

**ADVERTISING PAYS 8:  
UK ADVERTISING'S  
SOCIAL CONTRIBUTION**

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**A**



**ADVERTISING  
ASSOCIATION**

This report is brought to you by Cremos, the UK advertising industry's think tank. We produce research and insights about advertising's impact on society, culture and the economy.

We are grateful to the members of the Advertising Association and the Front Foot network who help to fund the work that Cremos undertakes.



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# CONTENTS

5	<b>FOREWORD</b> by Keith Weed, President of the Advertising Association
7	<b>INTRODUCTION</b> by Stephen Woodford, CEO of the Advertising Association
8	<b>TOP 10 KEY FINDINGS</b>
10	<b>EXECUTIVE SUMMARY</b>
12	<b>CHAPTER 1</b> Understanding the Public’s View of UK Advertising’s Social Contribution
27	<b>CHAPTER 2</b> Measuring UK Advertising’s Social Contribution
44	<b>CHAPTER 3</b> Essays from Industry Leaders
48	<b>CHAPTER 4</b> Industry Case Studies
59	<b>CHAPTER 5</b> Looking to the Future
65	<b>RESEARCH METHODOLOGIES</b>



# LET'S REBUILD TRUST BY UNLEASHING ADVERTISING'S CAPABILITIES TO MAKE A DIFFERENCE

## KEITH WEED

President of the Advertising Association

As we look forward to the new decade, I am determined that we tackle the biggest challenge facing our industry – the decline of public trust in advertising. In January 2019, we commissioned Credos to conduct a piece of research across the UK to identify the key factors contributing to that decline. From these findings, our industry developed an action plan to tackle them. *Arresting the Decline of Public Trust in UK Advertising* outlined how we plan to address the issues of bombardment and excessive frequency, and how we will reassure the public that we take the self-regulation of advertising content and the use of their data seriously.



The Credos research also showed how public trust in advertising is currently finely balanced, with the negatives matched by positive factors. That begged the question, how might we leverage the positives to rebuild trust? One lever which promised an opportunity was advertising's social contribution. So, in summer 2019, we asked Credos to help us understand the social contribution of UK advertising, and its role in building public trust.

Credos set about this brief with the intellectual rigour we have come to expect from our industry's think tank. This new report, with its major new consumer research, is clear in its findings – we have an opportunity to rebuild public trust through advertising which makes a clear social contribution. Whether it comes from a for-profit company, an NGO or the Government, the report shows there

are many ways advertising can apply its capabilities to produce benefits and create positive impact.

After 25 years championing brand purpose-led marketing at Unilever, this is hugely gratifying for me to see. I have always believed advertising which drives and underpins positive social change, while growing responsible brands and businesses, is a win/win for society and the economy.

I applaud the scale and ambition of our industry, recorded in this report. The work we do, investing billions of pounds and millions of working hours to make advertising with a social contribution, is something we should all be proud of. More importantly, there is a clear and impassioned desire to do more. Brands and advertising practitioners want to show, through the very best of advertising, what we can do for society.

We must rebuild public trust in advertising – there is no other option if we want a long-term sustainable future for our industry. Advertising Pays 8 is a vital report at the start of a new decade. We have long known that UK advertising is a key engine of the UK economy; this report fills me with confidence that it is also a powerful catalyst for positive change in UK society.



**BRANDS AND  
ADVERTISING  
PRACTITIONERS WANT  
TO SHOW, THROUGH  
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ADVERTISING, WHAT WE  
CAN DO FOR SOCIETY.**

# ADVERTISING'S ROLE IN A NEW AGE OF RESPONSIBILITY

## STEPHEN WOODFORD

Chief Executive of the Advertising Association



**The Advertising Association has a new mission – to promote the role and rights of responsible advertising and its value to people, society, businesses and the economy. Our goal is to be clear about how responsible advertising can achieve its purpose of driving economic growth through better serving people and society, and to ensure this growth recognises the world we live in and is sustainable.**

This new report from Credos explores the vital role of UK advertising in making contributions to society that are valued by the public. For the first time, we have measures of advertising expenditure and time spent by our industry on advertising for social good. The report has also identified the clear desire from the people who work in UK advertising for our industry to do more.

There are many ways that advertising makes positive contributions to UK society: from the media time and space donated to good causes, through to the pro bono work of UK communications agencies; from the advertising campaigns that promote societally beneficial behaviour change to the thousands of hours volunteered by advertising people in support of good causes.

Our industry is highly conscious of its responsibilities and how its talents can be put to good use, beyond the purely commercial. It runs out-of-home healthy living campaigns using donated inventory, backs charity initiatives like Sprintathon, and broadcasters support brilliantly effective programmes like the Daily Mile to help get children more active.

Advertising changes society for the better – think of attitudes towards disability before and since Channel 4's 'Superhumans' campaigns around the 2012 and 2016 Paralympics, or around mental health in men with Project 84 from CALM in partnership with ITV. Campaigns like the phenomenal "This Girl Can" from Sport England can overcome barriers and encourage people to take up positive habits.

Advertising also plays a key role in vital areas like NHS recruitment, with the "We Are The NHS" campaign to recruit more nurses. The UK industry has a portfolio of work to be rightly proud of.

Crucially, this report reveals how the public recognise advertising's value, and their openness to see more from our industry. Finally, advertising that drives social good also drives Trust and Favourability towards advertising, the key priority for the Advertising Association's members.

I have always believed advertising is a progressive force for good. I am delighted Credos has helped us understand its true societal impact through the eyes of the public for the first time. It also shows we might do more, and by doing so help to rebuild public trust in advertising and make our society better.

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HIGHLY CONSCIOUS OF  
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# TOP 10 KEY FINDINGS

**1** Advertising's social contribution is an important driver of positive public sentiment towards advertising

**2** **46%** of the public already feel that advertising has a positive impact on society and **42%** of adults believe advertising can help make the world a better place

**3** The social benefits of advertising make up **40%** of all positive factors driving public perceptions of advertising's impact on society, while they also account for **38%** of public favourability and **31%** of the public's trust in advertising

**4** **53%** of UK adults think more highly of a for-profit company that tries to make a positive impact on society through its advertising

**5** A third of UK adults cite that advertising from for-profit companies has encouraged them to make a positive change in their own life or the lives of others

**6** 'Promoting a more harmonious society' is the most significant driver of positive public perceptions about advertising's impact, but it is the type of social benefit least often encountered by consumers

**8** The top three areas that the public would like to see reflected more in advertising are mental health (**63%**), the environment (**59%**) and domestic violence/abuse (**58%**). Industry practitioners also highlighted the environment as the key area for future focus

**7** The public believe NGOs, Government and for-profit companies all have a role to play in generating advertising that positively benefits society

**9** An estimated **£1 billion** worth of media supports advertising that makes a social contribution each year

**10** The UK advertising industry spends around **£75 million** worth of pro bono hours on this type of work

# EXECUTIVE SUMMARY

The purpose of this report is to consider the positive social contribution of advertising, beyond the already significant contribution made to the UK economy, with **£6** of value generated for every **£1** spent on advertising.<sup>1</sup>

To underpin this, Credos commissioned major new research on both the public and the advertising industry’s perception of the social good that advertising can and does achieve (see Appendix for the methodology).

In this report we define advertising that makes a positive social contribution as advertising that:

**CHANGES A BEHAVIOUR**

either by promoting the adoption of positive behaviours or through the prevention of negative ones

**PROMOTES A GOOD CAUSE**

such as a charity or initiative

**PROMOTES A POSITIVE MESSAGE**

such as diversity and societal harmony

One of the most striking findings of this new research is that people in the UK are relatively positive about the impact of advertising on society. In fact, they are almost three times more likely to appreciate the positive impacts of advertising on society than they are to perceive the negatives.

Chief among the more positive features of advertising most often encountered by the UK public is raising awareness or money for charities and good causes. But people also appreciate positive and progressive behavioural change campaigns, advertising that promotes diversity, provides cultural touchpoints, or promotes products that are good for both people and the planet. Recently, there has been a significant rise in public concern about climate change. People have noticed that advertising is making an increasingly positive contribution – but they want the industry to do even more.

People working in the advertising industry also want to make more of a difference. In fact, they feel greater job satisfaction when their roles allow them to do so.

The vast majority agree that advertising has an important role to play in shaping society for the better and helping to alleviate the climate crisis. Notably, we have found that there is already much that the industry is doing in terms of its day-to-day creation and delivery of advertising to make a positive social contribution, supplemented by a range of pro bono activities that promote diversity, equality and social good. This should also be recognised alongside the powerful economic stimulus that advertising consistently provides the UK.

For the purpose of this report, we have organised our industry case studies under five themes which span the different elements of social contribution and environmental sustainability:

- HEALTH & WELLBEING
- COMMUNITY IMPROVEMENT
- DIVERSITY & INCLUSION
- ENVIRONMENTAL PRESERVATION
- HUMAN RIGHTS

So, what else might people expect from the industry? Top of the list from the public research is more emphasis on mental health, closely followed by more action on climate change. Both are enormous challenges, but people think advertising can make an appreciable impact and they want to see it happen even more. Although many people regard NGOs, including charities, as the most obvious sponsors of positive social messages, there is an equal expectation of both government and the commercial sector to deliver too.

Consumers are aligned with industry practitioners in that they want to see more from businesses - and their advertising - when it comes to key social topics. While this has already been happening for some time, and advertising has been a catalyst for increased consumer awareness, there is seemingly a growing consumer demand. We can do better business by responding to it effectively.

<sup>1</sup> Advertising Pays: How advertising fuels the UK economy, Credos 2012

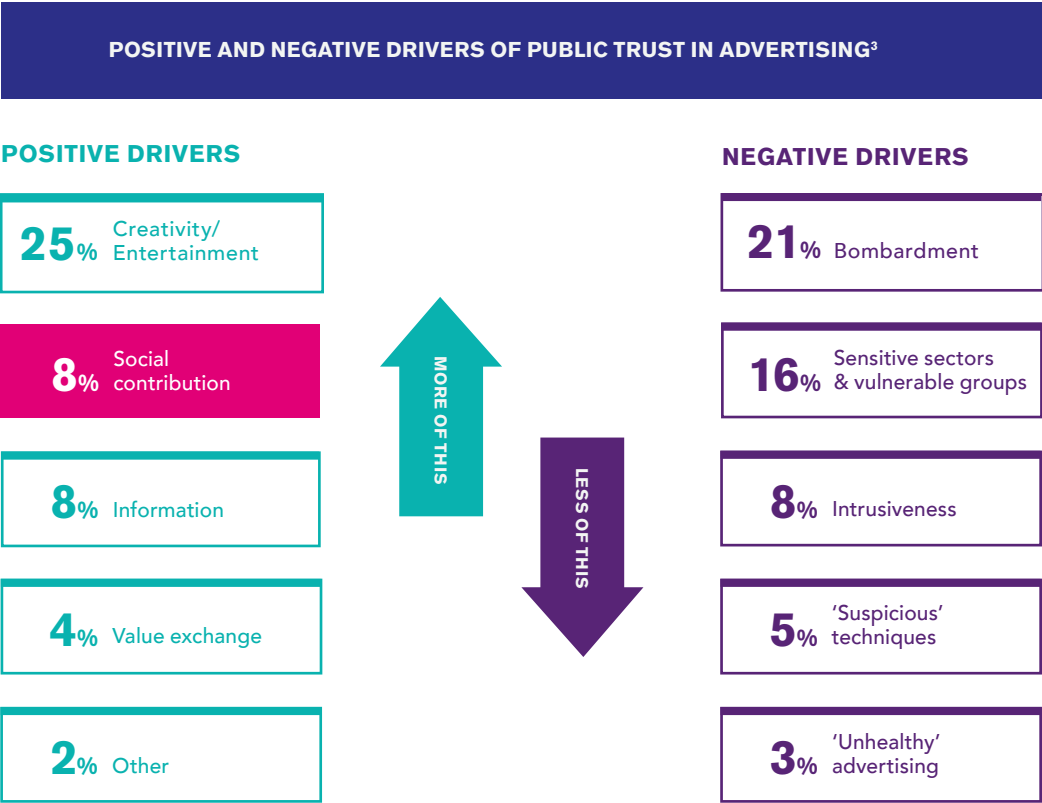


CHAPTER 1

UNDERSTANDING THE PUBLIC’S VIEW OF UK ADVERTISING’S SOCIAL CONTRIBUTION

Social Impact – The Next Chapter of Trust

This infographic - the Trust ‘Balance Sheet’ - shows the positive and negative drivers of public trust in advertising identified in Credos’ 2018 research into the decline of public trust in advertising. This piece of research showed that 47% of sentiment towards advertising is positive, and that advertising’s social contribution accounts for 8% within this.<sup>2</sup>



For this current report, Credos has undertaken brand new research with consumers to understand this driver of public trust in advertising. We wanted to know more about their current perceptions of advertising’s social contribution, the impact it has in people’s lives, and what they expect from the industry in the future. The research included a week-long online community with 36 respondents, supplemented by 6 in-depth face-to-face interviews. Qualitative insights were then validated through an online quantitative study with 1,000 members of the public.<sup>4</sup>

DRAWING ON INSIGHTS FROM OUR NEW PUBLIC RESEARCH, THIS CHAPTER EXPLORES:

- The five main benefits that the public think advertising contributes to society
- The ways in which these benefits can shape positive public sentiment towards advertising
- The role of NGOs, the Government and for-profit companies in creating advertising that makes a positive social contribution
- The importance of good deeds and not just good words
- The societal issues that the public would like to see advertising address more in the future

<sup>2</sup>It should be noted that the 2018 Trust research and the new research commissioned for this report in 2019 are not directly comparable. The 2019 research is focused on unpacking social contribution specifically, rather than looking at positive and negative drivers across the board, and therefore questions were asked differently in this study compared with the original Trust research

<sup>3</sup>AA Trust Research 2018

<sup>4</sup>More methodological information is available in the Appendix





“

I feel the advertising industry has started to move with the times: it's become more inclusive, there's more diversity, and it's including lots of different ages, genders and nationalities, which I think is a lot better... saying that, I also feel like it could do a whole lot more

Carolyn, 45, Solihull

The public are largely positive about the impact of advertising on UK society.

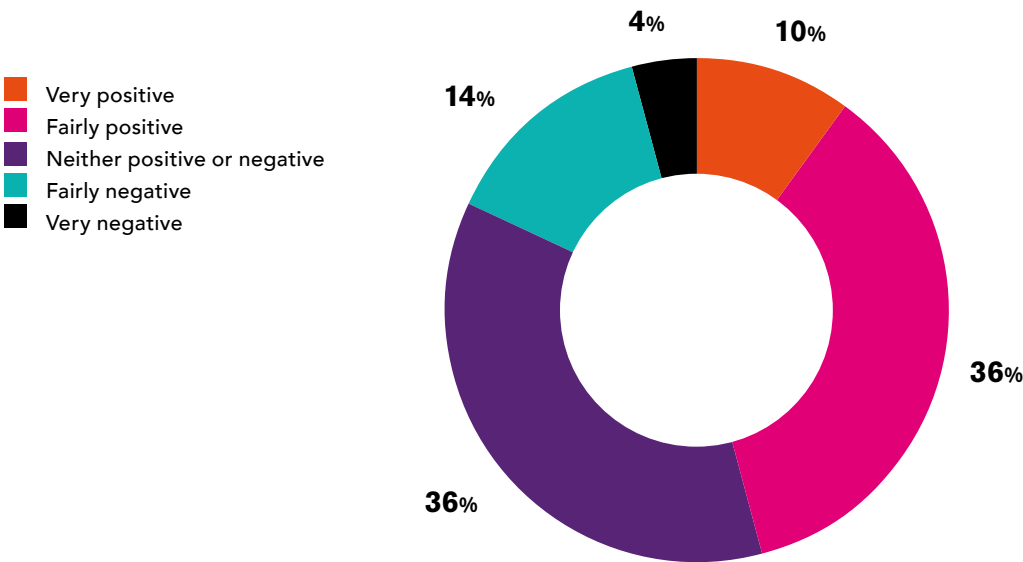
We know that positive social contributions are an important driver of trust in the advertising industry, but do people feel that the overall impact of advertising is a good one?

Our new research shows that the public are positive about the impact of advertising on UK society. Some 46% of adults believe that

advertising has a positive impact, compared with only 18% who feel it has a negative impact. This is especially true for certain groups, such as 16-34 year olds, those with children at home and less affluent audiences all tending to be more positive about advertising's impact.

But this positivity towards advertising's impact does not mean that people are content with the status quo. Many feel that the advertising industry could and should do a lot more to benefit society.

PUBLIC POSITIVITY TOWARD ADVERTISING'S IMPACT ON UK SOCIETY



If the public perceive the impact of advertising on society to be largely positive, it then raises the question – how is this positive impact made?

FIVE WAYS ADVERTISING MAKES A SOCIAL CONTRIBUTION, ACCORDING TO THE PUBLIC:

1 Raising awareness and/or money for good causes

2 Encouraging individuals to seek help or make changes in order to lead healthier, happier lives

3 Promoting products and services that are good for society/the planet

4 Bringing people together around important cultural events/messages

5 Promoting a more harmonious society, for example, representing society in a positive way, championing diversity and inclusivity, and challenging stereotypes

These arose organically from consumers throughout the qualitative stages of the research, before being validated in the quantitative study.

“ It’s usually around Christmas time when I’m feeling happy and content, and an advert can remind me of how bad and sad life can be for some people. On more than one occasion I have sent money off to a homelessness charity.

Maggie, 62, Newcastle

“ I’ve come across adverts about prostate cancer in a few places. I have encouraged quite a few people to go and have a prostate cancer check, including my own son.

Dotty, 71, London

“ Adverts get people talking about issues. The Talk to Frank adverts had an impact stopping young people taking stuff they know nothing about.

Jack, 32, Newcastle

“ Aside from demonstrating how easy it can be to go meat-free, I think the Tesco’s vegan sausage advert has a lovely and very important underlying message about making sacrifices for your family, which I think is a really positive message to be driving home to the wider public.

Sam, 30, London

“ I think the wider representation of women in the media could make women feel more empowered in their everyday lives, which overall has a positive effect on society.

Olivia, 20, Solihull

Of advertising’s perceived social benefits, the public most often encounter advertising that raises awareness or money for good causes.



Almost half of adults surveyed say that they often encounter advertising that raises money or awareness for good causes. Nearly a third say the same for advertising that encourages positive behavioural change, that promotes products and services that are good for society and the planet, or that brings people together around important cultural messages.

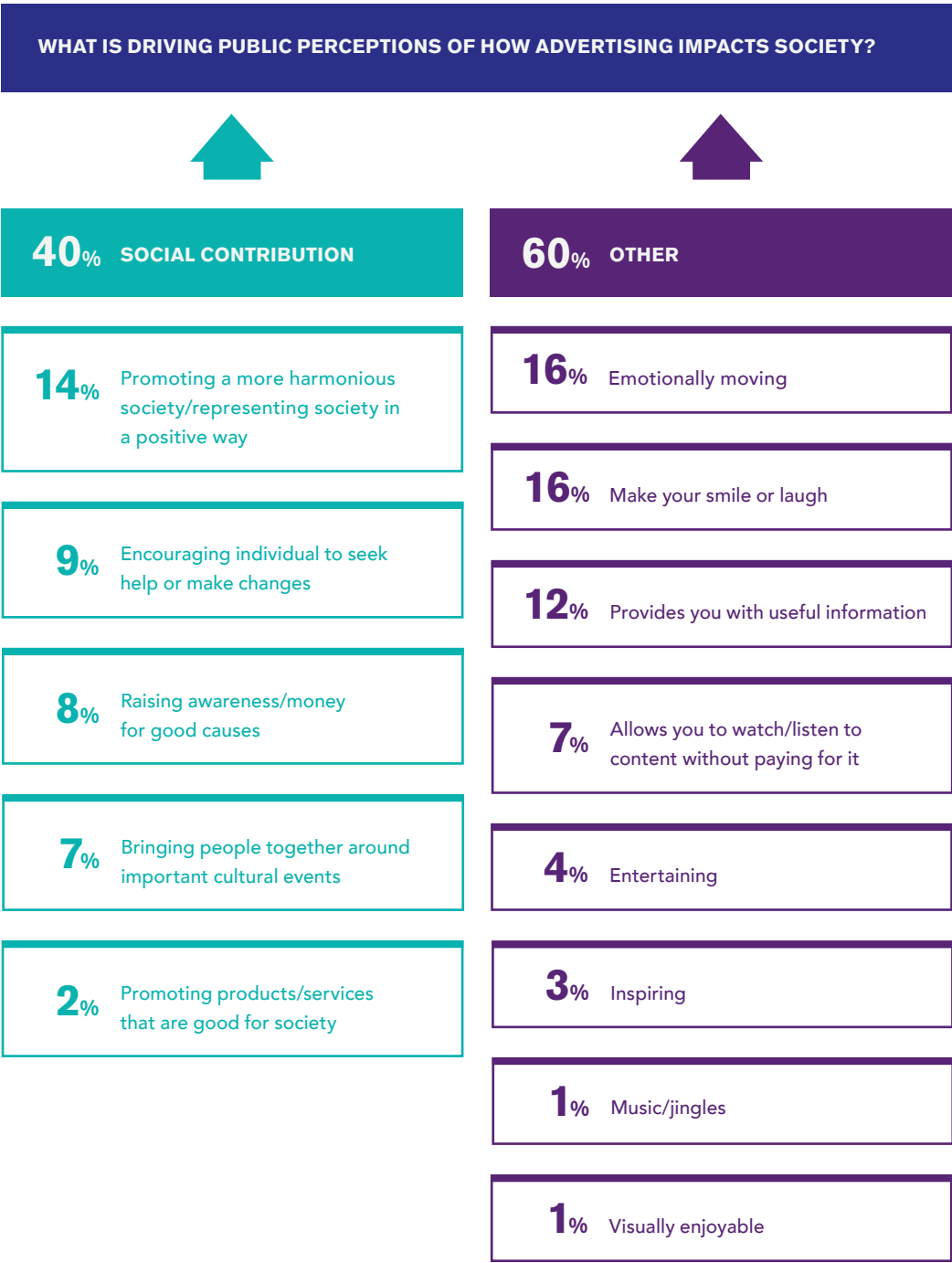
These five types of social contribution are key drivers of positive public sentiment towards advertising.

This latest research suggests that the social contribution of advertising is even more important for driving positive public sentiment than was originally suggested by our Trust research in 2018.

Together, the five types of social contribution that the public identify account for 40% of all the

positive factors that drive public perceptions of advertising’s impact on UK society. This means that well over a third of the positive impact advertising is seen to have is related to the social contribution it makes.

The remaining 60% of positive factors that contribute to perceptions of advertising’s impact are driven primarily by moving people emotionally (16%) and making people smile or laugh (16%), among other factors.



When we look at how important these same five factors are at driving trust and favourability towards advertising, we see that they make a significant contribution.

Social contribution of UK advertising accounts for **38% of all positive benefits that drive favourability, and 31% of the public’s trust in advertising.** See the appendix for more detail on the top drivers of trust and favourability in this study.

There are a number of opportunities for the advertising industry in light of this newfound knowledge.

Firstly, there is clear guidance from consumers in terms of how they understand, categorise and experience advertising that contributes to positive change. This provides the industry with a taxonomy of different types of social contribution, as viewed through a consumer lens.

There is potential to leverage these benefits in order to increase positive public sentiment towards the UK advertising industry, both in terms of how people view the impact the industry has, and regarding how trusting and favourable they are towards it.

Notably, the factor (promoting a more harmonious society) that is most important for driving positive perceptions of advertising’s impact on society is also the benefit that the public claim to come across least often in the advertising they consume, with only a quarter saying they often encounter it. Increasing the prevalence of such advertising will not only make a contribution to society but may increase positive sentiment towards the industry more broadly.



“It’s nice to see a company that’s not just trying to sell a product and also trying to do something positive; I think it does give them an edge because people believe that they believe in something. And people want to believe in that.”

Narian, 18, London

NGOs, Government and the commercial sector all have a role to play.

If these five types of social contribution are so important for driving public sentiment towards advertising, then which organisations are best placed to serve these types of advertising to the public?

While many consumers regard NGOs (including charities) as the most obvious sources of advertising to generate socially positive benefits, a great many are also looking to the Government and the commercial sector to take the initiative.

The advertising campaigns mentioned spontaneously by consumers came from all three types of organisation showing that all types of advertisers have the capacity to make a social contribution. Examples called out by the public in this research include advertisements from the Government, such as for the NHS or GOV.UK, from NGOs like Girlguiding, Cancer Research UK and the NSPCC, and from brands such as Always, Cadbury and Dove.



The Government is seen to be an appropriate supporter of the types of socially positive advertising which are most likely to improve overall public sentiment towards the industry. Some 35% say that the Government is an appropriate sponsor of advertisements that promote a more harmonious society, and 41% say the same for adverts that encourage behavioural change.

For-profit organisations are seen to be particularly good sponsors of advertising that promotes products/services that are good for people and the planet (37% agreement), and advertising that brings people together around important cultural events and messages (36% agreement). Indeed, advertising campaigns of this nature from the commercial sector have the potential to be more unexpected or surprising, and hence ‘more moving’ than equivalent campaigns from more conventional sources.

Altruism aside, there are also clear brand benefits derived from making a positive impact on society through advertising, as **53% of adults would “think more highly of any for-profit company that tries to make a positive impact on society”**, with only 14% disagreeing with this statement.

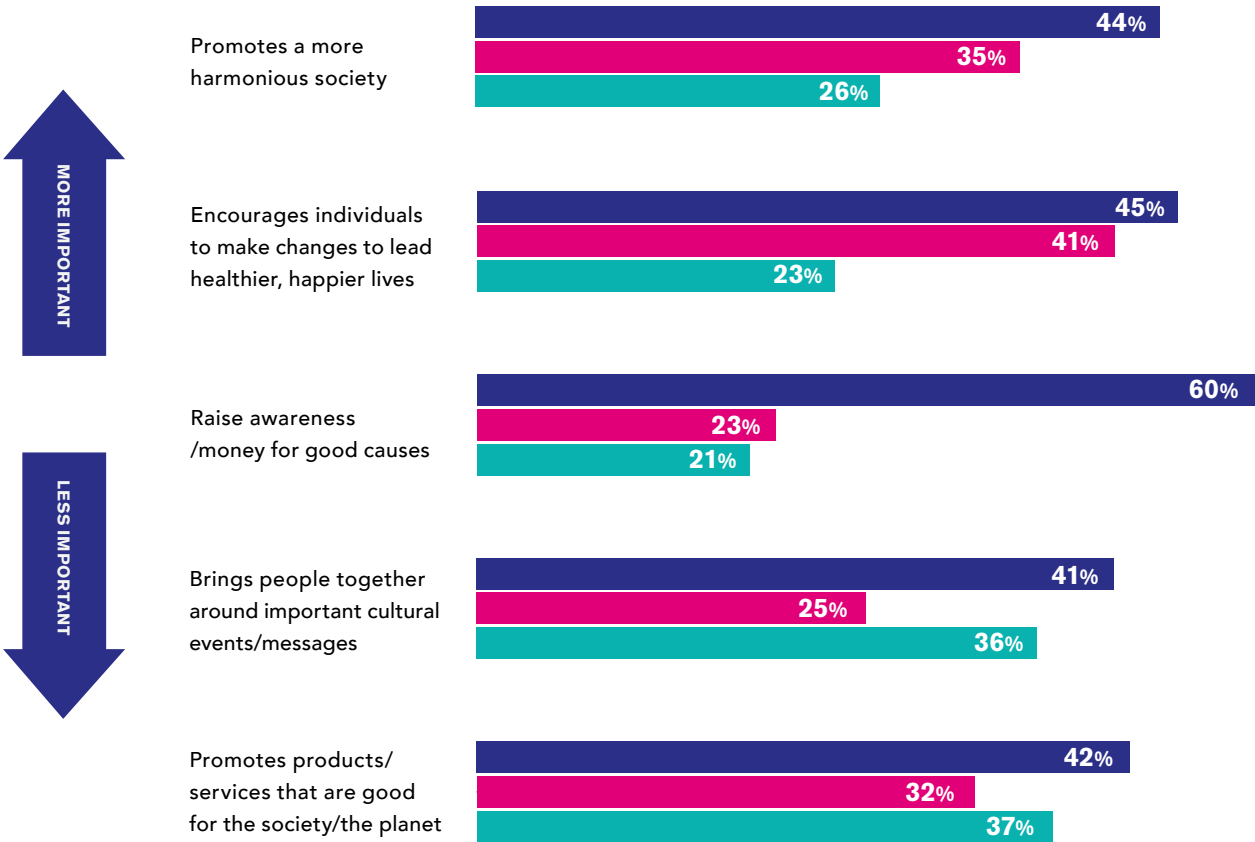
**In fact, 33% of adults agree that advertising by for-profit companies has encouraged them to make a positive change in their own life, or in the lives of others.**

Especially for younger consumers, **a company’s efforts to make a positive social impact through its advertising also influences purchase decisions. 59% of 16-24 year olds and 54% of 25-34 year olds agree that this has a significant or very strong influence on their decision**

WHICH TYPE OF ORGANISATION IS THE MOST APPROPRIATE SPONSOR OF EACH MESSAGE/ADVERT?

Scores show % who agree

■ NGO's   ■ Government   ■ For-profit companies



**“ A lot of these issues to do with the environment are being caused by these massive companies, so them making a few ads to encourage people to recycle... they think they’re doing a lot, but they’re not. They could be doing a lot more**

Holly, 23, Surrey



The public wants good deeds, not just good words.

While not everyone would claim to be a conscientious consumer, the bar has been raised in terms of what the majority expect from the companies they buy from and the organisations they interact with day-to-day.

The public view is that, on the whole, companies now seem to be making more of an effort to have a positive social contribution. However, despite this increased effort, it can often feel like businesses are simply paying ‘lip service’ to a cause in a bid to sell more products and services. In short, the intentions

do not always feel authentic. Only 10% of consumers strongly agree that advertisements promoting social and cultural issues are genuine.

Advertising campaigns intended to communicate that a brand cares about more than just its bottom line need to be about more than good words; they need to be about good deeds. To feel genuine, this needs to be tied to broader brand purpose, to business values, and should be embedded throughout the whole organisation.



**“ I think people have got to be responsible for their own actions, but advertising has to be responsible too. Standards must be set and maintained**

David, 69, Northumberland

The advertising industry needs to better promote its efforts to be responsible.

In order to demonstrate an authentic commitment to the public, and to show that any social contributions are genuine and sincere, the advertising industry must exhibit its responsibilities more clearly. This is not just in the messages conveyed through advertising content, but also in the ways in which the industry operates. The AA Trust Action Plan is designed to support this by tackling issues such as excessive frequency and data privacy.

There are clear benefits to highlighting responsible action by the industry.

Those who believe that the UK advertising industry plays a major role in regulating itself are 29% more likely to think advertising has a positive impact on society when compared with those who do not know about industry regulation.

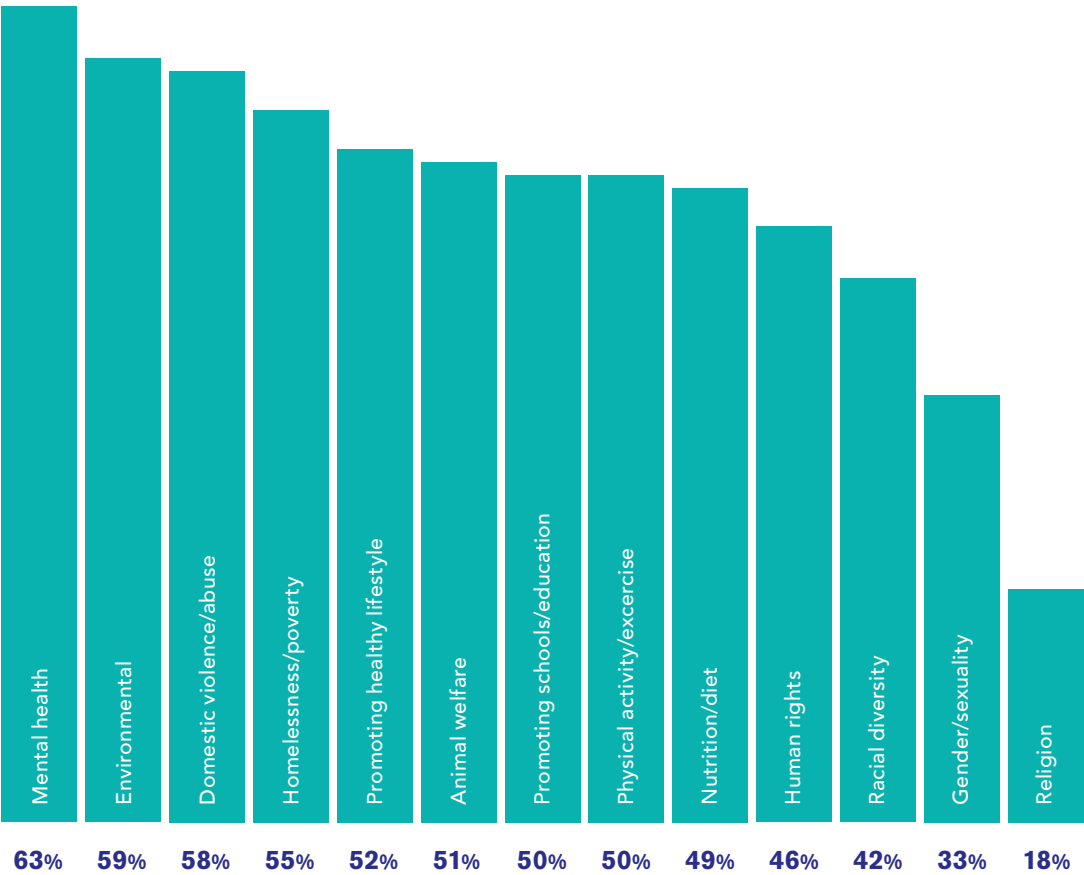
Similarly, those who believe that the UK advertising industry plays a major role in regulating itself are 24% more likely to be favourable towards advertising, and are 28% more likely to trust advertising.

Mental health and the environment are top of the consumer agenda for advertising.

The public clearly want advertising to help tackle more of society’s big challenges.

Looking to the future, mental health is the issue the public would most like to see receive more

coverage in advertising, with 63% saying that they think there should be more messages about this issue. In 2018, The Campaign Against Living Miserably (CALM) in partnership with Harry’s shaving products teamed up with ITV and adam&eveDDB to raise awareness about male suicide.



CASE STUDY

PROJECT 84 (2018)

Brand: The Campaign Against Living Miserably (CALM) in partnership with Harry’s  
Creative: adam&eveDDB  
Media: ITV

CALM’s Project 84, a campaign designed to raise awareness of male suicide, is an excellent demonstration of different parts of the UK advertising industry working together and offering their time to tackle the issue of men’s mental health.

Suicide is the single-biggest killer of men under 45 in the UK, with 84 men taking their own lives every week. To highlight this figure, CALM arranged for 84 sculptures of men to be placed on top of the ITV London Studios tower. This was supported by a TV and PR campaign.

Creative was provided by adam&eveDDB who worked with sculptor Mark Jenkins to develop the installation. ITV offered their building as a canvas for the installation, as well as TV coverage across their programmes and channels, including on This Morning.

- The campaign had three core objectives:
- Get the nation talking about the male suicide epidemic
  - Force Government action
  - Stop more men dying by suicide and promote calls to the CALM hotline

IMPACT

Project 84 generated historic levels of coverage and helped to get the UK talking about male suicide. Google searches for male suicide reached historically high levels and the media campaign had a reach of 2.1 billion. 36,000 people mentioned #Project84 on Twitter with an overall impression of 170 million and 3,918 people shared images of the campaign on their Instagram.

In terms of Governmental action, the campaign led to the appointment of the first ever UK Government Minister of Suicide Prevention as a result of 390,000 people signing a petition calling for it. It is estimated that the campaign prevented around 239 suicides. Calls to the CALM helpline increased by 41% in the month following the campaign, and quarterly calls in the three months following increased by 62% year-on-year.<sup>5</sup>

<sup>5</sup> [warc.com/content/article/cannes/calm\\_project\\_84/126836](https://www.warc.com/content/article/cannes/calm_project_84/126836)



The environment is also prioritised by the public, with 59% saying they would like to see more advertising that conveys environmental messages. One such example of advertising addressing issues around plastics and their impact on the environment is Sky’s Sky Ocean Rescue #PassThePlastic.

CASE STUDY

SKY & SKY OCEAN RESCUE -  
#PASSTHEPLASTIC (2017)

Launched in 2017, Sky’s Sky Ocean Rescue campaign has reached over 47.7 million people across Europe. Additionally, Sky is going to be investing £25million over five years in ocean-saving innovation in partnership with impact investment fund Sky Ocean Ventures, and as a business, is on track to be single-use plastic free by the end of 2020.

As a leading voice in tackling big, global issues including plastics in our oceans, Sky Ocean Ventures have worked with Sky News on creating the world’s first documentary series on the issues, as well as celebrity endorsements, and strong social media presence. They are also working with WWF to shine a light on the threats to ocean health by raising awareness, advocating policy change, and inspiring millions to take action for Ocean Recovery by creating a wave of Ocean Heroes.

IMPACT

Since 2017, over 130 million people have engaged with the #PassOnPlastic campaign.

Sky Ocean Rescue has connected with thousands of school-children, fans, sports leagues, and Sky customers to inspire them to make simple, everyday changes to help stop our oceans from drowning in plastic. Over 20,000 reusable bottles were distributed at the Kia Oval cricket stadium in 2017 in partnership with Sky, and they have been instrumental in implementing reusable cups into some of the biggest Premier League stadiums – the first time this has happened in football.<sup>6</sup>



Of the public, 58% think there should be more advertising that covers domestic violence, making it the third most important issue called out for future focus. A powerful example is the “Look at Me” campaign from Women’s Aid, which used revolutionary technology to have a serious discussion around domestic abuse.

CASE STUDY

LOOK AT ME (2015)

Brand: Women’s Aid  
Creative: ENGINE  
Media: Ocean Outdoor

Women’s Aid wanted to target the people around the women who are victims of domestic violence. - the people turning a blind eye. Women’s Aid wanted to show them that they actually had the power to change it – that if they noticed the problem going on around them, they could start to end it.

The campaign featured a fully interactive billboard using the latest facial recognition software and complementary TV and PR campaigns. Using giant screens at shopping centres around the country the campaign allowed the public to “heal” a woman who had been abused, just by looking at her. The screens would first show a woman who was beaten and bruised, but when people stopped and noticed she would start to heal. The more people looked, the more she would recover. Women’s Aid used facial-recognition technology to make this happen, employing cameras that could detect when someone was looking towards the screen and

then triggering the change on screen. The campaign was made possible by Ocean Outdoor who offered a £100k media prize which Women’s Aid was lucky enough to win, and the support of renowned photographer Rankin and post production company Smoke and Mirrors. The campaign then went on to win the Grand Prix as Ocean Outdoors’s campaign of the decade.

IMPACT

Compared with pre-campaign levels, the average time people spent looking at the posters was 349% higher than previously. On Twitter, the campaign’s impressions reached 86.7 million. The PR campaign reached 326.9 million people, thanks to it being covered in 75 individual news articles and by 10+ TV broadcasters globally, including the Channel 4 news and the NBC Today Show. In total, the campaign was covered in 20 countries, including Australia, Russia, and the US.<sup>7</sup>

<sup>6</sup> Data provided by Sky  
<sup>7</sup> Data provided by ENGINE



Building the breadth of messages that advertising tackles.

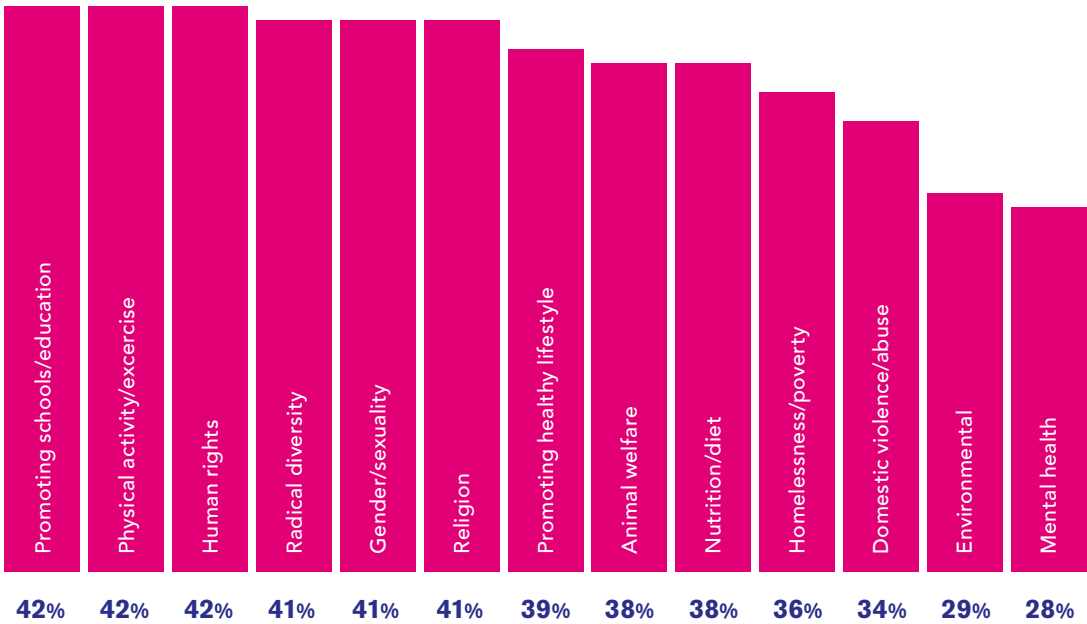
The public's wish is for more advertising that takes-on these challenges, rather than replacing the social messages and initiatives that are currently most prevalent.

For many of these topics, a significant proportion of the public feels that there is currently an acceptable amount of advertising that addresses them, which is a testament to the good work already being done by the industry across a number of social

themes. Yet, even for the issues that many feel are currently well represented, there is often a majority who still think more should be done.

As an example, 42% say that there are presently the right number of messages promoting education and physical activity in advertising, yet 50% say they would like to see more advertising with these messages. Whilst areas like mental health and the environment may require more attention, ultimately there is more that could be done across the board.

THE % OF PEOPLE WHO BELIEVE EACH ISSUE HAS THE RIGHT AMOUNT OF ADVERTISING COVERAGE



The way forward

The message to the UK advertising industry from the public is clear: we like what you are doing, so do more of it and do it better.

The fact that **42%** of adults agree that advertising can make the world a better place (compared with less than a quarter of respondents who disagree with this statement) demonstrates that there is a belief in the capacity of our industry to be a force for driving social change.

We have an opportunity to leverage the power of social contribution as a means of driving positive sentiment towards the advertising industry, in particular through making more of the types of social contribution – such as promoting a more harmonious society – which have the biggest influence on how the public view advertising’s impact on the world. NGO’s, the Government and for-profit companies all have a role to play.

CHAPTER 2

MEASURING UK ADVERTISING’S SOCIAL CONTRIBUTION

In this next chapter we explore what the existing social contribution from the UK advertising industry looks like - in terms of the value delivered for people, the planet, and for businesses.



We conducted research among industry practitioners to understand how they feel about the industry’s social contribution, and the value that being involved with social change projects holds for those working in UK advertising day-to-day.<sup>8</sup> The results are striking.

**72% of respondents to our industry survey agreed that it is very important for the industry to contribute to campaigns designed to positively impact the society and culture of the UK**, with a further 25% saying it is moderately important. This means that virtually all of the industry practitioners we surveyed believe it is important for the advertising industry to make a social contribution.

This is primarily driven by a belief that advertising is a powerful social platform, and that this level of influence comes with a moral duty to promote

messages and behaviours that are beneficial for consumers and the world they inhabit. Moreover, compared to other industries, advertising is seen as uniquely placed to make a positive contribution given the nature of its outputs.

Creating advertising that contributes positively to society is also seen to have powerful potential as a tool for building further trust in advertising, both with the public and with Government, a view supported by the findings of our consumer research.

Furthermore, Credos’ survey revealed that **90% of industry practitioners surveyed feel that working on advertising that has a positive social impact is important for their job satisfaction.**<sup>9</sup>

In fact, for 60% it is **very important**. In other words, working on advertising that makes a social contribution is a key driver for working in, and staying in, the advertising industry.

“ We have an opportunity to make a difference that many industries don’t.

Not-for-profit

“ All businesses have a moral duty to contribute positively to the society in which they operate. Arguably, advertising has an even higher duty because of its ability to influence culture.

Media owner



### The value of the advertising industry’s social contribution

Whether through the donation of working hours to socially beneficial advertising campaigns, or the provision of media inventory and resources to ‘ads for good’, the contribution of the industry is significant.

### Measuring the social contributions of agencies

We have quantified the social contribution of agencies (creative and media) by measuring the amount of pro bono time spent on projects that have a positive social impact, as well as attaching a monetary value to this. There are a number of challenges involved in quantifying this social contribution, including the fact that contributions

can vary significantly between agencies, and that pro bono work is not always recorded in such great detail as billable work. The numbers below are an estimate based on consultations with industry experts.

Nielsen estimates that the gross income of the top agencies in the UK is at least £2.5bn.<sup>10</sup> Although this does not account for all the agencies, it provides a good (conservative) estimate.

Based on consultations with industry leaders and financial officers, we estimate that agencies give an average of **3% of their time to pro bono work** that supports positive social outcomes.<sup>11</sup> From this, we estimate that at least **£75m worth of working hours are donated annually** to this sort of advertising.

<sup>8</sup> Credos Industry Research, Nov 2019. Base: n=105  
<sup>9</sup> 90% combines 30% who said it was “Moderately Important” and 60% who said it was “Very Important” for their job satisfaction  
<sup>10</sup> Nielsen reported in 2018 that the gross income of the top 180 agencies ranked by billings in the UK was £2.5bn  
<sup>11</sup> Consultations occurred between December 2019 and January 2020





### Measuring the social contribution of media inventory and resources

In order to understand the total industry contribution, we have also measured the value of media inventory used for social change advertising.

According to Nielsen, in 2018 at least 5.6% of all UK ad spend came from NGO and Government campaigns that can be considered to have a positive impact on UK society.<sup>12</sup>

Based on this, we estimate that in 2018 **the value of media spend on advertising that promotes positive social outcomes amounted to £1bn.**<sup>13</sup>

Our research in this report shows that the public expects the Government, NGOs and for-profit companies to all contribute to socially positive advertising.

In real terms, overall recorded UK Government spend on advertising between 2014 and 2018 decreased by -2.3% during this period to £148m in 2018.<sup>14</sup> Nevertheless, industry examples show that where Government does spend on socially positive advertising campaigns, the impacts can be significant in terms of changing public attitudes and behaviours for the better and for the long-term.

There is of course also the media spend on socially positive and purpose driven campaigns by for-profit organisations, including advertising that has a diverse representation and that promotes a harmonious society. This sort of advertising is difficult to categorise and to quantify in terms of advertising spend. However, this does not detract from the profound impact such advertising can have, as we see in the industry case studies throughout this report.

<sup>12</sup> Nielsen AdDynamix, Jan 1st 2018 – Jan 1st 2019  
<sup>13</sup> This is based on the total reported 2018 ad spend figure from the AA/WARC Expenditure Data, excluding print and online classifieds, and 60% of search  
<sup>14</sup> Nielsen AdDynamix, media spend for HM Government CCS and HM Government non-CCS between 1st January 2014 and 31st December 2018  
<sup>15</sup> Robert F. Kennedy (1968), University of Kansas

### The value to society

The overall contribution of the UK advertising industry to positive social outcomes is significant.

Taking the AA/WARC Expenditure Data figure of £24.7bn UK adspend for 2019, and applying the ratio published in the first Ad Pays report (“Advertising Pays: How advertising fuels the UK economy”) which shows £1 of advertising spend generates £6 for the economy, the advertising industry contributes £148bn to the UK economy, which in turn supports a workforce of almost a million people.

But there is also other hugely important (but less economically quantifiable) value that socially positive advertising contributes to the UK. This is accomplished through the behaviour and attitude changes instigated by this kind of advertising.

It is these contributions that, from a societal perspective, perhaps have the biggest impacts. As Robert F. Kennedy said in his 1968 speech, a financial measurement *“does not allow for the health of our children, the quality of their education or the joy of their play”*<sup>15</sup>. Indeed, it is often the case that some of the most lasting and impactful outcomes of societal change are those that cannot be measured directly.

Whether encouraging people to adopt new healthy behaviours or give up an old bad habit, to give money, time or even blood, to take the right action in a crisis or simply be more open to diversity, the pivotal role that advertising can play in society is undeniable.





# ADVERTISING'S SOCIAL CONTRIBUTION ACTIVITIES

There is a spectrum of different types of contributions that those working in the advertising industry can, and do, make.

- 
- 1 Ad-hoc pro bono advertising work
  - 2 Ongoing pro bono partnerships
  - 3 Paid-for advertising for good causes
  - 4 Advertising for social goods  
e.g. the NHS
  - 5 Purpose-driven advertising campaigns

# 1. AD-HOC PRO BONO ADVERTISING WORK

On one end of the spectrum are pro bono contributions, where an agency/media owner/production company/ photographer etc. provides their time, inventory or services for free (or for a significantly reduced rate) on a particular project in order to support a charity or cause.

## CASE STUDY

### EAT BETTER: EAT THEM TO DEFEAT THEM (2019)

Brand: ITV & Veg Power  
Creative: adam&eveDDB, Pulse Films  
Media: Goodstuff

In January 2019 ITV launched a partnership with Veg Power supported by an alliance of 12 supermarkets and food brands to encourage children to eat more vegetables. By the time children start school, 1 in 4 are living with obesity. By Year 6, it's 1 in 3. Poor dietary behaviours are a concern, as around 80% of children do not get the recommended 3.5 portions of vegetables per day. The Eat Them to Defeat Them campaign set out to change the narrative, moving away from the worn-out "Eat your Greens" message to a more child-focused, exciting proposition.

ITV and Veg Power worked with adam&eveDDB (who donated their time pro bono) to develop a campaign that was as action-packed, dynamic, and as exciting as the best children's Saturday night TV. Recognising that children often say that they do not like vegetables, the advertisement casts vegetables as the villains, who can only be defeated if kids eat them. ITV contributed £2m of airtime to show the advertisement to family audiences.

Additionally, outdoor and cinema companies donated media space, and supermarkets ran activation events promoting vegetables. Three hundred thousand sticker reward charts were distributed, enough for 10% of the UK's Key Stage Two classes. Celebrity chefs from Jamie Oliver to

Hugh Fearnley-Whittingstall got involved, as did ITV daytime, regional news and kids shows. Schools across the country joined the social media campaign focusing on a new vegetable for each of the 10 weeks of the initiative.

#### IMPACT

The campaign reached two thirds of households, and a third of families were aware of the campaign. It managed to change the attitudes of children in a difficult category, with 57% of children aged 6-11 saying the advertisement made eating veg more fun. As a result, 650,000 children (around 65% of those who had seen the advertisement) said they'd eaten more vegetables as a direct result of the campaign.

Econometric modelling identified a 2.3% uplift in vegetable sales during the campaign, the equivalent of 17.7 million units.<sup>16</sup> That's enough for an extra portion of vegetables per household with kids for every week that the campaign ran.<sup>17</sup>

<sup>16</sup> Pearl Metrics Modelling, June 2019. Overseen by effectiveness expert Les Binet  
<sup>17</sup> All other data provided by ITV, 2019



## 2. ONGOING PRO BONO PARTNERSHIPS

There are those examples of long-term pro bono programmes, where companies adopt a cause and back it over an extended period. This often takes the form of charity partnerships, where support may be offered through fundraising and volunteering from staff, as well as through the donation of working hours or media inventory.

### CASE STUDY

#### FEED OUR FUTURE (2018 - PRESENT)

Brand: UN World Food Programme  
Creative: The Garage Soho  
Media: SAWA (Global Cinema Advertising Association), Somesuch & Co, Facebook

The UN World Food Programme wants to raise awareness of the impact that childhood starvation causes and has partnered with SAWA (Global Cinema Advertising Association) to tackle this. Every year, three million children die of hunger and in 2016 over 815 million people faced hunger.<sup>18</sup> The 2018 'Feed our Future' campaign therefore sought to highlight the global potential that is lost every time someone dies of starvation.

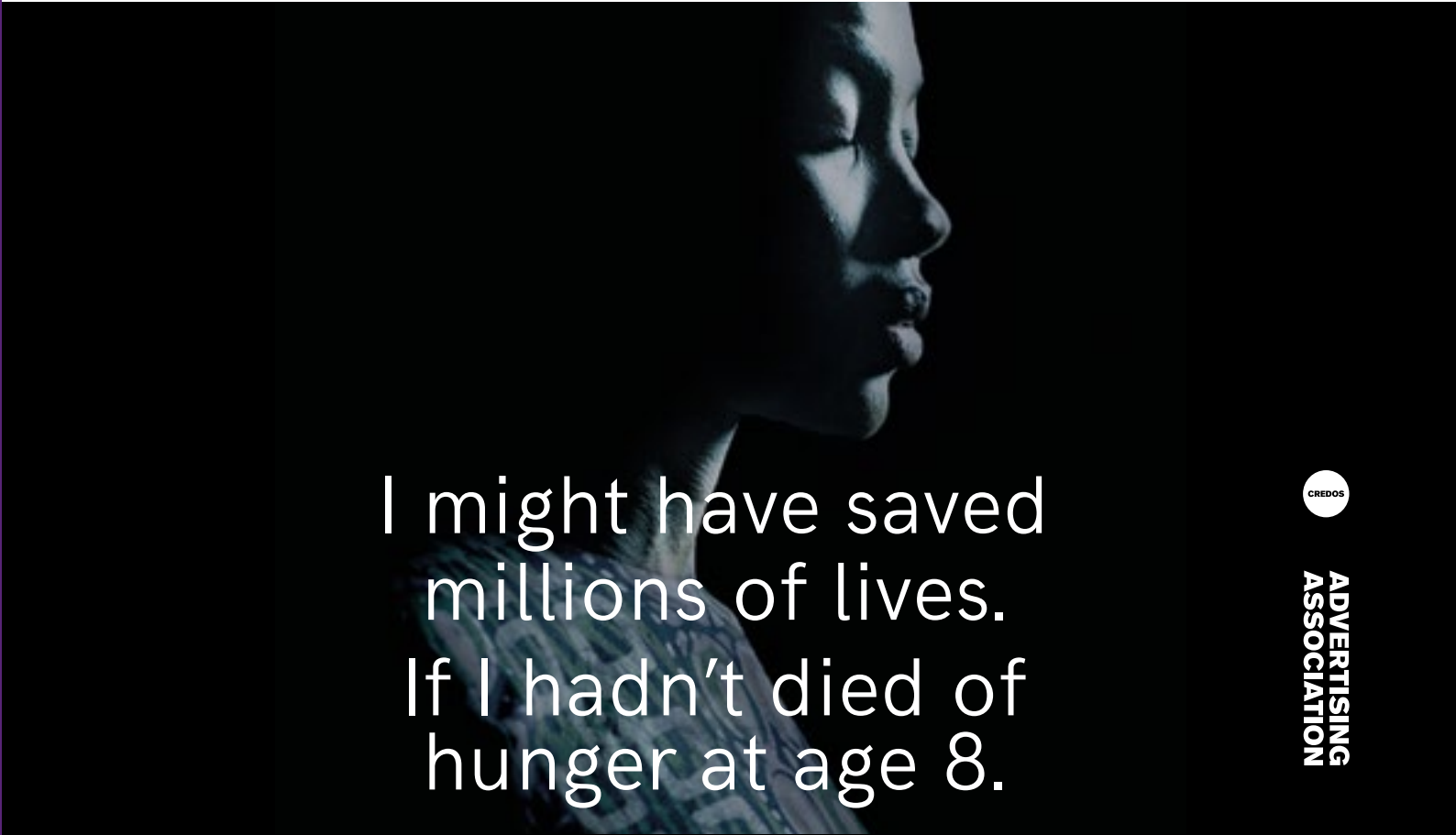
'Feed our Future' was released in parallel with the United Nations General Assembly and other major global forums from September to November 2018. Aired in cinemas in over 30 countries around the world (including Argentina, Greece, Japan, South Africa, the UAE, and the USA), the campaign asked

viewers to download the ShareTheMeal app to help end childhood starvation. Facebook helped to bring the campaign to life by running an integrated social and digital campaign. A new iteration of the campaign was released at the end of September 2019.

#### IMPACT

The 2018 campaign increased Share the Meal app downloads by 38% in the first week in cinema. The advertising campaign has helped increase awareness of the World Food Program by 40% among those who saw the ad, and over \$500,000 has been raised through online giving. In total, over 1 million meals for starving children have been funded.

<sup>18</sup> [wfp.org/news/world-hunger-again-rise-driven-conflict-and-climate-change-new-un-report-says](https://www.wfp.org/news/world-hunger-again-rise-driven-conflict-and-climate-change-new-un-report-says)



I might have saved  
millions of lives.  
If I hadn't died of  
hunger at age 8.



### 3. PAID-FOR ADVERTISING FOR GOOD CAUSES

Another type of contribution is through work on paid-for advertising for good causes. This is usually commissioned by larger charities, who can cover marketing costs through the funds raised. In 2018, the top five charities for media spend in the UK accounted for a quarter of all charity media spend that year, totalling almost £100m.<sup>19</sup>

#### CASE STUDY

#### #LOOKINGFORYOU (2015)

Brand: Battersea Dogs & Cats Home  
Creative: Ogilvy UK, Framestore  
Media: Exterior Media

Battersea Dogs & Cats Home worked with Ogilvy UK to use ad tech to create an emotionally engaging out-of-home campaign.

Taking place in one of Europe's biggest shopping centres, radio frequency identification (RFID) technology and interconnected digital billboards were combined with creative of a stray dog who would 'follow' shoppers around Westfield Stratford. Leaflets with wafer thin RFID tags embedded within them were handed out to shoppers. The RFID tags made them discoverable by sensors around the shopping centres. This then triggered Barley, an ex-Battersea dog, to appear on digital screens as the shopper passed them.

#### IMPACT

Not only was this campaign a world first, winning 3 Bronze at Cannes Lions Festival and 5 Golds at the Creative OOH awards, it also increased traffic to the Battersea Dogs & Cats Home website by 33% compared with before the campaign.<sup>20</sup>

<sup>19</sup> Nielsen AdDynamix, media spend for charities between 1st January 2018 and 31st December 2018  
<sup>20</sup> [ogilvy.co.uk/work-article/battersea-cats-dogs-home](https://ogilvy.co.uk/work-article/battersea-cats-dogs-home)



## 4. ADVERTISING FOR SOCIAL GOOD

Then there is advertising for 'social good', largely by the public sector. This includes awareness and behaviour change campaigns from government bodies such as Public Health England; between 2014 and 2018 PHE was the HM Government Crown Commercial Service (CCS) body with the greatest media spend (excluding the Ministry of Defence), reaching over £70 million.<sup>21</sup>

### CASE STUDY

#### WE ARE THE NHS (2019)

Brand: NHS (NHS England & NHS Improvement)  
Creative: Hugh Todd, Lovisa Silburn  
Media: MullenLowe Group UK, OmniGov,  
Manning Gottlieb OMD

The "We are the NHS" nursing campaign for NHS England aimed to encourage people to decide to take on a career in nursing. The campaign sought not only to target teens and those wishing to switch into a more meaningful career, but also the broader NHS community, made up of a workforce of 1.5 million, and their friends and family, amounting to tens of millions of people across England. Creative across TV, Cinema, Radio, Social, OOH and CRM was used to inspire prospective applicants and raise pride among current employees and their loved ones. as the shopper passed them.

#### IMPACT

The "We are the NHS" campaign helped to reverse a 5-year decline in nursing UCAS applications, making it one of the NHS' biggest recruitment drivers ever. Specifically, there were over 23,060 new acceptances to nursing degree courses. This represents a 6% year on year increase.<sup>22</sup>

<sup>21</sup> Nielsen AdDynamix, media spend for HM Government CCS between 1st January 2014 and 31st December 2018  
<sup>22</sup> Data provided by Mullenlowe, 2019



# 5. PURPOSE-DRIVEN ADVERTISING CAMPAIGNS

Lastly, there is advertising from purpose-driven brands where a significant proportion of the marketing spend is linked to a societal issue or need, which is also central to a business objective. In these instances, the impact of the messages conveyed is often hugely important, but also relatively intangible and not easily quantified.

## CASE STUDY

### CHOOSE BEAUTIFUL (2015)

Brand: Dove  
Creative: Ogilvy

Dove’s campaign aimed at changing women’s perceptions of their own beauty is an example of advertising that has a profound social impact which cannot be financially quantified. The value goes beyond pounds and pennies; there is no denying the significance of improving people’s self-esteem.

“Choose Beautiful” was designed to get women to rethink how they view their own beauty, and ultimately to get them to re-evaluate how they perceive themselves. In other words, Dove wanted to make beauty a source of confidence, rather than anxiety.

Inspiration for this campaign came from research showing that 96% of females polled in the UK felt anxious about their looks (the highest percent of the global study).<sup>23</sup> This was supported by the fact that 96% of women polled felt that they were “average” looking, as opposed to “beautiful”. Interestingly, 80% said that every woman has something beautiful about them but did not include themselves.<sup>24</sup> This research pointed to a very troubling trend regarding self-confidence and perceived beauty.

“Choose Beautiful” featured a short film (as well as a PR, print, digital, and social media campaign) that showed two doors at the entrance of a shopping centre in five different cities including London.

The doors were either labelled “Average” or “Beautiful”, and women had to choose which door reflected how they felt about themselves in order to enter the building. Cameras recorded the decisions that women made, most of whom initially chose the “Average” door. Over time this decision began to change as the women decided to rethink how they viewed themselves.<sup>25</sup>

#### IMPACT

When the women decided to walk through the “Beautiful” door they said that they felt “empowered” and “triumphant”. By presenting women with an opportunity to rethink how they view themselves, Dove was able to change the conversation by empowering and inspiring women to #ChooseBeautiful.

During the campaign period over 3.7 million women globally chose “Beautiful” on Dove’s Tumblr site. This represented a massive success, and an overall 640% increase on Dove’s initial target of 500,000.<sup>26</sup>

<sup>23</sup> [dove.com/uk/stories/campaigns/choose-beautiful](http://dove.com/uk/stories/campaigns/choose-beautiful)  
<sup>24</sup> [independent.co.uk/life-style/fashion/news/dove-s-choosebeautiful-campaign-challenges-how-you-view-yourself-10162862](http://independent.co.uk/life-style/fashion/news/dove-s-choosebeautiful-campaign-challenges-how-you-view-yourself-10162862)  
<sup>25</sup> [huffingtonpost.co.uk/entry/dove-beauty-choose-beautiful-campaign-video\\_n\\_7010178?ri18n=true](http://huffingtonpost.co.uk/entry/dove-beauty-choose-beautiful-campaign-video_n_7010178?ri18n=true)  
<sup>26</sup> [warc.com/SubscriberContent/article/cannes/dove\\_choose\\_beautiful/107854](http://warc.com/SubscriberContent/article/cannes/dove_choose_beautiful/107854)





CHAPTER 3

ESSAYS FROM  
INDUSTRY  
LEADERS

We asked leaders from a brand, a media owner and an agency to each provide us with their perspective on advertising’s power to make a social contribution.



MARK EVANS

Managing Director for Marketing and Digital at Direct Line Group



Today, the average consumer is far more connected to what is going on in the world. We are all more aware of the uncomfortable truths around poverty, conflict and climate change. We all have a responsibility to contribute to making the world a better place.

At a personal level, if you believe in the good forces in this world – equality, fairness, inclusion – then working in an industry that has a positive impact on society is fundamental. Within advertising, there is an upward trend in the positive social contribution that the industry is making.

We know that trust is a key issue in our industry. Increasingly consumers can distinguish between companies making authentic purpose-based contributions and those cashing in on a trend for commercial gain, only superficially attempting to be purpose-driven or even ignoring the conversation altogether.

Moving forward, I would like to believe that the brands that will be most successful will be those that are true to their social purpose and the causes they seek to support. I am increasingly convinced that consumers will vote with their wallets in that regard.

The future lies in companies finding the intersection between their business model and doing what is good for the world. There is a sweet spot to be found of enlightened self-interest which represents a win for businesses and their customers alike.

“ THE CONCEPT OF THE TRIPLE BOTTOM LINE IS HERE TO STAY: PEOPLE, PROFIT, PLANET.

I am always drawn to the notion of custodianship whereby we all need to leave things in a better state than we find them. It is inherent to many of the best sporting teams in the world that have enjoyed long-term success, such as the New Zealand All Blacks rugby team. Players within such teams are humble enough to realise that their ownership of the jersey is only temporary and that the longer-term health and success of the team is far more important. From my point of view this bears a striking similarity to responsible long-term brand management.

And if you needed any further encouragement, another key benefit of taking a more socially responsible approach is to ensure access to the best talent. People today are more discerning about the careers they are open to and will increasingly seek out industries that do-good things in the world.

The concept of a triple bottom line is here to stay: People, Profit, Planet.







KAREN BOSWELL

Chief Experience Officer at VLMY&R



**We are not in control – the consumer is. They always have been. And social contribution is high on their agenda.**

Whilst there has been a shift in the right direction, the social contribution made by the advertising industry is still too small.

Brands are beginning to realise that they are losing customers due to a lack of sustainability credentials.

There are some really brave brands which are acknowledging they might not be going about things in the right way and are responding by genuinely changing their businesses. But there are also brands that are only taking reactionary measures, rather than adapting their strategies to meet the shifting zeitgeist.

There is a responsibility for brands, along with their partner organisations and agencies, to be purposeful and authentic. In order to be authentic,

“ **WHEN DONE RIGHT, ADVERTISING CAN HAVE A REALLY POSITIVE EFFECT.**

advertising has to be rooted in truth. This comes from insight, which means always coming back to the culture and the consumer.

If everyone in the industry could think a little bit differently, be braver in what they do and say, and ensure thinking is rooted in insight, then we would get more stuff right more of the time. And when done right, advertising can have a really positive effect.



DOMINIC CARTER

Chief Commercial Officer at News UK



**As an industry, we are servants of the population at large. If we’re not connected with the people in our society, we do a disservice to both ourselves and to society. If we want to be connected, then we have to ensure that we reflect the people we serve.**

There is more to be done in terms of reflecting the wider society we serve. The world is changing all the time, and changing really quickly, and if we do not reflect those changes then how do we ensure we communicate effectively? The world is diverse, and we need to reflect this diversity both amongst those who are making advertising campaigns, and those who are appearing in them.

I do not think that I would have been in this industry for the past thirty years if I didn’t believe this industry could bring about change. Our industry is, and can be even more so, a force for good

From a personal perspective, I’m proud of much of what we do and to single out one is quite hard. However, some of the work we have done with Movember is pretty significant in raising awareness of men’s mental health. It’s the third year of working with us, not just in terms of bought advertising but as part of a true partnership.

They sit within our editorial department and work with the editorial team, and our commercial department have created events with them to

“ **IF WE WANT TO BE CONNECTED TO SOCIETY, WE HAVE TO BE REFLECTIVE OF SOCIETY.**

highlight the work the charity does. Donations to Movember have been going up every year which is a fantastic story for them and us.

I’m also proud of the work we’ve done with the British Heart Foundation. When you have a good campaign everyone buys into it, especially when it has a social message. Most people will know someone who has had a heart attack, and our work with British Heart Foundation has been a great example of our commercial and editorial teams working really well together too.

The media and advertising industry can influence a lot of people. We have a responsibility to grow awareness of social issues, and to spark conversations about these topics.

CHAPTER 4

INDUSTRY  
CASE STUDIES

While the industry and the public both acknowledge that there is more to be done by UK advertising in this space, there are already a wealth of examples of advertising from across the industry’s different functions and sectors that make a positive social contribution, and deliver real results for people, the planet, and for business.

The next few pages showcase just some of the advertising from recent years that has had a tangible impact on people and the planet, as well as delivering impressive ROI.

The case studies cluster around five key themes:

- HEALTH & WELLBEING
- COMMUNITY IMPROVEMENT
- DIVERSITY & INCLUSION
- ENVIRONMENTAL PRESERVATION
- HUMAN RIGHTS

CASE STUDIES

HEALTH & WELLBEING

Health & Wellbeing refers to any advertising that seeks to improve the public’s physical or mental health, either by raising awareness or encouraging behaviour change.

GOOGLE AD GRANTS  
PARTNERSHIP WITH  
SAMARITANS (2018)

Samaritans was founded in 1953 and has a mission to reduce the number of people who die by suicide. As part of this aim, they run a free 24/7 emotional support helpline which people in need can call when they require advice or someone to talk to. Conversations happen on the phone, by email and face-to-face in 201 branches in the UK and Ireland, and the service is supported by 20,000 volunteers.

As the charity has grown, they have used digital advertising to increase awareness of the helpline (which is already being used once every 6 seconds), to increase donations, and grow the number of new volunteers. To support these goals, Samaritans

partnered with Google to measure the impact of their Ad Grants campaign by way of conversion tracking with Google Analytics, enabling Samaritans to plan digital spend for their biggest marketing campaigns. Google awards not-for-profit organisations with free search ads, as part of its Google Ad Grants programme, to help to connect them with people in need of support as well as with the wider community.

IMPACT

In one year (2018-2019), Samaritans' partnership with Google helped to raise over \$48,000 (10% increase) in online donations and generated over 1,700 new volunteer sign-ups.<sup>27</sup>

<sup>27</sup> Data provided by Google







## DYNAMIC BLOOD APPOINTMENTS (2019)

Brand: NHS Blood and Transplant  
Agency: 23red  
Media: Clear Channel UK

NHS Blood & Transplant (NHSBT) wanted to make blood donation more personal and local, with the goal to ultimately encourage more people to give blood. NHS Blood and Transplant (NHSBT) needs 5,000 blood donations every day to meet the needs of patients across England. To meet this need, a consistent blood supply is needed.

Partnering with Clear Channel UK and 23red in January 2019, NHS Blood and Transplant created the first digital out of home campaign that combined both images of real blood donation recipients, along with live data from NHSBT donation centres.

The data was used dynamically to make the public aware of the volume of appointments available that day or week at their nearest donor centre. The screens also showed donor centre location, walking distance, the volume of first-time donors who had attended an appointment in the past week, and the number booked to give blood that day.

The images of previous donation recipients – shot by photographer Dylan Collard – were deliberately used to represent and reflect the diverse audiences that NHSBT needed to reach. For example, the campaign included images of a black man and woman in order to try and inspire more black donors to help treat those with sickle cell disease, and a photograph of a mother and child was used to highlight the need for blood during childbirth.

### IMPACT

The campaign launched in 100 sites across the country, in close proximity to permanent blood donor centres. The campaign generated 3,296 registrations representing a 43% year on year increase in registrations (compared to a period with no paid media). Dynamic cities had 11% more registrations than static cities.<sup>28</sup>

## MEDIA SMART – IMPROVING EMOTIONAL WELLBEING THROUGH EDUCATION FROM THE ADVERTISING INDUSTRY

Media Smart is the industry's flagship education programme with a mission to ensure that every child in the UK, aged 7-16, can confidently navigate the media they consume including being able to identify, interpret and critically evaluate all forms of advertising.

The programme provides free teaching resources and parent and guardian guides on subjects including social media, digital advertising, body image and influencer marketing. These are delivered in the classroom, assembly, youth club or at home. Ultimately, Media Smart builds media and digital literacy in young people, resulting in greater emotional resilience and wellbeing.

The programme is a demonstration of how the advertising industry can work collectively to tackle important issues – with over 25 supporters across media, brands, agencies, trade bodies and Government organisations. Running since 2002, it has adapted and innovated over the last 18 years, ensuring resources continue to reflect changes to media and how young people consume it in their everyday lives.

### IMPACT

In 2018, the programme conducted research with its teacher-user base which reinforced Media Smart's value and highlighted how the educational resources are positively impacting young people's media and digital literacy skill:

**90%** feel that they help them to deliver the curriculum and wellbeing topics

**84%** feel they are better equipped to teach about advertising and the media

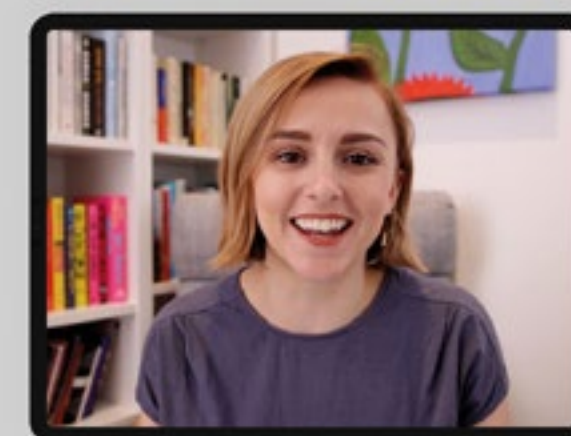
**81%** feel more confident that their students are better at interpreting advertising and the media

**95%** are likely to recommend the resources to others

### REACH

In 2014, the programme was overhauled and relaunched, extending its remit to include secondary schools, as well as primary schools. On a challengingly small budget, new educational resources have been created and then downloaded across the UK over 60,000 times, reaching 500,000+ young people directly over the last five years.

Since 2017, marketing efforts have had a huge impact on the impressive downloads, with Facebook followers rising to 50,000 (from 500), and website referrals increasing by 180%. Director of Media Smart, Rachel Barber-Mack, has established many strategic in-kind partnerships with organisations across the industry in order to increase awareness of the programme.



<sup>28</sup> view.ceros.com/clear-channel/nhs-blood-and-transplant/p/1



INNOVATION

In 2017, Media Smart produced a boys’ body image film – the Boys’ Biggest Conversation - which was based on the Picture of Health report published by Credos. The campaign was backed by the NSPCC and encouraged boys to talk about issues of body image and their mental wellbeing – boysbiggestconversation.com.

In 2019, Media Smart launched its most innovative educational campaign to date on Influencer Marketing. The film-based resource was created following research by Credos, which highlighted that 74% of

parents think industry has a role to play in educating young people about this form of marketing.

The resource is aimed at helping young people understand the commercial link between social influencers and the brands they may be promoting. It is the first of its kind to tackle this area of marketing and features popular youth influencers likes Hannah Witton who volunteered their time to create short videos talking directly to 11-14 year olds, explaining what influencer marketing is, why brands use it and its regulations.

FUTURE PLANS

In 2020, Mediasmart will be taking the ‘Eat Them to Defeat Them’ campaign, launched by ITV and now also supported by Sky and Channel 4, into secondary schools with a creative careers resource. And through in-kind advertising

from Pearl & Dean, the Boys’ Biggest Conversation film has been adapted into an advertisement and will be shown in cinemas around the country, for the first time, later this year.

MEDIA SMART MEMBERS

- |                         |                              |                    |
|-------------------------|------------------------------|--------------------|
| adam&eveDDB             | Google                       | McCann Worldgroup  |
| Advertising Association | Government Equalities Office | MPA                |
| ASA                     | IAB                          | Pearl & Dean       |
| BTHA                    | Immediate Media              | Pepper Studio      |
| Channel 4               | ISBA                         | Sky                |
| DMA                     | IPA                          | SuperAwesome       |
| Facebook + Instagram    | IPO                          | The Big Shot       |
| Ferrero                 | ITV                          | The Industry Trust |
| First News              | Lego                         | Viacom             |
| Generation Media        | L’Oréal                      |                    |

CASE STUDIES

COMMUNITY IMPROVEMENT

Community Improvement refers to advertising that seeks to bring about real, tangible change at a local level, whether through engaging and educating, raising awareness or improvements to the physical environment.

WHATEVER THE WEATHER, HOMELESS PEOPLE DESERVE BETTER (2018)

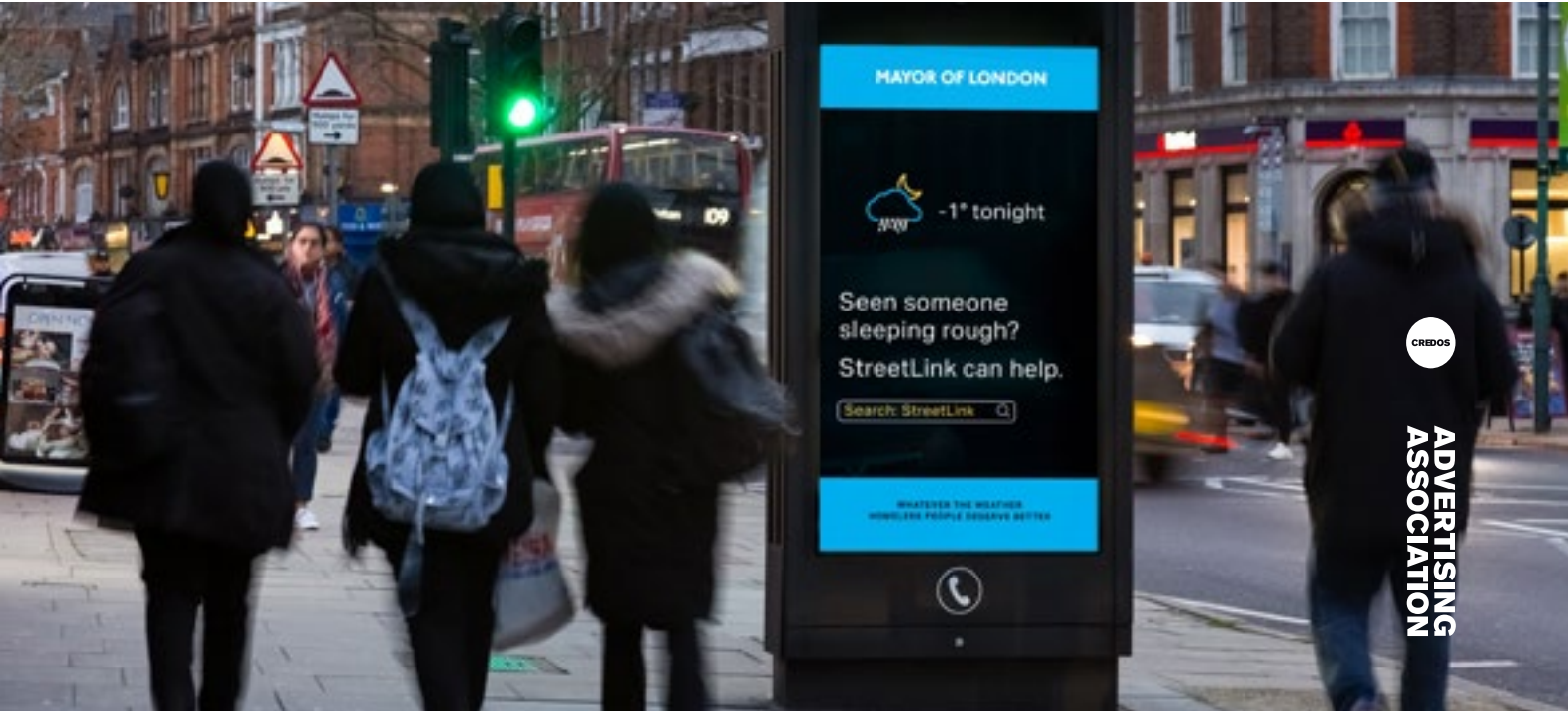
Brand: Mayor of London  
Creative: Voodoo, Weber Shandwick London  
Media: Clear Channel UK

Cold and wintery weather can be very dangerous for rough sleepers. To raise awareness and public donations, the Mayor of London’s Office and Clear Channel UK set up over 130 digital billboards across London. The billboards displayed dynamic and real-time weather forecasts, designed to show pedestrians the difficult weather conditions that homeless people might have to face. To help increase donations, the billboards featured contactless payment tap-points were set up to allow people to donate to homeless services.

IMPACT

£247,742 was raised to help the London Homeless Collective through donations. This was mostly done through online and contactless donations. Additionally, there was an increase of over 130% in referrals to Streetlink (a charity that helps rough sleepers), between the same period when compared to the year before, reaching 19,871 referrals.<sup>29</sup>

<sup>29</sup> Data provided by City Hall





HOLD THEM CLOSE (2018)

Brand: Ronald McDonald House Charities UK  
Creative: eight&four  
Media: OMD

In support of the Ronald McDonald House Charities UK – which provide accommodation for parents of sick children near where they are receiving treatment – three videos were created showing the stories of three families who have been supported by the charity. The campaign brought to life the slogan “when your child is in the hospital, a long-distance relationship isn’t an option”. The emotive videos provided a first-person view of what life is like for parents who rely on the charity’s homes to keep them close to their children when receiving treatment.

IMPACT

The campaign aimed to raise the profile of RMHCUK and to ultimately drive donations. Hold Them Close achieved this, recording an increase in donations of 20% and generating over 2,458 new leads. These results made it the most successful RMHCUK campaign ever released.<sup>30</sup>

<sup>30</sup> eightandfour.com/projects/ronald-mcdonald-house-charities/  
<sup>31</sup> news.sky.com/story/black-murder-victims-and-suspects-london-v-uk-11443656  
<sup>32</sup> Data provided by Cephass Williams, 2019

CASE STUDIES

DIVERSITY & INCLUSION

The theme of Diversity & Inclusion reflects advertising that fully represents the UK public, or that tackles specific issues surrounding topics like race, sexuality and gender.

56 BLACK MEN (2019)

Creative: Cephass Williams  
Media: Clear Channel UK  
Exhibition space: M&C Saatchi

It was reported on Sky News that there were 56 black people killed in London in 2018.<sup>31</sup> The creator of the campaign, Cephass Williams, felt like the visual image attached to that statistic was of black men. As a result, he created “56 Black Men” to challenge negative stereotypes and instead highlight the success of black men in a variety of different fields.

As such the campaign featured men from backgrounds including politicians, artists, and business owners. The campaign featured close-up photographs of the 56 black men wearing black hoodies with the statement: “I am not my stereotype” as a way of changing the viewer’s possible perceptions of black men.

M&C Saatchi and Clear Channel UK wanted to raise awareness that the advertising and media industries can take a proactive role in promoting diversity within the industry and worked with founder Cephass Williams to achieve this: Clear Channel through a nationwide billboard Campaign and M&C Saatchi by hosting an exhibition of the portraits at their HQ in Golden Square. Both companies partnered to bring the exhibition to life and have both invited Williams in for lunch time talks with their staff.

IMPACT

56 Black Men gained over 25,000 connections across social media and achieved a reach of over 500,000 impressions. More specifically, the campaign received over three hours of positive media coverage and was featured in over 10 news articles across 2019.<sup>32</sup>



CPG Photography





RAINBOW LACES:  
RIGHT BEHIND GAY  
FOOTBALLERS (2013)

Brand: Paddy Power, Stonewall, TeamPride  
Creative: Lucky Generals

Back in 2013, in association with the leading LGBT rights charity Stonewall, bookmaker Paddy Power and Lucky Generals wanted to confront the homophobia that exists in professional sports in the UK. The aim was to increase awareness and get “Right behind gay footballers” by giving rainbow coloured boot laces to every professional football player in the UK. The campaign was relaunched by Stonewall in 2016 and has continued to run since. the exhibition to life and have both invited Williams in for lunch time talks with their staff.

IMPACT

In 2018 Rainbow Laces won Campaign of the Year at the 2018 Sport Industry Awards, and in December 2019 was recognised as one of PR Week’s 10 best campaigns of the decade. The campaign has also driven exceptional results among sports fans – research conducted in December 2019 found that 62% of sports fans who saw the campaign feel they have a responsibility to defend LGBT fans of the teams they follow, an uplift of 14% compared with those who have not seen the campaign. Additionally, 46% of sports fans would be more likely to challenge anti-LGBT language at a live sport fixture, and 45% would be more likely to challenge it on social media.<sup>33</sup>

<sup>33</sup> Data provided by Stonewall, December 2019  
<sup>34</sup> campaignlive.co.uk/article/icelands-rang-tan-ad-hits-30m-online-views-prompts-petition/1498682

CASE STUDIES

ENVIRONMENTAL  
PRESERVATION

Advertising that contributes to Environmental Preservation is that which promotes green practices or has itself been created in an environmentally conscious way.

THERE’S A RANG-TAN  
IN MY BEDROOM (2018)

Brand: Iceland, Greenpeace  
Creative: Mother, Passion Animation Studios  
Media: MC&C Media  
Production: Passion Animation Studios, 750mph, Coffee & TV

Greenpeace wanted to raise UK awareness of the environmental dangers that are associated with palm-oil production. It is reported that a football pitch-size area of virgin rainforest is destroyed every 25 seconds. The campaign’s objectives were to address the public’s attitudes towards palm oil, and to get corporations to change their behaviours.

IMPACT

There were more than 80 million views of the Greenpeace film, and over 267 million viewed it on social media. There were also over 800 pieces of editorial coverage, which equated to a reach of 4.2 billion.

In terms of palm oil awareness, in the UK awareness increased by 7%. Google searches for palm oil increased by 10,000% and there was an increase of 61,900% in terms of Twitter mentions. Additionally, over 1.2 million supported the Greenpeace petition, and over 1 million signed their own petition to get the advertisement shown on TV.<sup>34</sup>

Corporations took notice as well. Ocado introduced a special palm oil free aisle and reported a 28% increase in searches for “palm oil-free” products. Crucially, Wilmar (the world’s largest palm oil trader) pledged to eliminate deforestation from their supply chain, directly citing the campaign as key to their decision.







## BRIGHTON SEAFRONT BUS STOP

Brand: Brighton & Hove City Council  
Media: Clear Channel UK

In 2019, Clear Channel UK funded a project in partnership with Brighton & Hove City Council to help transform a conventional Brighton bus stop into something more sustainable.

The project involved installing a living roof, ade up of Sedum plants known for their ability

to enhance air quality. The plants were bedded in upcycled plastic bottles that were collected from local beach by Clear Channel's beach cleaning operative, a formerly homeless Brighton resident, who was helped back into employment in collaboration with YMCA EVOLVE project.

<sup>35</sup> [amnesty.org.uk/london-arms-fair-2015-ad-campaign-dsei-torture-equipment](https://www.amnesty.org.uk/london-arms-fair-2015-ad-campaign-dsei-torture-equipment)  
<sup>36</sup> Data provided by VCCP

## CASE STUDIES

# HUMAN RIGHTS

Advertising that positively contributes to the cause of Human Rights is that which helps to raise awareness of key human rights issues, often challenges with an international reach, and in some instances may include a call to action.

## THE-REALLY-BIG-AND-FAR-REACHING-AD-CAMPAIGN-THEY-NEVER-REALLY-WANTED-YOU-TO-SEE (2015)

Brand: Amnesty International  
Creative: VCCP  
Media: Agile Films

This advertisement aimed to raise awareness of the weapons being sold and traded at a London arms fair, as a result of a legal loophole. Running in parallel with the Defence and Security Equipment International (2015) event in London, Amnesty International decided to promote the event using a colourful and tongue-in-cheek campaign, intended to provoke a response from both the public and UK Government. The campaign was featured in print, social, digital and cinemas.<sup>35</sup>

### IMPACT

The campaign reached over 3 million people on Facebook and generated 628,000 views. The campaign also drove action from the public and the Government: there were 23,000 petition signings and e-mail actions, 53% more than the average 'stop torture' campaign, and a commitment was secured from the Government to look further into the issue. One month after the campaign, a vote was passed by a margin of 630 to 30 votes in the European Parliament in favour of closing the loophole.<sup>36</sup>

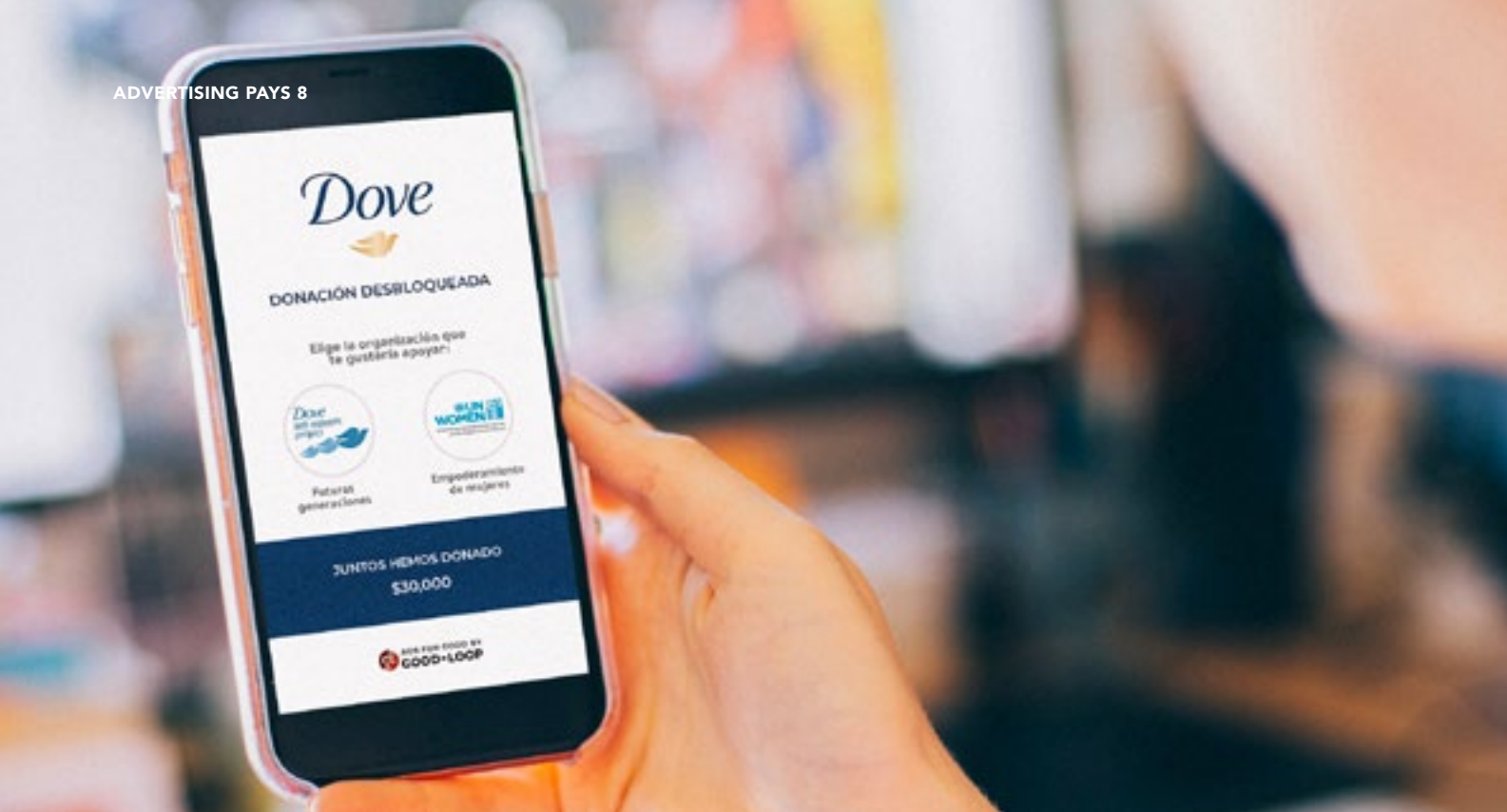
# LONDON ARMS FAIR 2015

FEATURING GUNS • TANKS • KILLER DRONES  
YOU MAY ALSO FIND OFFERS OF

# ILLEGAL TORTURE EQUIPMENT

Plus all your favourite food outlets!





### DOVE X GOOD-LOOP

Dove has been working with Good-Loop 's ethical advertising platform to bring purpose to its digital advertising social channels with the ambition of increasing both awareness and the impact of Dove's long-standing purpose and mission. In the recent campaign in Mexico, every time a user chooses to engage, by watching the ad or swiping up, they were presented with a choice of two charities and they could choose to make a 'free' donation to – UN Women, or Dove's own NGO.

#### IMPACT

For no additional investment, Dove was able to convert half of their media spend into charitable donations. Close to \$30k was unlocked to help promote women's equality, rights and self-esteem.<sup>37</sup> The Good-Loop technology gives viewers a clear call to action. This not only has a positive influence in terms of money donated but, from an advertiser perspective, can also increase engagement with the ad. To date, Good-Loop has raised over £500,000 for charity and is on target to reach £5m by 2022.<sup>38</sup>

<sup>37</sup> Data provided by Good-Loop (2019)

<sup>38</sup> [thedrum.com/news/2019/11/07/unilever-taking-its-ethical-ad-tech-trials-instagram](https://thedrum.com/news/2019/11/07/unilever-taking-its-ethical-ad-tech-trials-instagram)

## CHAPTER 5

# LOOKING TO THE FUTURE

In this next chapter, we look to the future, exploring what our industry wants to do next. We also hear from industry experts on how advertising might deliver even more around social contribution in the years ahead.

The industry wants to do more

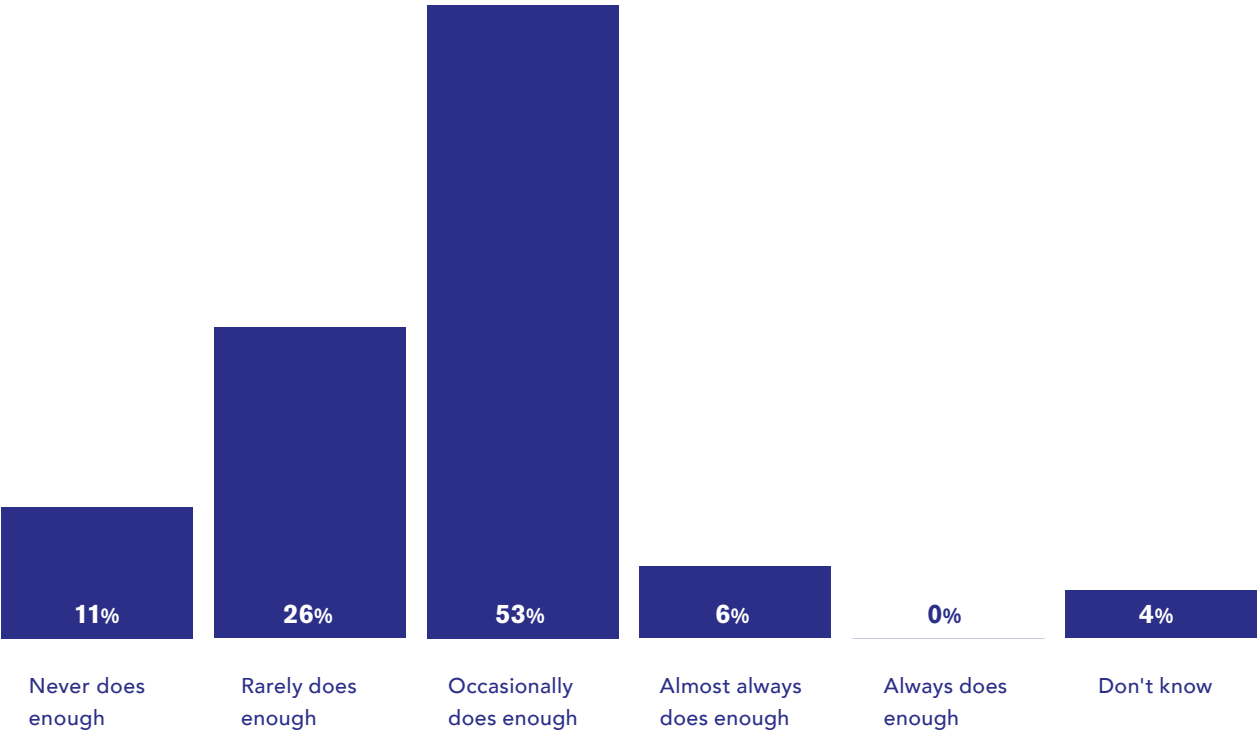
So, what more does the industry think UK advertising should be doing?

Ultimately, there is a desire for the advertising industry to be more proactive, and to walk-the-walk rather than simply talk-the-talk. Crucially, there is also a sense that the advertising industry must get its own house in order. In fact, when asked what more the industry should do to improve its positive contribution to society and

culture in the UK, responsibility was alluded to in 38% of open-end responses.

Taking steps to help tackle climate change and preserve the environment are the key areas called out for future focus. Mentioned also is a need for further progress on diverse representation in advertising and the avoidance of harmful stereotypes. The ASA ban on harmful gender stereotypes in advertising, introduced in 2019, can be seen as a step towards this.

TO WHAT DEGREE THOSE WORKING IN THE INDUSTRY BELIEVE UK ADVERTISING DOES ENOUGH TO CONTRIBUTE TO THE SOCIETY & CULTURES OF THE UK <sup>39</sup>



<sup>39</sup> Credos Industry Research, 2019. N=105



PAUL KEMP-ROBERTSON

Co-Founder of Contagious, and Co-Author of The Contagious Commandments: Ten Steps To Brand Bravery (Penguin Business, 2018)



For his Buyology project in 2008, branding expert Martin Lindstrom conducted a neuroscience experiment that found a correlation between religion and brands. He discovered that the brain activation evident in devout Christians when exposed to faith-related triggers was also evident in fans of ‘emotionally powerful brands’ such as Apple and Harley-Davidson when familiar iconography from these companies was displayed.

So if faith can move mountains, I think the nation’s most popular brands should put in a decent shove and make a tangible contribution to society.

In fact, I would go even further. I would argue that brands have the wherewithal to inspire and engineer social and political change. Why? Because they have the fame, the funds, the media muscle and the creative firepower to genuinely influence people. Indeed, in the ‘Be Generous’ chapter of our Contagious Commandments book we advise brands ‘to function, where relevant, as quasi-NGOs to solve some of the vital challenges facing society.’

This could range from the noble - such as IKEA pledging to give 2,500 refugees job training in 300 of its stores by 2022 - to the tactical, like the Paving For Pizza campaign whereby Domino’s repaired potholes in every American state to improve local roads for its delivery vehicles. Or the brave; like Coca-Cola confronting a Brazilian homophobic slur (‘Essa Coca é Fanta’ - i.e. a gay man is not a real man) by putting Fanta into Coke cans and changing the labelling to read: ‘This Coke is a Fanta. So what?’

It helps if your brand is underpinned by what Contagious defines as an Organising Principle. Alternative terms may include Brand Purpose or North Star, but we feel that Organising Principle goes much deeper: it is the thesis around which your brand can radiate and rally - a central belief that drives everything, from internal policies to external communications.

The obvious example is Patagonia: We are in business to save our home planet. This explains why the company sponsored two Democratic candidates in states where national parks are under threat from commercial gas and oil exploration, after a loosening of legislation by the Trump administration. It also explains why Patagonia has invested in what it dubs the most sustainable beer on the planet – Long Root Ale, made using Kernza, a grain which does not require pesticides, uses less water than wheat and acts like a sponge for carbon. The outdoor clothing brand justifies this foray into an adjacent product category by stating: ‘We believe the future of farming – and our planet – lies in organic regenerative agriculture.’ In other words: the beer industry isn’t playing its part, so we need to nudge them along.

Between Typhoon Trump, the Brexit maelstrom, and the antagonism of Twitter trolls it feels like we’re living in a toxic, polarised society. Trust in governments and institutions is exceptionally low. I’m not saying trust in advertisers is massively higher, but it is higher, according to a recent Ipsos MORI poll - and in that gap there is not only an opportunity, but also, I would argue, a responsibility.







## PHIL THOMAS

CEO & President, Ascential Events  
and Chairman, Cannes Lions



**Every year for the last ten years, we have listened to all of the 300+ speakers on the stages at Cannes Lions, and noted the words they use most often. It's a time-consuming task, but worth it, because if the same words come up again and again, you can be fairly sure these are the themes on the industry's mind. In 2019, there was a pivot, from the word "Purpose", a perennial favourite on the Cannes Lions stage, to the word "Activism".**

As Colleen DeCoursey, Co-President and Chief Creative Officer of Wieden + Kennedy put it, "you can be an advocate, you can be a cheerleader, but if you're going to be an activist, you need to be prepared to be really uncomfortable and to say things that might lose some of your consumer base."

And that has been the shift; from a loose and warm and fuzzy brand purpose, to actually taking a stand. Of course, if you take a stand on something, you are probably going to make enemies, which is exactly what happened with Nike during their multi-Lion winning Dream Crazy campaign, which publicly supported the athlete Colin Kaepernick when he refused to stand for the National Anthem, and knelt in protest of how people of colour are treated in the USA. The initial reaction did not look good; people were burning their Nike sneakers on social media. But ultimately, it worked extraordinarily well, taking Nike's stock price to an all-time high, and adding billions to the brand's value.

There were plenty of other activism-based winners this year. A sanitary products business in Germany, for instance, packaged their tampons (15% tax)

in a book (7% tax) to highlight the unfairness of that discrepancy, and succeeded within a few short months in getting the tax law changed in the Bundestag. Country-Time lemonade (a Kraft product) proved that activism does not have to be serious when it set up free legal counsel to defend families selling home-made lemonade on their lawns, which in many states in the US is (or was – they got the law changed too) illegal.

And Volvo, a winner in many categories including the Glass Lions, not only used data to make their cars safer for women as well as men (women are 17% more likely to die in a crash because the dummies have been modelled on men), but also – critically – made their research available to any car manufacturer. This kind of activism, combined with generosity, was a big theme at the Festival – Microsoft did it as well with designs for disabled consoles – and you can see why it would work. Everyone knows that Volvo stands for safety. But safety for all? Even non-Volvo drivers?

It is certainly true that if you look across the winners of Cannes Lions – and by the way the evidence that these creative campaigns are more effective is overwhelming – you can clearly see how brands all over the world are shifting from a vague purpose to genuine activism, taking risks and sharing their findings. I cannot see it being a blip, and I would recommend any UK-based brand to have a long hard look at some of these organisations, and how they are leading the way in an almost political activism.



## MARGAUX REVOL

Strategy Director at AMV BBDO



**Libresse/Bodyform (ESSITY) is a global challenger brand in Feminine Care.**

In 2016, we broke the taboo of periods in sports with Redfit, and in 2017, we made a big red splash with Bloodnormal, a ban-defying, taboo-breaking and boundary pushing campaign that redefined the entire category. The next challenge was to help Libresse be known for more than just periods as they were expanding into intimate products.

To show women how much we cared about their vulvas, we would bring our empathy and bravery to the intimate care category. And boy, this category needed it.

Apart from reinforcing fears of smelling bad or treating women's anatomy like broken cars that needed serious "intimate experts", it hadn't been up to much in the last few decades.

And it had been adding shame to an already toxic cocktail girls drink up from a young age: a historical prudery and censorship around women's genitals mixed with an exploding porn culture – leaving women to believe their genitals weren't right.

To break the shame and quest for the perfect vulva, we would confront it. Showing a beautiful, healthy diversity of women and vulvas. Not to shock, but to normalise. Because the only imperfect vulva is the one that's unloved and silenced.

Viva la vulva is an ode to women's vulvas, taking the art of lip-sync to a whole new level, where vulvas sing loud and proud to the women who love them. Everywhere it went, women loved it. It was "funny, but it was taking [them] seriously"

First released in Scandinavia, the campaign travelled and got praised around the world, and with £0 media support, the long film reached over 5 million organic views in a couple of weeks.

Despite being so novel and controversial, it gained 96% positive comments on social media, smashed all brand benchmarks and saw an immediate sales uplift meeting or surpassing targets across the campaign period, with products Libresse had never sold before. The tour de force of Viva La Vulva was to gain the right to exist in the world. Between blurry "decency" regulations and media owners trying to 'sanitise' their platforms, it's a real catch 22: When your category is about women's intimate area, how can you embrace your responsibility to challenge harmful taboos if you're not allowed to?

Despite platforms' official approvals of our content, we see them regularly taken down for 'decency' reasons. And in France, where it aired on TV, we had to defend it against vocal haters demanding its ban. But the ethical committee overruled the complaints and Marlene Schiappa, French Secretary of Gender Equality, supported it publicly.

**There are two big learnings for us.**

**One – You always have a choice to challenge the status quo.**

In a world that's either censoring or pornifying women's genitals, Viva la vulva is the proof that you can refuse both censorship and sexualisation to represent women in a respectful way.

**Two – Creative madness can restore sanity.**

We all want to make great work that can change culture and society. And purpose-led work is on the increase in the industry. But we do not have to be deadly serious to be taken seriously.

Singing vulvas are crazy. But have you seen the world out there? Sometimes it takes a big vulva party to dynamite shame.



## D&AD WHITE PENCIL

**Originally part of the main D&AD Professional Awards, the White Pencil has been spun off into a separate show - D&AD Impact - held for the last four years in New York in early November. With categories based on the UN Sustainable Development Goals, a judging panel drawn from the wider business community and an associated Accelerator Program for ideas and projects that have the potential to scale, Impact is open to any entries that put people and the planet on a par with profit.**

As an organisation, D&AD's (Design and Art Direction) goal is "to stimulate and promote creative excellence, to support creative education and to encourage diversity in the global advertising and design industries". They also strive to encourage and nurture excellence amongst agencies, studios, and individuals, with a desire to put corporate social responsibility at the centre of all corporate growth plans and ethical business behaviours.

In 2013, former Presidents Simon Sankarayya, Rosie Arnold, and Andy Sandoz, developed the iconic White Pencil Award. As one of the newest members of the Pencil Award family (joining the coveted Wood, Graphite, Yellow and Black Pencils), the White Pencil was reserved for truly exceptional projects which challenges current perceptions. Unilever recognised

this initiative as very much in line with their own principles, so became founder sponsors. Leveraging the idea that the advertising and creative industries have a unique obligation to lead the charge on social issues, this award has always rewarded work that goes above and beyond to make a substantial positive impact to society. In years past, this has included topics such as encouraging ethical behaviours, corporate social responsibility initiatives, and environmental sustainability.

### PREVIOUS WINNERS

**BETTER TOGETHER**  
Monotype  
(2016 White Pencil and New Blood Awards)

**EVERY MINUTE MATTERS**  
Amnesty International  
(2016 White Pencil and New Blood Awards)

**FORD FU**  
Ford  
(2016 White Pencil and New Blood Awards)

# RESEARCH METHODOLOGIES

## HOW WE CONDUCTED OUR PUBLIC RESEARCH:

### ONLINE QUALITATIVE COMMUNITY

- 7-day online community with 30 members of the public
- Mix of respondents in different life stages and living in different location across the UK
- Provided with a series of daily tasks asking about their views of advertising that makes a social contribution and examples they have seen

### DEPTH INTERVIEWS

- 6 individual face-to-face interviews with a small selection of respondents who completed the
- Online Community

### ONLINE QUANTITATIVE SURVEY

- A 15-minute survey with a nationally representative sample of 1,000
- Provides validation of qualitative insights

## HOW WE CONDUCTED OUR INDUSTRY RESEARCH:

### ONLINE QUANTITATIVE SURVEY

- A 5-minute survey with 105 respondents from across the advertising industry



The chart below shows the top 5 drivers of impact, trust and favourability in this study. Please note that this is not directly comparable with the 2018 Trust research.

TOP 5 FACTORS DRIVING PERCEPTIONS OF ADVERTISING'S SOCIAL IMPACT, TRUST AND FAVOURABILITY

ADVERTISING'S  
IMPACT ON SOCIETY

16%	Emotionally moving
16%	Makes you smile or laugh
14%	Promoting a more harmonious society/representing society in a positive way
12%	Provides you with useful information
9%	Encouraging individual to seek help or make changes
17%	Other social drivers
16%	Other non-social drivers

TRUST

16%	Makes you smile or laugh
15%	Emotionally moving
13%	Provides you with useful information
11%	Raising awareness/money for good causes
8%	Bringing people together around important cultural events
13%	Other social drivers
24%	Other non-social drivers

FAVOURABILITY

15%	Makes you smile or laugh
13%	Bringing people together around important cultural events
11%	Emotionally moving
11%	Visually enjoyable
10%	Allows you to watch/listen to content without paying for it
25%	Other social drivers
15%	Other non-social drivers

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# ADVERTISING ASSOCIATION

Cremos/Advertising Association, 2020