Viewpoint

How creativity drives advertising effectiveness.

ebiquity

Executive summary

There is a crisis in creative effectiveness in advertising that stems from financial pressures on brands.

This has led marketers to pursue short-term sales activation over long-term brand building, activities often focused on easy-to-measure, direct response marketing.

Far from being an unmeasurable dark art, creativity can and should be measured in terms of its impact on advertising effectiveness.

More emotional, narrative ads – particularly those delivered using video formats – are more effective in terms of driving return on investment.

The crisis in creative effectiveness has been played out during the first several months of the coronavirus pandemic of 2020. Companies and brands that bounce back and thrive in the wake of COVID-19 will be those that embrace the principles of creative effectiveness to drive engagement and grow share of voice and share of market

Effectiveness is a consequence of brands investing in the creation of an on-going support for distinctive brand assets and collections of assets into fluent devices.

Econometric techniques including market mix modelling can account for a significant proportion of advertising effectiveness driven by creativity.

To understand the role of brand equity measures in creative effectiveness, advertisers should harness the power of Brand Equity Modelling.

The crisis in creativity

Advertising is facing a "crisis in creative effectiveness".

The Institute for Practitioners in Advertising (IPA) published a report with that title in June 2019 by effectiveness expert Peter Field, covering 600 case studies over 20 years.[1] This followed an earlier, 2016 report from the IPA called "Selling Creativity Short".[2] These reports concluded that the collapse in effectiveness "can be explained largely by the shift to short-term activation-focused creativity and the strategic and media trends this has promoted". Overinvestment in short-term sales activation and decreasing effectiveness demonstrates clearly the role of and need for creativity in successful, long-term brand building.

Until about 20 years ago, there was a widespread misconception in the global marketing community that creativity was an intangible, unmeasurable quality of advertising. Thanks to advances in econometrics (aka marketing mix modelling) this erroneous belief is now history. There is now general agreement that creativity is not only measurable but also a critical factor in driving effectiveness. Indeed, the consensus is that the most creative advertising is also the most effective. Peter Field and his long-term collaborator Les Binet have shown that campaigns that win the most creative awards also have more very large business effects, a conclusion that mirrors the findings and insights from Ebiquity's comprehensive marketing effectiveness database. What's more, a summary of nearly 500 campaigns across all media platforms by Nielsen showed that creative contributed 47% sales contribution, the most of any element of advertising followed by reach (22%), brand (15%), and targeting (9%).[3]

[1] Peter Field (2019). The crisis in creative effectiveness, http://bit.ly/2ptcGFT
[2] IPA (2016). Selling Creativity Short, http://bit.ly/2OYczgB
[3] Nielsen (2017). "When it comes to advertising effectiveness, what is key?", http://bit.ly/35TSXju

A useful, working description of creativity comes from the World Advertising Research Center (WARC), namely: "generating original good, and useful solutions to marketing problems, deploying divergent thinking to make connections that haven't been made before".[4] Practitioners of marketing analytics now understand clearly how creativity drives effectiveness, how to measure impact, and how to deploy creative resources with most impact in the most appropriate media channels. Analysts today appreciate the enduring role of distinctive brand assets and fluent devices in driving marketing effectiveness, and the role that emotion plays in effective creative executions.

This Viewpoint paper shares the state of the art on creativity in advertising effectiveness and how to measure it. In a marketing ecosystem increasingly driven by short-term, tactical, sales activation, it's time that marketers knew the truth about how measurable creativity is and how they can leverage creativity for the long-term benefit of their brands.

Note: *The detailed evidence on the importance of creativity in long-term brand building, the optimal 60/40 split between long-term and short-term investment, and the role of emotion in creativity, are summarised in an appendix at the end of this paper.*

[4] WARC, Evidence, http://bit.ly/2nbTps4

Creativity at the time of coronavirus

Before we isolate and identify the constituent elements of creativity that drive marketing effectiveness, we wanted to provide a short assessment of the ways in which brands have (and have not) been using creativity effectively during the coronavirus pandemic of 2020 in the U.K. market.

There are important learnings from brand behaviour during this exceptional period in history that provide a blueprint for advertisers looking to recover and thrive as we move through the pandemic and out the other side. In a very real sense, brand behaviour at this time provides us with a microcosm of creative successes and failures more generally.

When all companies were in scrambling mode, looking to make sense of what the first global pandemic of the age of globalisation might mean for their ability to trade let alone communicate, some campaigns developed pre-COVID ran for a short while before they were advisedly pulled.

These ranged from KFC's poorly timed "It's [finger-licking] good" billboard campaign launched in late February – just when it became clear that the world faced a new, invisible, microbial enemy – to Cadbury's annual Easter egg hunt.

This was quickly followed by a couple of weeks in which all brands appeared to produce the same commercial, neatly summarised in this YouTube montage.[5] Every ad featured: sombre piano music (usually by Ludovico Einaudi); slow panning footage of empty offices / factories / streets / stadia; appeals to history and longevity and "being with you through thick and thin", for people and family – especially now / more than ever, during these difficult / troubling / challenging / uncertain / unprecedented times; a call to action of being "here to help" you through this – together, as the sombre music speeds up in hope and optimism.

The very sameness of these ads – one playbook applied to hundreds of brands – meant these brand (not product) messages all blurred into one and scored lowly for recognition and memorability.

When it soon became clear that some sectors – most notably travel and tourism – could not provide their services for months or longer, some chose to simply say "We're still here and will be when we can serve you again" in non-memorable way (such as Emirates), while others used their fluent devices (such as music, and see below) to remind customers of their continued existence AND their transition to usefulness (like British Airways, transporting Personal Protective Equipment (PPE) to the U.K.). EE's deployment of their long-lasting comic brand spokesman, Kevin Bacon, in new, sombre mode also captured the tone just right, offering all NHS workers free data until October.

[5] Nielsen (2017). "When it comes to advertising effectiveness, what is key?", http://bit.ly/35TSXju

Many companies unable to fulfil their usual purpose rushed in to help, with LVMH and BrewDog quickly changing production lines to manufacture hand sanitiser, and both F1 teams and Dyson rushing to create ventilators. PR plaudits went to LVMH and F1, whose pivots were thought-through and led to usable PPE; less so to BrewDog and Dyson, whose products were rejected

Because of the constraints of lockdown, many brands resorted to filming ads on phones or as recordings of Zoom meetings. As a consequence, many brands have produced too-similar, too-simple, too-factual ads, featuring consumers on pixelated video calls. At the start of the pandemic, perhaps it captured the spirit of the age, as the video call dominates the working day for many in the knowledge economy. As we emerge on the other side of coronavirus, brands need to evaluate rigorously whether this ubiquitous creative solution is engaging, attention-grabbing, or effective.

Two exceptions were British Gas' new "Here to solve" campaign from early May – a logical and context-relevant evolution of a campaign launched at the beginning of the year, reflecting the changes in both its customers' lives and its engineers' working practices – and KFC's "We'll take it from here" campaign. KFC produced a collage of user-generated, filmed content where fans had tried and often failed to recreate the Southern-fried chicken experience in their own kitchens, with crayoned bags of French fries and chicken with soggy coatings falling off. In a quickly assembled, 30-second TV commercial, the brand used quality, library footage of actual KFC product, tumbling into bargain buckets, to reassure consumers that they were back. That's a pretty impressive return to form from a brand that launch a mistimed "It's finger-licking good" campaign at the end of February. Other ads that have scored well for creative effectiveness during this time include offerings from Heinz, and retailers Tesco and Lidl.[6]

According to research from Kantar: "Brands that avoid generic messages about staying at home, togetherness or looking to the future with optimism are more likely to resonate with consumers during the pandemic."

What advertising during coronavirus has shown is that the rules of creative effectiveness apply and matter just as much during times of crisis, for sustaining share of voice and driving effectiveness. In the prolonged recession on the horizon, what you say, how you say it, and how that makes your consumers feel will never have mattered more.

[6] "Heinz, Tesco and Aldi behind 'most effective' Covid-19 ads", Marketing Week, 12.05.20, https://bit.ly/2MnpDJR

The constituent elements of creativity

In long-term brand building, the constituent elements of creativity are known as distinctive brand assets. A collection of these assets are known as a fluent device.

Distinctive brand assets

Distinctive brand assets are the attributes associated with a brand that, through sustained association over years, build long-term memory structures in consumers' minds. Constant pairing of the asset and the brand build both familiarity and likeability. Assets can be *visual* (logos, fonts, colours, shapes), *verbal* (brand names, straplines, ownable brand language), and *auditory* (sonic branding, from the Intel Inside jingle to the 20th Century Fox fanfare).

Once well established, the presentation of distinctive brand assets brings brands to mind more easily, shortcutting and accelerating the process of brand recognition, triggering the faster, more emotionally-driven thinking mechanisms. They do this at the expense of competitor brands and make consideration and purchase more likely by ensuring that consumers will think about them favourably.

In econometric terms, distinctive brand assets build what are called adstocks – a lagged memory function of long-term investment in these creative brand assets. Brands that develop and support distinctive brand assets build memory structures that last longer and decay slower, meaning that these brands can spend less subsequently to reinstate awareness levels. By making brands more mentally available for longer, distinctive brand assets make recall and subsequent purchase more likely.

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Fluent devices

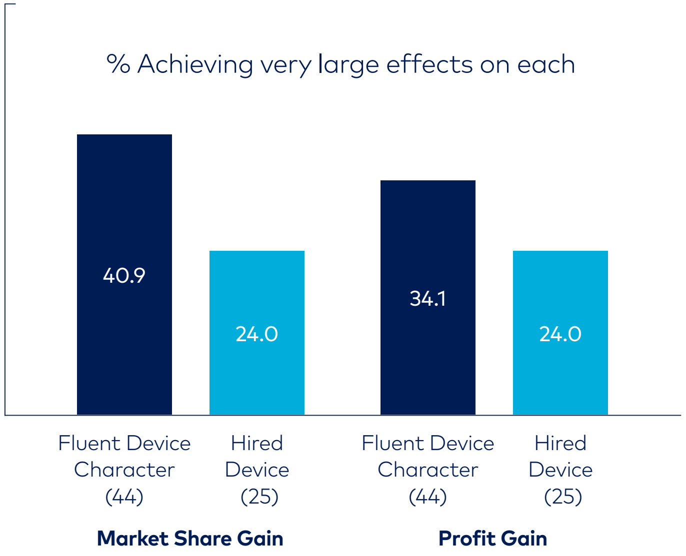
A fluent device is higher order collection of distinctive brand assets, presented as a strapline or a character. One of the leading creative research companies, System 1 Group, defines fluent devices as "a creative conceit (slogan or character) that is used as the primary vehicle for the drama of a long-running campaign".[7]

Fluent device characters include: Aleksandr Meerkat (Compare the Market), Gio Compario (Go Compare), Felix the Cat (Felix cat food), Tony the Tiger (Frosties), and the Lloyds Bank black horse. Famous fluent device slogans include: "Have a break, have a Kit Kat", "Every little helps" (Tesco), and "I'm lovin' it" (McDonalds). Madison Avenue legend Bill Bernbach developed "We try harder" for car rental challenger brand Avis in 1963, a fluent device that the company still uses today.

Tesco's success during coronavirus is in part down to the successful repurposing of "Every little helps" to its first-to-market offer to open its stores an hour early, exclusively for the use of over-70s and NHS workers.

The more fluently an idea comes to us, the more appealing it appears because of its familiarity. Easily recognisable symbols simplify the decisions we make. What's more, fluent devices are more likely to achieve market share and profit gains, as shown in the study in **Figure 1**. Fluent devices have a long shelf-life. Brands typically don't invest enough in fluent devices to reduce their long-term impact; they tend not to wear out or burn out.

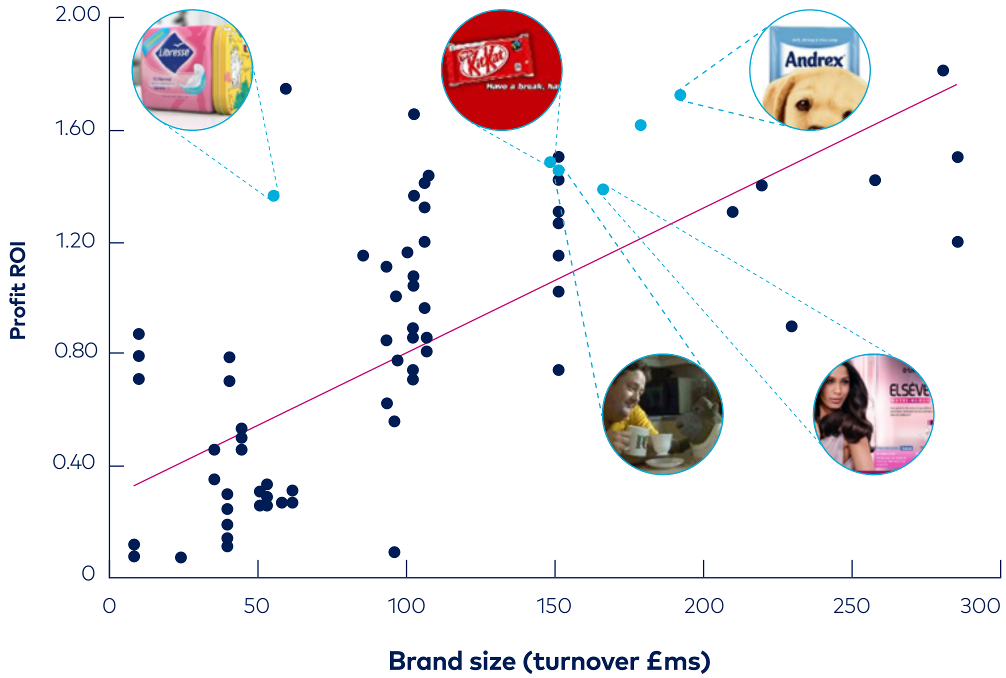
Figure 1. The impact of fluent devices on both market share and profit gain[8]



[7] Tom Ewing (2017). "Fluent Devices and the forgotten art of memorability", WARC Webinar, http://bit.ly/2XoAera
[8] Sam Peña-Taylor (2017). How the 'Fluent Device' leads to long-term profit gain. WARC Event Reports, http://bit.ly/30RghMq

Distinctive brand assets and fluent devices generate high recognition among consumers, which is sustained as brands are supported using these assets and devices over the long term. **Figure 2**. shows that creativity used to build and sustain brands in this way over-perform against expectation. High recognition and continuity of style generates higher profit return on investment. This chart summarises analysis of 1,300 TV campaigns from the Ebiquity ROI Benchmark Database. Among the high recognition campaigns that outperformed the market in terms of ROI were Walker's Crisps (Gary Lineker), Kit Kat (and its fluent device "Have a break, have a Kit Kat"), and Andrex (the Andrex puppy). In our analysis, the average variance of ROI improvement for creative campaigns was 62%.

Figure 2. Winning through great creative



Case study: Weetabix

Branded breakfast cereal is a category in the U.K. experiencing long-term decline, with own/private-label products and healthy alternatives to carbohydrate-rich cereals stealing share from established brands.

For five years, market leader Weetabix had experimented with a number of different campaigns – focusing on different messaging (around health) and new product developments and variants. But the brand had shrunk over that period.

The company researched the potential impact on sales to be had by reviving its previous, long-term fluent device "Have you had your Weetabix?" Modelling demonstrated that the device and associated distinctive brand assets had not worn out and still had significant sales potential. When the strapline was reintroduced to Weetabix advertising in 2017, the brand enjoyed £4.5m incremental revenue, a return to strong growth in a category in decline, and sales of more than £150m for the first time. As a result, the brand won a Silver at the 2018 IPA Effectiveness Awards for its paper "A Rembrandt in the Attic".[9]

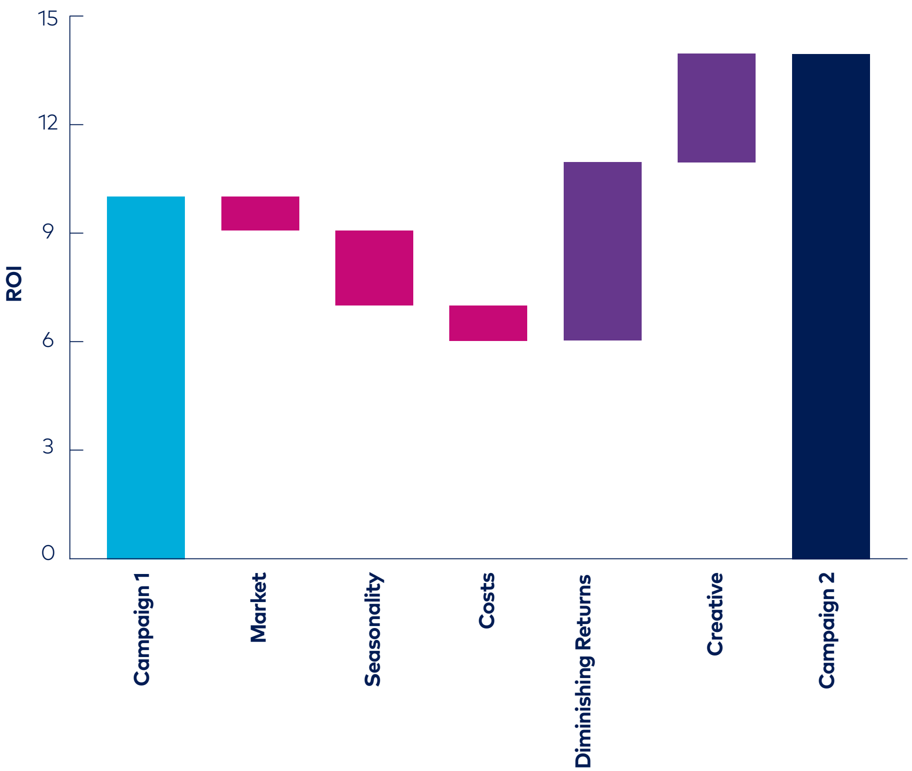
[9] See the IPA paper at http://bit.ly/2VlmM1Y

Tools and techniques for measuring creativity's impact

Econometricians use market mix modelling to demonstrate the impact of creativity on effectiveness, as shown above in the examples of the benefits of investment in long-term brand building, and how both emotion and distinctive brand assets build return on investment.

With econometric modelling, it is also possible to isolate the absolute impact of creativity on campaign performance by comparing one campaign with another. In the example from the financial services market detailed in **Figure 3**., Ebiquity analysis was able to account for market conditions and competitor activity, seasonality, the variable cost of media, and diminishing returns from campaign exposure. This allowed our analysts to conclude that the enhanced performance of campaign 2 vs campaign 1 was as a result of the creative content of the campaign.

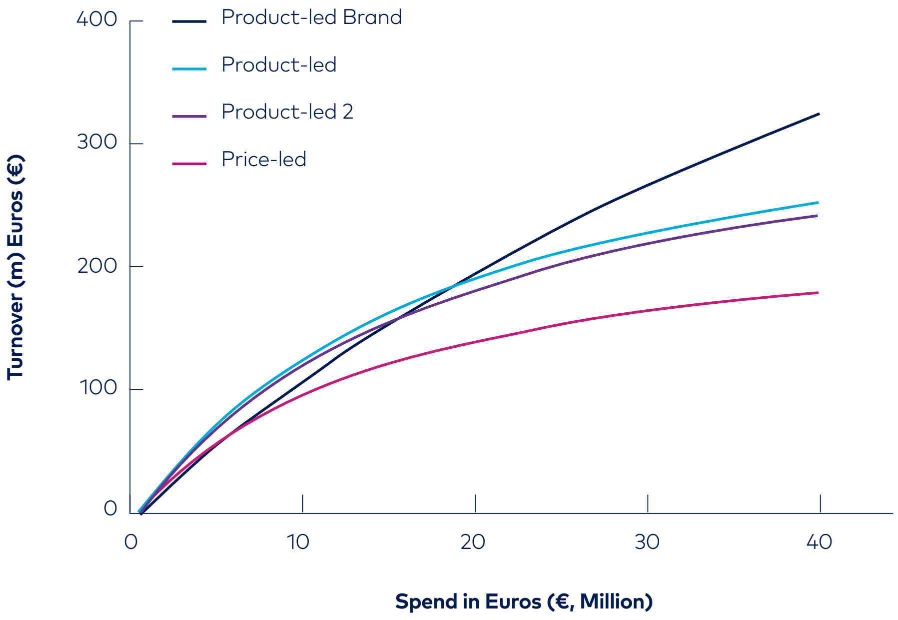
Figure 3. Isolating the unique contribution of creativity to effectiveness



Market mix modelling is also able to determine the relative impact of "head vs heart vs hand" campaigns, where "heart" means more emotional (and more creative) brand campaigns, "head" being more rational, product-led campaigns, and "hand" being entirely rational, price-led promotions. In the example shown in **Figure 4.**, we were able to identify for a major retail customer the relative and absolute return on investment of the different types of campaigns they ran.

The chart shows that more creative and emotional brand campaigns deliver both the best ROI and the slowest diminishing returns. This was followed by "head" campaigns for particular product promotions, and then "hand" for specific price promotions, which generated progressively lower ROI and quicker wearout.

Figure 4. Media response curves by message type



Brand Equity Modelling

Creativity delivered through long-term brand building changes – in Byron Sharp's term – "long-term memory structures", creating powerful associations between products and services and also brand equity measures such as trust and reliability and that have been so glaring in their omission in many of the COVID-era ads discussed above. Most importantly, it is these measures that drive long-term sales performance.

The traditional tools and techniques of econometric modeling are unable to measure the contribution that brand equity measures make to long-term sales performance.

Historically, many marketing-led companies would turn to their brand tracking metrics. To justify their brand building campaigns, they would point out – if they worked at a bank – that their customer perceptions on "trust" had increased; if they worked for a car manufacturer, their customer perceptions on "drivability" or "reliability" had increased.

The problem, however, was that CEOs and CFOs would go on to ask "Yes, but does this translate to more bank accounts being opened or cars being sold?" Until recently this link was never made, while short-term tactics and channels showed themselves to be significantly more measurable.

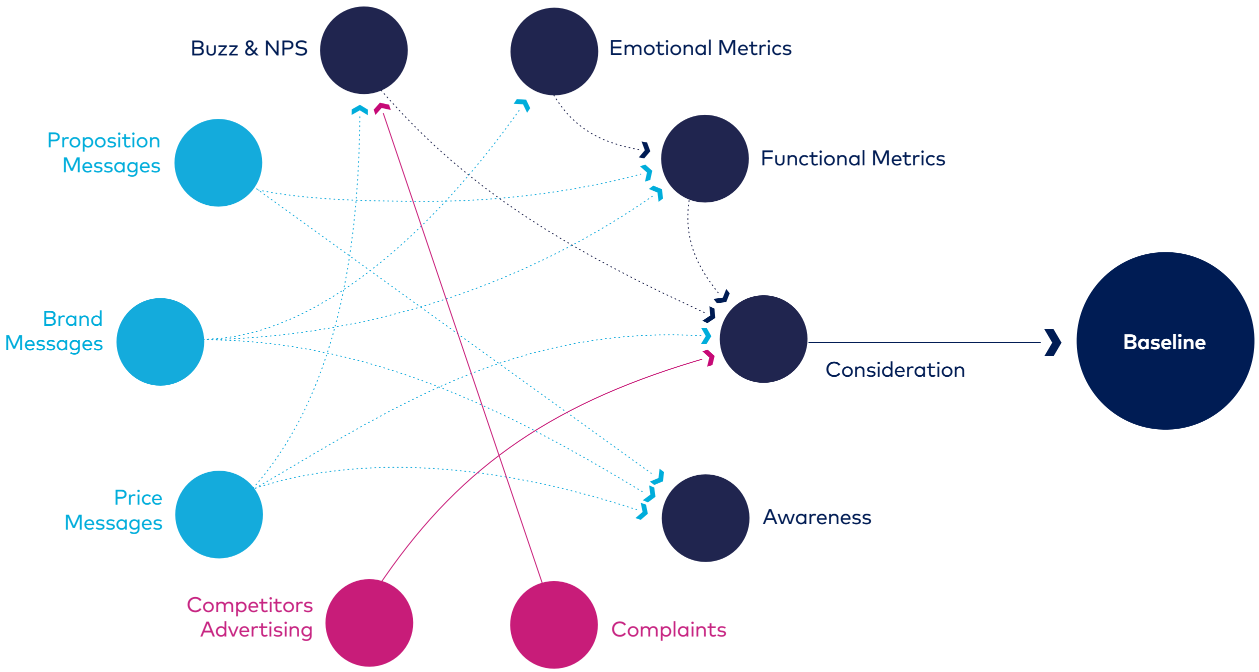
In recent years, marketing econometricians at Ebiquity have developed a new technique known as Brand Equity Modelling to establish the connections between brand equity and business performance which build up over the long term, typically 2-3 years or more.[10] An extension and development of standard econometric modelling (married with pathways and structural equation modelling), Brand Equity Modelling puts hard, financial value on measures of brand equity and demonstrates what they deliver for a business. It is the missing link between short-term sales and long-term consideration and customer behaviour. It helps advertisers understand the dynamics of their brand and improve creative and media strategy short- and long-term.

[10] Rich Woodward (2017), Equity Modeling: Demystifying the long-term value of brand, http://bit.ly/2ZkynWp

In essence, Brand Equity Modelling enables marketers to understand how what a brand says and what it stands for has commercial impact. It reveals which creative messages work hardest and drive specific brand health metrics. In this way, brands can establish the brand equity measures that matter most to the bottom line, as shown in **Figure 5**. Determining how particular campaigns and messaging drive customer perception and brand health on the one hand, and business performance on the other, enables creative agencies to fine-tune creative assets and campaigns to trigger the optimal response from customers.

This approach allows brands and their agencies to develop a creative blueprint for the creative briefing process, because together they know with certainty which brand equity measures have the most impact on creativity and on effectiveness, as well as which measures are moveable, and so which messages they should develop.

Figure 5. How factors affect and drive brand consideration and acquisition baseline in Brand Equity Modelling.



Optimal channels for creative executions

Our analysis of more than 1,300 campaigns from the Ebiquity ROI Benchmark Database has enabled us to identify TV as the most effective medium for delivering long-term campaign effectiveness. There are eight reasons why.

1. **TV delivers up to 100% viewability.**

2. **TV typically has a low cost per thousand** (CPM) for building reach, although the cost of building reach with linear TV only is currently increasing.[11]

3. **TV provides a canvas for emotional storytelling** in narrative ads 30, 60 seconds long and longer. Consumers also naturally associate TV with emotional storytelling from their use of the medium as a source of entertainment.

4. **TV provides a safe environment for brands,** unlike much of the long-tail of online media inventory.

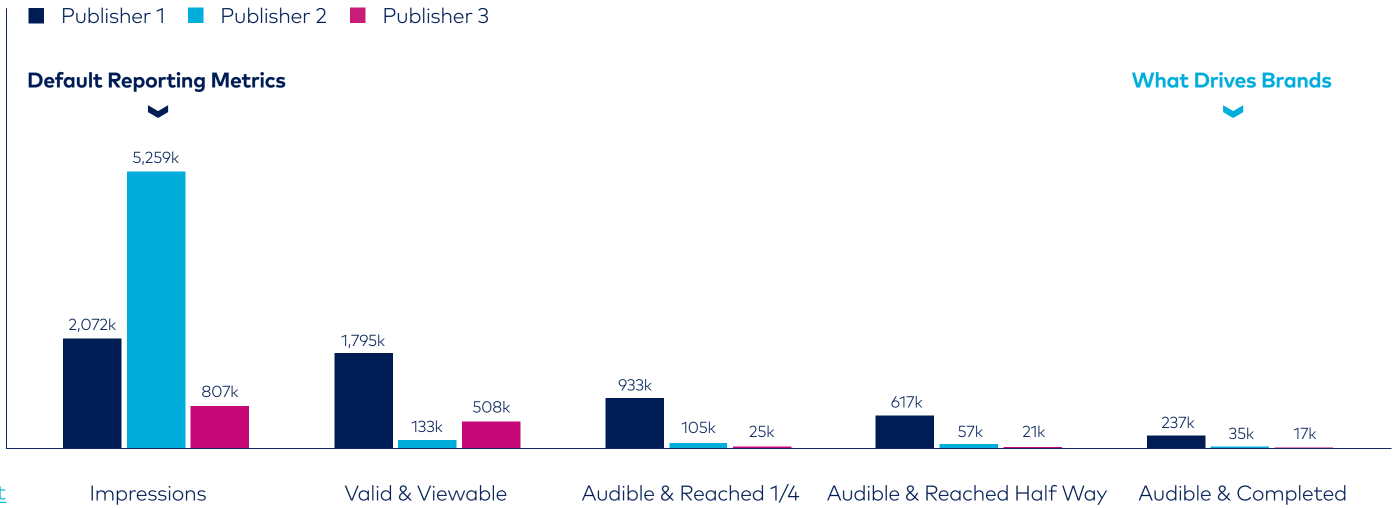
5. **TV has by far the highest verified reach of any medium.**

6. **100% of activity is human on TV.** No bots, no false impressions, just bona fide humans.

7. **100% screen coverage.** With large screens and no other content competing for attention on the same screen, the viewability of TV ads for the entire duration of the ad is up to 100%. This contrasts with ads served online – and particularly on mobile – where viewability is very much lower.

This is shown in **Figure 6.**

Figure 6. The digital metrics you look at influences views of effectiveness (source: MOAT Analytics)



[11] 2019 Ebiquity report, TV at the Tipping Point, https://ebq.news/tv-report

By its very nature, many short-term-oriented digital advertising formats – particularly digital display – is not suited to impactful, creative executions. As Les Binet recently wrote: "How do we define brand-building and activation? For us activation is when you evoke an immediate behavioural response, without necessarily affecting long-term memories or behaviour. Brand-building is when you create long term memories that influence behaviour over the long term."[12] As Ebiquity's three studies in partnership with Thinkbox have shown, TV is the most effective medium for sustained brand building, using distinctive brands assets and fluent devices.[13]

In the 2017 study, TV was shown to have an average long-term ROI of £4.20 for every £1 invested, more than twice its impact short term. TV was followed by print and digital video at around £2.40. Meantime, digital display advertising's return was the lowest at just £0.84 across for every £1 invested, both short-term and long-term.

Research in the U.S. market has also shown that TV outperforms all other media in terms of ROI in all the biggest-spending categories – automotive, financial services, consumer packaged goods, retail, and telecoms. In each category, TV has an ROI advantage over all other channels – online, paid search, print, and radio. TV routinely generates ROI of $2-$4 per dollar invested, while for other channels this is rarely more than $1:$1 and often returns less than 50c in the dollar.[14]

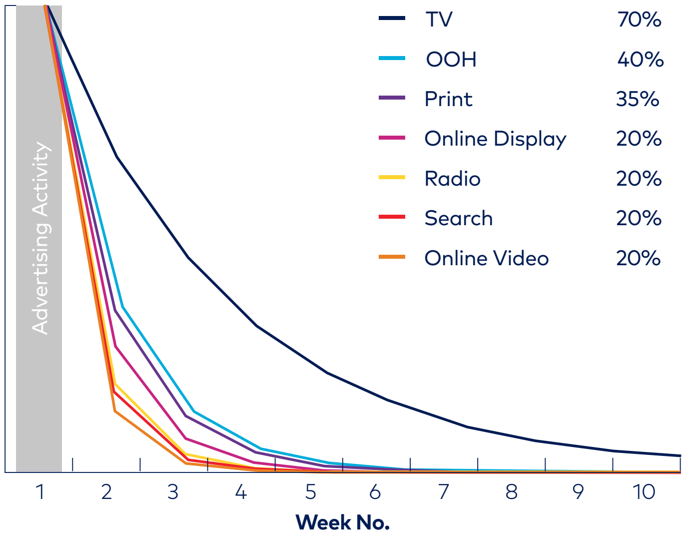
> *Research in the U.S. market has also shown that TV outperforms all other media in terms of ROI*

[12] http://bit.ly/2B6m6Ke

[13] Ebiquity and Thinkbox have produced three original research reports on the role and impact of TV in delivering campaign effectiveness, with research conducted in 2011, 2014, and 2017. The most recent report, published in March 2018, was Profit Ability: The Business Case for Advertising, http://bit.ly/35JgNP9

[14] Neustar Marketshare (2016). Evaluating TV Effectiveness in a Changed Media Landscape, http://bit.ly/342UEcS

Figure 7. Average weekly memory effect, by channel



The retention rate of creative TV advertising has also been shown to be longer than for any other channel. **Figure 7**, shows the average memory effect of advertising by channel, with TV continuing to drive sales behaviour even ten weeks after a campaign has come off air. The next most influential channels in this Ebiquity analysis – out-of-home and print – cease to have any impact after just six weeks. The percentage figures mean than, in the case of TV, one week after going dark, TV still has 70% of its impact; two weeks 70% * 70% = 49% and so on. After two weeks, out-of-home's 40% memory retention rate is down to just 16% (40% of 40%). Smaller initial impact means quicker decay. It is typical for long-running campaigns with distinctive styling that the retention rates are higher than campaigns that do not exhibit these attributes.

TV, however, is changing fast. As we spelled out in our landmark *TV at the Tipping Point study* at the start of 2019, and in our follow up study *Mind the Gap* in 2020, TV audiences are evolving quickly, and we soon may face a tipping point where TV no longer delivers the uniquely strong ROIs that we've seen historically. Brands need to get smarter about how they allocate investment, and we urge marketers to turn to and deploy tried-and-tested measurement frameworks to understanding brand building in the digital age.

In conclusion

Creativity in advertising can and should be measured.

The tools and techniques developed by marketing econometricians are today sufficiently robust and fine-grained that marketers can build cause-and-effect models of the impact of their brands' distinctive assets. Advertising's decade-long experiment with excessive short-termism needs to come to an end if creativity is to play its role once more in driving long-term advertising effectiveness. This is particularly important for brands looking to sustain and grow share of voice and share of market during the coronavirus pandemic and the inevitable recession that follows it.

The message about creative effectiveness is now starting to get through to many of the world's biggest advertisers. We have noticed that many of the major requests for proposals for modelling work coming into Ebiquity over the last two years have explicitly asked questions about the optimal balance of short-term and long-term marketing communications. This shows that there is now growing awareness in the market of the need to balance investment. And there is awareness that this is now clearly measurable with the latest techniques, including those that we have developed at Ebiquity.

Appendix - The importance of creativity in long-term brand building

The majority of creativity's potential to drive sales is in the long term. Just 18% of sales impact occurs in hours or days, driven by sales activation activity and measured using digital attribution techniques.

Meanwhile, 42% of sales impact comes from brand building activity over weeks and months, which market mix modelling can assess. And fully 100% of sales impact from the right mix of short-term sales activation and long-term brand building can be analysed by brand equity modelling.

For more than a decade, repeated studies by Binet and Field have shown that the optimal balance of investment requires brand teams to allocate 60% of marketing spend on long-term brand building and 40% in short-term sales activation. Brand building ads are – by their very nature – the canvases on which brands can tell more creative, more emotional, and more impactful stories, particularly on TV. Different categories benefit from different investment ratios, but a 60/40 long-term/short-term split is a good rule of thumb. This ratio holds good despite the constant flux in the increasingly digital advertising ecosystem, and it reflects the findings of our own analyses over the past decade in the Ebiquity marketing effectiveness databank.

Brand building is designed to build and sustain brands through long-term sales growth, and its impact is measured over years, with effects lasting well beyond the six months mark. Sales activation, meanwhile, is designed to drive customer behaviour in response to direct calls to action, with impact measured over weeks and months.

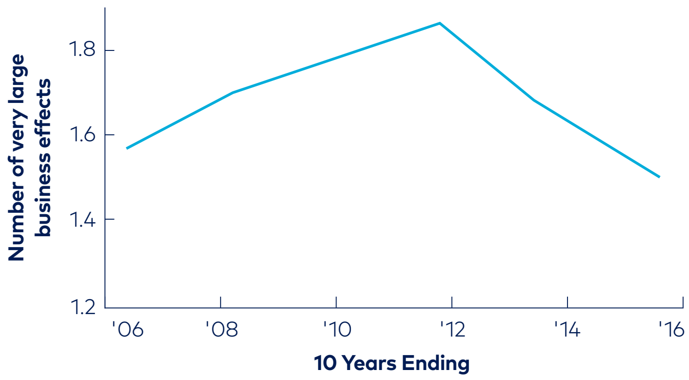
At the 2013 launch of The Long and the Short of It, the seminal paper on how to balance long-term and short-term investment, Peter Field said: "If you measure success over the short term – as big data will push you to do – you will select marketing and communication strategies that deliver best results in the short term. Unfortunately these will not deliver best long-term results, and in many important ways will undermine long-term success."[15]

[15] http://bit.ly/2ouoKqt

In the rush to digital and the widespread availability of a broad array of digital performance metrics, many brands have overinvested in short-term sales activation at the expense of long-term brand building – and at the expense of creativity. This is apparent from the four-fold increase in short-term entries to the IPA Effectiveness Awards over the past 20 years, as shown in **Figure 8**, and also the rapid decrease of very large business effects every year since 2012. This decrease in effectiveness mirrors increasing investment in short-term sales activation at the expense of long-term brand building following the 2008 recession. This is shown in **Figure 9**.

Figure 8. Increased short-term entries to the IPA Effectiveness Awards, 1998-2014[16]

Figure 9. Campaign effectiveness of IPA Award entries, 2006-2016[17]



[16] Les Binet & Peter Field (2016). Selling creativity short, WARC Webinar, http://bit.ly/2MDoSgS
[17] Les Binet & Peter Field (2018). Media in focus: Marketing effectiveness in the digital era, IPA, http://bit.ly/2IlPXUB

Appendix - The role of emotion in creativity

Emotion and emotional storytelling play a critical role in the effectiveness that creativity drives in advertising.

In his book Thinking, Fast and Slow, the psychologist Daniel Kahneman has established that we make our decisions about what we're going to do – including which brands we're going to buy – based on emotions, and we justify them rationally. We decide what we're going to do using so-called system one thinking, which uses the faster, automatic, emotional decision-making processing. This is an evolutionary ancient set of structures, which we share with mammals, reptiles, and birds. We justify the decisions that we make rationally, using system two thinking, a slower, more deliberative, more cognitive approach. This system two is uniquely human.

Sales activation campaigns that are purely rational – announcing deals, sales promotions, and special offers – drive short-term sales, don't contribute to, and in fact often undermine, long-term brand building. Campaigns that blend rational and emotional messaging perform the same as purely rational campaigns, while campaigns with a predominantly emotional strategy are the most likely to deliver very large profit gains. These campaigns tend to be emotional films with a strong narrative, ads that are usually delivered in film and mostly aired on TV and in cinema. The impact of emotion is shown in the study summarised in **Figure 10**.

Figure 10. The role of emotion in driving long-term impact[1]

[18] Jocelyn Simon (2017). Feel more, click more: The impact of emotion in interactive digital advertising, Esomar Congress 2017, https://bit.ly/2T228Md

About the authors

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Mike leads Ebiquity's International Effectiveness practice, which applies advanced analytics techniques in order to help brands optimise marketing investments across key marketing activities and markets. He is based in our London office. Prior to joining Ebiquity, he spent 12 years as Managing Director of Ninah Consulting's London office and global head of its FMCG Centre of Excellence, working with Nestlé, Diageo, and General Mills.

Rich Woodward
Rich is International Business Director at Ebiquity. His career began at Information Resources in 1998, where he discovered a keen interest in improving and developing analytical techniques. Over nine years, he became European Analytic Development Manager, providing innovative marketing mix solutions for multinational consumer products manufacturers and retailers. Before joining Ebiquity in 2015, Rich was Account Director at Ninah, building a deeper understanding of the media landscape and industry sectors beyond FMCG. His experience and strengths lie in helping brands understand the impact of their marketing short term, long term, and on the brand.

ebiquity

We are a leading independent marketing and media consultancy

We harness the power of data, analytics, and technology to improve marketing outcomes.

Our five core beliefs are:

1. We believe **marketing is as much a science as it is an art** and that brands enhance the business impact of marketing when they align it with business outcomes.
2. We believe that **CMOs should have a single view of total marketing performance,** treating the ecosystem as an integrated whole across the customer journey.
3. We believe that brands and their agency partners can achieve better marketing outcomes by **aligning all interests behind clear business objectives.**
4. We believe **brands should own and control the strategic elements of marketing,** including consumer data, parts of marketing technology, and measurement and analytics data.
5. We believe in the **power of independent analysis and advice** of marketing performance data, supported by best-in-class governance and conducted with high integrity.

We work with 70 of the world's leading 100 advertisers

We run 100+ strategic media management assignments each year

Ebiquity analyses $55bn of global media spend annually

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