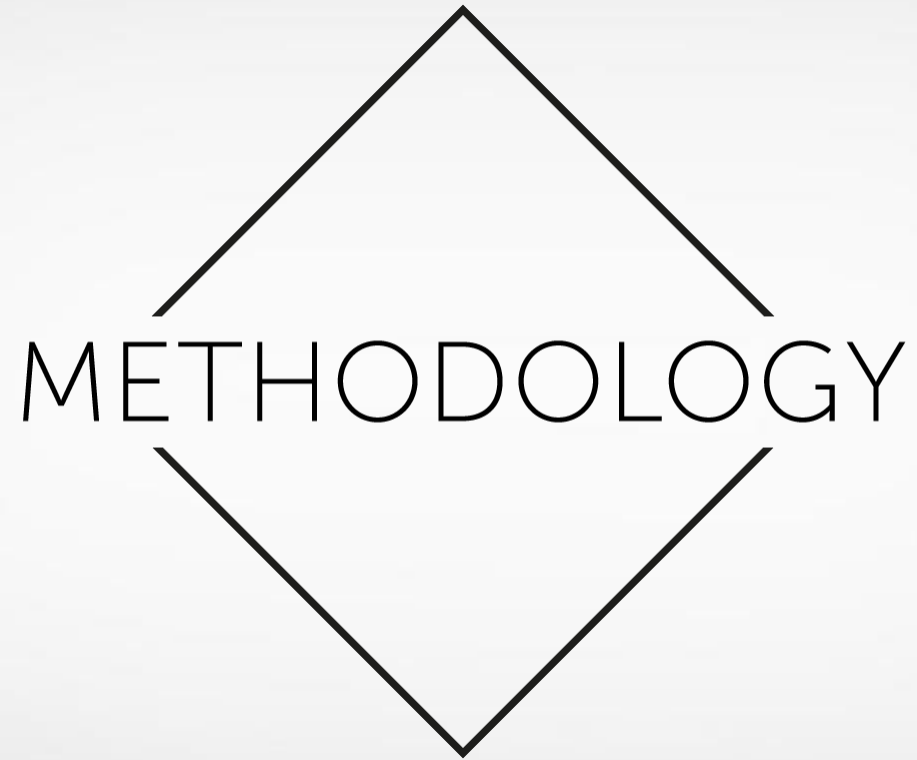PEARL & DEAN

BRAND BENEFITS STUDY

HOW DIFFERENT AUDIO-VISUAL MEDIA

AFFECT ADVERTISING IMPACT

HOW MUCH GREATER IS THE IMPACT OF AN ADVERT
SEEN AT THE CINEMA
COMPARED TO WHEN IT'S SEEN
ON FACEBOOK OR YOUTUBE?

METHODOLOGY
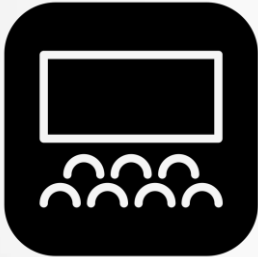
RESEARCH AGENCY

'MINDLAB QUANTIFIES GUT FEELINGS AND INTUITIVE RESPONSES.
THEY DON'T JUST ASK PEOPLE WHAT THEY THINK; THEY FIND OUT HOW THEY FEEL.'

SAMPLE GROUPS

SAMPLE COMPRISED 124 ADULTS AGED 18-35

ALL HAD BEEN TO THE CINEMA, USED FACEBOOK AND USED YOUTUBE IN THE LAST 3 MONTHS

THE SAMPLE WAS SPLIT INTO THREE MATCHED GROUPS

All three cells were matched by gender and social grade

PARTICIPANT JOURNEY

EACH GROUP WAS EXPOSED TO 'TYPICAL' CONTENT FOR THE MEDIUM, INCLUDING ADVERTISING

C. 20 minutes/medium

IMMEDIATELY AFTER EXPERIENCING THE CONTENT EVERYONE COMPLETED A QUESTIONNAIRE COMPRISING:

EXPLICIT QUESTIONS

MEMORABILITY QUESTIONS

POSITIVITY

BRAND PERCEPTIONS

BRAND PREFERENCE

EXPLICIT RESPONSES

ENJOYABLE

ATTENTION-GRABBING

IMPACTFUL

1. On which media do you most **enjoy** watching video adverts?
2. How much **attention** do you normally pay to the adverts you see - at the beginning of a film / during a YouTube session / when scrolling through Facebook?
3. On which medium do you think adverts have the most **impact** on you?

EXPLICIT SCORES

CINEMA IS THE MOST **IMPACTFUL** MEDIUM FOR ADS

50%

16%

25%

9%

Cinema

YouTube

Facebook

Other
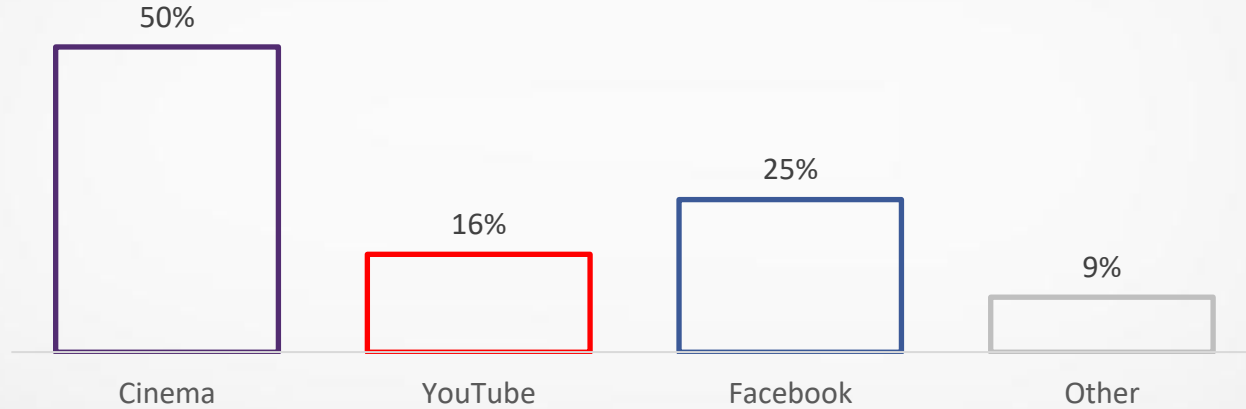
EXPLICIT SCORES

CINEMA ADVERTISING GETS **ATTENTION**

283	100	137
Cinema	YouTube	Facebook

For Attention, a slider was used ranging from 'I pay no attention at all' (score = 0) to
'I give them all my attention' (score =500)
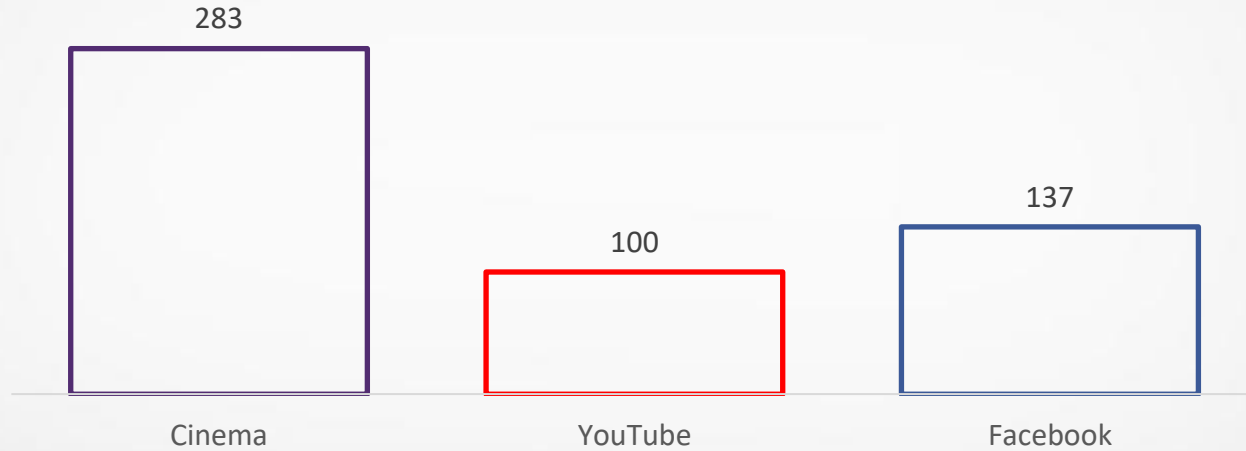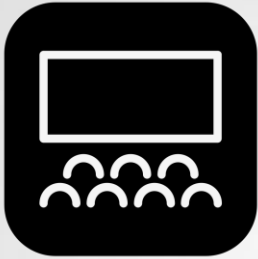
EXPLICIT RESPONSES

CINEMA COMMENTS

"It's a part of the cinema experience"

"They are not as intrusive"

"Attention grabbing, interesting, colourful, pleasant"

"It is fun to see advertising before the cinema"

"A higher production value than on other mediums"

"Funny and surprising"

THEMES

- ADS ARE PART OF CINEMA EXPERIENCE

- HIGH ATTENTION/ENGAGEMENT LEVELS

- PERCEIVED GREATER QUALITY

EXPLICIT RESPONSES

YOUTUBE COMMENTS

THEMES

- ANNOYING/FRUSTRATING

- WANT TO SKIP AS QUICKLY AS POSSIBLE

- LOW OR NO ATTENTION

- HIT OR MISS

- CREATIVE ARREST

"I would like to see more ads that understand what products i like and how i am likely to use my money"

"I find it extremely annoying to have ads on YouTube. I wait for the 5 second skip ad feature to do it"

"If it is at the start of the video, okay. Otherwise if it interrupts my video i feel angry"

"Annoying, so i don't pay any attention. Easy to look away from phone/laptop when the ads are on"

"I mute it and don't watch them because they can take a while"

"When the advert is good, i enjoy watching"

"I skip them as soon as i am allowed to"

"Time wasting, annoying"

"I like seeing really creative ads"

EXPLICIT RESPONSES

FACEBOOK COMMENTS

"…The adverts on Facebook are creepily close to something i want in real life. It seems to be very focused and targeted but that makes me steer away from it rather than pay attention to it even more"

"I make a conscious effort not to buy products through the adverts on Facebook. [They] are also made to look identical to user created posts, which is deliberately confusing and dishonest."

"If i am thinking about buying something i do not like to be permanently informed about the product. I find that suspicious and affects my perception instead of improving it"

"Since the data inquisition… when i see an advert i know is personalised for me i feel resentment and dislike of the product"

"I feel a lot of the ads on Facebook look unprofessional and are sometimes scams, so feel like i can't trust them and don't pay much attention to them"

'It [does] annoy me when Facebook put adverts in videos. So you get 10 seconds in and then it's like "Advert starting in 5,4,3,2,1". I usually click off the video.'

THEMES

- INTRUSIVE/INVASION OF PRIVACY

- TRUST ISSUES

- INEFFECTIVE

- QUESTIONABLE INTEGRITY

TO DIRECTLY COMPARE AD IMPACT WE HAD TO LEVEL THE PLAYING FIELD…

HOW CAN WE MAKE CONSUMPTION OF DIGITAL MORE...
IMPACTFUL
IMMERSIVE
ENJOYABLE

WITH LESS...
DISTRACTION

AND NO...
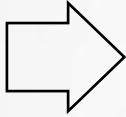OPPORTUNITY TO SKIP

CONDITIONS

More immersive with no distractions

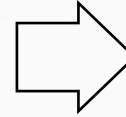A relaxed living room-style environment → Viewed a 20 minute video uploaded to YouTube → Half watched on smartphone, half on laptop – full screen → Headphones ensured no distractions → They were told they would be watching film trailers → True research purpose not revealed → Questionnaire completed immediately after
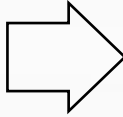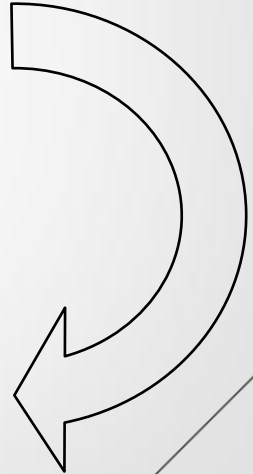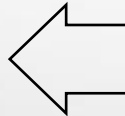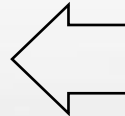
FIVE TEST ADS WERE INCORPORATED INTO THE STUDY

Automotive

Beauty

Finance

Gaming

Soft Drink

CONDITIONS

Separate test ads with engaging content to keep attention

| AD | NIGHT SCHOOL TRAILER | AD | ALPHA TRAILER | | JOE WICKS RECIPE VIDEO | | OVERLORD TRAILER | | FORTNITE BATTLE ROYALE TUTORIAL | | JULIET, NAKED TRAILER | | LONDON HACKS | AD | NEWS PIECE ABOUT HONG KONG ARTIST |
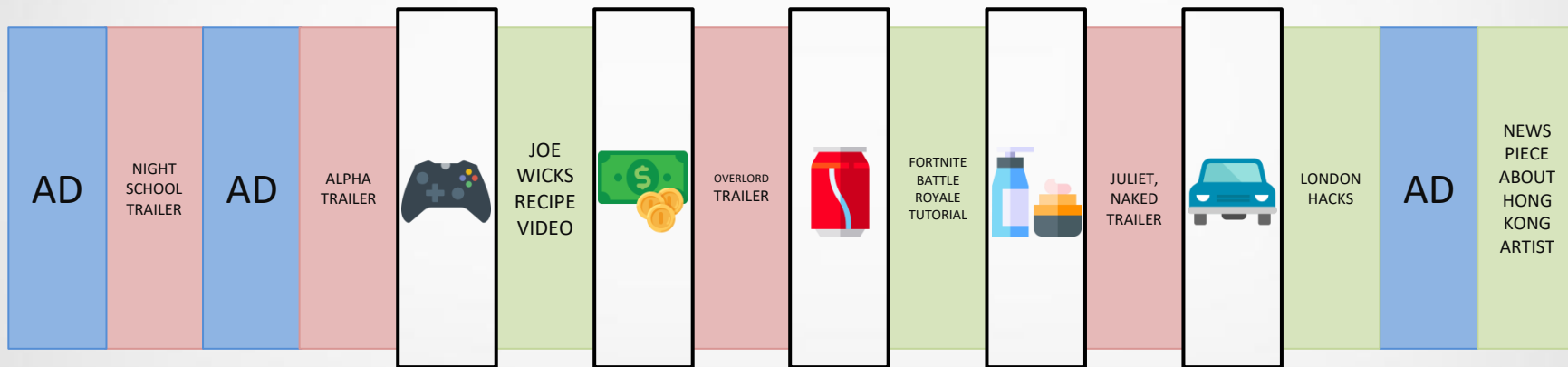
CONDITIONS

Maximise engagement by actively clicking on ads

A relaxed living room-style environment → Viewed a mocked-up Facebook page on smartphone → Comprised a series of non-personal 'typical' posts → Headphones ensured no distractions → They were told they would come across some film trailers →

Participants instructed to click on and watch all AV they came across. Once started, AV could not be stopped ← True research purpose not revealed ← Average experience time was 20 minutes ← Questionnaire completed immediately after

CONDITIONS

Maximise impact by limiting ads and interspersing engaging content and no distraction from personalised Facebook content

| NIGHT SCHOOL TRAILER | ALPHA TRAILER | | | OVERLORD TRAILER | | | JULIET, NAKED TRAILER | |

MINIMISING THE IMPACT OF CINEMA

STANDARD MULTIPLEX CINEMA SCREEN

FULL-LENGTH PRE-SHOW

TEST ADS "BURIED" IN THE MIDDLE OF THE AD-REEL
(NO PREMIUM SPOTS)

NO FEATURE FILM
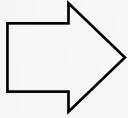(I.E. NO REASON FOR VISIT / REWARD / MINIMISE HAPPINESS STATE OF MIND)

CONDITIONS

Cineworld in Brighton

Reel lasting c.20 minutes
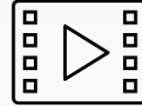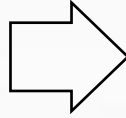
Participants told they would be watching film trailers
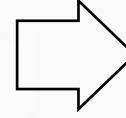
True research purpose not revealed

The reel was structured to represent a typical pre-film reel.
Comprised 12 adverts followed by 5 trailers
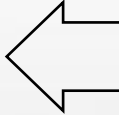
No film

Questionnaire completed immediately after

CONCITIONS

| IDENT | AD | AD | AD | AD | | | | | | AD | AD | AD | IDENT | JULIET, NAKED TRAILER | OVERLORD TRAILER | ALPHA TRAILER | NIGHT SCHOOL TRAILER | NATIVITY ROCKS! TRAILER |

ON AVERAGE EACH BRAND WAS RECALLED BY 50% OF THE CINEMA GROUP

SPONTANEOUS ADVERTISING RECALL

Avg. recall across the five test adverts

50%

Cinema   YouTube   Facebook

'please list as many of the brands/products you remember from the adverts you just watched'.
the graph shows the average % of advertised brands/products which participants correctly recalled for each medium.
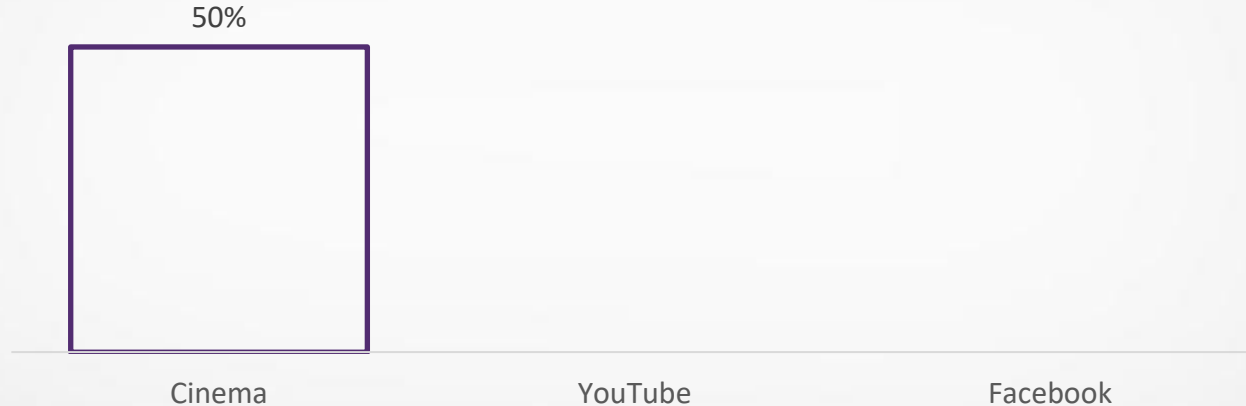
UNPROMPTED RECALL WAS MUCH LOWER FOR YOUTUBE AND FACEBOOK

SPONTANEOUS ADVERTISING RECALL
Avg. recall across the five test adverts
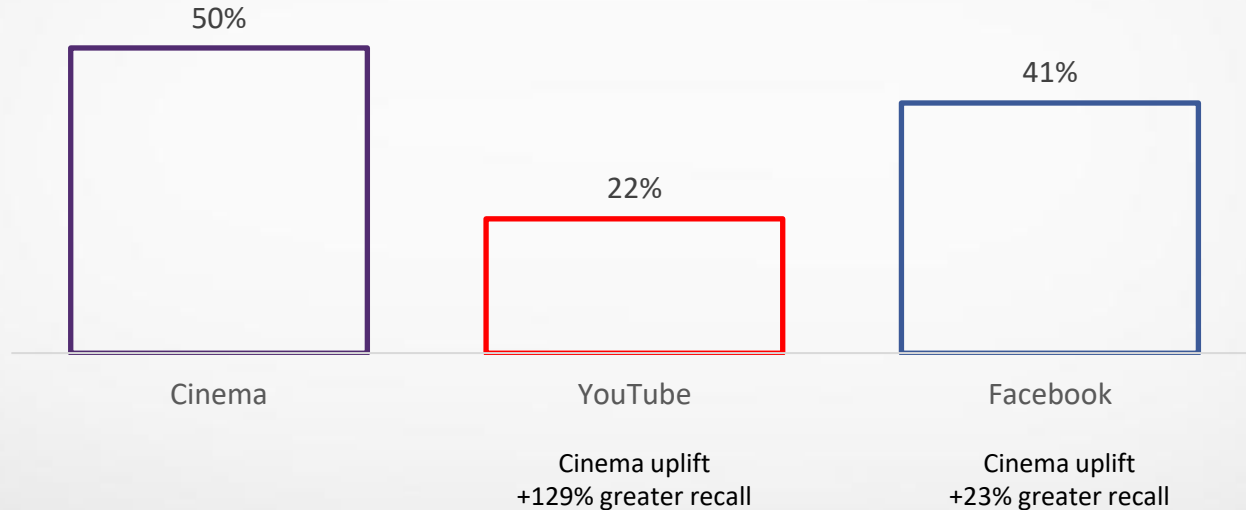
50%

41%

22%

Cinema

YouTube

Facebook

Cinema uplift
+129% greater recall

Cinema uplift
+23% greater recall

'please list as many of the brands/products you remember from the adverts you just watched'.
the graph shows the average % of advertised brands/products which participants correctly recalled for each medium.

WHY DID FACEBOOK DO SO WELL?

Methodology will have influenced these results

The Cinema group were exposed to the most realistic experience.

The YouTube experience probably felt reasonably natural to participants.

But the Facebook set-up was (necessarily) the most contrived of the three:

- Reading a non-personal Facebook feed is low engagement
- Sensory switch to watching relevant AV content likely to have been stimulating
- This jarring will have aided advertising cut-through

DETAIL RECALL
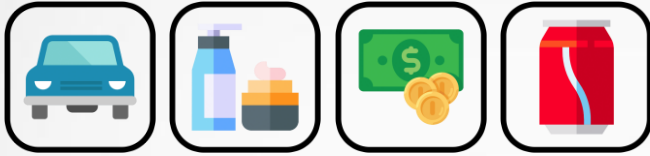
BRAND TAGLINE

CINEMA - 17%

FACEBOOK - 4%

YOUTUBE - 4%

The proportion able to recall the brand tagline*
was x4 times superior on Cinema:

GAME NAME

CINEMA - 72%

FACEBOOK – 50%

YOUTUBE - 41%

For the Gaming brand the proportion of the
Cinema group recalling the game name was
46% higher than Facebook
78% higher than YouTube

BRAND POSITIVITY - IMPLICIT ASSOCIATIONS TEST

Measures participants' subconscious positivity towards the advertised brands

Two time-pressured onscreen sorting tasks using
3 +ve and 3 -ve words, plus 30 brands* randomly presented

TEST #1	**TEST #2**
+ve words left	+ve words left
-ve words right	-ve words right
brands *left*	brands *right*

Speed of correctly sorting the 5 advertised brands
compared to speed of sorting the brands from the competitive set

If the 5 test brands were sorted *quicker* than the others in **TEST #1**
and *slower* in **TEST #2**
we can infer participants have been positively affected by the advertising

Result is scored on a scale from +1 to -1

* 5 competitor brands for each test brand were included
Positive words used: pleasant, good, love
Negative words used: unpleasant, bad, hate

ORDINARILY WE WOULD EXPECT A POSITIVE RESULT FOR ADVERTISING RECENTLY SEEN ON ANY MEDIUM...

POSITIVITY

IMPLICIT ASSOCIATIONS TEST

Cinema uplift vs YouTube +130%

Cinema uplift vs Facebook +87%

Cinema

YouTube

Facebook
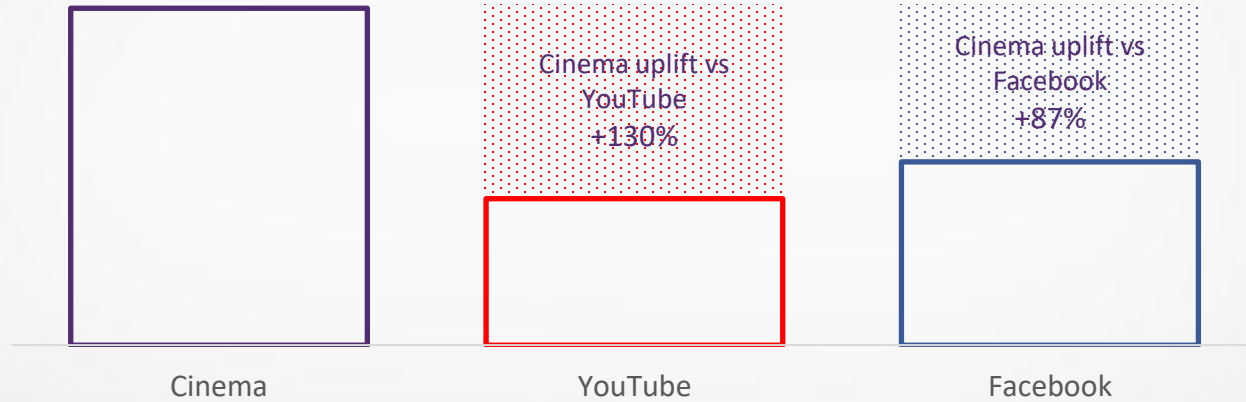
The graph shows participants implicit positivity towards each of the advertised brands/products.

The scores indicates the difference of the mean of the normalised latencies when a stimulus is sorted with positive words and the mean when sorted with negative words.
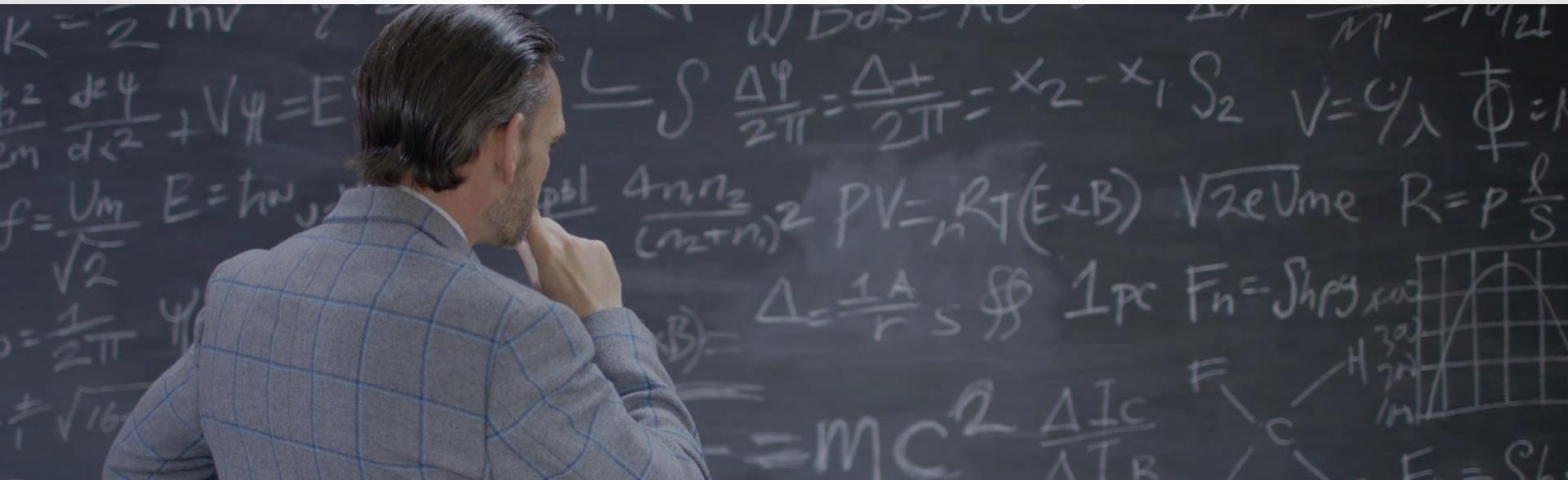
BRAND PERCEPTIONS

A semi-implicit reaction time test measured the strength of brand associations.

Used to determine whether an advert's ability to convey desirable
brand attributes is influenced by the medium it is seen on.

Participants instructed to select whether or not they felt
a word described well the brand shown.

Some words were category specific,
but four common words were used across all brands.

Multiple brands were shown.*

BRAND ATTRIBUTES

CINEMA OUTPERFORMANCE vs YOUTUBE

Quality — 80% (Cinema), 63% (YouTube), 28% UPLIFT

Premium — 77% (Cinema), 67% (YouTube), 15% UPLIFT

Relevant to me — 70% (Cinema), 63% (YouTube), 10% UPLIFT

Trustworthy — 71% (Cinema), 67% (YouTube), 6% UPLIFT

☐ Cinema ☐ YouTube

Graph shows the average % of times participants associated positive attributes with the advertised brands when seen in each of the three mediums.
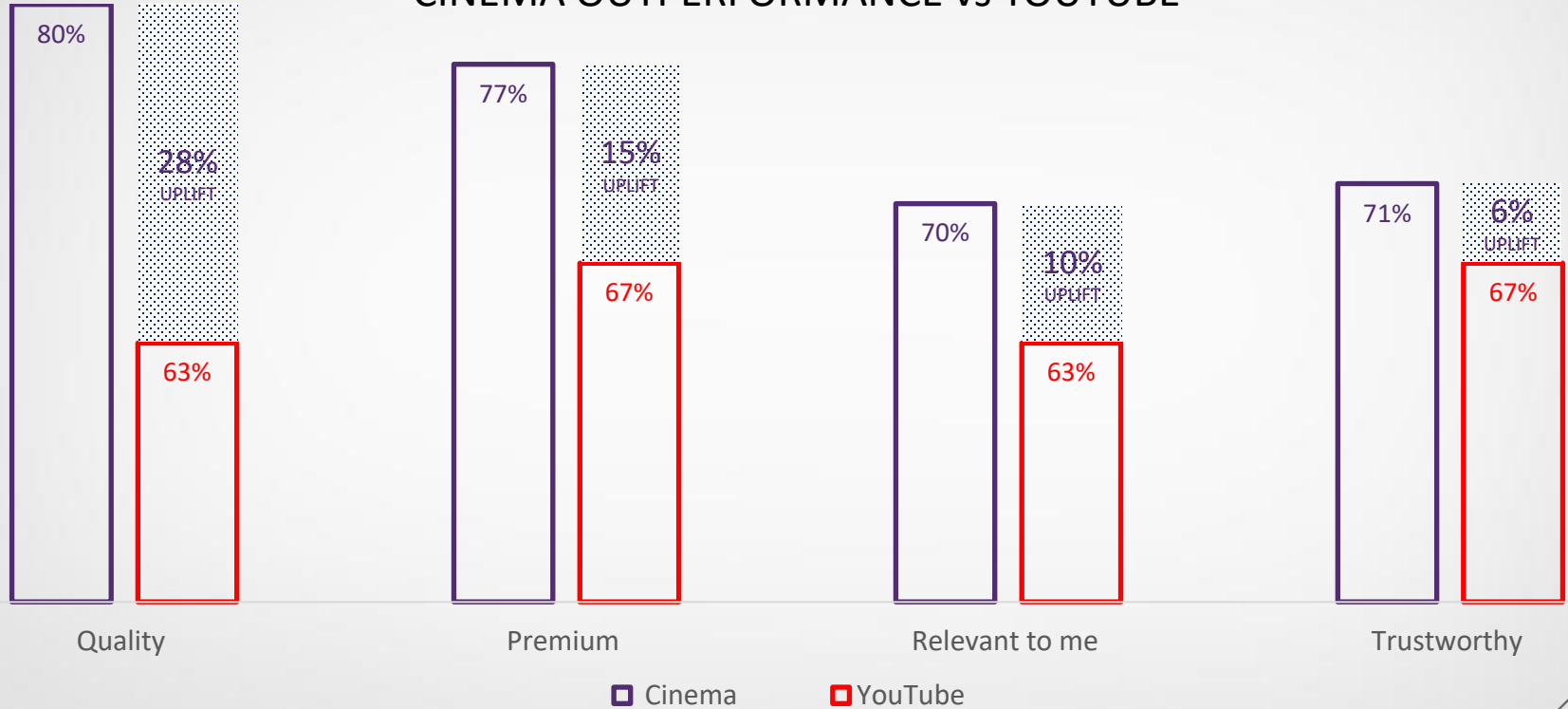
BRAND ATTRIBUTES

CINEMA OUTPERFORMANCE vs FACEBOOK

Quality — Cinema 80%, Facebook 71%, 13% UPLIFT
Premium — Cinema 77%, Facebook 67%, 15% UPLIFT
Relevant to me — Cinema 70%, Facebook 63%, 10% UPLIFT
Trustworthy — Cinema 71%, Facebook 63%, 12% UPLIFT

☐ Cinema   ☐ Facebook

Graph shows the average % of times participants associated positive attributes with the advertised brands when seen in each of the three mediums.
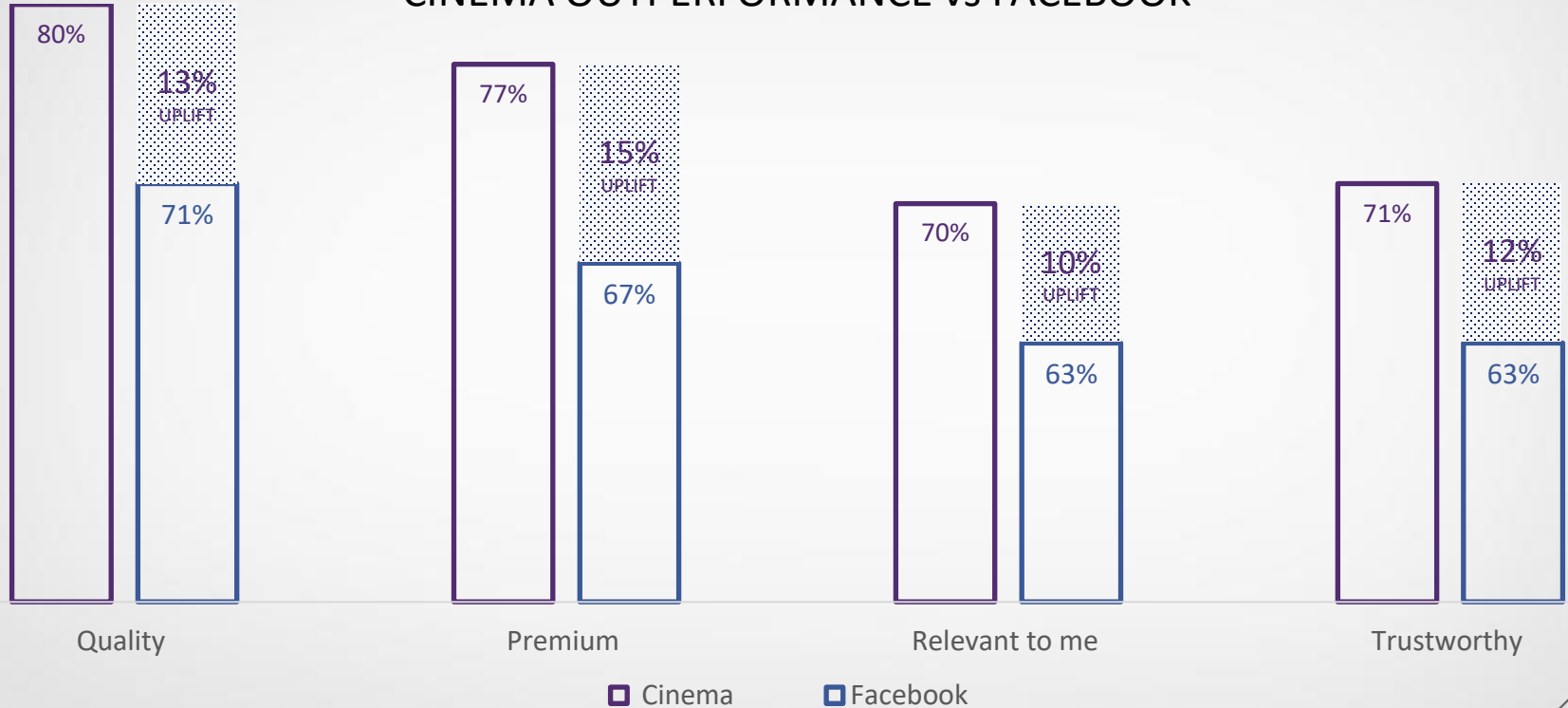
BRAND ASSOCIATIONS

Summary

	CINEMA OUTPERFORMANCE	CINEMA OUTPERFORMANCE
Brand Impressions		
- Quality	+28%	+13%
- Premium	+15%	+15%
- Relevant to me	+10%	+10%
- Trustworthy	+6%	+12%
- Good	+13%	+2%

A SEMI-IMPLICIT TIME TEST MEASURED BRAND PREFERENCE

Participants were shown two brand logos next to one other and asked to select which they preferred.

Multiple brands* and combinations were shown and the test was time-pressured.

The proportion of times a brand was selected provided a measure of its broad appeal.

Comparing the results across the three media would show which is more effective at driving preference.

* 5 competitor brands for each test brand were included

METHODOLOGY

If I wanted to know your favourite chocolate bar, I could just ask you up front. Or…

MILK · GINGER · BUTTERSCOTCH · DARK 70%

If I wanted to know your favourite chocolate bar, I could just ask you up front. Or.....

BRAND PREFERENCE

UPLIFT VERSUS BRANDS IN COMPETITIVE SET

	13.4%	12.6%
Cinema	YouTube	Facebook
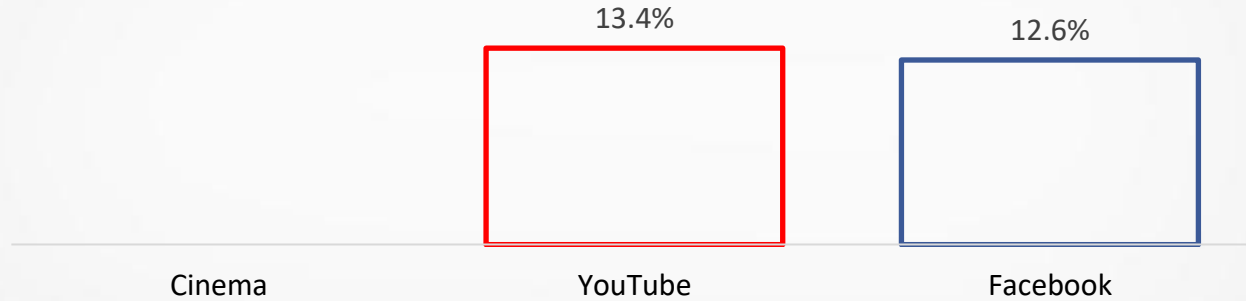
BRAND PREFERENCE

UPLIFT VERSUS BRANDS IN COMPETITIVE SET

Cinema	YouTube	Facebook
21.2%	Cinema uplift +59%	Cinema uplift +69%
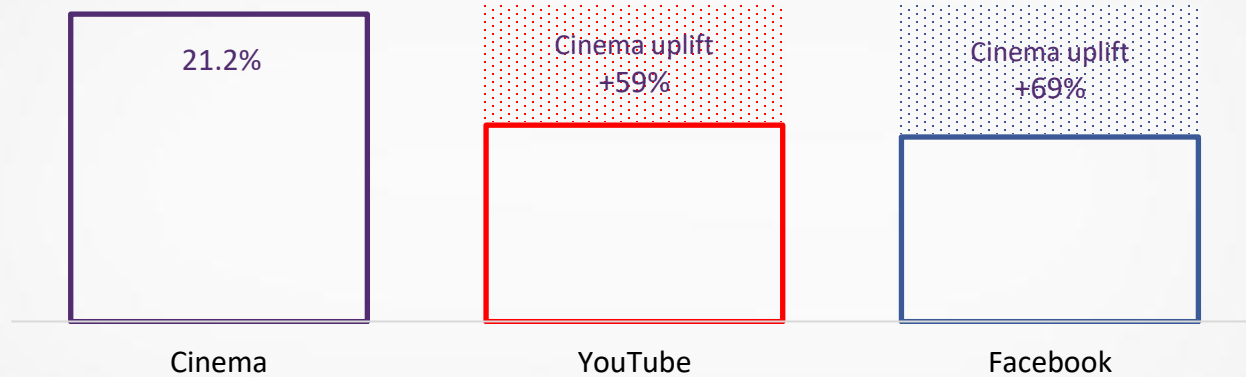
Cinema is 62% more effective on average than both
YouTube and Facebook in shifting brand preference

EMOTIONAL RESPONSE

EMOTIONAL RESPONSE

Unconscious emotional response was measured via Electrodermal Activity (EDA).
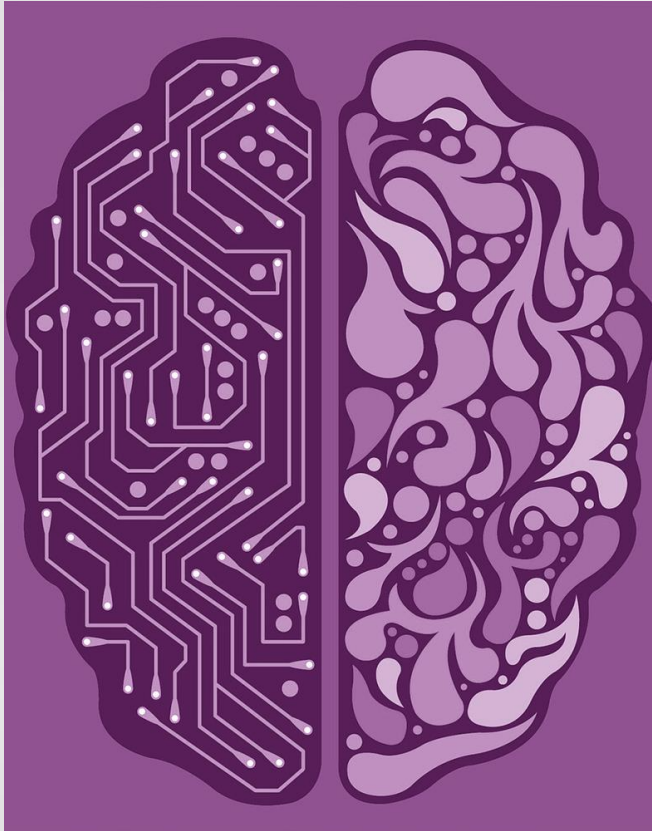
Subtle changes to skin moisture affect how easily electricity is conducted.

Arousal levels of 39 participants tracked - 13 in each group.*

Results reported on a 0-1 scale:
0 is the minimum value observed (no arousal)
1 is the maximum value observed

This is a sufficient number of participants in order to see statistically significant differences in the EDA data.

This method is widely used throughout the biomedical sciences, and is well established in the experimental neuropsychology field. All data was recorded using Nexus systems (Mindmedia).

EMOTIONAL IMPACT BETWEEN PLATFORMS

Highest
Recorded
Response

+30%

+61%

No Response

Cinema

YouTube

Facebook
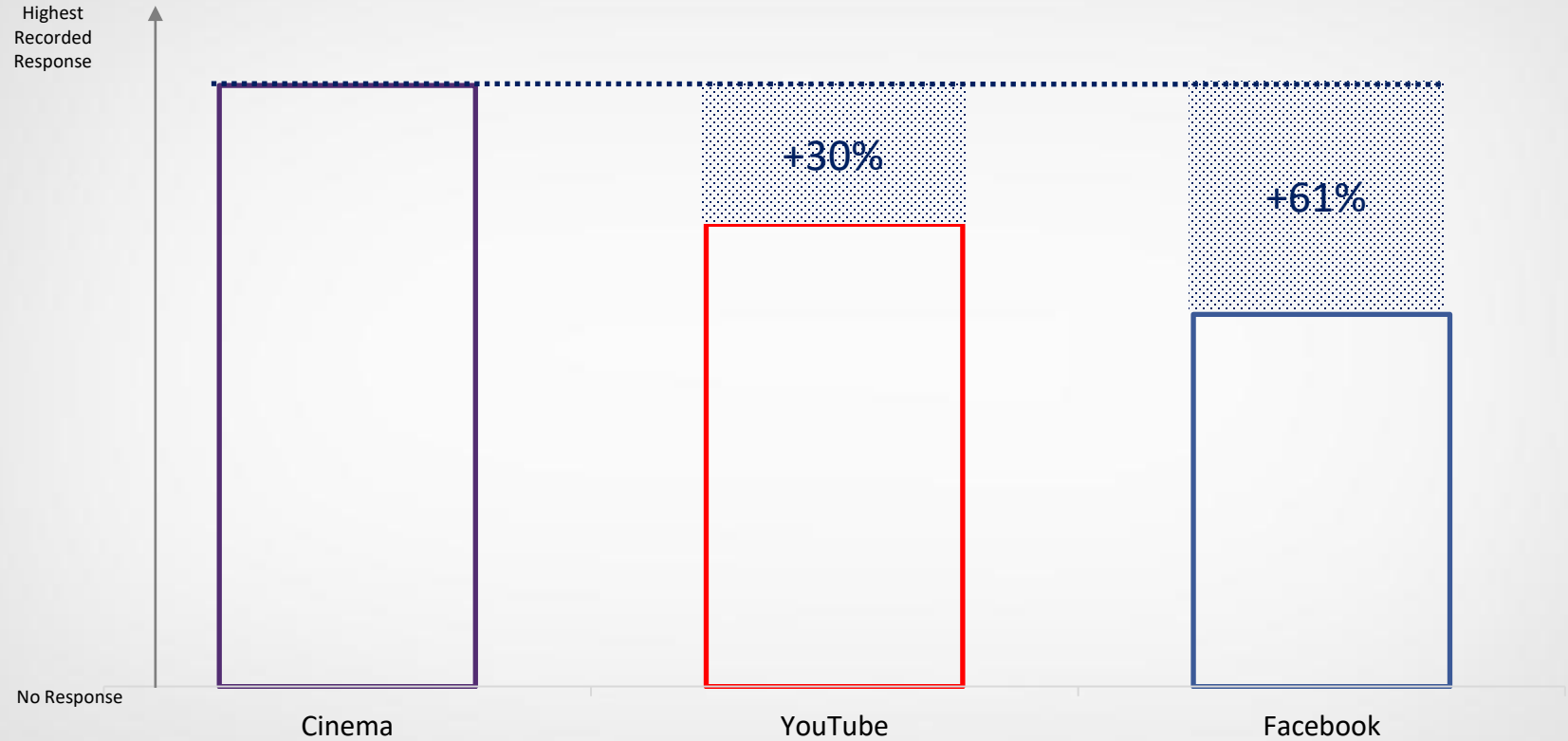
Graphs show participants average levels of electro-dermal activity (indicating emotional arousal)

whilst watching the advertisements on each medium.

SUMMARY

KEY FACTS AND FINDINGS

Even with an artificially levelled playing field, cinema still significantly outperforms VOD on <u>all</u> aspects tested

CINEMA DRIVES:
Greater recall and memorability
A more positive feeling towards advertised brands
Enhanced brand perceptions:
Quality, Premium and Relevance.
Greater uplift in brand preference

KEY FINDINGS

	▶ CINEMA OUTPERFORMANCE	f CINEMA OUTPERFORMANCE
Brand Impressions		
- Quality	+28%	+13%
- Premium	+15%	+15%
- Relevant to me	+10%	+10%
- Trustworthy	+6%	+12%
- Good	+13%	+2%

Uplift in brand preference vs competitive set

+21% for Cinema
+13% for YouTube
+13% for Facebook

BACK TO THE REAL WORLD

BACK TO THE REAL WORLD

	YouTube	Facebook
COMPLETION RATE	59%	17%
WATCHED (NOT DISTRACTED)	53%	53%
CONVERSION **I.E. AN EFFECTIVE COMPLETED AD VIEW**	**31%**	**9%**

BACK TO THE REAL WORLD

HOW DOES P&D FIT IN?

	PEARL & DEAN	YouTube	Facebook
COMPLETION RATE	82%	59%	17%
WATCHED (NOT DISTRACTED)	100%	53%	53%
CONVERSION **I.E. AN EFFECTIVE COMPLETED AD VIEW**	**82%**	**31%**	**9%**

INDEX vs. PEARL & DEAN	**100**	**38**	**11**

REAL WORLD SUMMARY

APPENDIX

THE MOCK FACEBOOK FEED

https://social-feed.redtangle.co.uk/
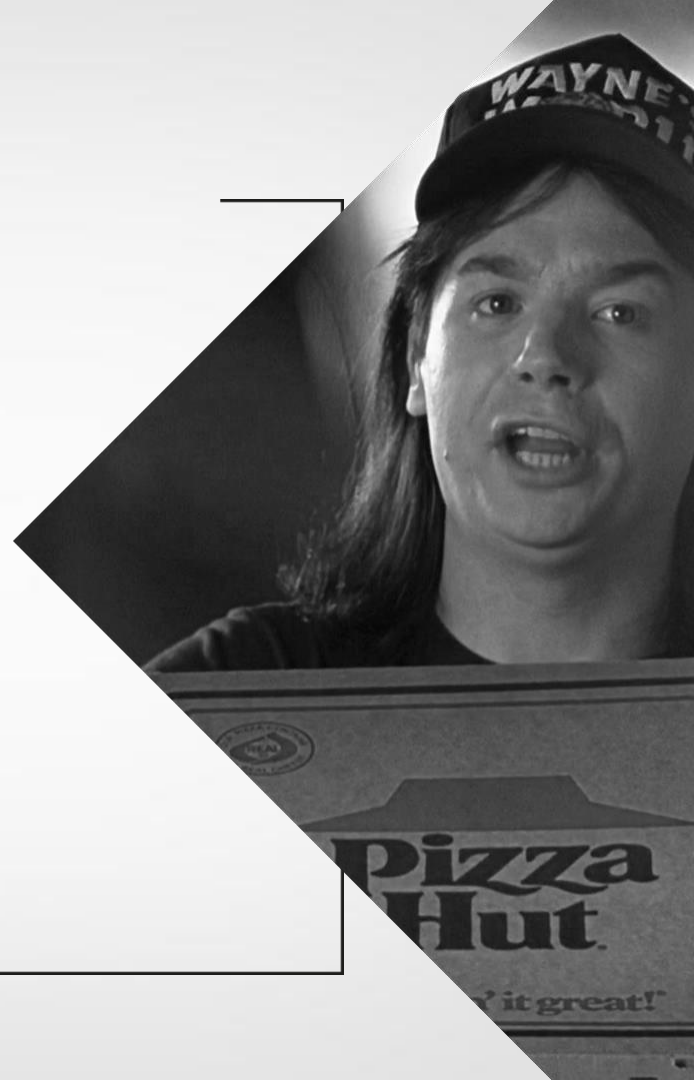
SELECTION OF SCREENSHOTS FROM THE MOCK FACEBOOK FEED
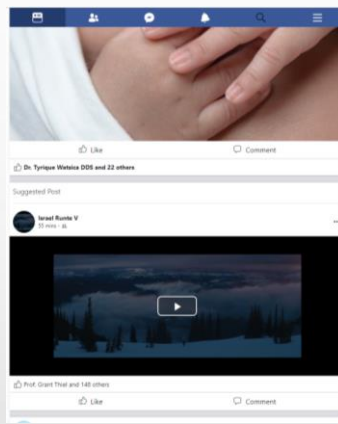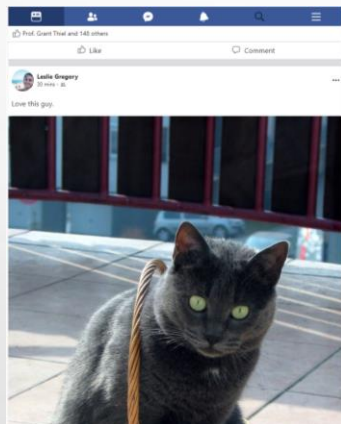
PROJECT PERSONNEL

Juliane Beard
Head of Neuroscience - Consultant

Juliane Beard is an experienced neuroscientist (MSc Cognitive Neuroscience) and psychologist (BSc, both University of Sussex) who has been with Mindlab for 4 years. She has extensive expertise in both designing and conducting neuromarketing studies and worked as a consultant on the design and execution of this project.

Joe Hilling
Director of Research/Analyst
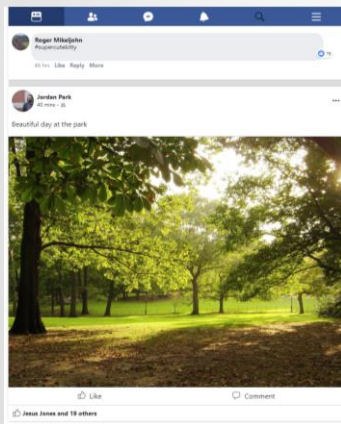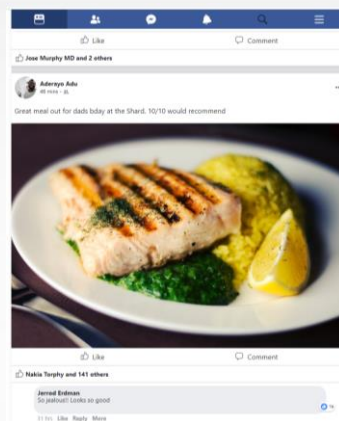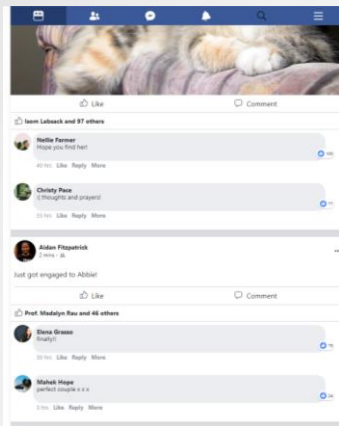
Joe Hilling (MSci, MPhil) has been with Mindlab for almost 10 years. With a background in theoretical physics (Imperial College London) and mathematics (University of York) he specialises in the design and implementation of new technologies within the field of neuromarketing. He was a consultant for this project and also conducted the analysis of the data.

Sarah Graysham
Lab technician
Sarah Graysham has a background in clinical psychology (MSc, University of Hull). She has experience conducting experiments using EDA and was present during each of the experimental sessions.

William Mathew
Lab technician
William Mathews has a background in biomedical science (BA, University of Sussex). He has experience conducting experiments using EDA and was present during each of the experimental sessions.

Jamie Parry
Project Lead

Jamie Parry has a background in experimental psychology (MSc, University of Glasgow) and social anthropology (BSc, University of Sussex), with expertise in designing and running psychological experiments. He was the primary point of contact for this project. He oversaw all aspects of this project, and produced the final report and debrief documents.

Rory Mitchell
Assistant Project Manager

Rory Mitchell has a background in biological sciences (BSc, University of Exeter), specialising in biological psychology. He has expertise in designing and running experiments and worked on some of the logistical elements of this study.

David Charles
Experiment architect

David Charles has a background in astrophysics (BSc, University of Sussex). He has an expertise in experiment programming and built this project on our software platform.

PARTICIPANTS WERE MATCHED IN TERMS OF AGE, GENDER AND MEDIA USE

	Cinema	YouTube	Facebook
Average age	25.3	25.3	24.3
Gender Split	51% Male 49% Female	46% Male 54% Female	53% Male 47% Female

Frequency participants go to the cinema

Frequency participants watch YouTube

Frequency participants use Facebook
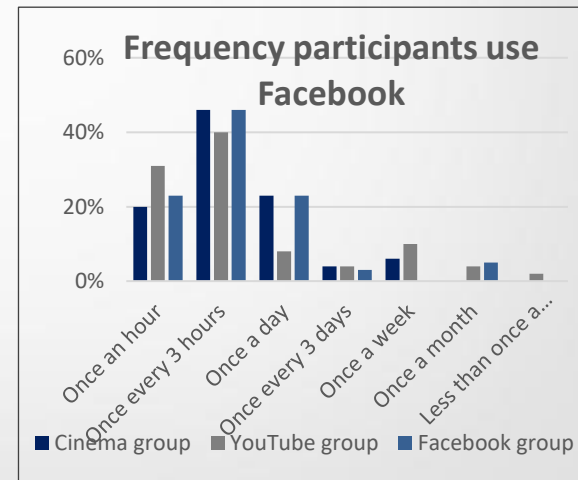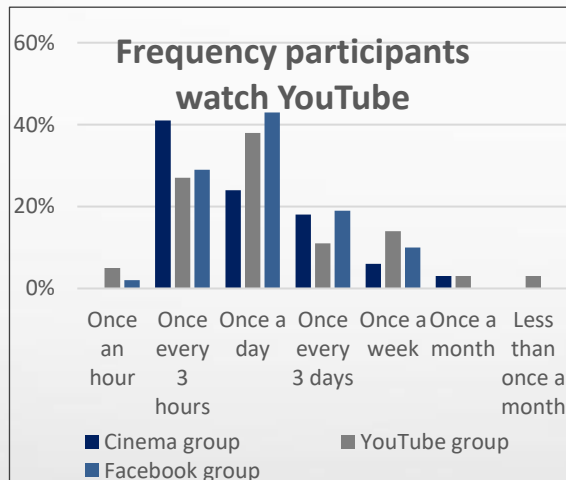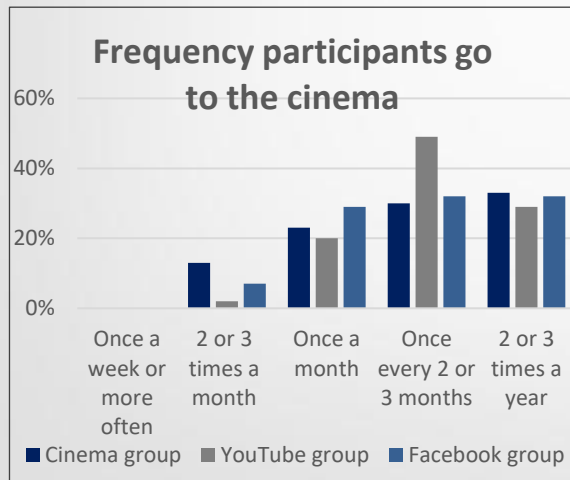
ADVERT USED TO RECRUIT PARTICIPANTS FOR THE STUDY

Get paid to help with a study

Mindlab is a research company based in Brighton. We are looking for paid research participants to help us with a simple study.

Are you free for one hour? Are you aged between 18 and 35? Have you been to the cinema, used Facebook and Youtube in the last 3 months and are fluent in English? If so, read on....

Project 1 - At Cineworld Brighton on Tuesday 21st August 2018
For this project you will watch a showreel of film trailers on screen at the Cineworld cinema at Brighton Marina. After watching the trailers, we will ask you to complete a computer based questionnaire. Choose from the following start times:
0830, 1030, 1330, 1500, 1645

We will pay £25 for taking part in this session (1 hour)

Project 2 - At The Sussex Innovation Centre, Sussex Uni, Falmer
For this project we will show you trailers on either Youtube or a social media platform. After watching the trailers, we will ask you to complete a computer based questionnaire.

We will be running sessions on the following days:
Monday 13th August, Tuesday 14th August, Thursday 16th August, Friday 17th August

Choose from the following start times: 0900, 1100, 1330, 1530
We will pay £20 for taking part in this session (1 hour)
Unfortunately, you can only take part in one session.
A small number of participants will be offered to wear 2 small velcro sensors on one hand. This measures emotional arousal and is optional.
If you are interested, please email your details (name/age/gender/phone no.) and session preferences to: hello@themindlab.co.uk

EXPERIMENTAL PROCEDURE

Once participants responded to the recruitment ad, we booked them in to the sessions and booked them into an online poll and logged their relevant details.

Participants were sent reminders 24 hours prior to the study and were also sent instructions on how to get to the location and were exactly we would meet them.

A maximum of 10 participants were recruited to each session. We over recruited in order to account for "no-shows".

Once in the "lab" participants were seated and asked to read and sign a consent form.

Up to 3 participants per session were chosen at random to be hooked up to the EDA monitor, although participants had the option to opt out of this if they preferred.

Two lab technicians were present for each session. They instructed participants on the how the test would be structured although gave no information about the purpose or nature of the study prior. This involved telling them that they would watch a cinema reel / some YouTube content / view a Facebook feed and then go any to answer some questions/complete a number of test.

Those in the Facebook condition were specifically instructed that they would have to click on and watch each of the videos they came across in the feed.

Participants were also provided with headphones in order to listen to audio without distraction from the other participants.

Once participants finished viewing the content a lab technician opened a link to the experiment on their laptop/phone. Otherwise the lab technicians did not interact with participants during the duration of the experiment.

Upon completion participants were taken outside the "lab" room and were paid for their participation.

CONDITIONS: LAB SETTING

Participants in the YouTube and social media groups completed the experiment in a controlled laboratory setting.

This was a relaxed living room style environment, where participants sat on comfortable chairs or sofas.

All possible external variables which may have had an impact on results were controlled (such as lighting, noise etc.)

All participants wore headphones whilst viewing the content.

Lab technicians were present to instruct participants on the procedure of the experiment and to connect up to 2 participants per session to the electrodermal activity (EDA) measure, however once the experiment began, they did not interact with participants.