



feeling seen



How diverse advertising unites us



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Feeling Seen is a first-of-its-kind report that explores and celebrates the benefits of inclusive advertising as seen through the eyes of real, diverse audiences.

Compiled jointly by **ITV**, **System1**, the global experts in advertising effectiveness and **DECA**, diversity media specialists, 'Feeling Seen' shows how brands and viewers both win when advertising broadens its scope.

"In compiling this research, we took ads which prominently featured people from groups we felt advertisers may not be serving well and set out to find out if they created positive emotions – and it was important that these were not simply people from the communities featured but by the population as a whole. What we found was incredibly uplifting - it confirmed that those that felt seen felt good and celebrating different lives and cultures unites us. What is good for society is also good for business"

Jon Evans **CMO System1**

"ITV believes that diversity and inclusion matters, on- and off-screen. A national broadcaster has a responsibility to reflect the nation as it is, and ITV's 2020 Diversity Acceleration Plan was put in place to make sure the channel lives up to that responsibility.

But diversity and inclusion aren't just important in TV programming. They matter in the advertising which funds that programming too. As the faces and lives on our screens become more diverse and better reflect the world we live in, the advertising industry has a duty to both lead and reflect change."

Kate Waters **Director of Client Strategy & Planning**

"At DECA we work with brands who want to move their diversity agenda on, from simplistic representation to action and inclusion. This study gives actionable insights for everyone who genuinely cares about what feeling seen means to people."

Shane MacCrory **Senior Consultant and Team Lead – DECA**



Kate Waters
**Director Client Strategy
& Planning**
ITV



Shane MacRory
**Senior Media
Consultant**
DECA

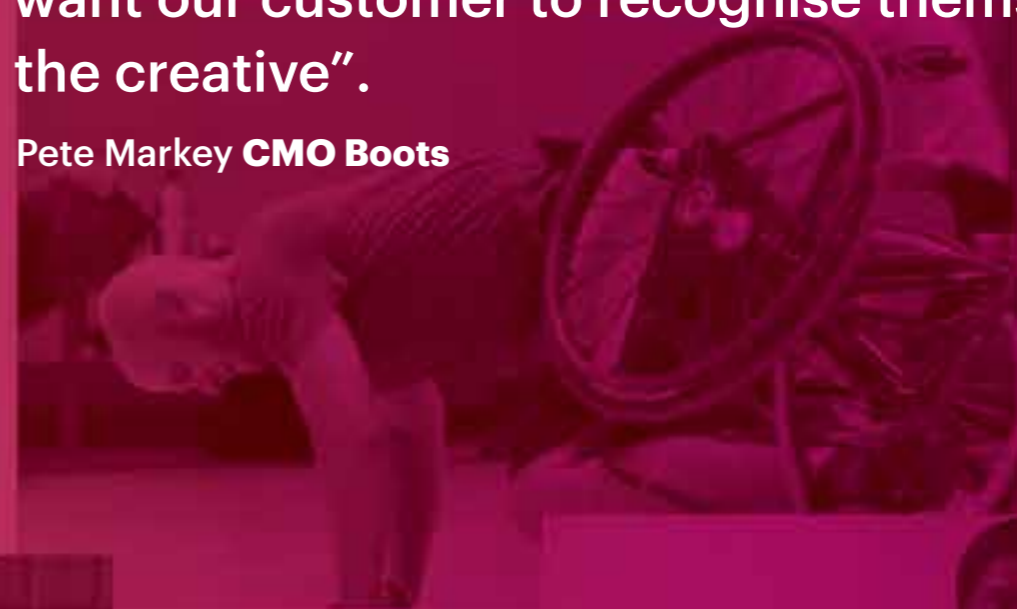


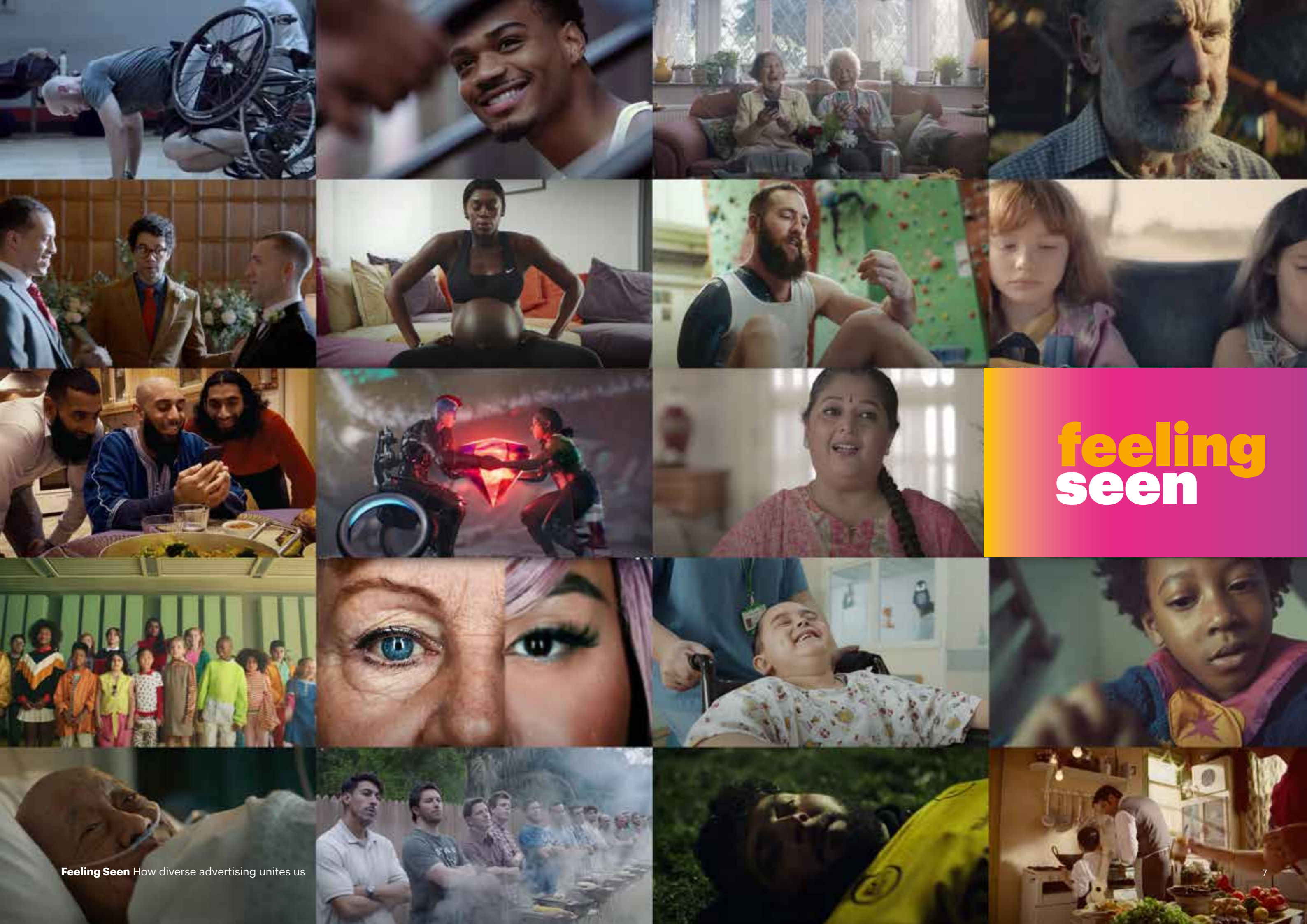
Jon Evans
**Chief Marketing
Officer**
System1



“We are all different and that’s great. At Boots we want to celebrate you for who you are, whoever you are... We are not about Cinderella Imagery. This is not a fairytale transformation moment. It’s as you are, in the moment. We want our customer to recognise themselves in the creative”.

Pete Markey **CMO Boots**





**feeling
seen**

The Background

“Being fully and fairly represented in the media and advertising of our country is the bare minimum”

Black British Participant

Over the last few years there’s been increasing concern in the ad world that we have not done enough to represent diverse communities. Advertising is rooted in understanding people, their needs and their lives. If it only cares about understanding some of those people and some of those lives, advertising is letting its audience down. And we in the ad world know this.



Awards committees, industry bodies and consumer groups have all been pushing for greater inclusion and better representation of race, gender, sexuality, disabilities, and age.

But we have to do it well. Good intentions don’t always translate into effective work. In 2021, if a brand gets it wrong with work that’s tokenistic, clumsy or downright offensive, social media will let it know quickly and vocally. And “diversity” must be more than just a box-ticking exercise. As the saying goes, diversity is being invited to the party; inclusion is being asked to dance. If brands don’t take steps towards genuine inclusion, businesses will lose out on the real commercial benefits it brings.

We felt there was a need for a report like this which celebrates the brands that have got it right and seeks to understand best practice by looking at real ads and how real, under-represented audience groups react to them.

We took 30 celebrated ads from the last few years, each chosen for the prominent role they gave to a marginalised group in society. We showed them to custom research samples drawn specifically from that group. And we listened.

The results are revealing. By looking at how people from the diverse communities feel about the ads, the study makes clear how important representation can be, and how much better advertising feels when it reflects you, rather than overlooks you. As one participant put it, “If a brand wants my attention and business, they need to know how to speak to me. Yes, to speak to everyone - but me too, as part of everyone.”

That’s why this report is called Feeling Seen. The ads it spotlights sell products from furniture to frozen fries, but by being inclusive they’ve also given audiences a big emotional lift - a sense of belonging.

Why does that matter for business? Because we know that advertising works when brands create positive associations and strong emotions. Advertising that creates sustained emotional response - ads which make people feel good - drives brand growth. And when people feel seen, they feel good. Get it right and it’ll do your business good, too.



The Work

Before we dig into some of the standout ads and the insights we draw from them, let's quickly cover the work we did to create Feeling Seen.

Feeling Seen is based on quantitative research by System1 and qualitative work by DECA. The report team selected 30 ads, each of which prominently featured people from a group we felt advertisers might not be serving well, whether through a lack of representation or because of stereotyping or bias. The groups we looked at included Black British, British Asian, people with disabilities, elderly people, LGBTQ+ people, and women. We recruited a sample panel from each of these groups, and also one specifically of Black British women.

How did we choose which ads to select? System1 worked with ITV and DECA to find ads from the last few years which were aiming to be diverse or inclusive, whether via partnerships (e.g. Cadbury's partnering with Age UK), themes, diverse casting, or a mix of all three.

One of our selection criteria was around perceived quality, as we wanted to select both ads which were well received and others which were poorly received or controversial. We did this partly to avoid being too biased by our own personal sense of a "good ad". As you might expect from people outside some or all of the relevant groups, our instincts as to which ads would score well or badly were often quite wrong.

To test each ad, we showed it to a quantitative sample drawn from the specific group(s) represented by the ad, as well as to a control sample drawn from the population as a whole. Where the ads included multiple groups, we tested them multiple times across all the relevant samples. Meanwhile, the team at DECA put together focus groups drawn from these diverse communities and talked through the ads, and advertising in general, with them.

In total we completed over 10,000 interviews both with the general population and with custom samples of the represented groups featured in each ad.

In this report, we'll use "diversity segment" when we're talking about a sample drawn from a specific group, and "control group" or "general population" when we're talking about the control sample.

Headline Measures

Our quantitative model is the same one System1 uses for commercial ad effectiveness testing. The aim is to measure emotional response to the ad as their IPA validated methodology proves that the more you feel, the more you buy. Taken together, these responses combine to give us three key measures of creative impact on commercial effectiveness.

Star Rating



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

Spike Rating



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

Brand Fluency



Brand Fluency is a measure of how quickly and easily a brand is recognised. Fluency is a warning light – if Fluency is low then the ad may be emotional but isn't making proper use of brand assets.

Diagnostic Measures

We also ask diagnostic measures. Mostly these don't feed into the headline effectiveness measures, but they do deepen our understanding of the response to an ad. These diagnostics are vital in creative development - they give pointers to how an ad can be improved and where its weaker spots are. For ads which look to reflect the realities of diverse communities, this feedback is invaluable, as the numbers alone can't tell the full story of how an ad performs.

Intensity



How strongly a viewer feels the emotion - if they feel one at all. Both positive and negative emotions can be strongly felt, and Intensity affects the Star and Spike scores as well as being a useful indicator of how hard an ad is hitting its audience.

Reasons for Emotion



We ask people why they felt the emotion they did. They can give their reason from scratch, agree with someone else's reason or expand on that reason. This tells us not just what is driving emotion, but which reasons are most widely felt.

Key Associations



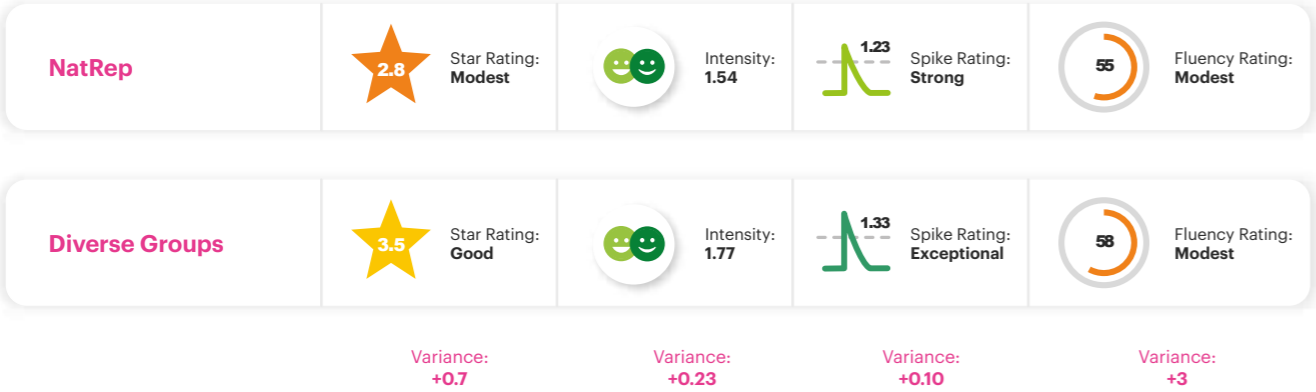
We also ask what viewers took away from the ad - the main words, phrases or associations they're left with. It's a way of uncovering whether the ad is communicating what the brand wants it to.



What We Found

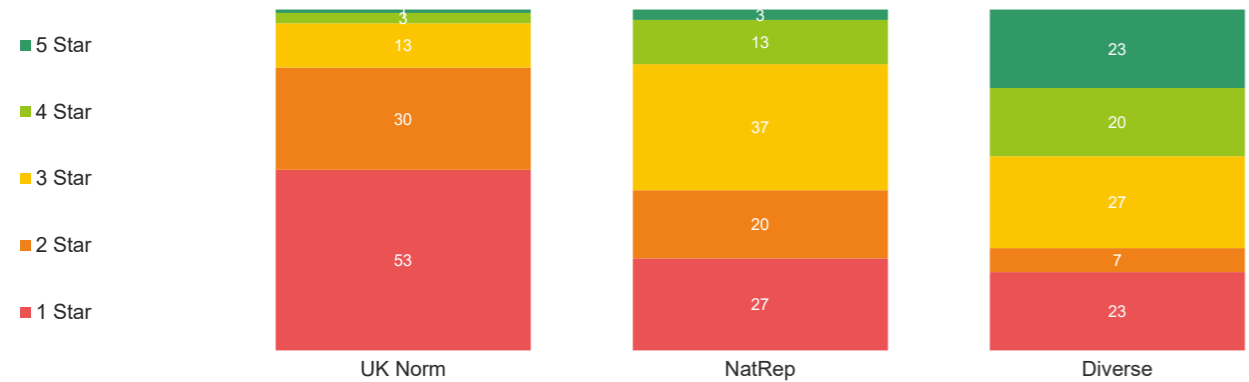
Diversity Dividend

Collectively our sample of diverse advertising performs well with the general population, scoring slightly higher than the UK norm, which shows a positive impact of diversity in advertising. However once you look at how the diversity segments responded you see a further boost of +0.6 Stars, +0.30 intensity and 0.9 Spike. This predicts a business impact in both the short and long term - a diversity dividend.



Star Power

Focussing on Star rating, the ability of an advert to create positive emotion and drive future brand growth, we see a very encouraging trend. Amongst the general population, the sample of diverse advertising included far fewer 1- and 2-Star low performers than our database as a whole and significantly more 3-, 4- and 5-Star high performers. This is amplified further when you look at how the diversity segments responded with even more ads achieving 3-, 4- and 5-Stars.



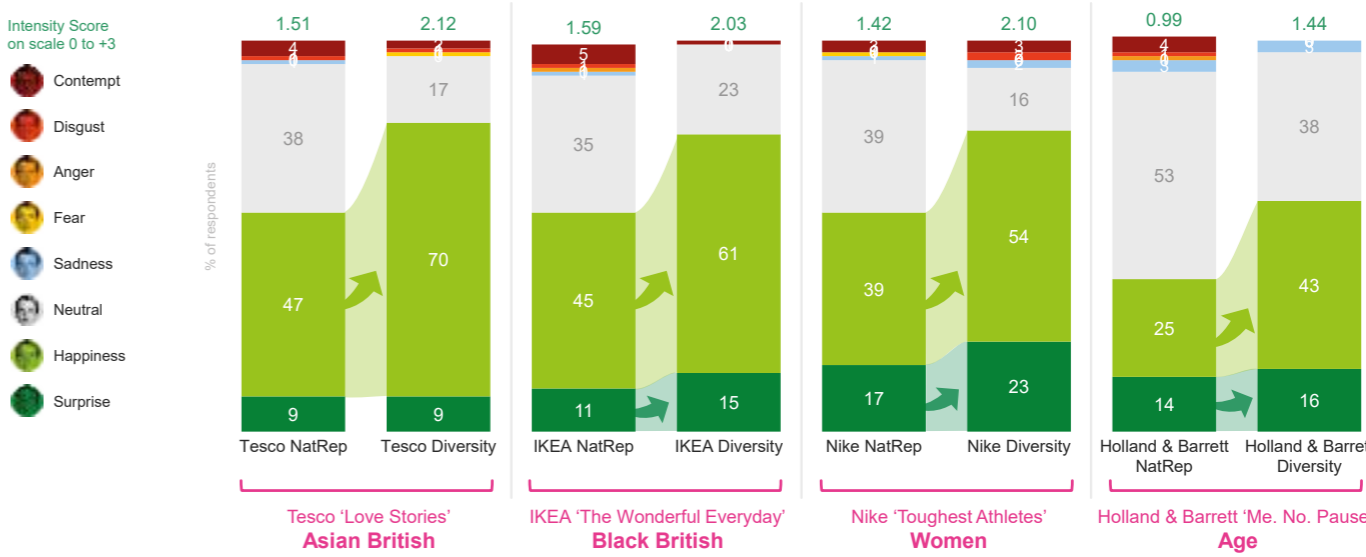
Shooting Stars

Looking across the entire range of adverts we tested we can see an increase in Star rating in almost all diversity segments - some very sizable. The greatest uplift was seen amongst the British Asian audience, perhaps in response to being under-represented.



Feeling Seen Feeling Happy

The four examples below compare the overall emotional response for the general population and the diversity segments and clearly shows the significant boost in Happiness when a group is represented. It also shows an increase in Intensity reflecting how strongly that emotion was felt. Across our database as a whole, this combination of Happiness and Intensity is directly correlated to an increase in sales in both the short and long term.



System1's methodology has been validated in experiments with the IPA and shown to predict market share change within categories.

For this study it's a perfect fit because of the central role it gives to emotion. How people *feel* about an ad - happiness, anger, surprise, or a range of other emotions (including none) - is crucial when you're trying to measure the degree to which an ad makes an under-represented group feel included.





The Insights

12345

We came away with five main insights from the study - things brands need to understand if they want to make commercially effective work that celebrates and includes diverse groups.



Key Insight

Key Insight 1: Feeling Seen Feels Good

Across every diverse group we sampled, we saw the same thing. There were ads which scored significantly higher among the diversity segment (eg Black British, LGBTQ+) than among the general population control group. In almost all cases these were ads which already scored well - gaining 3-Stars or more - but saw a big uplift among the specific groups included in the ad.

This is a win-win – these ads are both commercially effective for the general population but also score even higher among the diversity segment they represent. Representation improves emotional response: feeling seen feels great.

In the next section of the report, we'll look at some specific ads which did this in more detail. One of the most dramatic jumps in score came from McCain's, which got a high 4-Star score in the control group that jumped to a near maximum 5.8-Stars among British Asian viewers. Maltesers' cheeky "New Boyfriend" also hit 5-Stars among people with disabilities. IKEA's "Hooray For The Wonderful Everyday", which stars an ordinary Black family, scored in line with the rest of IKEA's campaign in the control group but shot up to 5-Stars among Black British viewers.

"Seeing LGBTQ+ people in ads is so important as growing up I didn't have that. This meant that I didn't know there was anyone else like me. "

LGBTQ+ Participant

The uplift we measured took two forms. First, the level of emotion the diversity segments felt was different - more of them felt happy with the ads. With “New Boyfriend”, for instance, 47% of people felt happiness from the ad in the control group but among people with disabilities this rose to 58%. So seeing people like yourself on screen produces a more positive response.

Also, the intensity with which the diversity segments felt that response was much stronger. This matters, because emotional intensity plays an important role in predicting short-term sales response and uplift. We see this relationship even where the emotion is negative. This is important as some ads, like Starbucks’ “Every Name Has A Story”, are inevitably going to create sadness because of the real-life struggles they show.



What creates this more positive response? The ads which showed the biggest jumps, like “New Boyfriend”, “We Are Family” and Ikea’s “Hooray! The Wonderful Everyday”, have something important in common - they show ordinary people going about their ordinary lives. They aren’t addressing issues, or campaigning, even when they tell stories which could only be about a particular person’s experience. They are, in fact, like almost any other ad - except for who stars in them.

“Our strategy at IKEA is to ‘Create a better everyday life for the many people’. It’s not about a homogenised mass. It’s about exploring and representing the independent and the overlooked. It’s about representation in every sense. As a black woman, I am on a mission to make sure we are really true to being for the many. Just saying it does not make it so.”

Kemi Anthony – Marketing Communications Director Ikea

Different groups have had different experiences with representation, and that showed in our results. We saw the biggest average uplift, across the board, from people in the British Asian community, which makes up 7% of the population but is far less represented in ads. As one British Asian participant put it,

“There is a lack of the Asian community being represented in public, so it is very good to see Asians being shown.”

This is our first big finding. What people want from adverts, perhaps more than anything, is to feel seen - not to be treated as special or different, or one more diverse face in a crowd, but just to have their everyday lives shown on screens. The level of emotional uplift that can create speaks to how sadly rare that feeling has been.

IKEA
Hooray! For The Wonderful Everyday
(2020, Mother)



Key Insight

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Key Insight 2: Diverse Advertising Unites Us

While we regularly saw that the levels and intensity of emotion increases for our diversity segments, it's important to stress that in other ways there was very little difference in the responses of the diversity segments and the control group.

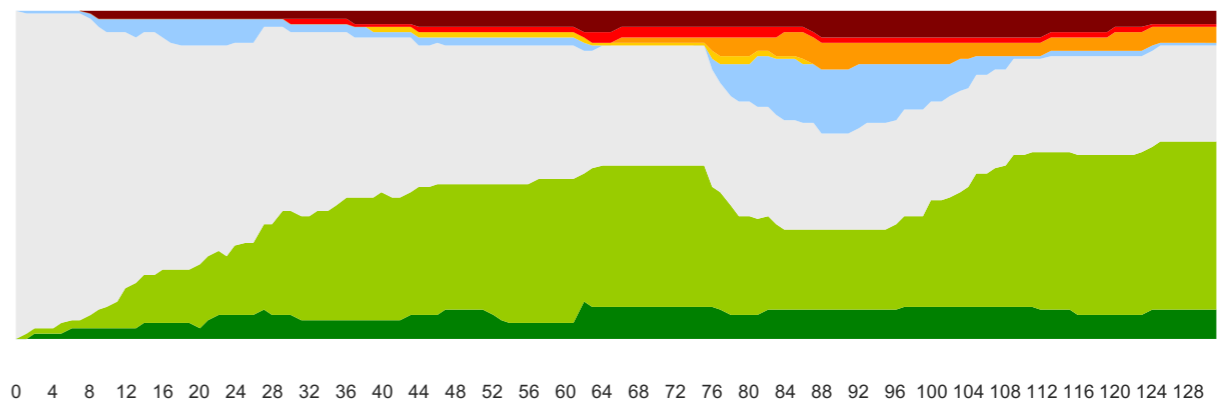
Nothing in the results suggested that brands must make different ads for different audiences. Instead what came through is that diverse advertising unites us. In most cases, different groups respond to the same things in the same way – it's only the magnitude of that response that shifts.

For example, with every advert, we tracked the second by second emotional response so we could see which elements in the ad triggered the most emotion. We found that these “emotional journeys” were the same among the diversity segments and the general population group.

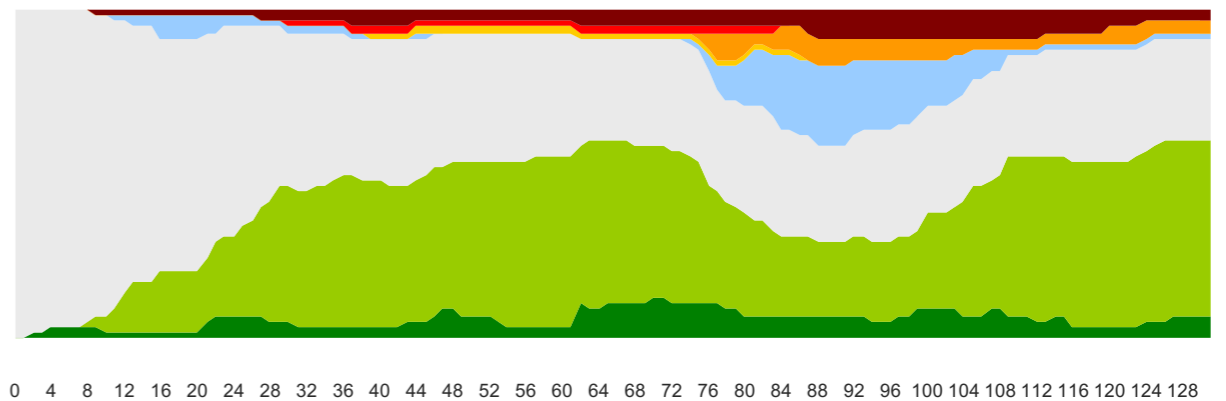
Renault 30 years in the making 120

(2019, Publicis Poke)

FaceTrace NatRep



FaceTrace LGBTQ



“Authenticity is showing the normality of all communities - mine included”

Focus Group Participant

We also found that the reasons for emotion were usually the same and that the associations viewers had with each ad were the same. Renault's epic tale of two women meeting and falling in love, '30 Years in the Making', takes both the general population and the LGBTQ+ sample on the same emotional rollercoaster of a journey. When Nike's 'Toughest Athletes' showed strong mothers training hard, everyone had the same gut emotional reaction to these powerful scenes - black or white, mothers, parents or not.

This similarity in responses applied to negative emotions too. One of the ads we tested was for Cadbury Creme Egg, and shows a montage of Creme Egg eaters. One of them is a gay couple who share a Creme Egg as they kiss. Among the general population, this moment saw a spike in negative emotion. Was it homophobia? No - the same moment got the same emotional response from the LGBTQ+ sample too. People just didn't like to see kisses mixed with Creme Egg goo.

When we talked to Creme Egg's Marketing Director, David Clements, he revealed that there had been discussions with the creative agency about focusing more on the moment of the kiss, but he didn't want to sensationalise it or prioritise any one group.

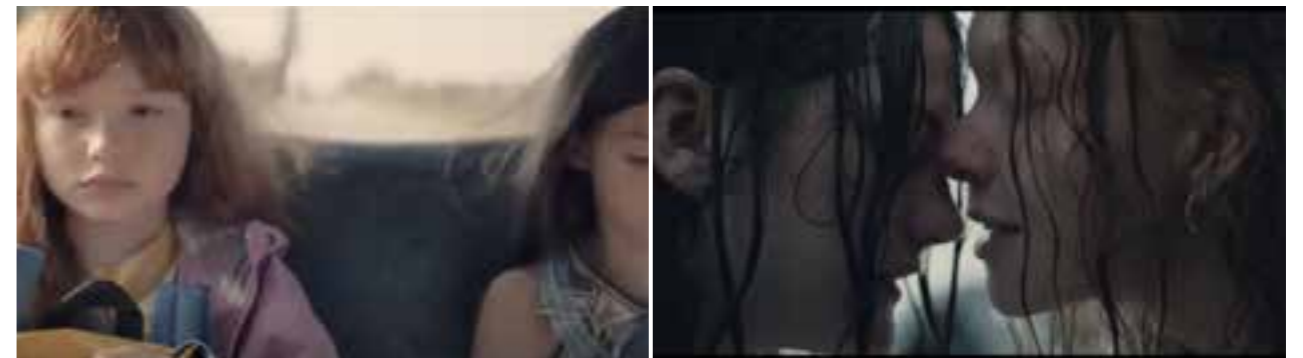
“The point is not to make a point... we did what we did to show breadth across the whole of society. For our brand and business diversity and inclusion is a conscious choice. As a brand we stand for inclusivity and that should not be felt more for one individual and group more than any other. The creative process for us is about getting representation behind and in front of the camera.”

David Clements **Marketing Director Cadbury Creme Egg**

For Cadbury's and brands like them, there's no question about it: diverse advertising unites us. The results bear them out. But there were some exceptions to this pattern. For instance, in the Maltesers' "New Boyfriend" ad, we saw more sadness in the general population group and a worry that the ad was exploitative. Among the sample of people with disabilities, that wasn't a concern. Ads like that which are genuinely breaking new ground in terms of the stories they tell may uncover differences in understanding.

But that doesn't make them less effective. The Maltesers ad still got a strong 3-Star score among the general population.

Advertising that features under-represented groups works well beyond those groups. It moves and unites audiences of any kind.



Renault
30 Years in the Making

(2019, Publicis Poke)



Maltesers
New Boyfriend

(2017, Abbott Mead Vickers BBDO)



Cadbury's
Creme Egg Golden Goobilee

(2021, Elvis)

“A beautiful story, beautifully shot”

LGBTQ+ participant on the Renault Clio ad.



Key Insight

Key Insight 3: Celebrate Lives and Cultures

What do advertisers get wrong about diversity? They often go to one of two extremes. At one end is shallow representation - showing people from an under-represented group but in a way that feels inauthentic and diluted. One Black woman in our study outlined a crucial difference: “The advert just shows a black woman. I would say my community is represented by having a black person but perhaps not reflected.”

When we talked to people from the diversity segments, something they really noticed was when brands did or didn’t go beyond simple representation into a more authentic space, by reflecting the way clothes, home decor, mealtime behaviour and other cultural touches differ across groups. Those little details can be so important.

At the other end of the scale, brands wanting to show allyship or their commitment to different communities often look to make an impact by addressing a specific issue and making ads that are hard-hitting. There’s a place for great campaigning and educational work by brands and agencies, which can generate vital publicity and attention. But broadcast advertising doesn’t have to work this way, and there’s a tension between reflecting real issues and showing only stereotypes of struggle and pain among under-represented groups.

The ads which performed best among our diversity segments made neither of these mistakes. Instead, they were mostly ads which told great entertaining, moving or heartwarming stories.

There’s no single best way of telling those stories. They can be as straightforward and commercial as Patak’s recounting of how the brand got its start in 1950s Britain. They can celebrate real lives and real bodies - like Boots’ ‘Let’s Feel Good About Summer’ where women embracing their bodies, cellulite and all, is just what comes naturally. They can be tiny vignettes, like Tesco’s three real-life brothers cooking a family recipe in lockdown. And yes, they can also shine a light on issues and educate about the lives of marginalised people - like Starbucks’ film about the moment a trans person begins to use a name that matches their gender identity.

What all these have in common is that they’re rooted in cultural reality and the actual lives of diverse groups, so they all scored well with those groups. They aren’t didactic but they are recognisable. What’s more, these ads go beyond just representation into storytelling - the heart of so much effective advertising. This is the path which advertisers can take to move from representing diverse groups on screen to truly embracing and including them.

“Black people are just here living their life like all people do. No pain, no stereotypes, no suffering. Just living.”

Black Participant

Doing so can unlock effectiveness that goes beyond the commercial, and can change a business' own understanding and culture. As part of our research we spoke to Elisha Pearce, Managing Partner and Raj Thambirajah, Strategy Director at Iris, who worked with Starbucks to make the 'What's your name?' campaign, which was awarded a Gold Cannes Lion for creative strategy and broader impact.

The ad started from a pragmatic business challenge. Starbucks was founded with a purpose - to nurture the human spirit, one cup, one person and one community at a time. But there was tension between that purpose and the consumer perception of a big, cold corporate machine. The company reality is very different, but the brand had started to become a victim of its own ubiquity.

As Raj put it,

“Starbucks go above and beyond....they are genuinely doing great stuff, like covering surgery for trans staff.... they had neglected to talk about it and erred on the side of humility when actually it was important for people to know and hear it.”

Raj Thambirajah **Strategy Director Iris**

The insight and idea for the ad came from desk research in the US. Trans vloggers were sharing their stories about Starbucks' policy of baristas asking your name and writing it on a cup. These trans people were using it as an arena to hear their potential new name out loud.

“For trans people there is a daily occurrence of ‘deadnaming’ where your old name is used in banks etc.... Starbucks offers a moment and a place where you can be yourself”

Elisha Pearce **Managing Partner Iris**

The team worked with both the LGBTQ+ community for guidance and the Mermaids charity to corroborate the experience and ensure authenticity. The charity biscuits Starbucks created in partnership with Mermaids raised enough money to keep LGBTQ+ helplines open during lockdown at a time when the community could have felt particularly isolated.



Starbucks Every Name Tells A Story

(2020, Iris)



One interesting point about the Starbucks ad is how its results reflect a growing understanding and acceptance of the trans experience. When it originally aired it tested low, scoring only 1.9 Stars. A year later and it's scoring higher, reaching 3-Stars among the custom LGBTQ+ sample. And this ad could well have played a role in that increasing acceptance, shifting the paradigm to pave the way for more trans inclusion in future TV ads. For Starbucks, though, they made it to reflect a company truth and make a difference to a community - and if anyone else liked it, it's a bonus.

Key Insight

4

Key Insight 4: Different People. Same Rules

Lots of the ads we saw told stories - but not all stories are told well. Our fourth insight from the study is that the best way to make a great, effective ad which includes an under-represented group is to make a great ad which is also inclusive, not make a inclusive ad and hope it turns out great.

The uplift effect among diversity segments is worth far more to brands if the ad's baseline score with a wider population is also high. McCain's "We Are Family" ad, which prominently featured a pair of Muslim women, is a heart-warming, celebratory spot which scored an excellent 4.7-Stars among the general population. That served as a springboard for the fantastic 5.8-Star score the ad achieved among British Asian viewers.

At the other end of the scale there's an ad like FIFA's "Ramadan Football", which tells a very interesting story about young Muslim men getting together to celebrate breaking their Ramadan fast with a kickabout. The general population audience found the ad a bit murky and confusing, and only gave it 2.1-Stars. We saw the same level of uplift as in the McCain's ad among British Asian viewers - but that only took it to 3.3-Stars. So some viewers felt more seen, but even for them that wasn't enough to make it a truly great ad.



McCain We Are Family

(2019, Adam Eve/DDB)

Mark Hodge, Marketing Director at McCain, told Marketing Week at the time it was made: "Where the first two ads were looking more at the physical diversity that existed, this is looking beyond that. It is more than skin deep. Differences exist between people and families and values and beliefs, and these get discussed over meal times."

Fortunately, marketers know a lot about how to make great ads. An ad like Pataks', for instance, ticks many of the boxes described in Orlando Wood's **Lemon**¹ for ads that attract the attention of our right brains - it has a strong central character, lots of interaction and non-verbal communication, and a very strong sense of time and place. Other ads we looked at use humour well, or introduce twist endings, or have a great soundtrack. Making a diverse ad is never a substitute for making a great ad - brands can and must do both at once.

It's worth remembering, though, that the ad industry is itself not a very diverse place, and its instinct for what makes a great ad is often flawed. While we tested many deserved award winners, some of our top scorers will never find themselves on an awards shortlist. But real people love them. For instance, Boots' 'Let's Feel Good About Summer' was sneered at by some in the trade, but scored an incredibly strong 4.5 Stars amongst the general population and jumped to the 2nd highest in our study at 5.7 when tested amongst women.

That wouldn't come as a surprise to the Boots marketing team, who are constantly working to make sure their brand is about people. "Boots is for everyone." says Boots CMO Pete Markey. "It's about reality and relevance. We are insight and customer driven. We work hard to ensure that we have our finger on the pulse of what the nation actually wants and needs. It's not a tick box exercise; our campaigns are about both individuality and universality that people really relate to"

The brand always makes sure its internal people are front of mind too. "Following the ad, employees were clearly growing in their pride for the brand" says Pete. Their agency WPP's Chief Experience Officer, Karen Boswell adds, "Boots is a people organisation and people are key to our purpose. We reflect that in our advertising and that drives profit"

'Let's Feel Good About Summer' was a big success with a strong legacy. Everyone shops at Boots, is the thinking, so new campaigns must be able to speak to and celebrate everyone. Boots' 2021 campaign, As Good as New, was conceived in this spirit of celebration.

"Boots is for everyone."

Pete Markey **CMO Boots**

¹ — Wood, Orlando. Lemon. (IPA, 2019).

Boots Let's Feel Good About Summer

(2019, Ogilvy, WPP)



Boots As Good As New

(June 2021)





Key Insight

Key Insight 5: Diverse Is Not An Identity

We've outlined the four general insights we uncovered in the study. But there's a fifth, which is that generalisation in the area of diversity isn't always useful. "Diverse" is not an identity - it's an outcome which you only get by understanding and respecting identities. The different groups we looked at certainly did not all react the same way to the ads which attempted to include them.

Each group contains multiple identities, and each group also has had a different history with advertising. Black viewers liked the IKEA ad, for instance, because it celebrated Black happiness, not just Black struggle. It showed a whole black family with darker skin tones - rather than one lighter-skinned Black person or biracial individual, as they felt happened a lot.

LGBTQ+ people, meanwhile, were a lot more cynical about brands' motives after years of seeing them wave a Pride flag one month a year and nothing else. And we saw a bigger uplift among women participants for Boots' let-it-all-hang-out relaxed attitude than for any of the "empowering" ads we tested.

So this study is far from complete, and there are three big areas for future exploration:

Intersectional Identities:

For several ads we were able to test them among multiple relevant groups, and we found some interesting outcomes. Nike, for instance, with "Toughest Athletes" managed to make an ad which showed uplift across various groups but particularly shone with Black Women.

"From a personal perspective, this ad really spoke to me. I really felt represented and included by it. Seeing a black woman pregnant was an image that spoke to me very strongly. As a mother of two sons, I rarely see black pregnant women on screen represented like this - in such a bold and authentic way. It was particularly powerful to me when the mother raises her baby above her head. It spoke not just about physical strength, but about the emotional strength needed as a mother."

I think that we have become much better as an industry, but I still feel that mothers are often represented through the lens of the majority of the population, which can often make minority women not feel included. This ad was a huge step in shifting that lens for me and for the industry."

Ade Rawcliffe **Group Director of Diversity and Inclusion** ITV

More work is needed which explores how identities intersect in their responses to advertising.



Nike Toughest Athletes (2021, Wieden & Kennedy London)

Diversity Within Diversity:

All the groups we looked at included multiple different identities. The study focused on recruiting people from under-represented groups to allow a data-driven comparison with the System1 Test Your Ad database of 50,000 ads. But the more specific the identity, the more difficult and costly this becomes. In the case of Renault, for instance, it wasn't practical within the scope of this study to recruit a separate sample of lesbian and bi women, and so the LGBTQ+ sample who tested the ad included the full range of LGBTQ+ identities. The HP advert about a deaf and hearing brother was tested with a sample of people with disabilities, but not all of them were deaf or hearing-impaired. In other words, the nature of the study involved constructing umbrella identities, and we don't know if the lower uplift we saw among some groups was down to this broad interpretation.

Beyond Diversity:

Feeling Seen limited its focus to a number of diversity segments, but we could have expanded it to include others. We don't, for instance, have Jewish or South East Asian people explicitly represented in the study. We haven't looked at Neurodiversity, and how non-Neurotypical people might feel about representation. And we haven't looked at class, an area which has a complex relationship with advertising, representation and the idea of the "authentic".

Even within the segments we did look at, there are areas where far more work can and should be done. One in particular stood out - older women. The old are the marginalised group that all of us end up in - but it was extremely difficult to find ads giving positive representation to older women, despite the massive commercial opportunity they represent. Half the population seem to vanish from advertising after the age of 45, and the ads which did show real women - like Boots, and Holland And Barrett's Me.No.Pause performed well.

Helen Normoyle, who was CMO at Boots at the time the "Lets Feel Good about Summer" ad was aired, and is now the CEO and Founder of My Menopause Space, told us about the need for change:

"I was so pleased when Kate [Waters, Director Client Strategy and Planning, ITV] contacted me to share that both these ads did so well in the study. In both ads, the women look real. They are authentic. Audiences clearly liked and enjoyed the ads and could relate to the characters, illustrating the point that great ads can be diverse, inclusive and effective.

As a menopausal woman over 50, it makes no sense that so little advertising authentically represents me and the more than 15 million women over the age of 45 in this country. It's a commercial own goal given the spending power of this market. Marketing needs a menopause (read middle-aged women) revolution on both sides of the camera. Agencies will best understand this market and how to represent it when they have more middle aged, menopausal women working in the industry itself.

I really believe that as an industry we can do much more to include and represent real women of all ages and in particular that we can be a force for good in making the menopause mainstream."

All these are areas where further work could and should happen to build on the ideas in this report.

"Try not to represent EVERY community, you can be authentic for one community."

British Asian Participant



Case Study

Tesco Food Love Stories

Feeling Seen How diverse advertising unites us

Food Love Stories
TESCO
Every little helps

Case Study

Tesco food Love Stories



Tesco's Food Love Stories Ramadan ad saw one of the biggest uplifts along the diversity segment of British Asians we showed it to. We talked to George Rivers and Nick Ashley from Tesco to get an insight into the ad, the campaign, and how one of Britain's biggest brands handles the issues raised in this report.

Food Love Stories has been running for four and a half years, and the Ramadan campaign with the three brothers was envisaged and born during the first lockdown of 2020. Tesco had just run an Easter Food Love Story about a couple enjoying a more romantic Easter Sunday, which they'd edited to be contextually more relevant to lockdown. The team was looking at what other moments were likely to be different to how we all expected, and how people would still be connecting during the lockdown.

Tesco's research showed that the Muslim community were going to be affected by the impossibility of getting together during Ramadan, with one imam describing the potential proceedings as "emotionally challenging, frustrating and culturally alien". Ramadan is a religious moment where people come together with their family and enjoy food together, and Tesco felt it really captured the heart of Food Love Stories - about making the food you love for the people you love. It would show the power of food to bring people together.

As well, Tesco had millions of customers and thousands of colleagues observing Ramadan - the team wanted to show they understood what those people were going through and that Tesco could help them.

Tesco shot the spot with actual brothers and their real aunt - the shoot took 3 weeks from start to finish. The brothers helped with lots of input on authentic dialogue and ad libs, which helps explain why the ad was so recognisable and well received by the British Asian sample we showed it to - but also why it felt warm and natural to the general population too.

The ad fits into a general commitment to inclusion and authenticity. 75% of the UK population visit Tesco at least once every 12 weeks, so representation is crucial. Tesco represents Britain's everyday shoppers - whoever they are and whatever they eat. It aims to serve as much of the population as possible.

So Food Love Stories consciously focuses on individual, authentic stories - the team talks about "resonance not reach", as individual ads are only part of the wider patchwork of the campaign. To make sure they achieve this resonance, Tesco set up a BAME committee who are consulted on all their ads throughout the process - offering input on scripts, costumes and ingredients.

As this report makes clear, a strategy like this only works when a team aims to make great ads, not just inclusive ones. For the Tesco team, that means always making sure there's a universal human truth at the heart of the work, which can be seen through the different lenses of diversity and inclusion. In the case of Food Love Stories, that emotional core is making the food you love for the people you love - something everyone can relate to, albeit in many different ways.

Star Performers

We've told you why and how we created this report and the insights we drew from it. Let's take a look at some of our star performers - ads which scored really well among the groups we looked at in this study. All these ads offer great lessons for brands looking to get inclusivity right.

Boots

Let's Feel Good About Summer

(2019, Ogilvy)



Nat Rep



Custom

As discussed, Boots' 2019 Summer holiday ad took aim at the glossy and unrealistic "beach body" promotions some brands still run with. The spot shows women very much not conforming to that de rigeur body mould, age, face or hair type. This inclusiveness – representing every customer – has become the core of Boots brand strategy.

The ad world was lukewarm about the spot – one publication made it "Turkey Of The Week". That was definitely not what real viewers thought – Boots scored a massive 5.7-Stars among our sample of women, a full Star Rating above the general population (who also loved the ad).

Yes, it's corny, but outside the agency world, does anyone care about that? It seems not. As with a lot of our high-scoring ads, showing people more as they actually are is the key to winning them over. Women in particular are well aware of the stereotypes in the ads which star them – from domestic goddesses to femmes fatales – and appreciate something more grounded, relatable and funny. As one woman put it, "I think all women can identify with the characters".

Pete Markey, the current CMO at Boots added

"We want to serve women of all ages. Our loyalty card data show that a great many of our loyal consumers are over 50. It's really important for our customers to see themselves in our advertising. Boots is for everyone. If you want to feel good, Boots is the place to come."

"The ad showed real people and it made me laugh."

Female participant.



Cadbury Dairy Milk Fence

(2019, VCCP)



Nat Rep



Custom

As the comments on older women from Boots’ Helen Normoyle underline, one of the areas where inclusive advertising often falls down is age. It’s not that there aren’t adverts aimed at older people - but they tend to be a parade of stereotypes and assume that all people care about in old age are stairlifts and life insurance. It’s still rare to see middle-aged and older people in ads - particularly middle-aged women - who are living full, independent lives like the younger people who populate commercials.

That’s not to say there aren’t great ads which star older people - Cadbury’s “Fence” is one of them. In 30 seconds it establishes the relationship between an elderly man and the kids who live next door, then just when you think you know where the story’s going, along comes a heart-warming twist. It scored 5-Stars among both our control group and the sample of 55+ participants. But there was no particular uplift among those older viewers, and that’s not really surprising. It’s a great ad, but it’s still an ad where the older person is a figure for other characters to help out - so they don’t relate to it any differently from other viewers.

It’s also an example of where “diversity within diversity” would aid understanding - a 55 year old may not feel much kinship with the man in the ad, who is a whole generation older.

The ad is an excellent example, though, of how to do a charity partnership well - rather than telling viewers about their activity with Age UK, Cadbury’s dramatise it with a story, and the result is much more memorable.

“This never happens to me!
Nice to see it though.”

Older participant.



Guinness

Wheelchair Basketball

(2013, BBDO)



Nat Rep



Custom

It's the oldest ad in our list but Guinness' classic "Wheelchair Basketball" still has the power to create plenty of positive emotion. It's a twist-ending story of a group of men playing wheelchair basketball - the twist being that only one of the men is a wheelchair user. His friends have chosen to play wheelchair basketball to include their mate, and he joins them for a post-game pint at the bar.

It's a good example of a kind of inclusive ad that's hard to pull off but can be very effective - telling a story where the inclusion is absolutely central to the narrative, but without being patronising or preachy. The ad won awards and is still very well received. It scored 4-Stars among both the control sample and the people with disabilities group - with the latter showing some uplift.



HP Brothers

(2016, AMV BBDO)



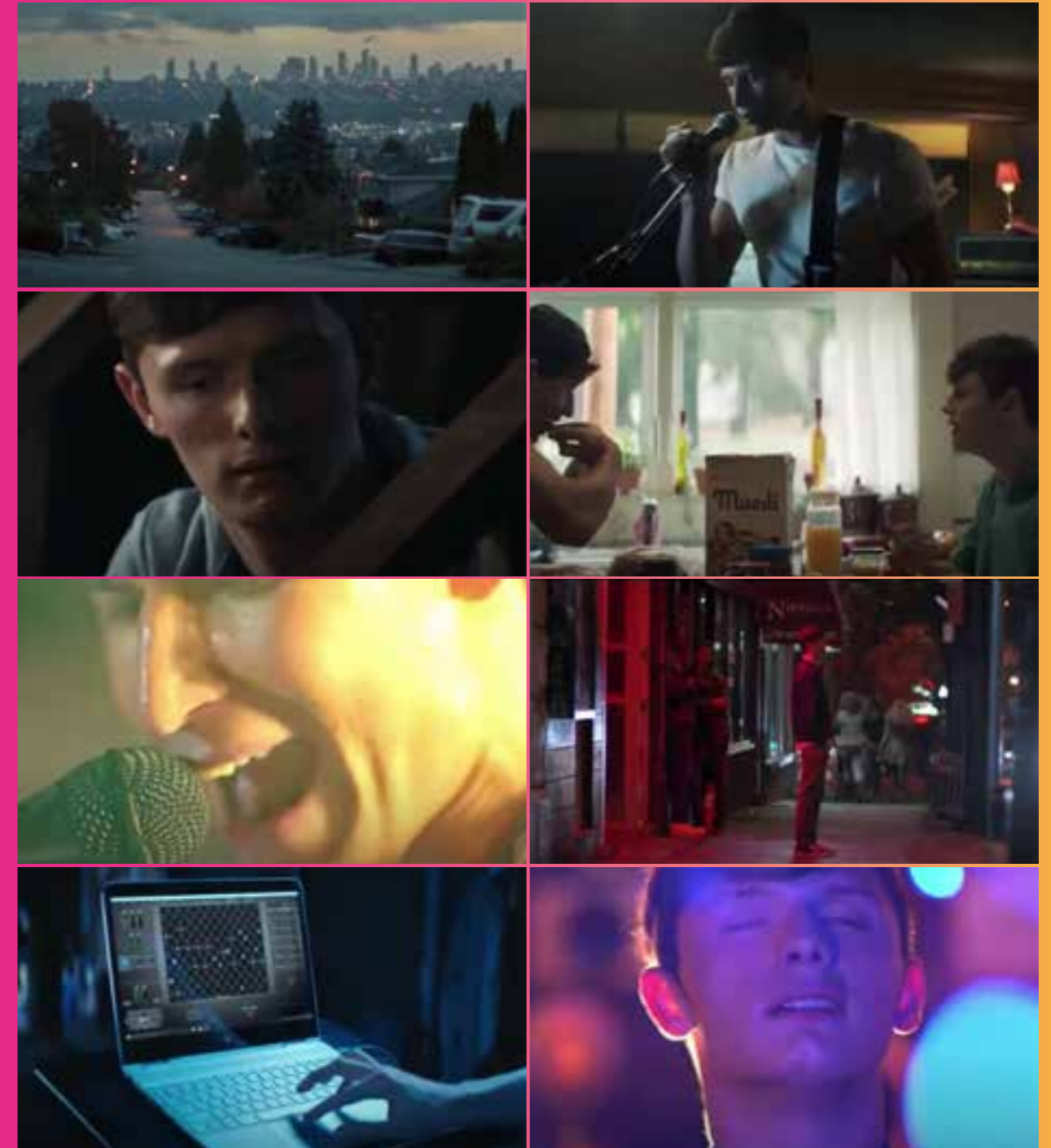
Nat Rep



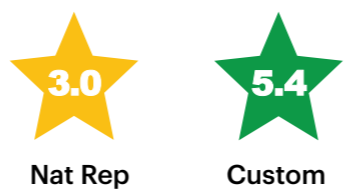
Custom

HP's longform ad "Brothers" tells the story of a musician, his deaf brother, and how technology allows them to deepen their bond. It's one of many ads from the 2010s which focused on how technology was improving lives, often taking people with disabilities as their subjects. These ads have met with a mixed reaction from disability advocates, as there's a fine line to be walked between celebrating the achievements of someone with a disability and treating them as an object of pity to be 'saved' by big tech.

Our sample of people with disabilities included a variety of disabilities, so the response was not solely from the deaf and hearing impaired. Even so, HP's ad did well - the control group and the people with disabilities both scored it within the 4-Star range, with the latter group higher within that. It's a reminder that even if this kind of storytelling has fallen out of fashion a little, it can still be a powerful and positive way to raise the visibility of people with disabilities.



IKEA
Hooray!
For The Wonderful Everyday
(2020, Mother)



Several of the campaigns featured here are long running and successful ones where diversity occurs at the level of the campaign as a whole. IKEA’s “Wonderful Everyday” is one such, with the central idea that the furniture brand can help bring a touch of magic to your everyday lives, with humdrum activities being given a surreal twist in the ads. This particular ad takes an ordinary family and shows them celebrating small triumphs, from the son getting up early to Grandad finishing the crossword.

The ad could have been made with any British family - this one happens to be Black. And the difference in emotional response when we showed it to a Black British sample is remarkable, and exists because of that easy-going normality. “It was nice to see a Black family celebrating their daily wins with no focus on trauma. Just a Black family having fun”, as one participant said.

Among the general population this scores 3-Stars - typical for the IKEA campaign, whose surrealism delights some but turns others off. But for Black viewers the ad scored in the top bracket, with 5.2-Stars. The simple fact of seeing an ordinary Black family on screen was enough to create far more positive response - testimony to the benefit of feeling seen.

“In advertising we work in stereotypes [At Ikea] we want to challenge the norms and conventions. Doing a mixed couple as a way to check a box is easy. If we are going to do it, we do it properly.”
Kemi Anthony **Marketing Communications Director Ikea**

“High energy and fun and I love that it featured a black family.”
Black British Participant



Maltesers New Boyfriend

(2016, Abbott Mead Vickers BBDO)



Nat Rep



Custom

Ad people put a premium on “bravery”, which tends to mean creative work they imagine is too edgy for a mainstream audience but which will cut through with a particular group. This is often a fallacy! Generally an ad which annoys or angers mainstream viewers will also annoy target groups - people are people, and have more in common in their emotional responses than marketers sometimes think.

But sometimes you genuinely do get an ad which hits a target group differently. Maltesers’ “New Boyfriend” is one. It’s a simple ad showing a woman with a disability telling her friends about her new boyfriend, using Maltesers to illustrate her - slightly naughty - story. “New Boyfriend” was well received by the control group, but the group of people with disabilities loved it, pushing it to 5-Stars.

People with disabilities are an extremely broad group, which intersects with every other group we looked at. By some estimates, 20% of the population suffers from a physical or mental disability. and yet they are barely visible in ads. But this reaction wasn’t just a case of feeling seen.

The reasons for emotion were broadly the same in both groups - if people liked the joke, they liked the ad. It’s just that more people with disabilities liked the joke. Among the control group there was a degree of worry in the responses that the ad might be exploitative or in poor taste. Among viewers with disabilities, that was barely an issue. The sign of a genuinely brave, boundary-breaking ad.

Mars UK’s Business Director told us that the ad was a huge success and had a profound effect on the business:

“The campaign helped us set a path to the purposeful work that the brand does today. We’re proud of the work and prouder that it represents an important moment in our continuing commitment to diversity and inclusion”

Kerry Cavanaugh **UK’s Business Director Mars**

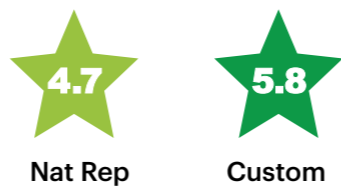
“It was really funny. Used my type of humour.”

Participant with disabilities.



View the report
requires internet connection

McCain
We Are Family
(2019, Adam&Eve DDB)



McCain have been making intentionally diverse ads for several years now, following up their successful “Here’s To Love” ad with the “We Are Family” series, showing diverse families doing everyday family things, with a warm voiceover from Ricky Tomlinson. This 2019 ad features one of the most diverse casts of any ad we looked at, in a montage of family scenes.

Unashamedly sentimental and feelgood, it scored one of the highest marks of any ad with the control group - an excellent 4.7-Star. Among British Asian viewers, though, this score shot up to a huge 5.8, the top score for any ad among any subgroup. The ad prominently shows a pair of Muslim women eating, chatting and hanging out together. Once again, for many groups just being shown as normal in an ad is a very satisfying experience.

Among other groups, the uplift was present, but less dramatic - a side-effect of this kind of buffet-style approach, which can risk leaving some groups feeling represented, but not reflected. This was also an ad where some viewers noted that while the faces change, the context doesn’t - where, as one participant asked, were the foods from other cultures alongside the oven chips? It may feel unfair to ask a chip manufacturer these questions, but whether your ad is inclusive or simply diverse is one of the things brands on a journey to better representation need to consider.

“Has a genuinely warm feel about it - makes you smile. Diversity rocks!”
Black British participant.



Nike Toughest Athletes

(2021, Wieden & Kennedy London)



Nat Rep



Custom

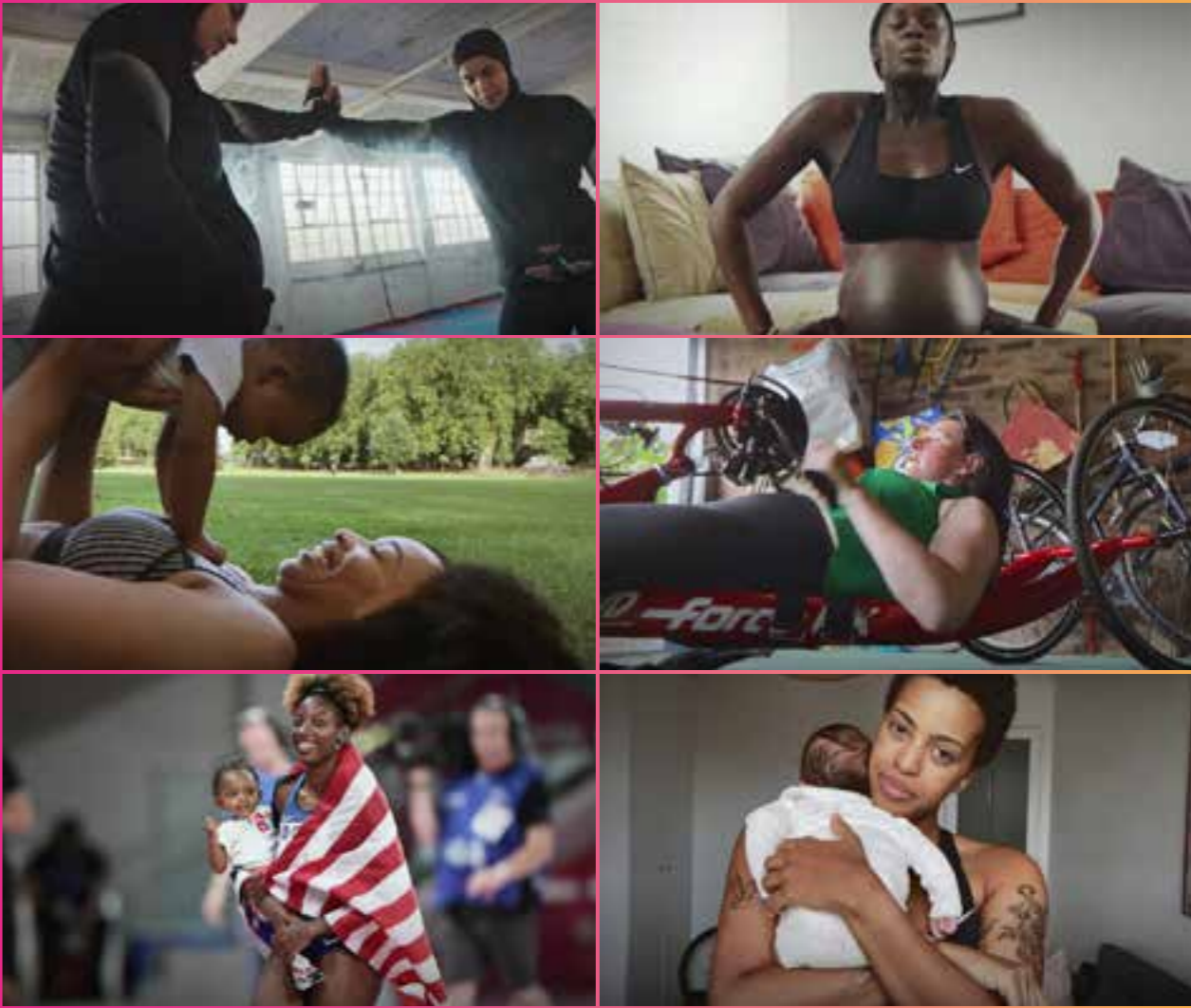
Nike are champions when it comes to inclusive advertising that gets attention, starts conversations and challenges preconceptions. This year’s Mothers’ Day “Toughest Athletes” campaign is no exception, breaking a taboo you might not have realised was there. The ad makes the point that the toughest athletes are mothers - particularly expecting mothers, dealing with the rigours of pregnancy as well as pushing themselves to excel. “It made me realise how much I actually do”, said one participant.

“Toughest Athletes” is clearly an ad meant to celebrate women, but it’s also strongly intersectional, with starring roles for disabled and Black women. So we tested the ad with the general population and four different diversity segments - women, Disabled people, the Black British sample and a separate Black British women sample.

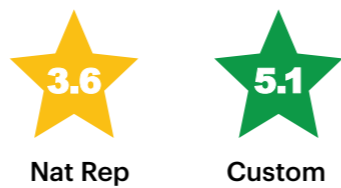
What we found is that the intersectional aspects of “Toughest Athletes” resonated strongly. The ad performed well in all groups - 3-Star for the control group and Disabled viewers, 4-Star among women, Black British viewers and Black British women. But of them all, it was the Black women group which responded most positively, with a 4.7-Star rating and more surprise and positivity. Nike’s ad is a strong model for inclusion - an ad that lands well for everyone but resonates more the more seen it makes you feel.

“I’ve never seen an ad like this before.”

Black Female participant.



Patak's
Start A New Family Tradition
(2020, BMB)



One of the UK's longest running Indian food brands, Pataks' marketing generally plays strongly on its heritage, showing first-generation Indian immigrants in 50s and 60s Britain setting up the business and (in Pataks' telling) converting the nation to curry. It's a very cosy campaign, along the lines of Hovis' classic 1930s-set bread adverts. So cosy, in fact, that you might imagine it crosses a line into stereotypical. Indeed, we expected the British Asian sample to be lukewarm about the ad, and even see it as patronising.

However we were quite wrong. This is another advert where the positive representation of British Asians received a very warm welcome from that sample. The ad scored well (3-Stars) with the control group but jumped to 5-Stars for the British Asian audience, who appreciated the emphasis on family and the positive tone. Heritage, nostalgia and tradition aren't just 'mainstream' values, they're shared and can be tapped into across every group, and Pataks prove it. "It told a true story," said one British Asian viewer, "Or at least was based on something that actually happened".

Our assumption that the British Asian audience might react poorly to the ad turned out to be a good example of why analyst hunches are no substitute for testing and for the lived experience of a community.

"Positive advert showing contribution of immigrants to UK culture"

British Asian participant.



Renault
30 Years In The Making
(2019, Publicis Poke)



The ad world has come a long way in representing LGBTQ+ people on screen, but there are still frustrations and issues. For one thing, LGBTQ+ is explicitly a rainbow of identities, and a one size fits all approach often falls flat. And LGBTQ+ communities have long experience of rainbow-washing - brands taking a surface approach to inclusion, putting a rainbow and a Pride flag up once a year and ignoring them the rest of the time. And when it is shown, the LGBTQ+ experience is often reduced to a stereotype of struggle and coming out, with LGBTQ+ people’s ordinary lives going missing.

When it chose to tell a lesbian love story for its celebration of 30 years of the Clio car, Renault took care to avoid cliches, with a sensitive and slow-paced ad which works hard at making its lovers feel like real people. Focus group participants were impressed at how lavish and good the ad looked - getting the same production value and budget as any epic ad about a straight romance.

Even so, there was some wariness in both the control group and LGBTQ+ sample that the brand was exploiting LGBTQ+ identities. But the LGBTQ sample were far more positive about the ad, with the Star Rating rising from 2.5-Stars to 3.6-Stars when shown to them.

It’s still not easy to get LGBTQ+ stories right on screen, and there are no quick wins, but taking care makes for more effective work. As one participant put it, “Any brands using LGBTQ+ people in their campaigns are tokenistic to some extent but these aren’t just rainbow washed for pride month.”

“As a queer person, it is a statement that the company is an ally, and that is lovely to watch.”
LGBTQ+ participant.



Starbucks

Every Name Tells A Story

(2020, Iris)



Nat Rep



Custom

It may not be the highest-scoring ad in our study - its overall melancholy tone pulls down its score - but there is no ad which so explicitly embodies the idea of Feeling Seen than Starbucks' "Every Name Tells A Story". James, a trans man, still lives in a world that only knows him by his deadname - but at Starbucks, when the barista asks him for his name and calls it out, he can claim it as his own. The ad doesn't position Starbucks as any kind of saviour - it's just giving James a small moment of recognition and confidence on his journey to acceptance.

The LGBTQ+ sample responded better to Starbucks, giving the ad a good 3-Star rating where the control group scored it a modest 2-Stars. In fairness, though, this isn't the kind of story where a feelgood approach would be wholly appropriate. When we talked to transgender people about the ad, the intensity of their response was apparent: "This made me cry the first time i saw it - really lovely to see a trans story supported by such a big brand"

While the response to the Renault ad showed us that many LGBTQ+ are keen to move beyond stereotypical stories of struggle, when you move beyond the L and the G there is still a lot of room for education alongside representation. "Every Name Tells A Story" shows the journey to acceptance in a more realistic light than many ads - it can be lonely, and difficult, and repetitive. Brands can't solve those problems, but they can choose to be allies and let all their customers feel seen. And LGBTQ+ communities are recognising, and responding to, those good intentions.

"The struggle to be who you really are shown on screen."

LGBT+ participant.



Tesco

Love Stories:

‘Not Quite’ Aunty’s Sumac Chicken

(2020, BBH London)



Nat Rep



Custom

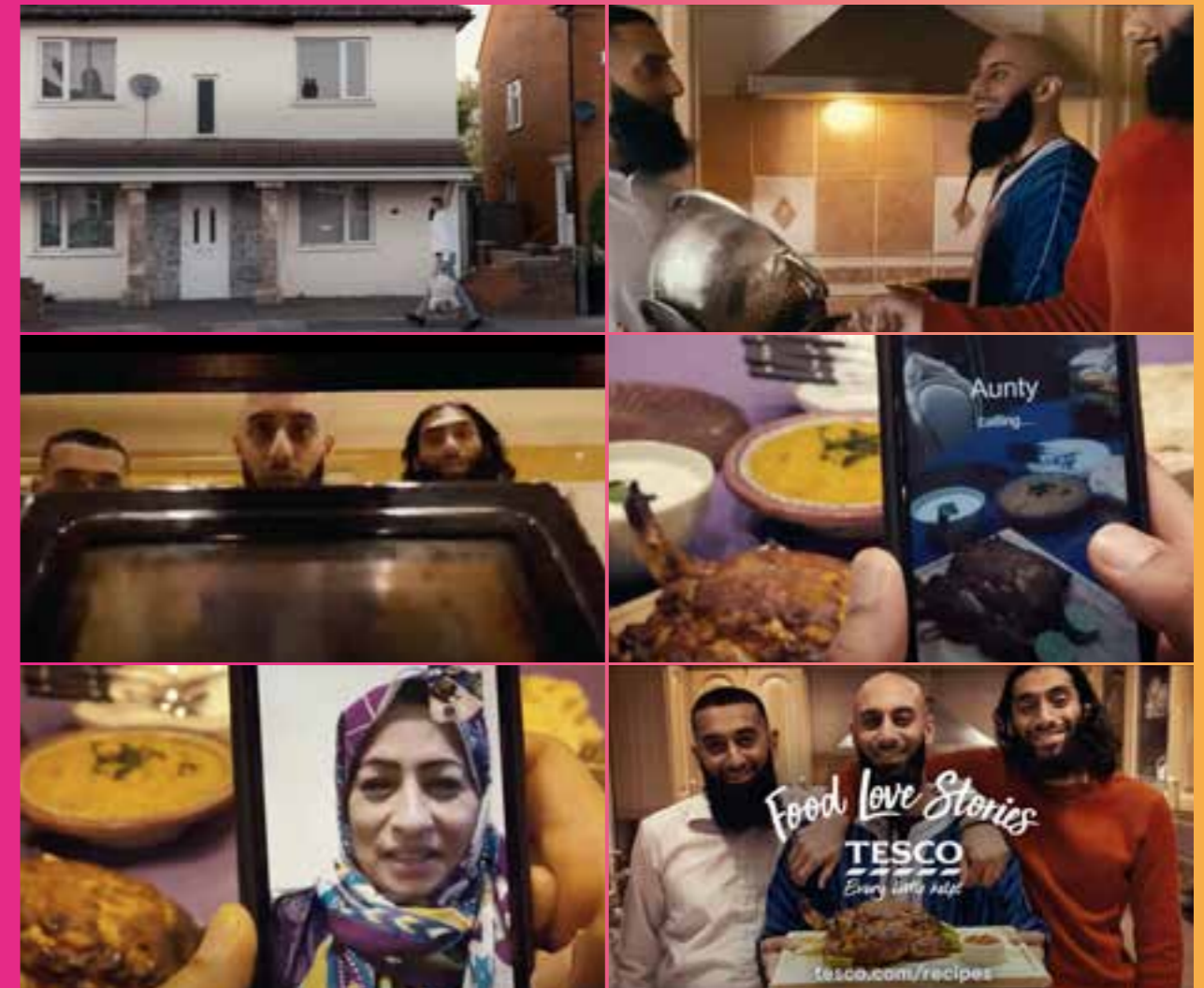
Tesco’s long-running Food Love Stories campaign approaches diversity by putting the spotlight on one person cooking the food they love with ingredients from the store. These people reflect the whole spectrum of British shoppers, and Tesco is committed to continuing to show a broad range of people (and recipes!) in the Food Love Stories series - the most recent starred Olly, a young man with dyslexia. For Tesco, the individual performance of the ads isn’t as important as the way the whole range is received.

The ad we chose is a great demonstration of how that approach works for the brand. It stars three British Asian lads having fun and bantering in the kitchen as they prepare their aunt’s Sumac Chicken recipe - since it’s a Covid lockdown and she can’t make it for them herself.

The ad does well among the control group, coming in at a solid 3-Star score, which is typical for the well-liked series. But among British Asian viewers the ad leaps up to a 5.5-Star score, making it one of the top ads we tested with them. Once again, the key to positive feeling is that this scene feels normal and relatable - the good vibes translate to the wider audience, but for the British Asians watching, this really feels like home. Tesco’s gave us some real insight into the making of the ad and the brand’s approach to diversity, so we’ve pulled it out as a separate case study.

“It has a very homely feel.”

British Asian participant.





Conclusion

12345

At the heart of the movement towards diversity in advertising is a strong moral and social case. Brands prioritise it because it's the right thing to do, after years of underrepresentation and stereotyping in ads.

What this report has shown – by measuring the real reactions of real people to the ads which spotlight them - is that there's also an effectiveness case for diversity. When you increase diversity in your ads, and give more customers the opportunity to feel seen by making the ads reflect their true, everyday lives, those ads are just as effective among the general population but are even more effective in the diverse groups you include.

Effective advertising drives brand growth, and there's a diversity dividend available for brands who make all their consumers feel seen.

The five key insights from this report are a guide to how brands can get it right.

1

Feeling Seen Feels Good:

Show the everyday life of people from under-represented groups in ads – there’s an uplift in positive response that comes from feeling seen.

2

Diverse Advertising Unites Us:

There’s no trade off between ‘mainstream’ and diverse advertising. The general population likes the same things in ads and makes the same associations – it’s only the intensity that changes.

3

Celebrate Lives And Cultures:

Under-represented groups are more than their struggles. Ads can turn the spotlight onto other lives but it’s best done by entertaining not campaigning.



4

Different People, Same Rules:

Get the story, characters, music, fluent devices and other executional details right – so you make a great ad that’s also diverse, not a diverse ad you hope turns out great.

5

Diverse Is Not An Identity:

Diverse groups don’t think or act as one – it’s better to tell someone’s story well than try and tell everyone’s story badly.

There will always be voices raised against diverse ads, and media keen to amplify those voices for the sake of a story. The conversation around diversity isn’t always helpful. But the ads are. With this report we’ve tried to cut through the noise by simply measuring how real people feel about diverse ads. And the answer is simple: they feel good, and they feel seen.



Diversity and inclusion can feel like tricky things for advertisers to get right. But they shouldn't be. As this report has shown, people from any community want to see their lives reflected on screen - and that's something advertising should always do well.

We'll leave you with some ways to get started - **Shane MacCrory** of DECA's 7 things to remember when creating authentic, inclusive ads.

- 1. Ensure you have diversity in front of the camera as well as behind to build in authenticity.**
- 2. Find simple themes that cross any cultural divides - like food, family, or relationships.**
- 3. Show diverse communities together in situations which are relevant and allow them to exist in a happy uncomplicated state.**
- 4. Authenticity comes from representation 365 days a year - not just a gesture for Pride or Black History Month**
- 5. Ask the people you're including what they think, feel, and want. The best adverts have taken inspiration and feedback from these communities.**
- 6. Surprise and challenge people's expectations and don't just place diverse people in heteronormative white british situations.**
- 7. Don't think of these people as "minorities". 20% of British people are people of colour; 20% of British people live with disabilities; 7% are LGBTQ+; 40% are older women, and so on. The UK is a diverse nation - taken together, these people and communities represent the majority.**

We conceived this report as something that could help dispel the fear that sometimes holds marketers back and replace it with confidence, by showing how diverse groups in society themselves react to work which features them. We wanted to empower marketers and agencies with examples of getting it right, and with the knowledge that it's good for their brands and society as a whole when audiences start feeling seen.

What Next...

System1 is The Effectiveness Agency. We are world leaders in using the power of emotion to predict how effective advertising will be in the short and long term. Using Test Your Ad we can measure the potential of any ad with a diverse audience and offer guidance on ways to improve it so you get the maximum return on your investment.

Please get in touch here

DECA Is About Moving From Awareness To Brand Action. DECA Improves Your Organisations Understanding Of The Commercial Value of ensuring a inclusion Throughout All Media And Processes.

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A Message from Ade Rawcliffe

“The Black Lives Matter movement saw people globally making a stand against systemic racism. Public recognition of social injustice among marginalised groups has increased, especially among young people. ITV has a crucial role as the UK’s largest commercial broadcaster to use our platform to both reflect and shape culture, which includes ensuring meaningful diversity and authentic representation on screen in the stories we tell, in the people who make our shows and in the colleagues we employ. As we say in our ITV – More Than TV ads, **‘We are changed by what we see. Just as we are changed when we are seen.’**”

2020 was an opportunity to double down on our diversity, equality and inclusion strategy, through the launch of our Diversity Acceleration Plan, where we committed to increasing our investment to accelerate change in diversity and inclusion on screen and across ITV by creating more opportunities for those from Black, Asian, minority ethnic and other underrepresented groups. It is business critical for ITV to attract a workforce that accurately reflects the rich diversity of modern Britain, and to nurture an inclusive, enabling environment for all. This is essential to our future success and relevance, and will ensure that we attract the best possible creative ideas, and that all sections of our audiences feel seen, and included”

Ade Rawcliffe is ITV’s Group Director on Diversity and Inclusion





System1

Methodology Summary

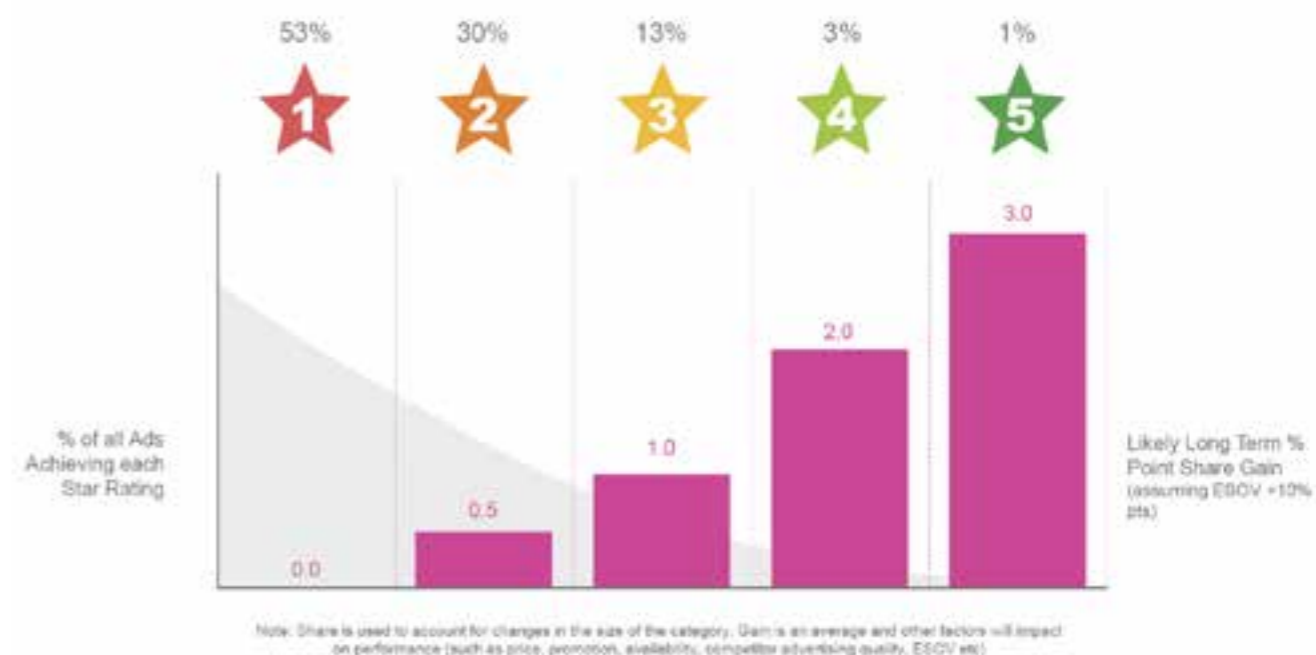
Star Rating



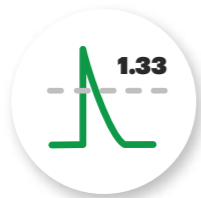
The **Star Rating**, from 1 to 5. This predicts the potential for the creative quality of an ad to contribute to long-term brand growth. The higher the **Star Rating**, the more brands should invest in and build campaigns around the ad. Around half the ads in System1's database score only 1-Star, and only around 1 in 100 ads gets the top, 5-Star rating.

The **Star Rating** is based on how positively viewers respond to the ad.

Star Rating | More than half of Advertising has no impact at all

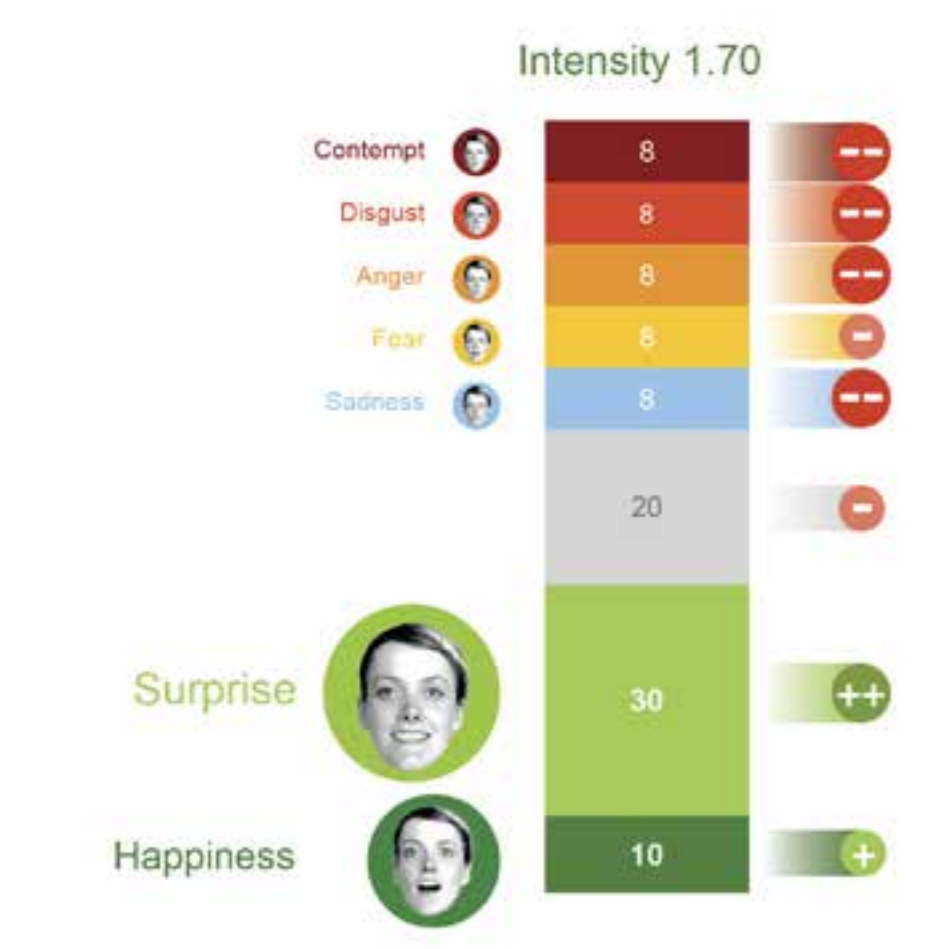


Spike Rating



The **Spike Rating**, an index where the baseline is 1. The **Spike Rating** predicts the potential for an ad to drive short-term activity - sales, donations, or other calls to action. Spike scores below 1 suggest limited or no short-term impact - Spike scores of 1.3 and above predict strong or exceptional activity.

The **Spike Rating** is based on how intensely viewers respond to the ad and how quickly they connect the ad to the brand. The response doesn't have to be positive – for short term impact, feeling anything is better than feeling nothing.

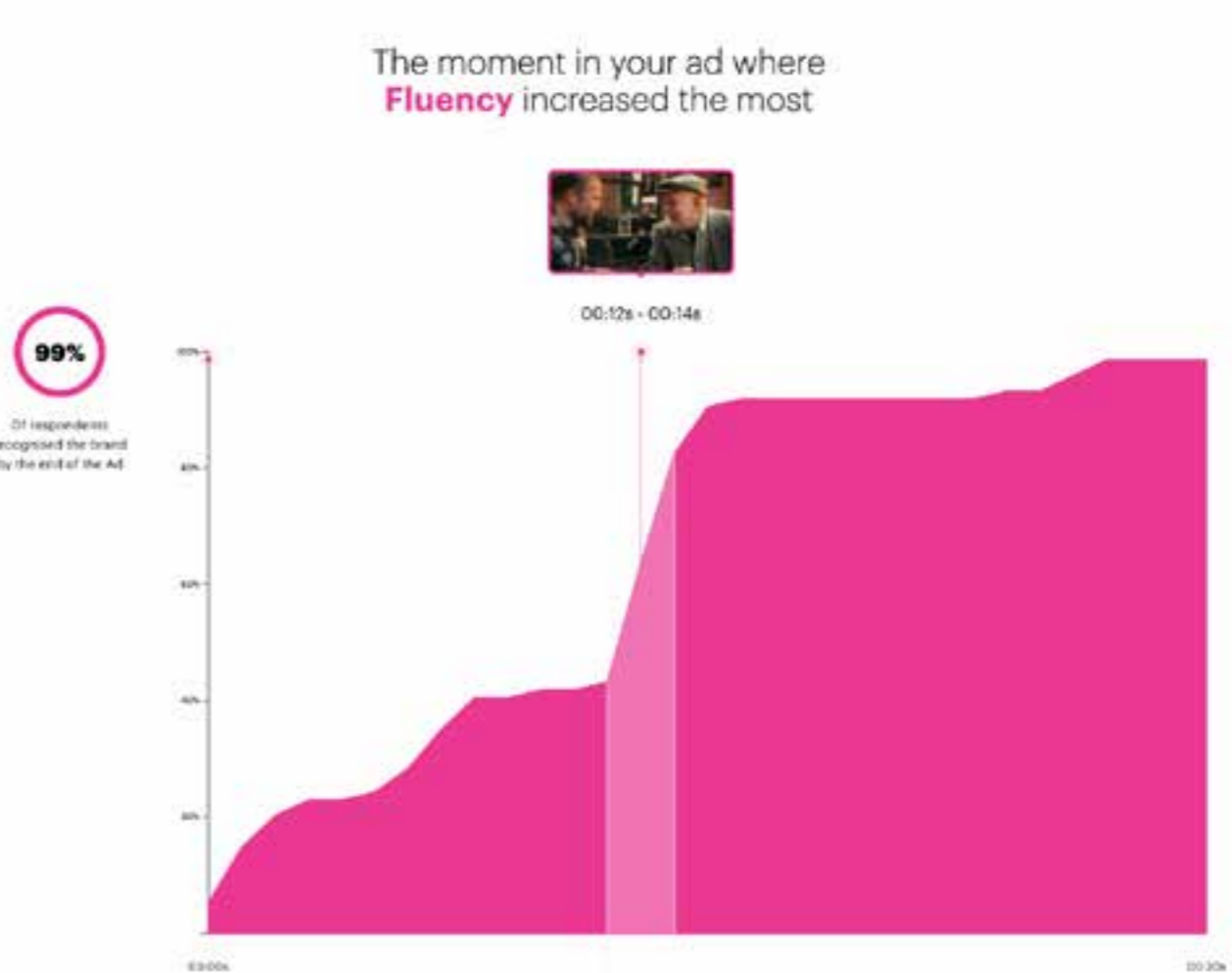


Brand Fluency



And **Brand Fluency**, which is expressed as a 1-100 score. The higher the Fluency, the more recognisable the brand is within the ad. New brands will not usually hit over 50 at first: established brands will score much higher. Fluency is a warning light - if Fluency is low then the ad may be emotional but isn't making proper use of brand assets.

Brand fluency is based on how many viewers recognise the brand by different points in the duration of the ad.



Special Thanks

Tesco George Rivers Nick Ashley	Head of Campaigns Head of Media & Planning
Cadbury's David Clements	Marketing Director
Starbucks Elisha Pearce Raj Thambirajah	Managing Partner Strategy Director @ Iris (worked with Starbucks on the award winning 'What's Your Name?' campaign.
Boots Helen Normoyle Pete Markey Karen Boswell	Former Boots CMO Chief Marketing Officer Chief Experience Officer
IKEA Kemi Anthony Scarlett Spence	Marketing Communications Director & Scarlett Spence Strategy Director

Credits

Tesco Alessandra Bellini Daniel Seager	Chief Customer Officer Art Director	BBH
Virgin Media James White Matt Fitch	Marketing Director Creative Director	Adam&EveDDB
McCain Mark Hodge Matt Fitch	Marketing Director Creative Director	Adam & Eve/DDB
Census Daniel Finch Ben Golik	Head of Marketing Executive Creative Director	Saatchi & Saatchi
Cadbury's Martin Renaud Angus Vine	Global CMO Creative Director	VCCP
Renault Phillipe Burros Nicholas Tasker	SVP Marketing & Sales Creative Director	Publicis.Poke
Robert Dyas Melissa Titshall Francois-Eugene	Head of Marketing Global Creative Director	Hungry and Foolish Emmanuel
Starbucks Brady Brewer Nick Rowland	CMO Creative Director	Havas
HSBC Leanne Cutts Rob Reilly	Global CMO Global Chief Creative Officer	WPP
Pataks Chris Heyn David Beattie	Global Brand Director Creative Director	BMB
HP Vikrant Batra Bobby Hershfield	CMO Chief Creative Officer	VIA

Feeling Seen How diverse advertising unites us

Credits

HP - Brothers Vikrant Batra Matt Swinburne	CMO Creative Director	AMV BBDO
FIFA James Salmon Matt Fitch	Marketing Director Creative Director	Adam&Eve/DDB
BA Andrew Crawley Ben Gough	Director of Sales & Marketing Creative Director	Ogilvy
MacMillan Claire Rowney Matt Swinburne	Director of Marketing & Comms Creative Director	AMV
Holland & Barrett Lara Purcell Angus Vine	Director of Marketing Creative Director	VCCP
RAF Alanah Donnell Billy Faithfull	Head of Marketing Chief Creative Officer	Engine
Boots Pete Markey Ben Gough	CMO Creative Director	Ogilvy
Post Office David Enwright Ben Gough	Marketing Director Creative Director	Ogilvy
Coca-Cola Manuel Arroyo Rob Reilly	CMO Global Chief Creative Officer	WPP
Ikea Linus Karlsson Ana Balarin	Chief Creative Officer Executive Creative Director	Mother
P&G Marc S. Pritchard Kate Stanners	Chief Brand Officer Chief Creative Officer	Saatchi & Saatchi
adidas Brian Grevy Mark Aronson	Chief of Global Brands Head of Strategy	Johannes Leonardo
Nike Dirk-Jan van Hameren James Guy	CMO Production	Wieden & Kennedy
Guinness Oliver Loomes Matt Swinburne	CMO Creative Director	Abbott Mead Vickers
Lloyds Peter Jones Matt Fitch	Marketing Director Creative Director	Adam&EveDDB
Mars Sarah Long Matt Swinburne	CMO Creative Director	Abbott Mead Vickers
Gillette Marc S. Pritchard Kate Stanners	Chief Brand Officer Chief Creative Officer	Saatchi & Saatchi
MissGuided Nick Bamber John Kehoe	CMO CEO	Media Agency Group
Airbnb Jonathan Mildenhall David Kolbusz	CMO Chief Creative Officer	droga5

Thank you to all of the brands, advertisers, creatives and other people who took took part in this study. For taking a stand. For striving to make great work that moves the cultural paradigm forward from diversity to total inclusion.

