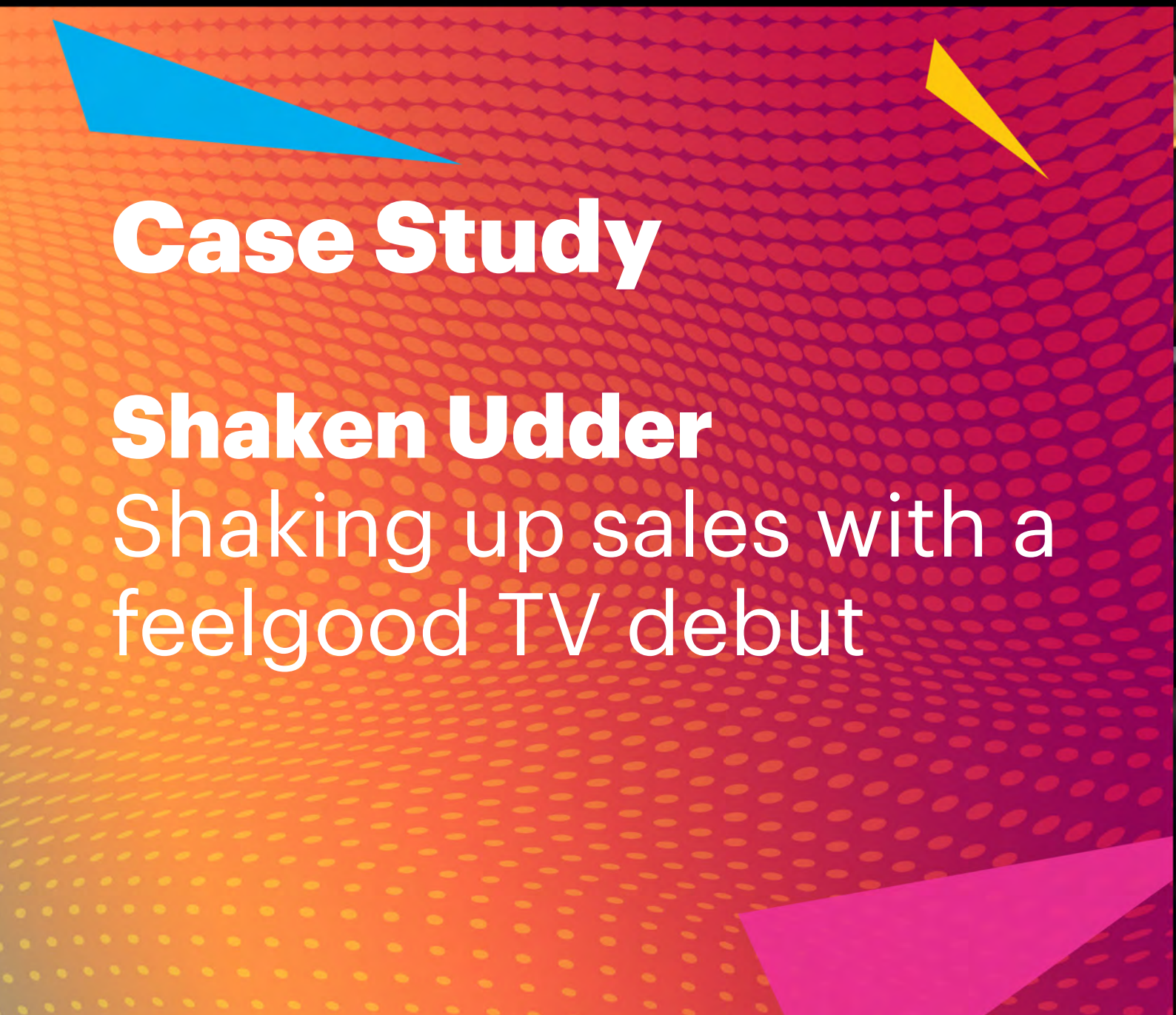
With a low six figure TV budget, Spoke's addressable advertising on ITVX delivered an uplift in response rate of over 150% across the campaign, resulting in 60,000 incremental web visits and over 300 additional purchases.



Case Study

Shaken Udder

Shaking up sales with a feelgood TV debut



Break Through How new and returning businesses can grow with TV

Case Study

Shaken Udder – Shaking up sales with a feelgood TV debut



Challenge

Originally developed to be sold at festivals, **Shaken Udder** has grown over the last 20 years and is now available in most supermarkets. The milkshake category is very competitive and Shaken Udder needed to shake up the category to get people to choose them.

TV was chosen as the ideal medium to build awareness – they needed more people to know about the business. They also wanted to stand out in the category so that the audience would remember Shaken Udder when they're in store and making a decision on what to buy.

Approach

Media

Shaken Udder ran a national campaign with a regional upweight to test the incremental impact of TV on sales using a Geo experiment. Understanding the power of context in increasing attention rates and brand likeability, the schedule was tweaked to include the best of ITV's feelgood programming to match the positive air of the 'Do What Makes you Happy' ad. Shaken Udder ran a national campaign, and ensured that the ad was shown during programming that brightened people's day, in particular ITV's 'everyday magic' strand, a selection of the most loved and upbeat shows across the channel.

Creative

The Shaken Udder ad kicks off with a clear shot of the business, positioning it as a catalyst within the narrative. With the swift change of pace there's a distinct build in positive engagement, setting the stage for what follows. The story unfolds as various characters join in on 'doing what makes them happy', creating a lively rhythm that spreads throughout the courtroom. This bold display of characters with vitality adds to the ad's dynamic energy. It concludes with a bold pack display and a high note of happiness, leaving a lasting impression and increasing memorability of the business.



Outcomes

Analysis of a 10-week attribution period post-campaign revealed that higher sales were recorded for the business during the period and over the post period – the sustained effect driven by the 'adstock' created by the business advertising.

The campaign unlocked higher sales for the most popular chocolate range (+4%) and for the wider business, which recorded an overall uplift of 7.6% over the total attribution period.

In addition, despite only depicting the chocolate flavour shake, the ITV campaign raised awareness and consideration for less popular Shaken Udder variants, indicating the 'halo' effect of TV advertising across the whole product range.

**BREAK
THROUGH**

What to expect from a TV campaign and how to measure it

Sameer Modha,
Measurement Innovation Lead, Commercial, ITV

If you're a business that advertises mostly on online platforms you'll be accustomed to getting outcome measurement for everything – impressions, clicks, leads, add-to-baskets and of course sales. You'll be used to optimising in-flight, too: looking at the current results and tweaking as necessary to make the most of your money; adjusting targeting and creative on the fly.

Traditionally TV hasn't been like that. The only thing you'd get was a measure of the % of people you reached against some broad audience like 'Under 35s', and even calculating the percentage of those people you reached across multiple channels relied on estimates. So new-to-TV businesses have historically found TV measurement underwhelming because it hasn't measured what they care about (business impact) and they haven't felt able to make changes to as a result.

But online measurement is hardly simple. If you're an online business, you'll be used to platforms double counting your conversions. You'll know that you need to factor in different lookback windows for Meta vs Google; you'll know you probably have to adjust your TikTok conversions upwards because it's more 'mid funnel' and is getting claimed by other channels. You'll be looking at the attribution reports in each platform and then trying to look between them to get the bigger picture. You may even spend time on your web analytics reallocating conversions with different rules to give you a better sense of what is going on.

But one thing you almost certainly won't be used to, is seeing how TV makes them all work better. TV is a *multiplier medium*. Its impact is usually evident across a whole range of upper, mid and lower funnel metrics and how it makes other channels perform.

Now, no two TV campaigns are the same – there are always differences in spend, category, target audience, regionality and lay down. So, part of the challenge of evaluating a campaign is looking in the right places and making sure you have sufficient measurements in place to pick up all the various effects.

What to expect from a TV campaign and how to measure it

And the good news is that at ITV we have been investing in outcome measurement products which you can use to get measures that are more like the ones you're used to offline – brand lift, site lift, conversion lift – as well as some that will be new to you. For instance, we are working on a technique that lets you understand how TV is improving your auction performance in biddable media. The days of non-actionable, underwhelming TV measurement are ending.

One example of ITV's commitment to TV measures you can really use is our Measurement Innovation Team. We have invested in a measurement team whose mission is to quantify the value that TV advertising creates for all of our advertisers. Over the last two years we've created a wide range of measurement propositions, designed to measure everything from web traffic, to search auction performance, brand lift and sales. We've used these to support many of the new-to-TV businesses who advertise with us. You can see the results all through this document.

Based on these accumulated learnings, we have identified the following measurement nuggets of wisdom when taking your first steps into TV.

- **Don't just rely on attribution methodologies.** They often underestimate the 'window' for TV effects and they only ever capture a small proportion of the impact of TV.
- **Look for impact across a range of outcome metrics** rather than focusing on your one key measure, and look for cross-channel effects. Don't assume that just because the web analytics says 'these conversions came from Z' that TV didn't help.
- If you are running a multi-channel campaign, e.g. across TV and search or TV and outdoor, make sure your measurement approach is designed to let you **measure the whole campaign effect** and ideally includes some experiments to help you isolate the impact of individual channels.
- **Follow the incentives.** It's critical to align brand and performance teams to ensure measurement approaches are consistent and integrated – if you've got people with misaligned incentives they will end up fighting a proxy war through measurement.
- If you're big enough to have a separate finance function, **involve your finance team in the discussions.** Make sure they understand the consequences of different incentives and that they know that all is not what it seems in outcome measurement.
- **Don't be too forgiving.** If you're not seeing a lift in business generally during the TV campaign, and it's a campaign of a decent size, you've likely fluffed the creative execution – poor campaigns won't 'wear-in'.

A/B tests: the gold standard for TV-driven outcomes measurement

The best way to measure a TV campaign is an A/B test where the only difference between two samples is the presence of TV advertising.

In TV this can be done in two ways:

- As a Geo Experiment (the most common approach for linear campaigns), which is the modern and much more rigorous version of a regional test;
- As a matched sample test/control for VOD campaigns – this can be done either using email addresses or IP addresses, which can be matched with ITVX users.

Such experiments are immensely valuable because they:

- Measure incremental lift, thus isolating the impact of TV;
- Can measure multiple outcomes (we've done them for everything from email open rates to sales);
- Are often more sensitive than econometric modelling (and in the unlikely event you have an econometric model you can inject it with the results from the experiments to make it work better for your business);
- Have no need for black box DDA-style modelling which can make the results feel opaque – in contrast, finance teams tend to love the clarity and unambiguous nature of the results.

A key part of any such experiment, sadly often overlooked, is determining the spectrum of outcomes to be measured and then undertaking a power test on the noisiest one to recommend the test region or regions with the recommended TVR upweight that is most likely to yield a meaningful result rather than pure chance. It's a bit like checking how noisy a room is before you work out how loud you need to shout to be heard. If it's the data equivalent of a building site, you might need a megaphone, but if it's just office levels of noise, shouting would be enough.

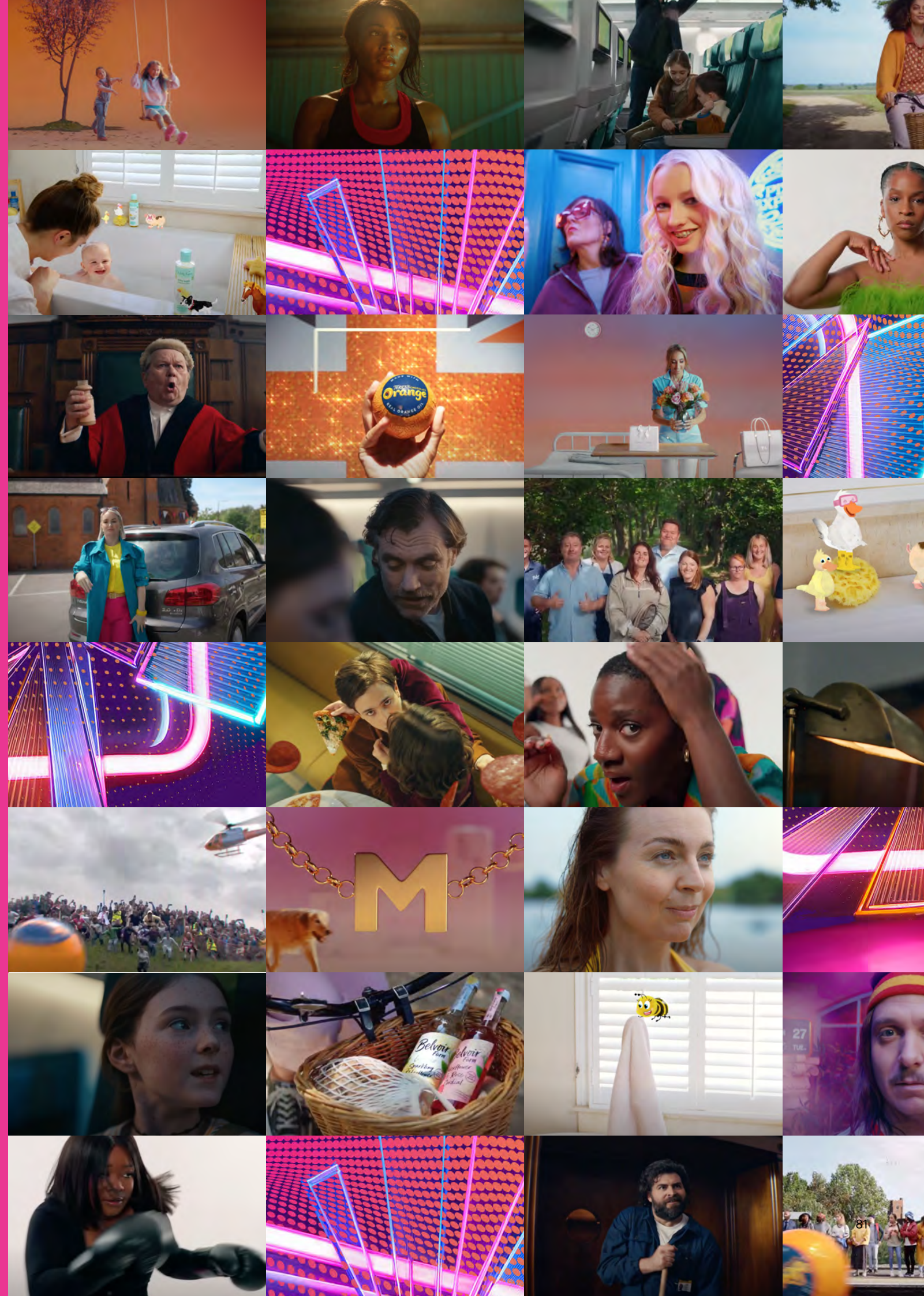
Sometimes there is a business tension between the experiment design and the needs of the business. You will hear objections like: "We can't turn off spend in XX region or have a 20% holdout group in BVOD because we need to hit our frequency target". If this happens, it's important to escalate the discussion in the business – there's nothing worse than running a test which was unable to detect an impact simply because the design wasn't implemented.

There's also a question here of how to manage the other channels. If you're using automated systems to allocate spend (e.g. PMax) then those products need to have their spend gated to the TV regions. Otherwise they will naturally switch spend to regions that are working better, which will destroy the test.

What to benchmark

The most commonly measured metric for TV tests is **web traffic**. Based on 30 GeoX tests, we see typical uplifts of ~28% for larger and more established brands or ~48% for smaller/newer brands.

We also have **Auction Boost**, a new set of benchmarks developed from a study of 37 brands done in collaboration with Omnicom Media Group, which explores the relationship between TV advertising and search auction mechanics. Although the sample comprised mainly large/established brands, we have found that TV works very closely with search and impacts both branded and generic search, driving high quality traffic. Our study found uplifts in performance of up to 20% but on average we found that TV drove an average 5% uplift in search impressions and a 7% uplift in clicks and conversions.

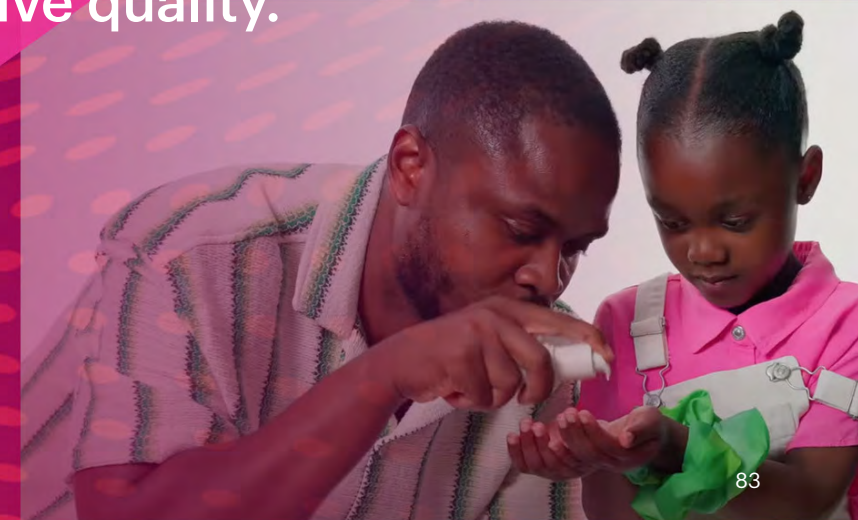


**BREAK
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Creative Star Performers

In this section we're putting the spotlight on some new-to-TV ads which offer examples of best-in-class creative approaches to the challenge of making your TV debut. We've already seen some of these as examples or case studies, but here the focus is on the creative choices the brands made and how they conveyed brand messages and helped solve the business problem. We've used System1 Test Your Ad results as our benchmark for creative quality.



Butternut Box

Fetch 15% off a fresh take on dog food

(2022, Meldrum Dent)

Butternut Box's debut TV ad places it in the heart of a crowded and fast-developing category – pet food. It's a business tapping into two modern consumer trends – one towards premium, bespoke, 'human-quality' pet food and a more general one towards delivery-based subscription shopping, which is letting smaller businesses thrive. So Butternut is firmly in the 'step up' category, looking to introduce itself and its offer to a wider audience of bespoke dog food purchasers.

The best way to do this is to communicate how much the business loves dogs, of all different kinds. So we open with one adorable dog, and as the voiceover explains Butternut Box's service we see a variety of other dog breeds, emphasising its adaptability to different dogs' needs and bringing the 'personalisation' part of the offer to life. The other key image is the high-quality ingredients that go into Butternut Box food, which are transformed into fresh, cooked dog food with a wave of a hand.

All this establishes the values and benefits the business brings – important for a debut ad. 'Fresh', 'Tasty', 'Healthy', 'High Quality', and 'Transparent about ingredients' are all ideas that come across clearly through the commercial. This could be overwhelming, but the ad does all this mostly by showing rather than telling, avoiding the trap of boring the viewer. It means the ad finishes with a very good 3.9 Star Rating, a strong finish for a first-time ad with a lot to introduce.

The ad closes with a call-to-action – a 15% off offer on the first Butternut Box – which helps drive the strong Spike Rating (predicting short-term sales impact). The only area where the Butternut Box ad falls a little short is Brand Fluency, but this is very much in line with expectations for a new, specialist and little-known business. On the whole, this was a strong debut for Butternut Box, with a clear focus on their offer but enough canine content to get customers feeling good and their pets' tails wagging.



Star Rating
Good



Spike Rating
Strong



Fast Fluency Rating
Good



Brand Fluency Rating
Modest



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Childs Farm

Suitable for sensitive skin.

(2023, 10 Days)

Childs Farm is a British healthcare business founded in 2010, which makes products for babies with sensitive skin. Unlike the debut ads we've seen so far, this is for a product not a service, and it's an FMCG product going toe-to-toe with Unilever and P&G brands on supermarket aisles. This means Childs Farm doesn't need to spend much time explaining its category, and can get straight into the functional and emotional benefits of its range. But in a well-established category, it needs something special to stand out from better known competitors.

The way Childs Farm tackles this problem is to link strong branding with a highly emotional ad that also shows off the business' distinctive assets. For Childs Farm, these are the animated farmyard animals found on the packaging, which are playful and cute, and also a useful cue for the business' name. The animals share the spotlight with a mother and baby – always an emotional boost in an ad, though obviously one the category in general shares.

The mother bathing her child – with cleverly-animated assistance from the business' farmyard friends – creates a feeling of human connection and between-ness, which we know from Orlando Wood's *Look out* is one of the most effective elements at building emotional response. That's certainly the case here, as Childs Farm manages an Exceptional 5.7 Stars, one of the highest ratings we've seen for a debut ad or indeed any baby care commercial. The short-term Spike Rating is also Exceptional, and the Brand Fluency Rating – very important for a debutant business – is Good.

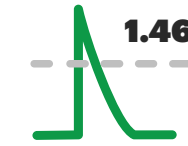
As well as the human togetherness, other elements grabbing the attention of the right brain include an upbeat, melodic soundtrack (enhanced with animal noises) and the closing pun 'funbelievably kind', which makes the audience smile at the same time as it gets across the business' major functional benefit.

This is a real masterclass in how to make an entrance into a crowded category against big business competition. It's strongly branded throughout with lots of attention to the name, the pack, and the benefits, but uses the business' distinctive assets (the animals) to create something that's distinctive and also very joyful. It's a stellar debut and one any FMCG business could learn a lot from.

Break Through How new and returning businesses can grow with TV



Star Rating
Exceptional



Spike Rating
Exceptional



Fast Fluency Rating
Good



Brand Fluency Rating
Good



“The results were outstanding for the brand both in bringing new fans to the brand and driving growth.”

George White, **Co-Founder, 10 days**

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Absolute Collagen

Find your absolute

(2022, TBWA\MCR)

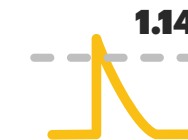
Founded in 2015, Absolute Collagen produces collagen supplements – mainly in the form of drinks – for women looking to take advantage of its healthcare benefits, mostly rejuvenating and replenishing skin. It's another specialist consumer product using TV's enormous power as a platform to introduce itself to new potential customers.

Absolute Collagen have chosen an unusual way of doing this, opting to leave out explanations of the business or direct claims about its benefits, in favour of turning the spotlight on real life women who are using the product, and selling the emotional and mental business benefits while implying the physical ones. Our five 'Absoluters' are a range of ordinary women, of diverse backgrounds and ages, with one thing in common – from the young woman working out in a boxing gym to the older lady body-popping to dance music, they're all living active, healthy, happy lives. The strong implication being, obviously, that Absolute Collagen is helping them do this. At the end we see branded products and a customer drinking a sachet of the product, making it clearer who the ad is for.

It's a bold ad whose range of 'stars' and ultra-modern soundtrack make it clear that collagen is for everyone. It balances right-brained elements like gestures and facial expressions with more left-brained elements like a rhythmic soundtrack and on-screen text. And it's clearly a success in introducing the business in a positive way – its score of 3.9 Stars is very good, almost two whole Stars higher than the 2.0-Star average for health supplements. The ad also performs well on short-term Spike and on Brand Fluency. But on Fast Fluency – the proportion of viewers who can identify the business rapidly – it's weaker. As Brand Fluency is good this doesn't matter as much as it might, but it's still a reminder that an ambiguous ad can generate mystery and excitement around a business... but it can also confuse the audience. Introducing the brand early is good practice for a new-to-TV ad in almost every circumstance.



Star Rating
Good



Spike Rating
Good



Fast Fluency Rating
Low



Brand Fluency Rating
Good



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Belvoir Farm

Welcome to our wild

(2022, TBWA\London)

Belvoir Farm is a family-owned organic drinks and cordials business, founded in 1984 and growing to become a familiar presence on supermarket shelves and a major player in the UK's adult soft drinks sector. The business is still based at Belvoir Farm and that's the backdrop to this debut TV ad, which stars real members of the Belvoir family and its firm.

As an established but still niche business, the ad's job here is to drive penetration and attract new customers, which means the key metric we're looking for is long-term Star Rating, based on emotional impact. The ad achieves this through a strong sense of place and business heritage, opening with a stunning shot of the British countryside, and emphasising the human and family connections that shape the business. These relationship and context cues are built to attract the attention of the right brain, and they're elements associated with high effectiveness.

The ad also has a story to tell and a product to talk about, and it carries out both these jobs with good humour and plenty of human touches, helping build an emotional connection with the viewer. An unseen narrator talks to various characters from family members to a beekeeper on the farm, with plenty of humorous asides, and little touches emphasise how Belvoir Farm does things "the right way, not the easy way", stressing the care and quality that go into their products.

The ad packs a lot in. For instance, there's a moment highlighting Belvoir Farm's close relationship with locals, who help out by handpicking the elderflowers for the business' signature cordial. And there's mention of how the business plants wildflowers and thousands of trees, underlining its sustainability credentials. We know from our **Greenprint report** that weaving environmental messages into the narrative is a highly effective way to inspire behaviour change. This nod to environmental stewardship adds depth to the business' narrative and resonates with socially conscious consumers.

All this helps Belvoir Farm score a 5.0-Star Rating. Hitting 5 Stars at all is a cause for celebration – many top brands never manage it – and to do it on your TV debut is truly exceptional, and shows how well the business has calibrated an ad for broad public appeal. The one downside to the ad is a low Fluency score, both for Fast and Brand Fluency. The ad is very charming but discreet about actual branding, with the narrator taking several seconds to establish that it's pronounced 'Bee-vor', which may be true but is also a little confusing. It's a slight misstep in an otherwise textbook first time outing, which expertly weaves together elements of place, heritage, product quality, sustainability, and humanity.



Star Rating
Exceptional



Spike Rating
Strong



Fast Fluency Rating
Low



Brand Fluency Rating
Low



"Belvoir Farm is an amazing British brand. When we visited the farm it was clear they do things properly and with so much care, so it was just as important to us to show that spirit in our first campaign for them. We used their real employees and filmed on Belvoir Farm up in the stunning Lincolnshire countryside to capture the authenticity of their process in a fun and vibrant way."

Sam Ojari, **Managing Director, Studio Yes**

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Aer Lingus

You're very welcome.

(2023, Droga5 Dublin)

Irish flag carrier Aer Lingus has a long and successful advertising history on Irish TV, but in 2023 it had been over a decade since it advertised in the UK market, despite departing from several British airports. 'You're Very Welcome' changed that, returning to UK TV with a story of a girl and her baby brother travelling on a long-haul flight. As a returning-to-TV business the ad's job was simple: reintroduce Aer Lingus to a British audience, emphasising its positioning and values, and building and rebuilding emotional connections with UK viewers. Rather than use voiceover to tell viewers about the airline's business values, the ad chooses a storytelling route to demonstrate them instead: the airline proactively looks after its customers and makes them feel 'very welcome'.

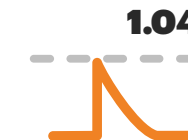
Throughout the 30 second ad, we see moments of togetherness and human betweenness, with dialogue, gestures, facial expressions and meaningful glances all in play – all elements which engage right-brain attention and enhance effectiveness. The storyline centres on a little boy who's struggling to sleep despite his sister's best efforts, a problem which is ultimately solved by the kind action of a flight attendant. This creates a miniature emotional arc – a slight tension and then a resolution allowing for a peak of happiness at the end.

It's a very relatable and familiar ad to anyone who's experienced long-haul travel as a family (or been seated near families!) and this helps create an audience connection. It results in a strong 4.1-Star Rating, a score which suggests Aer Lingus has done its job of reintroducing themselves to British audiences and leaving them with positive impressions which will aid long-term growth.

The ad falls down a little on short-term Spike Rating – not a huge problem for an airline, as their ads are rarely going to reach people in the buying window for flights. There's room for improvement given the Low Fast Fluency and only Modest Brand Fluency scores – while the storyline shows off the business' distinctive colours, the brand name and logo are absent for most of the ad, leaving some viewers unsure as to who to attribute it to. When an ad has worked so hard to tell a touching, memorable story, it would benefit from clearer linking to the brand – particularly as one that's been off screens for a while. But this shouldn't detract from an excellent, heart-warming ad.



Star Rating
Strong



Spike Rating
Modest



Fast Fluency Rating
Low



Brand Fluency Rating
Modest



“Our experience with TV advertising has been transformative. The visual storytelling and broad reach of TV have allowed us to connect with our audience on a deeper level, showcasing the essence of our brand, the passion of our people and the distinctive customer experience we offer. TV advertising has significantly enhanced our visibility, driving brand recognition and loyalty, while also effectively supporting our promotional campaigns and increasing passenger bookings. It's an invaluable tool in our marketing strategy, ensuring we remain top-of-mind for travellers across Ireland, Europe and North America.”

Lisa McEaney, **Brand Manager, Aer Lingus**

“This was a video-first campaign strategy from the start because for Aer Lingus, TV (linear + digital) is still delivering unmatched reach for the brand in the key markets in which it operates. It was also the priority channel for transcending such a timely message about a brand recovering from the pandemic, rediscovering its truth and telling that in a way only a brand rooted in humanity and empathy could.

TV advertising (inclusive of linear and vod) allows you to entertain and evoke emotion in a way other platforms/formats can struggle. You've to be more strategic about how other types of advertising is used in the flyer's journey to have impact and leave a positive impression on the audience, whereas TV can just do its thing, bring the feeling and ultimately be a workhorse for the restoration of great brands”.

Emer Fitzgerald, **Strategy Director, Droga5 Dublin**

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Terry's Chocolate Orange Deliciously Unsquare

(2020, BETC)

Terry's Chocolate Orange is such a festive British fixture that it's hard to believe it has ever been off TV screens for a whole decade. And yet between 2010 and 2020 that's exactly what happened. The business returned to Christmas advertising with this surreal ad, offering patriotism with a quirky twist and a hearty Brian Blessed voiceover.

This ad is another with the 'reintroduce the brand' mission, one made more difficult by the ad's launch at the most competitive time of the UK advertising year, the run up to Christmas. To stand out against Kevin the Carrot and his many rivals, Terry's would have to create something truly distinctive and entertaining.

They chose to plunge viewers into a strange and whimsical world, following a bouncing Terry's Chocolate Orange ball across a variety of British scenes from a cheese-rolling competition, through a family watching TV, to a corgi dog show. Connecting these ideas is the Chocolate Orange itself and Blessed's enthusiastic voiceover, making for a noisy celebration of British oddness.

This makes for an overall humorous tone which brings to life the values of Terry's Chocolate Orange – a business offering something not just indulgent but individual and unusual. Breaking away from the norm can lead to delightful experiences, and that's what the ad is showing us.

The creativity and style of the ad helps it stand out even at an extremely crowded time of year. It scores a strong 4.6 Stars and a strong Brand Fluency, showing that people really like the ad and know exactly who to attribute it to. But its strongest score is an exceptional short-term Spike Rating. For a pre-Christmas ad, selling a product with a relatively small holiday buying window, this terrific short-term score is exactly what was required. The ad crackles with a sense of fun and enjoyment and ties that strongly to the business, reminding a broad TV audience of its appeal and giving them a strong call to action in the middle of the category's top sales period.



Star Rating
Strong



Spike Rating
Exceptional



Fast Fluency Rating
Strong



Brand Fluency Rating
Strong



"Getting the holiday season right is critical for Terry's—the chocolate orange is a Christmas icon and part of many fond memories of celebrations past. TV provided the perfect avenue to reach a broad audience, standing out amongst the crowd with creative that tapped into nostalgia and uniquely British humour. The Chocolate Orange's return to TV after many years away delivered spectacular results, with our most successful Christmas period in years."

Lorene Decam, **Senior Marketing Manager, Terry's**

"Year after year, study after study continues to dispel misguided myths about the death of TV. It remains an outstanding medium for businesses of all sizes to reach huge audiences and build emotional connection. And when it comes to fame, there's simply nothing like it. Dismiss it at your peril."

Andy Fraser, **Managing Partner & Head of Strategy, BETC**

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Shaken Udder

Do What Makes You Happy

(2023, Quiet Storm)

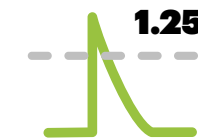
Premium chilled milkshake brand Shaken Udder got its start on the UK festival circuit before expanding into shops and supermarkets. As the name suggests it's not a brand that takes itself too seriously, and it's kept that alternative vibe going while continuing to grow. In 2023 they decided to take the next step and released their first TV ad, with the aim of introducing themselves to a mass audience in a way that showcased, rather than shifted, their personality.

Shaken Udder is an example of a brand that went down the path of boldness. Rather than retell their brand story, they chose to emphasise that likeable brand personality – humorous, quirky and irreverent. They wanted to celebrate what makes you happy and show how even the most serious situation is ripe for livening up; what could be more serious than a courtroom? So the ad shows a judge taking a gulp of Shaken Udder and then loosening up, turning his courtroom into an improvised dance floor until the whole place is bopping along.

The ad tested very strongly, outperforming the average score in a naturally appealing category (Confectionery and Chocolate) that is hard for new entrants to stand out in. As well as this strong Star Rating, Shaken Udder also achieved a strong short-term Spike score. Brand Fluency comes out a little low, despite the early appearance of the product and the lead character actually saying the brand's name. Perhaps bolder branding right at the beginning might have helped Shaken Udder's identity be picked up by the unfamiliar mass audience. Shaken Udder can be pleased with the results, but their boldness will work even better with more emphasis on the branding basics too.



Star Rating
Strong



Spike Rating
Strong



Fast Fluency Rating
Low



Brand Fluency Rating
Low



“Making the first investment in TV can be a big decision for brands. Get it wrong, and it can put the fear in a business for a long time. But get it right and it can set the path to growth, as we’re proud to say was the case for Shaken Udder. Often people won’t know who you are, or what you do, so simplicity and clarity delivered in a great creative idea that helps you punch above your weight is not only best practice, it’s a necessity.”

Jon Dale, **CSD, Quiet Storm**

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**BREAK
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Conclusion

TV advertising represents a huge opportunity for businesses to find new audiences, convert current demand and build themselves into household names. It's a way for younger brands – and older brands who've been away from the public eye – to take their growth and profile to a new level.

When marketers think about TV advertising, they think about the perceived barriers. They see it as high cost, high risk, hard and expensive to create for, and difficult to measure.

We wrote this guide for people worried about those barriers: they can be overcome, and far more easily than you think. We've laid out our best thinking and lessons learned about creative, planning and measurement for new advertisers. And we've seen how those lessons apply to real brands who've achieved success in their first forays into TV, regardless of category or brand maturity.

These brands were ready for prime time. Yours might be too, and we're here to help at every step.

Ready to take the first step?

If you're ready to take the first step into TV, there are lots of ways that **System1** and **ITV** can help.

System1

When you're drawing up your creative, System1's **Test Your Ad** platform provides the data and advice you need to ensure the most effective first foray into TV.

Testing gives the most accurate early guidance into how audiences will respond to your creative. And it can happen throughout the process: scripting, storyboards, animatics, rough cuts, right up to finished films, with responses from real consumers and guidance and recommendations to help create the most effective ads possible.

Contact Chiara Manco for more info on testing with System1.

Email: chiara.manco@system1group.com

www.system1group.com

ITV

ITV has several propositions to support advertisers coming to TV for the first time or returning after a long break:

ITV AdVentures

Created in 2019, AdVentures has developed to become ITV's 'commercial incubator' for startup and scale-up businesses, giving the opportunity for businesses to partner directly with ITV. Whether a brand is testing TV advertising for the first time with matched funding support via the AdVentures Ignite programme, scaling up with a media for equity partnership via the AdVentures Invest fund, or simply looking to use television to grow in the most effective way, the AdVentures team provide a supportive and strategy-led approach designed to underpin a mutually beneficial business partnership.

ITV Backing Business

Running for several years now, many businesses of all types have taken advantage of the ITV Backing Business scheme – which aims to reduce the barriers to using TV by offering generous incentives on media value to enable testing, providing expert support on media planning and campaign measurement support. Additionally, ITV offers **creative production services at cost price** for those advertisers who do not have creative assets for TV.

Contacts

Contact Jason Spencer for more information on ITV Backing Business and creative production services.

Email: jason.spencer@itv.com

Contact Callum Taylor for more info on ITV AdVentures propositions.

Email: callum.taylor@itv.com

Glossary

eSOV: Extra Share of Voice is a metric that measures how much a business' share of advertising exceeds what would be expected based on its market share. It's calculated by subtracting a business' market share from its total share of advertising in a given industry. For example, if you had 10% market share but 17% share of voice, you would have +7% eSOV. Positive eSOV is required for growth, while negative eSOV may see market share fall.

Geo-X: Short for 'Geo-Experiment': Geo Experiment is the modern version of a regional test, which uses ITV's regional network to enable businesses to conduct statistically robust A/B tests.

OTS: Opportunity to See is a measure of the number of times a viewer is likely to see a particular ad.

PCA: Post-campaign analysis.

ROAS: Return on Advertising Spend is a commonly used metric that calculates a ratio of the revenue generated compared to the money spent on the ad/ad campaign in question, e.g., if there was an ad spend of \$1M and revenue was \$2.5M, ROAS would be 250%.

ROI: Return on Investment is another commonly used metric that calculates the ratio of net profit to total investment in the marketing campaign, e.g., if the total marketing spend was \$2M and net profit was \$4M, ROI would be 200%.

VOD: Video on Demand – also known as streaming – delivers TV shows or movies directly to users at their convenience via internet-connected devices including smart TVs, rather than a set time schedule per traditional linear TV. Types of VOD include AVOD (ad-supported VOD) where free content is subsidised by advertising – this includes BVOD (broadcaster VOD) from traditional broadcasters; and SVOD (subscription VOD) services where a monthly fee provides access to a library of content, e.g., Netflix or Hulu.

Further Reading & Resources

There is a wealth of information available to help advertisers make the most of their TV investment, from key marketing texts like *How Brands Grow*, to recent studies from the IPA and Thinkbox which explore the contribution of TV and other advertising channels, and tools designed to help businesses set marketing and advertising budgets.

As Seen on TV – Supercharging Your Small Business – Thinkbox

“Thinkbox has long been a champion of effectiveness – commissioning numerous award-winning studies that provide advertisers with the evidence they need to invest. Previously, this research tends to be based on bigger, more established brands. (This is down to the nature of the data; it tends to be bigger brands who invest in marketing evaluation.) Whilst these studies are hugely useful for many advertisers, they only show part of the picture. Are the same findings applicable to smaller brands?”

“The As Seen on TV study is different. This time the focus sits squarely on smaller advertisers looking for guidance on the most effective paths to profit and growth. How can TV supercharge small businesses? At what point should the move into TV be considered? How can TV be introduced when budgets are tight, and the stakes are high?”

Australian Advertising Effectiveness Rules – Peter Field and Rob Britain

“This report is a first look at the new Australian Effies Database, and marks the only time anywhere in the world outside the UK that a report on advertising effectiveness will have validated the conclusions of Peter's renowned research work with fellow effectiveness guru Les Binet.

“The Effies honour the most significant achievement in advertising and marketing communications: effectiveness. In 2018, the Effies Australia databank was created with the aim of understanding patterns and trends in effectiveness in Australia. This is the first of a series of papers, developed in partnership with Peter Field using the Effie's databank, deriving learnings from some of the best Australian campaigns with data from the Australian market.”

Further Reading & Resources

Demand Generation – Thinkbox

“Demand Generation builds upon our multi-award winning study, Profit Ability: the business case for advertising, demonstrating how marketers can maximise short-term return without sacrificing sustained growth.

“Whilst Profit Ability provided the hard data to support a more evidence-based approach to marketing effectiveness, our latest work – in conjunction with Mediacom, Wavemaker and Gain Theory – reveals the most effective, and practical, routes to profitable planning. What media decisions need to be made? What is the impact of these decisions on measurement? What are the trade-offs that marketers must make between speed of return, base-sales growth and risk?

“Crucially, this study has isolated the key variables that impact advertising effectiveness. In turn, the data has been used to power [The Media Mix Navigator](#). This optimiser tool enables marketers to determine the optimal media mix specific to their business and its objectives. It’s been specifically developed to help advertisers without their own econometric analyses to maximise their media-driven returns.”

Effectiveness in Context – Les Binet and Peter Field

“Effectiveness in Context is a veritable manual for business-building, relating theory to practise, built on how people choose and buy brands. It takes the general rules of thumb established in [Media in Focus](#) and demonstrates how to apply them according to market category, business model, business life stage and size. It also identifies some surprising modifications to established best practice. As the number of cases providing quantitative evidence for the IPA Databank grows with each successive IPA Effectiveness Awards season, so the learning becomes richer and more nuanced.”

How Brands Grow – Byron Sharp

“How Brands Grow: what marketers don’t know, is based on decades of research that has progressively uncovered scientific laws about buying and business performance. This book is the first to present these laws in context, and explore their meaning and marketing applications.”

Recovery Budget Planner – Magic Numbers x ITV

“This tool has been newly updated to help you to plan for 2024 and beyond. It allows you to create different scenarios to predict the effect of media on market share, sales, and profit. It’s everything you need to set your right budget and present a convincing case to your Finance Director.”

Break Through [How new and returning businesses can grow with TV](#)

Lemon – Orlando Wood

“This publication from the IPA, written by Orlando Wood, Chief Innovation Officer, System1, argues that a golden age for advertising technology has been far from a golden age for advertising creativity.

“He shows how today’s analytical culture has sent the industry’s admired reputation for creativity into reverse. In place of a creative Renaissance, he maintains, we are now witnessing nothing less than a creative Reformation, a ‘stripping of the altars’. Reducing what was once dazzling art form to dreary science. So how should agencies and clients correct the wrong turn we have taken? Lemon chronicles the decline in creative effectiveness, identifies why it has happened and provides tangible solutions to reverse it.”

Look out – Orlando Wood

“Through an examination of attention Orlando describes the kinds of features that make for effective brand building advertising today. With new evidence, he shows how these features succeed in capturing the ‘broad-beam’ attention of audiences, how they elicit an emotional response in both TV and online video advertising, and how they are more likely to result in brand fame and brand trust. He also demonstrates how they establish the lasting business effects of sales, market share and profit gain.

“Described by Rory Sutherland as ‘ground-breaking’, this 180-page advertising guide is at once fascinating and entertaining, and puts the business of creating advertising today in its cultural and historical context. It provides both evidence and inspiration, examining human uniqueness, connection, movement, character, animation, humour, music and colour as ways to forge a connection with audiences. It is essential reading for anyone looking to create more effective advertising in our digitally-disrupted and fast-changing world.”

The TV Playbook for Online Brands – Thinkbox

“This study, based on advertisers that have successfully grown their volume of web traffic through TV advertising, provides online businesses with their first-ever TV playbook, a specialist guide to help unravel and navigate what can be a daunting and confusing journey. The analysis tackles the roles TV advertising plays, how this varies for different businesses and marketing objectives, and how the powerful combination of TV and search work together.”

Further Reading & Resources

Profit Ability 2: The New Business Case for Advertising – Ebiquity & Mediacom for Thinkbox

“For a multitude of businesses, advertising is about creating the profit that helps them grow, which in turn helps the economy grow. If advertising doesn’t do that, it’s largely pointless.”

“Thankfully, advertising does create profit. But convincing senior company management can be a challenging task, without supporting evidence. That’s why we’ve launched Profit Ability 2: The New Business Case for Advertising, an update and expansion of Ebiquity and Gain Theory’s ground-breaking Profit Ability study from 2017.”

Profit Ability 2 was conducted by Ebiquity, EssenceMediacom, Gain Theory, Mindshare, and Wavemaker UK. It’s a meta-analysis of econometric studies from 141 brands covering £1.8 billion of media spend across 10 media channels and 14 business sectors from 2021 – 2023.”

Scaling Up Without Screwing Up – Tom Roach

“When scale-ups consider using TV advertising for the first time, it’s a decision that can be driven with uncertainty. So here’s some advice and data to help, including a new analysis of the performance of 550 TV ads by 200 new-to-TV brands by System1 Group. It reveals some lessons for scale-ups and a worrying problem: techniques common in the production of online video could be limiting the effectiveness of new TV advertisers’ ads.”

The Hidden Value of Peak – ITV

“Peak time TV spots are the ‘Duracell Bunny’ of advertising. Their benefits keep going and going and going...”

“ITV has built, in conjunction with ViewersLogic, an industry-first, multi-business, cross-market study that proves the value of peak airtime. Peak TV spots deliver direct responses in the short term, but their hidden value is in their longevity, generating responses long after other TV spot advertising has finished working.”

Break Through How new and returning businesses can grow with TV

The Long and the Short of It – Binet and Field

“Les Binet and Peter Field return to explore a vital new area: how campaign results develop over time. This report focuses on a growing tension that exists between short-term response activity and long-term business-building. Increasingly, there is a tendency to use very short-term online metrics as primary performance measures and this has dangerous implications for long-term success. Anyone involved in the complex world of multi-channel campaign development and evaluation needs to have a clear understanding of how short-term and long-term effects are different.”

The Triple Opportunity of Attention – Orlando Wood, Dr. Karen Nelson-Field, Rob Brittain

“The Triple Opportunity of Attention is a global-first study into creative impact using high-quality in-market effectiveness data to understand the combined effects of creative style, attention and extra share of voice (ESOV) on business performance. What sets this study apart is its connective tissue – all the metrics in the study have been collected from the same 39 campaigns in the ACA Effectiveness Database.”

Thinkbox Media Mix Navigator (formerly Demand Generator)

“The Media Mix Navigator tool, powered by econometrics, helps you get the most out of your media investment.

“It allows you to explore different scenarios to define the optimum media mix for your business, whether your objective is to drive increased profit or revenue. The results are modelled across the first year of investment and the resulting ‘base’ sales growth across the following two years.

“This tool has been engineered by EssenceMediacom and is powered by the Profit Ability 2 databank, totalling £1.8 billion of media spend across 141 brands over the 2021 – 2023 period (most recent 52 weeks available for each business). These have been carefully chosen to represent as many business types as possible.”

Why TV is at the Heart of Effectiveness – Peter Field

“Peter Field’s new white paper, Why TV is at the heart of effectiveness, examines 10 years of effectiveness data from the IPA along with other major studies to conclude that TV’s relationship with effectiveness is growing.

“The evidence suggests that there are three key issues that have kept TV on top:

- *The attention brands receive in TV advertising*
- *The emotional clout that TV advertising can generate*
- *The issue of trust in advertising”*



Break Through How new and returning businesses can grow with TV

Credits

Authors

Kate Waters	Director of Client Strategy and Planning, ITV	
Sameer Modha	Measurement Innovation Lead, Commercial, ITV	
Allison O'Toole	Partnerships Insights and Strategy VP, System1	
Elisha Warren	Senior Research Consultant, System1	
Katherine Kiely	Research Associate, System1	

Ruka Hair

Ruka means...

Tendai Moyo,	CEO	Ruka Hair
Alan Hall	Creative Production Lead	ITV
ITV Creative Production		

Butternut Box

Fetch 15% off a fresh take on dog food

Tom Lansdowne	Head of Brand	Butternut Box
Meldrum Dent		

Childs Farm

Suitable for sensitive skin

Katie Barker	Global Head of Sales & Marketing	Childs Farm
Jolyon White	Chief Creative Officer	10 Days London
10 Days London		

Absolute Collagen

Find your absolute

Gemma Sewell	Head of Brand	Absolute Collagen
Meriem Adib	Creative Director	Freelance
TBWA\MCR		

Abbott Lyon

Made More You

Sarah Crennell	Head of Brand	Abbott Lyon
Laura Stevens	Senior Creative	St Luke's
St Luke's		

Aer Lingus

You're very welcome.

Meabh Clohosey	Brand & Marketing Director	Aer Lingus
Ray Swan	Creative Director	Droga5 Dublin
Alex Ingarfield	Creative Director	Droga5 Dublin
Droga5 Dublin		

Terry's Chocolate Orange

Deliciously Unsquare

Albane de La Neuville	Marketing Director	Terry's Chocolate Orange
Nadia Doherty	Senior Creative	BETC
Ann Moyse	Senior Art Director	BETC
BETC		

Belvoir Farm

Welcome to our wild

Daniel Wheeler	Director of Marketing	Belvoir Farm
Dulcie Cowling	Executive Creative Director	Studio Yes
Fiona White	Creative Director	Studio Yes
Studio Yes		

Spoke

Custom fit trousers

Sullivan Gimaret	VP of Marketing	Spoke
Mother London		

Shaken Udder

Do What Makes You Happy

Jo Abram	Marketing Director	Shaken Udder
Trevor Robinson OBE	Executive Creative Director	Quiet Storm
Quiet Storm	Founder	

Advertising on TV is one of the most powerful and effective ways to reach your audience and create both short- and long- term impact for your business. Whether you're a digital native brand that's considering venturing onto TV for the first time, or a high-street brand returning after a long absence, *Break Through* offers guidance on the creative, media and measurement steps needed to ensure your debut is a success.

