

**NOA** Consulting

# Effective communication!

## 2023

Learnings from the Effectiveness Database with entries from the 100-wattaren competition from 2020-2022.

Sveriges  
Annonörer





Sveriges Annonörer is an independent interest organization that represents the collective interests of marketers in Sweden. We are dedicated to responsible marketing and ensuring that businesses and organizations can maximize the effectiveness of their marketing investments. In an increasingly fast-paced and complex environment, we guide the way

We are needed now more than ever. The digital transformation has provided our profession with limitless opportunities but has also fundamentally altered it. Marketing investments are yielding diminishing returns, and trust in advertising is steadily declining. Therefore, our most crucial mission is to enhance the quality of marketing and provide marketers with the tools to create, measure, and demonstrate their impact in an increasingly intricate reality. In close collaboration with our global organization, the World Federation of Advertisers (WFA), we are driving several critical industry initiatives with the goal of reversing this trend.

Today, Sveriges Annonörer is a network comprising over 5,000 marketers represented by approximately 400 member companies across 26 industries. For more information, please visit [sverigesannonser.se](http://sverigesannonser.se)."

**Sveriges  
Annonörer**

# Getting the facts that demonstrate what makes communications effective is invaluable for advertisers!



Hanna Riberdahl  
VD, Sveriges Annonserer

## **The Importance of Continuous Learning**

As we release our latest report based on the database we have been building since 2020, consisting of cases from the 100-wattaren competition, we have the opportunity to conduct further analyses and gather even more data to enhance our understanding of the impact of communication. The initial report, published in September 2022, received fantastic responses and stands as one of Sveriges Annonserer's most downloaded reports.

## **Communication Creates Business Value**

We have long known that marketing communication is a powerful tool for creating business value, as numerous research studies have demonstrated. However, many still view marketing investments as expenses rather than investments in profitable growth. With insights drawn from our database, we can assist Swedish organizations in maximizing their communication investments. While there isn't a one-size-fits-all solution, there are fundamental insights that can prove beneficial.

## **Inspired by international studies**

In recent years, several internationally renowned studies on communication have emerged. Particularly, reports from the British IPA (Institute of Practitioners in Advertising), compiled by Les Binet & Peter Field, have gained significant attention. These studies are based on analyses of hundreds of campaigns that have competed in the IPA Effectiveness Awards. We have used their studies as a foundation and built a unique Swedish Effectiveness Database, enabling in-depth research on how communication generates effect.

## **Increasing Complexity**

Many recent studies indicate that complexity is on the rise. This report offers guidance on how to balance between quick results and long-lasting effects, determine the optimal number of media channels, and assess the effect of exclusively using online channels.

We consider the work on the analyses based on 100-wattaren submissions as a long-term effort and a journey of knowledge. This is the second year we have compiled competition entries. With more entries, we will be able to conduct deeper analyses and further strengthen the evidence for previously published findings.

Enjoy your reading!

Hanna Riberdahl  
CEO, Sveriges Annonserer

P.S. Do you have any questions about the Effectiveness Database or the report? Are you curious about the methodology? Would you like to discuss the results or seek answers to questions we haven't addressed yet?

Please do not hesitate to reach out to [hanna.riberdahl@sverigesannonserer.se](mailto:hanna.riberdahl@sverigesannonserer.se).

We welcome all input, and together, we can ensure we extract maximum value from the database. D.S.

# NoA specializes in customer-driven growth. This means that we help companies acquire more customers, who buy more, pay more and stay longer.

We achieve this by uniquely combining data and technology with strategy and creativity, maintaining a dual focus on both short and long-term objectives (not an either-or approach), and assembling teams of best-in-class experts tailored to our clients' specific growth needs.

NoA consists of wholly-owned specialist companies working closely together to deliver demonstrably strong results for our clients. Together, we are a team of over 1,250 experts dedicated to driving the growth of Swedish, Nordic, and global brands while maintaining a clear focus on sustainability and being an employer of choice.

Learn more at <https://www.noasverige.se>

## **NOA** Consulting

NoA Consulting is a part of NoA. We are management consultants with expertise in two growth-driving areas: profitable positioning and business innovation. Our offices are located in Stockholm and Oslo. In Sweden, we previously operated under the name Evidence Strategy.

Learn more at <https://www.noaconsulting.com>

Contact: Ulrika Burling, CEO  
[ulrika.burling@noaconsulting.com](mailto:ulrika.burling@noaconsulting.com)



Profitable positioning



Business innovation

# The team behind this report



Main author and Head of Research:

**Ph.D. Niklas Bondesson**

Advisor and Partner at NoA Consulting

Researcher at Stockholm University

Niklas has dedicated over 20 years to researching the connection between marketing, brand building, communication, and profitable growth. He has published numerous studies in international research journals and is actively involved in addressing effectiveness issues through Sveriges Annonserer's Effectiveness Committee. Niklas is also co-founder and advisor at NoA Consulting.

**NOA Consulting**



Co-author and advisor:

**Mats Rönne**

Effectiveness Expert at Sveriges Annonserer

Senior Advisor

Mats is one of the original initiators of the effectiveness competition '100-wattaren' and has, in recent years, served as an advisor to both the competition and the jury groups that evaluate the submissions. Mats has also led the work on the Effectiveness System within Sveriges Annonserer's Effectiveness Committee and has been primarily responsible for the certification training in the Effectiveness System.



Analyst:

**Alexander Cargioli**

Senior analyst

NoA Consulting



Analyst:

**Nawal Aboulazze**

Analyst

NoA Consulting

**Sveriges  
Annonserer**

# Database and analysis method:

A row of glowing lightbulbs on a dark surface, symbolizing ideas and analysis. The lightbulbs are arranged in a line, and their glow illuminates the surrounding area. The background is dark, making the lightbulbs stand out.

# Database: The Effectiveness Database with entries from 100-wattaren



The foundation for the analyses in this report is based on entries that competed in 100-wattaren during the years 2020, 2021, and 2022. 100-wattaren has been organized by Sveriges Annonörer since 1990 and awards communication that has demonstrated effectiveness for the client. You can find more information about the competition at [100wattaren.se](http://100wattaren.se).

We have included all entries that were judged as complete in the competition's initial sorting round. This provides us with a total of 307 unique entries to analyze. Some entries have competed in multiple categories and are therefore present multiple times in the database with the same campaign. To avoid any such entry having a disproportionate impact on the analysis, we have chosen to include only the entry from one category. The choice has been made based on the category where the entry received the highest jury score.

The included competition categories in 100-wattaren are as follows:

- Company
- Strategic Design
- Forward-Looking
- Long-term
- International
- 100-fattaren
- Employer Branding & Recruitment
- Consumer (only 2021 and 2022)
- Cosnumer Single (only 2020)
- Consumer Multi (only 2020)
- Society & Opinion (only 2021 and 2022)
- Non-profit & Charity (only 2021 and 2022)
- Social responsibility & Non-profit (only 2020)



# The sample from 100-wattaren gives us the opportunity to understand what generates the greatest effect

To interpret the results in this report correctly, it is essential to consider that the Effectiveness Database from 100-wattaren does not represent all communication campaigns in Sweden. Instead, it can be said to represent the part of communication that has worked best because most participants in the competition have achieved significant effects. Otherwise, they would not compete. Beyond the competition, countless more communication activities are carried out every day, week, and month, throughout the year. We do not have data on all these campaigns, but we assume that many yield significant effects, while others produce lesser effects.

The advantage of our sample is that we can learn from "the best of the best." We can see what truly makes a difference in achieving effects at the highest level, in fierce competition with other excellent communication campaigns. This takes us beyond insights into obvious hygiene factors. Another advantage is that the database provides us with uniquely detailed information that helps us understand why significant effects occur, thanks to questions in the competition's forms about market development, objectives, channel selection, and the content of communication.

The downside is that we cannot learn what the hygiene factors are, the basic prerequisites needed to achieve any effect at all. We cannot see what makes a campaign work reasonably well instead of poorly. That would require data that represents all campaigns carried out in Sweden.

If we were to make an analogy with running, our analysis would be akin to studying the 1,000 fastest runners in a 10 km race with 10,000 participants. It would show us the general success factors that enable a runner to achieve a good result within that group, such as making it into the top 50 instead of ending up in 500<sup>th</sup> place. We might discover that certain physical prerequisites play a role and that specific training regimens seem to yield top times. However, we would not be able to explain who came in 700<sup>th</sup> or 800<sup>th</sup> place, or why someone finished last. Many obvious factors, like the importance of training before the race and the fact that running with a broken foot is likely to go poorly, would not be evident in such an analysis.





# Analysis method – the same as in the well-known studies by IPA.



## Data from 100-wattarens competition form



- The form is new since 2020 and is approximately 80% identical to the one used by the IPA Effectiveness Awards.
- Multiple-choice questions are used to systematically categorize campaigns and enable statistical analysis (questions about industry, campaign objectives, target audience, message type, channel selection, and effect). Open-ended questions are primarily used for the jury's work.
- The effects are self-reported, with clear requirements for source referencing and reporting format.



## Three types of effects in focus



- Brand Effect – what the target audience thinks  
Awareness, attitude/opinion, liking, consideration, preference, willingness to pay, and intention to purchase or take other actions.
- Behavioral Effect – what the target audience does  
Purchase or other physical/digital behaviors (e.g., inquiries of interest, quote requests, in-store or online visits, job applications, downloads, activation, or time spent).
- Business Effect  
Sales in volume or value, average transaction value, market share, price, margin, profitability, or efficiency improvement per currency unit (e.g., ROI, cost-per-click, or cost-per-action).



## Comparison of campaigns to understand what yields the most effect



- The analysis follows the same principles as in IPA's reports.
- The primary measure of effectiveness is the number of 'very large effects' reported for each campaign (on a scale that also includes 'no effect,' 'small effects,' and 'large effects') unless otherwise specified. The advantage of this measure is that it is absolute and not as influenced by each brand's prerequisites as relative measures (percentage increase).
- This report includes the analyses that are currently possible with a sufficient number of campaigns per category. In future reports, even more comparisons and breakdowns will be possible.



Executive summary  
**6 tips for effective marketing  
communication**

# 6 tips for marketing communication that have an effect

Based on our analysis of the entries in 100-wattaren 2020-2022



1

Utilize multiple channels, but not an excessive amount, and mix online with offline.

Leveraging a diverse range of channels enhances outcomes. Target 4 to 9 channels, avoiding 10 or more unless the budget is ample. This prevents dilution of resources per channel, ensuring a meaningful impact. Integrate online channels (like social media, search, and online video) with offline channels (such as out-of-home advertising, linear TV, and radio). Avoid an exclusive dependence on online channels.

2

Balance brand building and activation

The greatest overall impact over time is achieved with 40-70% brand-building communication intended to have a lasting influence on the target audience's attitudes toward the brand. Use this range as a starting point. Allocate the remainder to activating communication designed to prompt quick, direct responses (such as purchases or site visits). Determine the exact balance that works best through analysis using your own data.

3

Invest in creativity, with clear brand linkage

Creating creative communication that is original and stands out typically requires additional thought and time. This investment pays off, resulting in greater business impacts in both the short and long term. Furthermore, it reduces the need for significant media investments to achieve the desired effects. One essential condition for this is ensuring that the communication is aligned with the right sender.

4

Build the brand with emotions

Communication that elicits emotions remains more memorable and wields greater brand impact over time compared to purely rational or informative advertising. Therefore, don't solely concentrate on defining the message in brand-building communication. Dedicate time and effort to crafting how the message is conveyed to stir the audience's emotions.

5

Be patient, long-term campaigns are best at building brands

Building a brand involves establishing and reinforcing consistent associations. This is best achieved by maintaining a unified brand position and communication concept over several years. Over time, the impact grows as the audience becomes familiar with the brand and its communication.

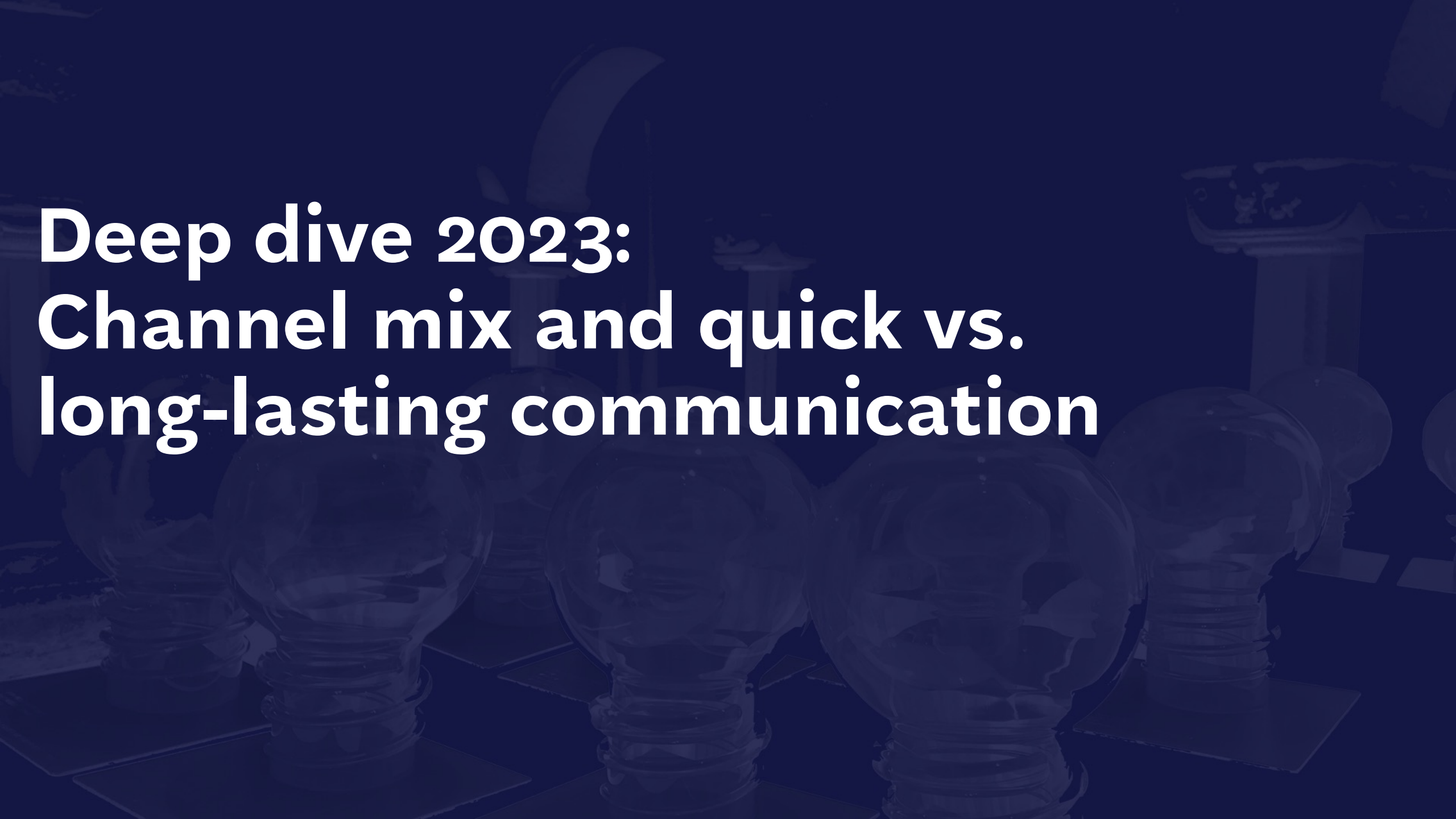
6

Create news value to make your communication renowned

To optimize the potential for attention and virality, integrate a distinct newsworthy aspect into your communication strategy (remaining consistent with your long-term brand positioning and communication framework). Craft content that encourages active engagement, discussion, and sharing among your audience, while also piquing the interest of the media for recognition.

# Results

A row of five incandescent light bulbs is shown on a dark, reflective surface. The bulbs are arranged in a slightly receding line from left to right. The background is a solid, dark blue color. The word "Results" is written in a bold, white, sans-serif font on the left side of the image.



**Deep dive 2023:  
Channel mix and quick vs.  
long-lasting communication**

## Channel mix

# Which channels are most common, and which ones yield the best results?

The number of communication channels available to marketers has increased year by year. Choosing how many and which channels to use is more challenging than ever. Additionally, each channel may require significant adjustments to communication strategies to function effectively.

So far, we have received too few entries to confidently determine which individual channels yield the best overall results. However, we can examine which channels and how many channels all entries in the database have used, whether they have been awarded for their effectiveness or not. This provides a rough idea of what the recipe for success looks like, as all entries have generated such substantial results that they chose to compete in the 100-wattaren.

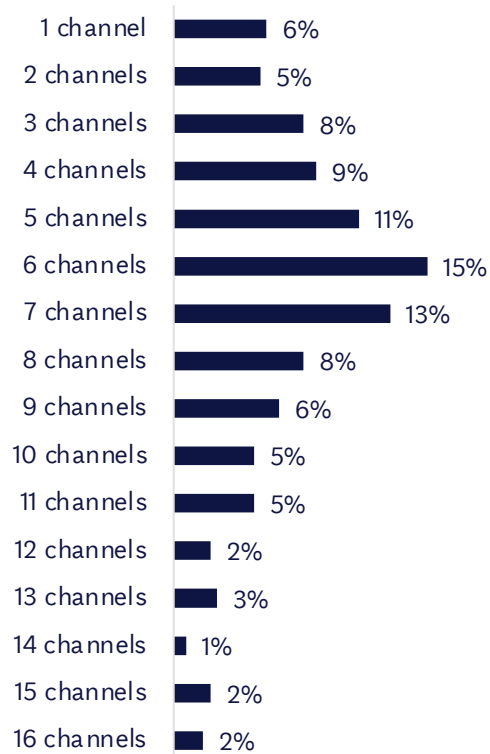
Furthermore, we can investigate whether there are any indications regarding the optimal number of channels and whether different channels appear to yield different types of effects.



# More channels lead to greater effectiveness, but the benefits diminish when using 10 channels or more



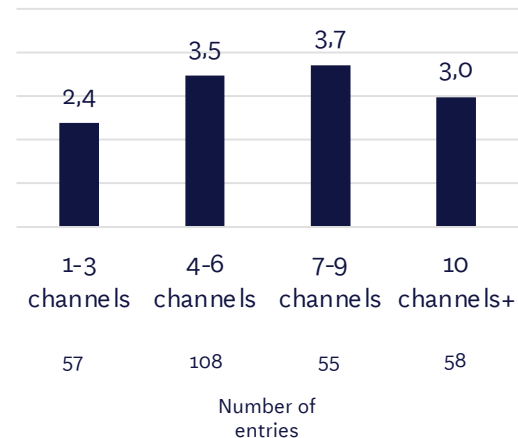
Numbers of channels used (share of entries)



Average number of channels per entry

7

Number of very large campaign effects



The distribution in the number of channels used is quite broad, with entries ranging from one channel to 16 channels. Many entries fall within the range of four to nine channels, where it appears that many assess the optimal number lies.

In last year's report, the average was six channels, but no significant change has occurred, the difference is due to a minimal rounding discrepancy.

When we examine the campaign effects achieved by different entries, we confirm what previous studies have shown: using more than three channels results in better effectiveness. Using more channels primarily increases the opportunity to maximize reach by reaching different segments of the target audience through various channels.

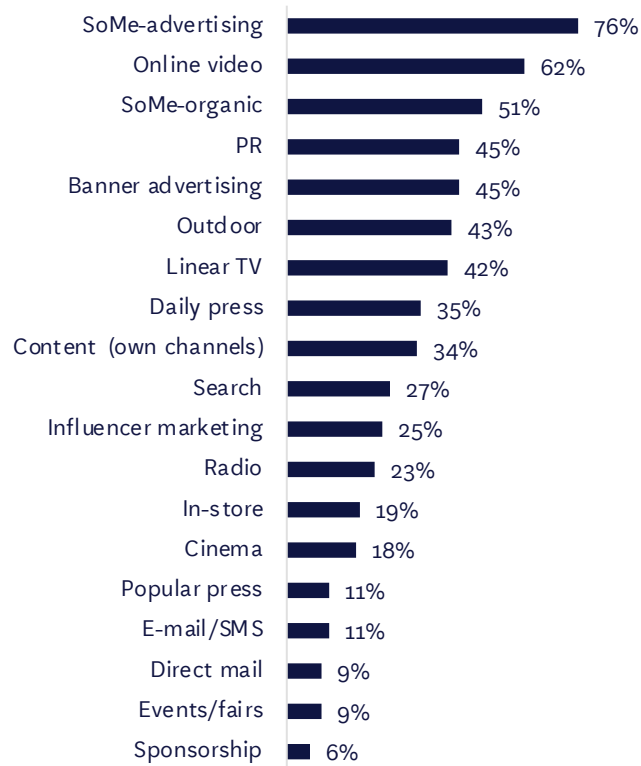
Campaigns that have used only 1-3 channels have relatively underperformed (with an average of 2.4 very significant effects). Campaign effects encompass metrics such as reach, exposure/views, recall/ad recall, message comprehension, liking, and sender identification. Campaigns using 7-9 channels have achieved the most campaign effects, but 4-6 channels seem to work almost as effectively.

At the same time, we observe a diminishing return when using 10 or more channels, likely because the investment per channel becomes too small to make a significant impact. Only 2 out of 10 entries have used such a large number of channels.

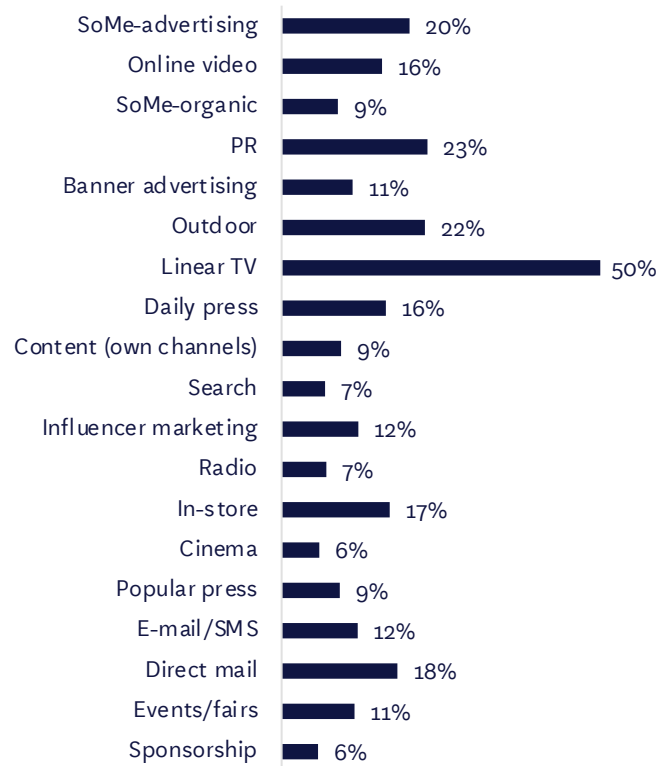
# Wide variety of channels used – social media advertising and online video most common



Share of entries that have used each channel



The channels' average share of the communication budget



Overall, there is a significant diversity in the channels used. No single channel is employed by all entries, and only three channels are used by a majority (more than 50%). It appears that there is no "one-size-fits-all" approach when it comes to channel mix. Different campaigns employ varying combinations based on target audience, objectives, budget, etc.

In the list of channels used, there is a leaning towards online channels at the top. The three most used channels are social media, in the form of paid advertising (used by 76% of the entries) and organic content (51%), as well as online video (62%). Banner advertising is also prevalent (45%).

Certain offline channels are also common among entries. Particularly, outdoor and linear TV is used by 43% and 42% respectively. Linear TV accounts for the largest share of the budget (50%) when this channel is employed.

We also observe that earned media space is a common ingredient in many campaigns. 45% of entries have employed PR, typically accompanied by paid media space (such as online video, social media advertising, linear TV, or outdoor advertising).

When comparing channel usage from year to year (2020 to 2022), no noticeable trends emerge. No channel has become more or less popular.



# Clear differences in which channels are used for brand building versus activation



Share of entries that primarily used each channel for <b>activation</b>		
1	Direct mail	73%
2	Search	71%
3	E-mail/SMS	63%
4	In-store	55%
5	Banner advertising	48%
6	SoMe-advertising	29%
7	Events/fairs	26%
8	SoMe-organic	20%
9	Influencer marketing	16%
10	Content (own channels)	15%
11	Online video	14%
12	Outdoor	13%
13	Sponsorship	10%
14	Radio	9%
15	PR	8%
16	Popular press	6%
17	Cinema	6%
18	Linear TV	5%



Share of entries that primarily used each channel for <b>brand building</b>		
1	Cinema	69%
2	Popular press	59%
3	Linear TV	58%
4	Sponsorship	52%
5	PR	52%
6	Outdoor	47%
7	Online video	46%
8	Radio	44%
9	Influencer marketing	43%
10	SoMe-organic	31%
11	Content (own channels)	30%
12	SoMe-advertising	24%
13	Events/fairs	22%
14	Banner advertising	19%
15	Search	7%
16	In-store	7%
17	Direct mail	3%
18	E-mail/SMS	3%



For each channel used, the participants indicate the specific purpose behind using that channel, either brand building (shaping attitudes), driving activation (prompting immediate behavior), or a combination of both. The percentage figures represent the primary purpose when the channel is used. For example, 69% of campaigns that used cinema advertising specified that the primary purpose of using cinema was brand building.

It is evident that different channels are employed for different purposes. Clearly defining the role of various channels appears to be a key factor for success in general.

Five channels stand out as particularly specific for driving activation: direct mail, search, e-mail/SMS, in-store, and banner advertising. These are seldom used for brand building. Three of these channels, direct mail, e-mail/SMS, and in-store, have very low overall usage (see the previous page), but they play a distinct role when included in the channel mix.

Concerning brand building, the spectrum is broader. More channels are used specifically for this purpose but rarely for activation. Cinema (69%), popular press (59%), and linear TV (58%) are the most typical examples.

Some channels do not have as clear a profile and are used roughly equally for both purposes. For instance, events/fairs, content in owned channels, and social media (both advertising and organic) fall into this category.

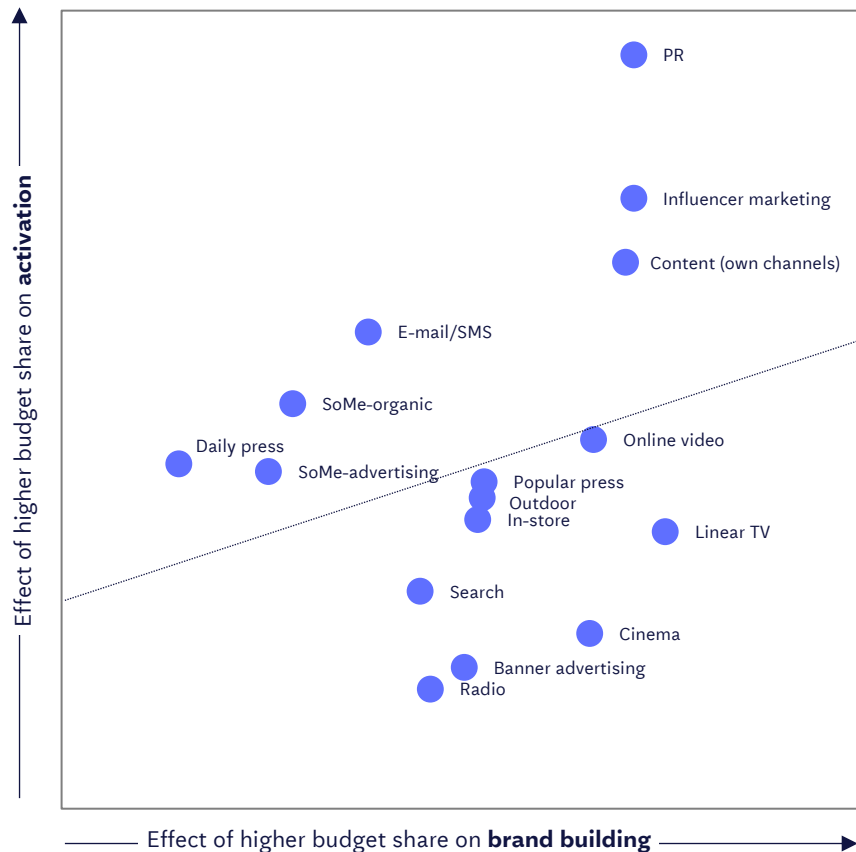
Note: Daily press is not included in the analysis due to a technical error in the survey.

↑ = a positive difference of 20 percent or more

# Different channels serve different purposes – key to tailor the channel mix according to objectives



Relation between the channel's share of budget and effect



Ranking (strongest relation first)

	Effect of higher budget share on brand building
1	Linear TV
2	PR
3	Influencer marketing
4	Content (own channels)
5	Online video
6	Cinema
7	Popular press
8	Outdoor
9	In-store
10	Banner advertising
11	Radio
12	Search
13	E-mail/SMS
14	SoMe-organic
15	SoMe-advertising
16	Daily press

	Effect of higher budget share on activation
1	PR
2	Influencer marketing
3	Content (own channels)
4	E-mail/SMS
5	SoMe-organic
6	Online video
7	Daily press
8	SoMe-advertising
9	Popular press
10	Outdoor
11	In-store
12	Linear TV
13	Search
14	Cinema
15	Banner advertising
16	Radio

Analyzing the isolated effect of individual channels can be challenging. Ideally, we would compel all brands in Sweden to use all channels for a few years and regulate how different channels are turned "on" and "off" during different periods or in different parts of the country. A colossal experiment that of course is impossible. Instead, we must leverage the available data sources and try to piece together a puzzle.

Here, we investigate the relationship between the share of the total budget allocated to each channel and the number of significant effects generated by the campaigns, both in terms of brand building and activation. Thus, we examine the effects of placing greater emphasis on a particular channel. We observe clear distinctions in the channels that drive brand building versus activation. Allocating a larger share of the budget to linear TV, cinema, and online video appears to be particularly crucial for brand building. What these have in common is the potential for longer-form content. Allocating more weight to e-mail/SMS and organic content in social media yields greater activation results.

We also find that PR, influencer marketing, and content in owned channels have a positive impact on both brand building and activation.

These results should be interpreted cautiously since the effectiveness of individual channels depends on numerous factors not addressed here. The primary conclusion is that different channels serve distinct roles, as previous research has also demonstrated. It's also important to note that a "higher" budget share in this analysis is relative to each channel's share of budget among the 307 entries in 100-wattaren (see page 16).

Note: Channels used by less than 10% of entries have been excluded.

# Budget plays a big role in the channel mix – PR more common with smaller budgets



Share of entries with <b>smaller budgets</b> that used each channel			Share of campaigns with <b>larger budgets</b> that used each channel		
1	SoMe-advertising	82%	1	SoMe-advertising	87%
2	PR	67%	2	Online video	81%
3	SoMe-organic	64%	3	Banner advertising	63%
4	Outdoor	42%	4	Outdoor	61%
5	Content (own channels)	40%	5	Linear TV	61%
6	Online video	36%	6	SoMe-organic	50%
7	Influencer marketing	35%	7	Daily press	50%
8	Daily press	33%	8	Content (own channels)	39%
9	Banner advertising	33%	9	PR	37%
10	In-store	18%	10	Influencer marketing	35%
11	Linear TV	9%	11	Search	35%
12	Direct mail	9%	12	Radio	33%
13	Search	9%	13	In-store	31%
14	Events/fairs	9%	14	Cinema	31%
15	E-mail/SMS	7%	15	Direct mail	19%
16	Radio	5%	16	Popular press	19%
17	Sponsorship	5%	17	Events/fairs	11%
18	Popular press	4%	18	E-mail/SMS	9%
19	Cinema	2%	19	Sponsorship	7%

To comprehend the significance of budget in shaping the channel mix, we categorize entries into smaller and larger budget segments, with the threshold set at 2 million Swedish Kronor for a balanced grouping.

In general, a larger budget entails a broader array of channels. The increased financial resources are used to distribute communication across multiple channels, rather than concentrating campaigns on a select few.

Concerning specific channels, social media advertising remains unaffected by the budget's size. It stands as the most commonly used channel regardless of budget, being employed by 82% and 87% of entries, respectively. Organic social media content, outdoor advertising, print media, and content within own channels also enjoy substantial utilization across budgets.

PR emerges as notably more prevalent when budgets are smaller. This is logical since a constrained budget necessitates a greater emphasis on earning attention, as it cannot be purchased. Concurrently, our Effectiveness Database reveals that nearly all users of PR combine it with paid channels.

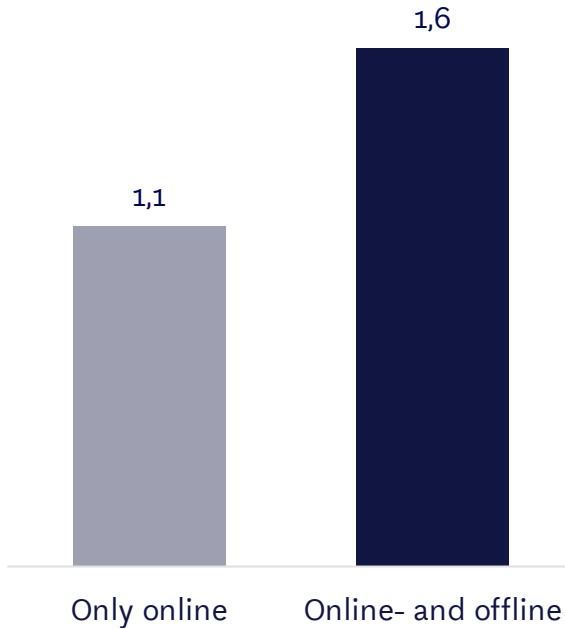
With larger budgets, online video, banner advertising, and linear TV become significantly more common. Particularly, online video is employed by 81% of all entries with a larger budget.

↑↓ = 20 percentage points or more in difference in usage between smaller and larger budget.

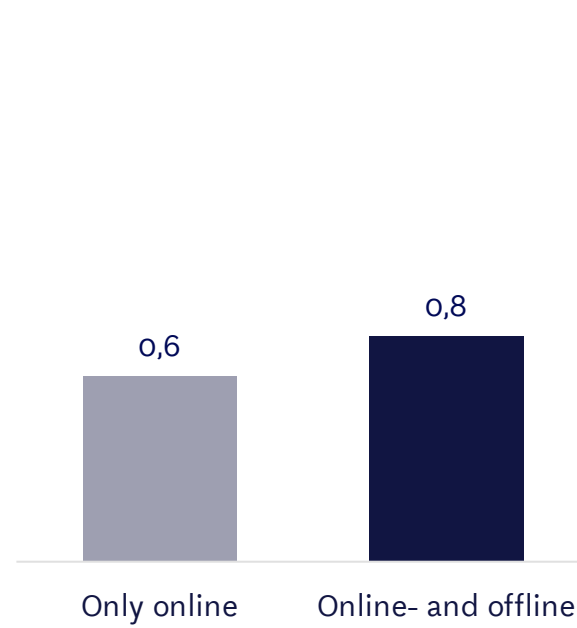
# A mix of online and offline best for driving both brand and business



Average number of very large brand effects



Average number of very large business effects



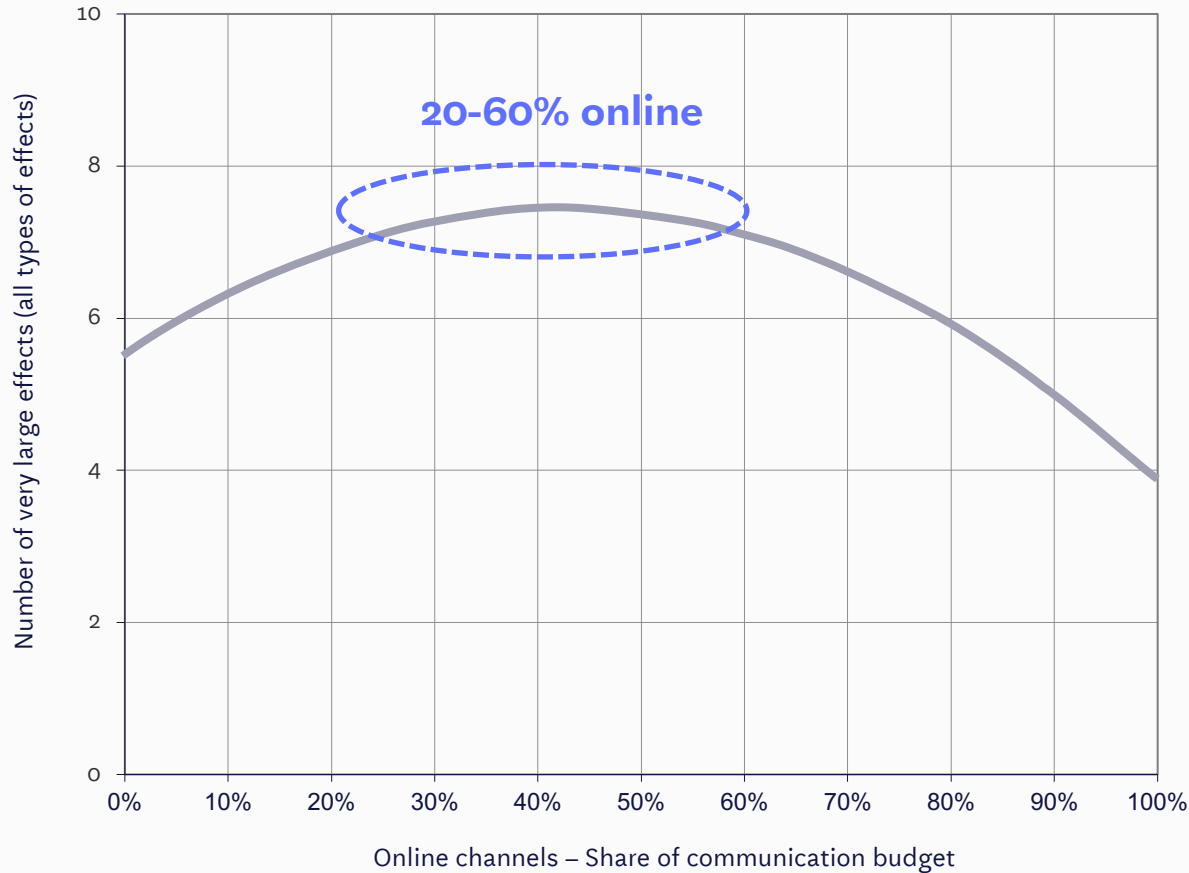
There are various ways to categorize communication channels, and in this analysis, we compare "online" to "offline" just as we did in last year's report. The results are clear: a combination of online and offline channels yields the most significant effect on both brand and business. This advantage is most pronounced when it comes to brand building (1.6 very significant effects compared to 1.1). In other words, this combination has a substantial effect on metrics such as brand awareness, attitudes/opinions, liking, preference, willingness to pay, and intention to purchase/act.

Furthermore, the effects on business outcomes also slightly increase (0.8 compared to 0.6). This category includes effects on metrics such as sales volume or value, average order value, market share, margin, and profitability. Similar relationships have been demonstrated in several previous studies, including last year's report from the 100-wattaren competition, and are therefore expected.

The advantages of mixing online and offline approaches seem to have been recognized by the majority of participants in the 100-wattaren competition. Eight out of ten entries have used a mix of channels, with the remaining two out of ten exclusively focusing on either online or offline strategies.

\*=Offline: Outdoor, Linear TV, Cinema, Radio, Daily press, Popular press, Direct mail, In-store, Sponsorship, PR, Events/fairs. Online: Online video, Banner advertising, Social media (advertising), Search, Content marketing (own channels), E-mail/SMS.

# Balance online and offline – best effect when offline channels are part of the mix



Regarding the distribution between online and offline channels, our data confirms that a mix of both online and offline is preferred. The greatest total effect has been achieved when online accounted for approximately 20-60% of the communication budget.

These effects encompass a balanced combination of effects on attitudes (brand), behavior (activation), and business outcomes. A "total effect" reflecting both short-term and long-term impact. The correlation is statistically significant.

Furthermore, at the extremes of the spectrum, we observe that 100% online yields poorer results compared to 100% offline. An imbalance with an overemphasis on online channels appears to have a particularly negative impact on overall effectiveness across all campaigns. This aligns well with prior studies indicating that relying solely on digital online channels seldom maximizes the communication effect.

\*=Offline: Outdoor, Linear TV, Cinema, Radio, Daily press, Popular press, Direct mail, In-store, Sponsorship, PR, Events/fairs. Online: Online video, Banner advertising, Social media (advertising), Search, Content marketing (own channels), E-mail/SMS.

# Channel mix

## Tips and examples

### Our tips

- Use multiple channels. Naturally, budget constraints play a significant role in determining what is feasible, but our data aligns with findings from several previous studies: using more than three channels yields better results. As a starting point, aim for a range of 4 to 9 channels.
- Avoid using 10 channels or more, especially if the budget is not substantial. Otherwise, there is a risk that the investment per channel becomes too diluted to make a meaningful impact. In our data, we observe that few organizations employ 10 or more channels, and those that do tend to achieve relatively poorer results.
- Select channels with careful consideration of whether the primary objective is brand-building or activation. Different channels excel at different tasks. Linear TV, cinema, and online video, which allow for longer video content, are particularly effective for brand-building.
- Combine offline and online channels. There are several advantages to doing so. It makes it easier to achieve a higher overall reach, especially when targeting multiple segments with varying media habits. It contributes to greater "mental availability" by establishing a presence in both the physical and digital realms. It influences buyers throughout a more extended portion of their purchase journey. Additionally, it facilitates the harnessing of each channel's unique characteristics and its ability to impact the audience.
- Above all, avoid relying solely on online channels.

### Campaigns with both offline and online channels awarded for its effectiveness in the 100-wattaren



Vattenfall – Fossilfritt liv inom en generation (Long-term)

- ✓ Banner advertising
- ✓ Cinema
- ✓ Influencer marketing
- ✓ Linear TV
- ✓ Online video
- ✓ PR
- ✓ Radio
- ✓ Social media
- ✓ Outdoor



Lidl – Så är Lidl (Consumer)

- ✓ Banner advertising
- ✓ Cinema
- ✓ In-store
- ✓ Daily press
- ✓ Linear TV
- ✓ Online video
- ✓ Radio
- ✓ Social media
- ✓ Outdoor



Mentimeter – Seattle's scariest meeting rooms (Company)

- ✓ Daily press
- ✓ Online video
- ✓ PR
- ✓ Social media
- ✓ Search
- ✓ Outdoor



Marabou – Tränarlyftet (Society & Opinion)

- ✓ Linear TV
- ✓ Online video
- ✓ PR
- ✓ Social media

# Short vs. long term

## Does the 60:40 rule also apply in Sweden?

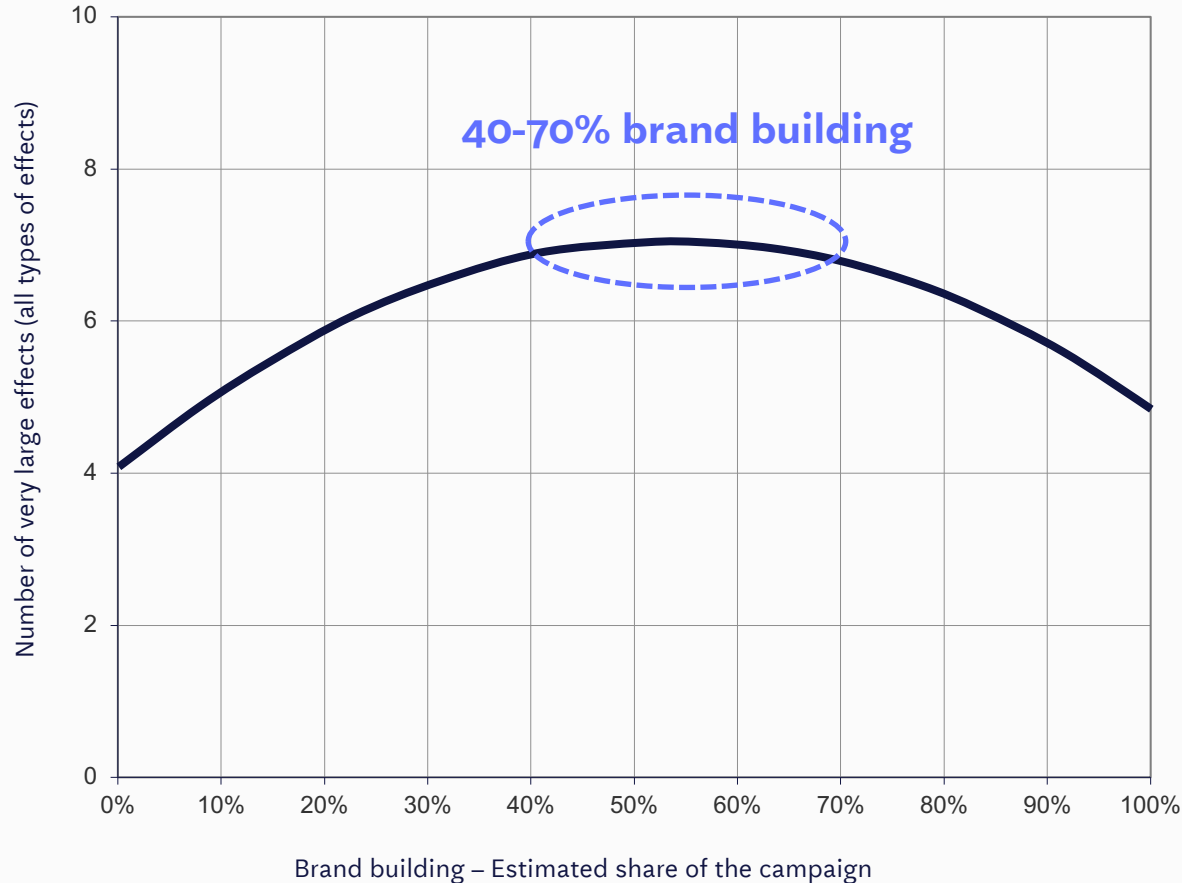
One common way to categorize communication activities is into brand-building and activation. Brand-building involves creating attitude effects, meaning it aims to influence how the target audience thinks and feels about the brand. This type of communication has been proven to generate particularly long-lasting effects, capable of influencing the audience's behavior for months and even years after exposure. Activation, on the other hand, focuses on generating rapid, immediate behavioral effects, prompting the audience to take action in the here and now, typically during the campaign period.

The need for both brand-building and activation has been well-established for a long time. However, determining the optimal allocation between these two categories remains a challenging question and an ongoing balancing act for marketers.

One of the most renowned and influential findings from the IPA (Institute of Practitioners in Advertising) addresses precisely this issue—the so-called 60:40 rule, which gained prominence in the report "The Long and the Short of It" published in 2013. The report concluded that an optimal distribution appeared to involve allocating 60% of the budget to brand-building and 40% to activation. This guideline has had a significant impact on the industry. Subsequent studies by the IPA have provided more nuanced insights, demonstrating that the optimal balance depends on various factors, including industry, market growth, and the strength of the brand. However, these refinements have not received the same level of attention.

Now, for the first time, we have the opportunity to conduct a similar analysis using Swedish data. Although we currently have limited data to break down the analysis by factors such as industry, we can analyze the overall picture.

# Campaigns that incorporate 40-70% brand-building communication yield the most effects



Our data reveals that communication campaigns are most effective when they consist of between 40% and 70% brand-building (with the remainder being activation).

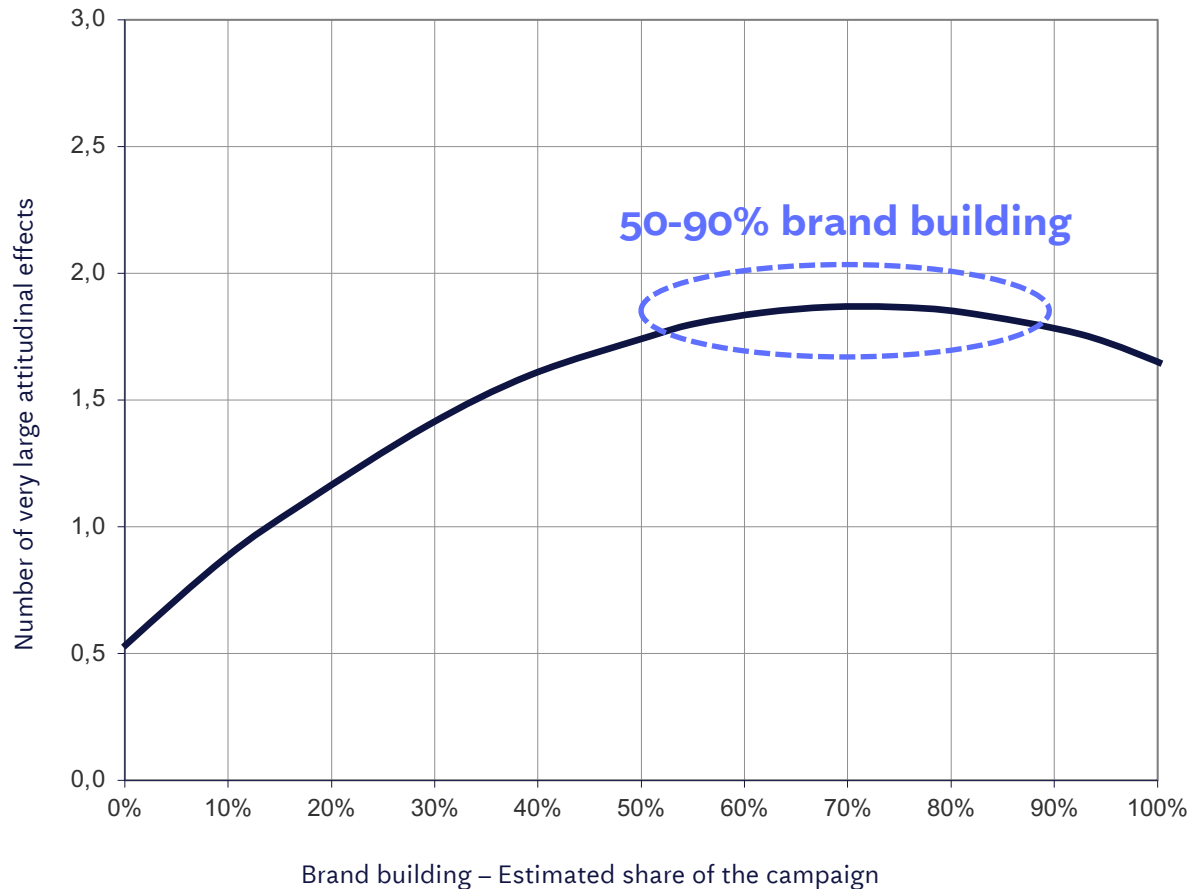
Statistically speaking, the peak effectiveness occurs at around 55%, which is very close to the 60:40 balance that has gained significant attention through IPA's reports. The difference can be considered within the margin of error. However, it's essential to note that the curve is relatively flat. The optimal balance falls within a broad range. A distribution where brand-building ranges from approximately 40% to 70% delivers significant effects. Therefore, fixating on precisely 55:45 is not recommended. The same results and message, regarding a wider range, can also be found in IPA's reports.

These effects encompass a balanced combination of effects on attitudes (brand), behavior (activation), and business outcomes. In other words, a "total effect" reflecting both short-term and long-term considerations. The relationship between the distribution of brand-building vs. activation and effectiveness is statistically significant.

The division between these two types of communication can be achieved in various ways. In this case, it relies on self-reporting, where the participants themselves indicate how the overall campaign is allocated between the two types of communication. In some earlier studies, the division was made by categorizing certain channels as one type or the other by the report authors. The drawback here is that no consideration is given to the content of the channel (for example, if an online ad only contains tactical price offers or more brand-building content).



# Brand campaigns have the greatest effect when they contain some activation



The well-known 60:40 rule and our corresponding analysis on the previous page revolve around finding the optimal balance for a combination of effects on brand, activation, and business outcomes. In this analysis, we specifically focused on effects related to brand-building, which encompass attitude effects (what the target audience thinks or feels).

The analysis indicates that the effects are most significant when campaigns consist of approximately 50-90% brand-building, not 100%. This result is not surprising per se, as many contemporary campaigns are integrated, with brand-building and activation occurring in tandem during the same timeframe (only 1 out of 10 entries in the database have done 100% brand-building without activation).

Our data supports this type of integration. Even when the goal is brand-building, there appear to be advantages to including certain activation elements. These could involve offers that encourage purchases or other types of activations that trigger actions such as in-store visits, downloads, usage, or registrations.

While it's evident that activation drives behavior, why does it also contribute to brand-building? One explanation is that the activation elements can enhance brand awareness, drawing more attention to the brand itself, and allowing the brand-building components to receive more attention.

Activation elements can also contribute to creating more diverse expressions, offering the brand opportunities to be remembered in various ways, leading to deeper brand awareness.

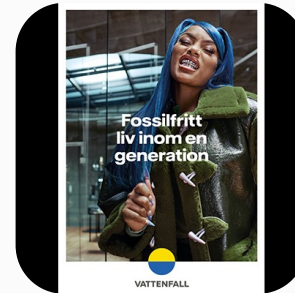
# Balance short vs. long term Tips and examples



## Our tips

- Start your planning with the assumption that allocating 40% to 70% of your communication to brand-building and the remaining portion to activation is likely to yield the most effective results over time. Use this range as a starting point for planning future campaigns and deviate from it only when there are compelling, data-driven reasons to do so.
- The best answer regarding the optimal balance can often be found within an organization's own data. Marketers can systematically test and analyze their way to what works best for their specific brand. Key to this process is measuring both the immediate and long-term effects, such as examining sales statistics and brand tracking data.
- A fundamental prerequisite for achieving a sound balance is to classify various campaigns and assets as brand-building (aimed at shaping long-term attitudes), activation (geared toward quickly driving behavior), or a combination of both. While the boundaries between these categories may sometimes be blurry, the effort is still valuable because it brings clarity to the objectives. One way to facilitate this classification is to consider the time frame that will be relevant for evaluating the effectiveness of the campaigns.

## Campaigns with 40-70% brand building, awarded in the 100-wattaren



Vattenfall – Think Beyond (International)

- 65% brand building
- ✓ Banner advertising
- ✓ Daily press
- ✓ Influencer Marketing
- ✓ Linear TV
- ✓ Online video
- ✓ Radio
- ✓ Social media
- ✓ Outdoor



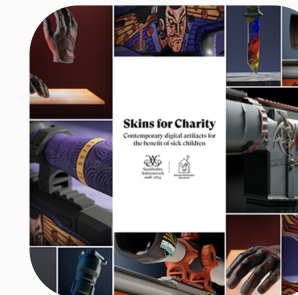
Munters – Munters Carbon Capture (Company)

- 50% brand building
- ✓ Banner advertising
- ✓ Content in own channels
- ✓ E-mail/sms
- ✓ Online video
- ✓ Social media
- ✓ Search



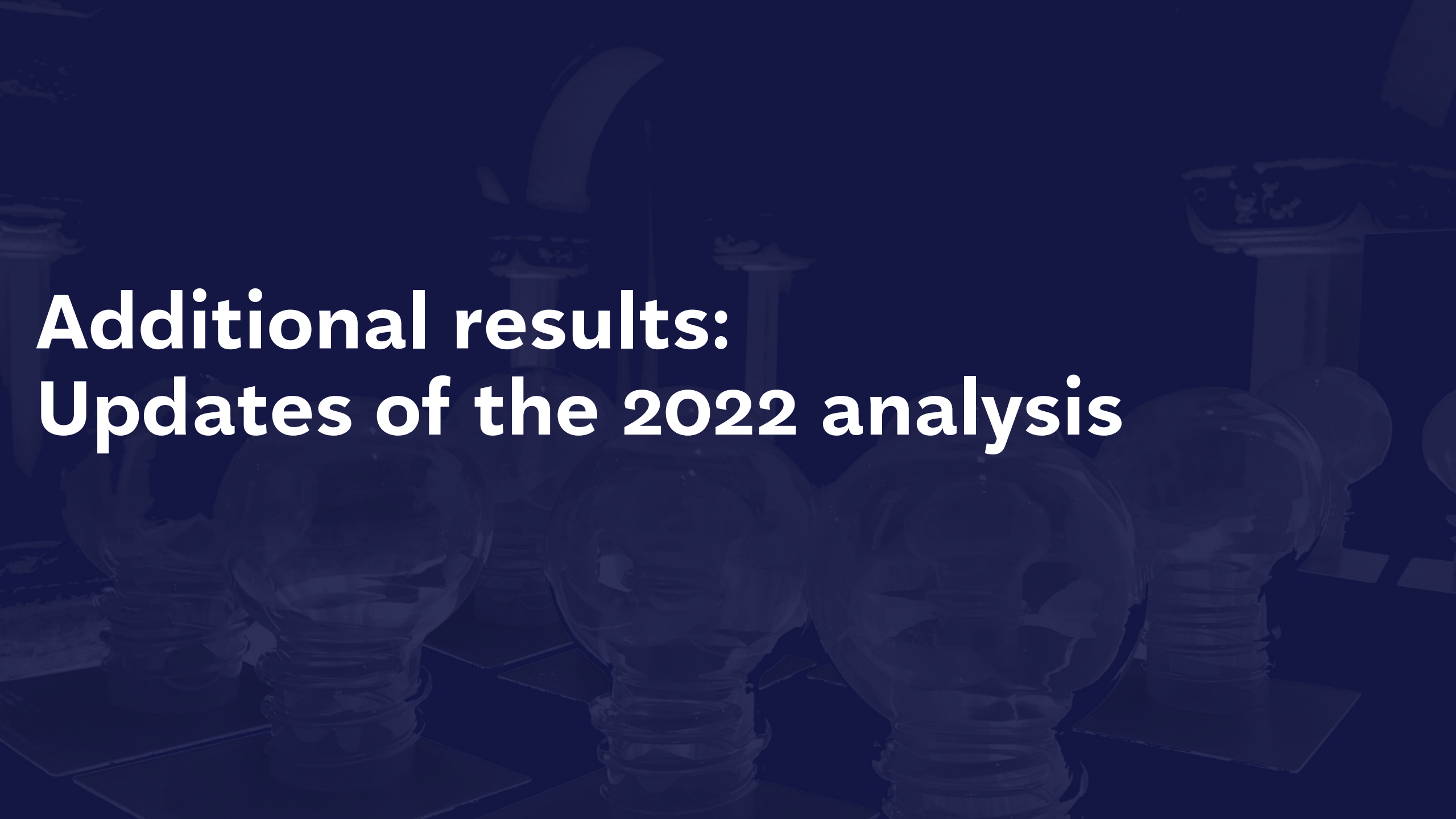
Barncancerfonden - Bara 403 dagar kvar (Non-profit & Charity)

- 60% brand building
- ✓ Daily press
- ✓ Linear TV
- ✓ Online video
- ✓ Social media
- ✓ Outdoor



Ronald McDonald Barnfond – Skin for charity (Forward-Looking)

- 60% brand building
- ✓ Banner advertising
- ✓ Daily press
- ✓ Content in own channels
- ✓ Influencer marketing
- ✓ Online video
- ✓ PR
- ✓ Social media
- ✓ Outdoor

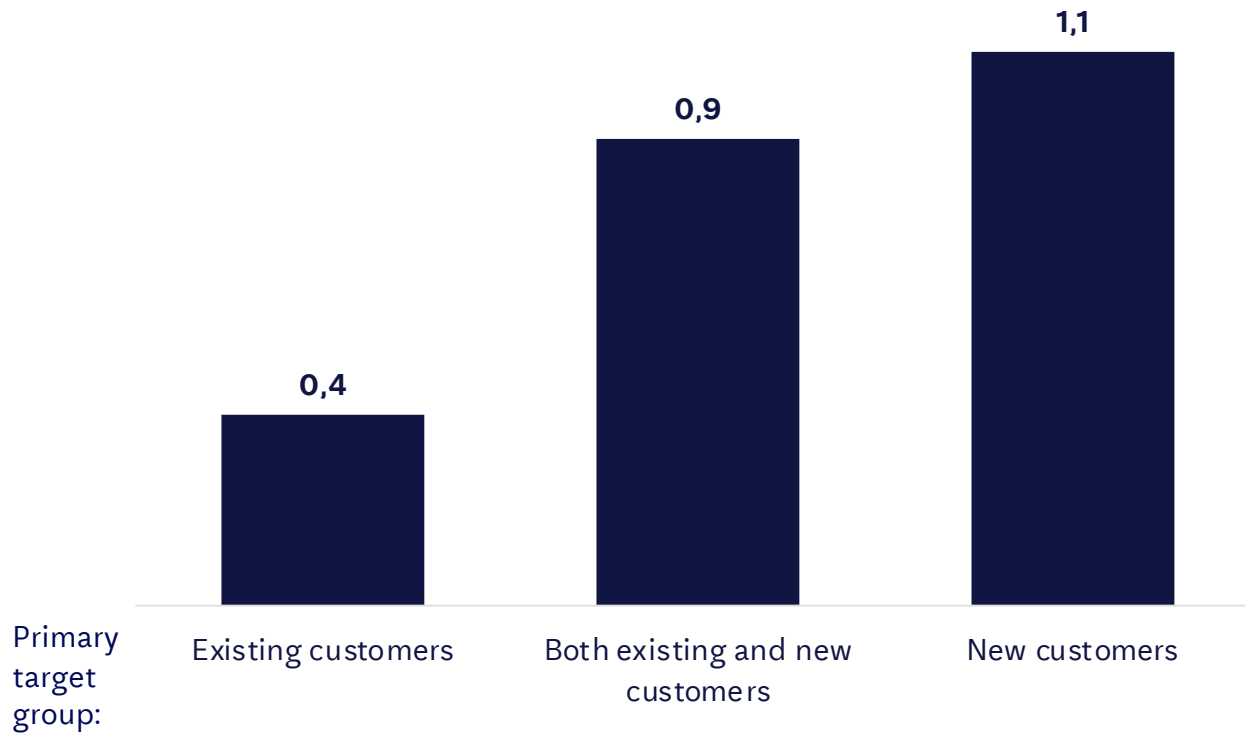
A row of glowing lightbulbs on a dark surface, with a blue gradient overlay. The lightbulbs are arranged in a line, and their glow is visible against the dark background. The blue gradient is applied to the entire image, creating a soft, ethereal atmosphere.

# **Additional results: Updates of the 2022 analysis**

# Aiming for new customers is the most effective strategy for driving business growth



Average number of very large business effects



The campaigns that aim to attract entirely new customers\*, those the brand does not already have, tend to generate the most significant business effects. Campaigns that target both new and existing customers produce nearly as many effects. However, campaigns solely focused on existing customers do not drive the business as distinctly.

These results align well with earlier studies from IPA and research conducted by Byron Sharp and his colleagues at the Ehrenberg-Bass Institute over many years. Brands primarily grow by attracting new customers, and increasing their market penetration, as this creates entirely new revenue streams. Moreover, it automatically leads to higher loyalty. Brands with more customers also have more loyal customers. It creates a positive feedback loop that drives profitable growth.

Marketing communication is a particularly powerful tool for attracting new customers. In many cases, it's the only way to reach non-customers who do not use the company's products or interact with the brand in any other way.

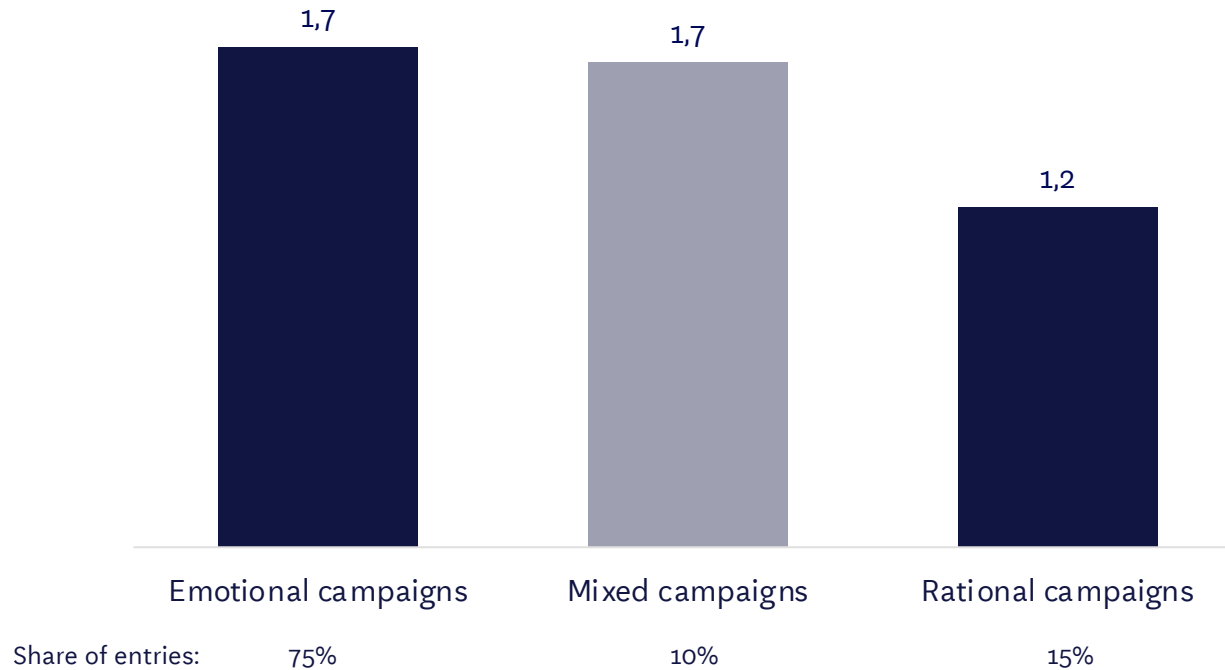
Engaging with existing customers may be cost-effective, but it often doesn't have the most significant effect on the bottom line. There is a risk of wasting money on those who would have made purchases anyway, meaning it does not generate new revenue.

\*= In some entries, the term "customer" may refer to members or users.

# Emotions are more effective than rational arguments in building a brand



Average number of very large brand effects



Emotional campaigns are far more effective in brand building than rational campaigns. This means creating effects on awareness, attitude/opinion, liking, consideration, preference, willingness to pay, or intention to purchase/take action. This is also the most prevalent type of campaign in the database (75% of entries primarily focus on emotional aspects).

In this context, emotional refers to communication that evokes feelings in the recipient, aiming more for the heart than the mind. This is distinct from rational communication, which seeks to persuade through factual information and compelling arguments.

There are several advantages to eliciting emotions. The most fundamental is that most decisions humans make are strongly influenced by their "gut feeling." Building the right emotional connection around one's brand, therefore, increases the likelihood of driving purchases or other behaviors over time.

Furthermore, communication tends to stick better in memory when it triggers an emotional response, thus yielding long-lasting effects. Campaigns that mix emotional and rational elements have also achieved significant results, but only 1 out of 10 entries has chosen this approach. A common argument against mixing is the risk of it becoming a poor compromise that achieves neither emotional nor rational impact.

# Emotional advertising Tips and examples



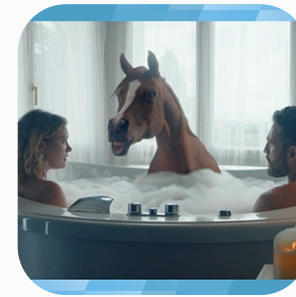
## Our tips

- For campaigns aimed at brand building, it is crucial to have a clear ambition for them to evoke an emotional response.
- Do not confuse emotional response with messaging. A message that appears emotionally compelling on paper does not automatically create an emotional response in communication. Conversely, it is entirely possible to generate an emotional response even when the message itself is rational (as exemplified by Burger King's message about "no artificial preservatives" in the Moldy Whopper campaign).
- Execution and craftsmanship are paramount in eliciting emotions.
- The emotions don't have to be big. It is not necessary to make people burst into laughter or tears. A smile, a subtle chuckle, a warm feeling, or a brief uplifting moment of optimism can be sufficient.
- Negative emotions like shock or sorrow can work just as effectively as positive ones but require careful execution (it is often advisable to leave the recipient with a positive feeling by presenting a solution or creating a sense of hope).
- The audience is the judge, and their emotions are what truly matter.
- Measure and follow up in the right way to capture these emotions (questions about message comprehension, for instance, are inadequate for reflecting emotions as they relate to a rational interpretation of communication).

## Examples of emotional campaigns awarded for its effectiveness in the 100-wattaren



Region Gotland – Gotlands fulaste gräsmatta (Society & Opinion)



ATG – Sjungande hästar (Consumer)



Cancerfonden – Tillsammans igen (Non-profit & Charity)



McDonald's – McDrive Thru Wedding (Forward-Looking)



Frölunda Torg – Gratisbutiken (Consumer)

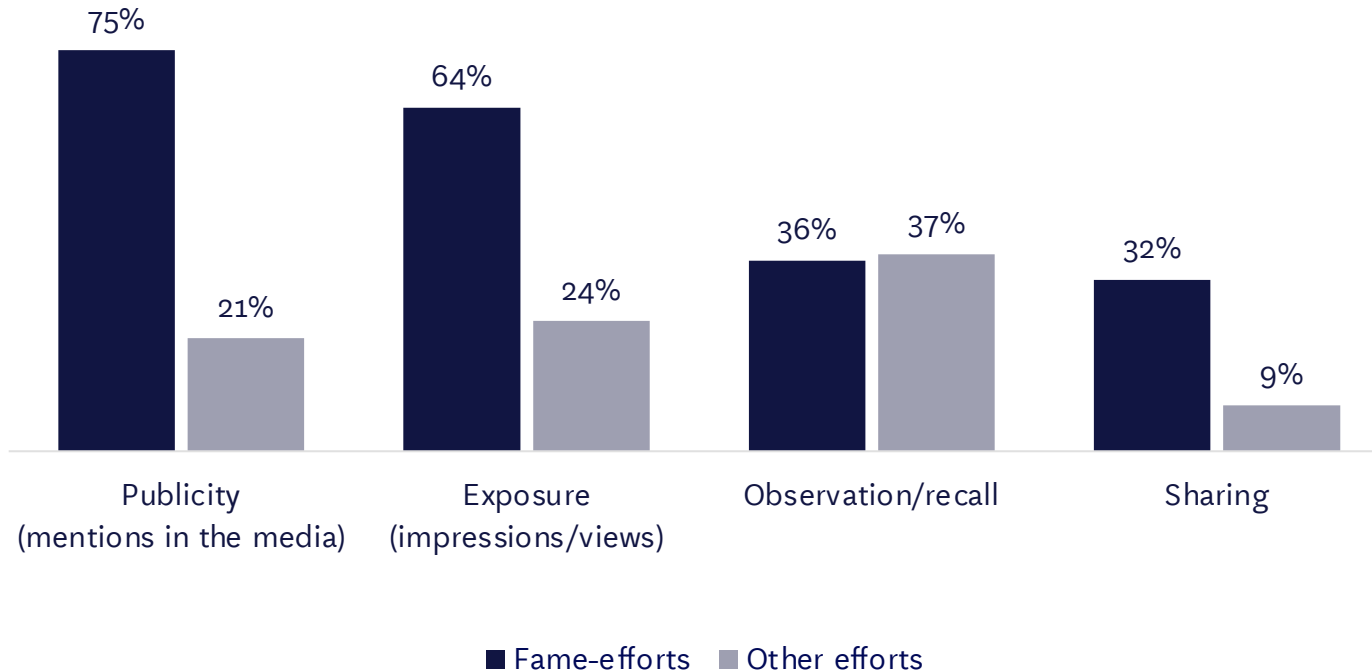


Burger King – Moldy Whopper (International)

# "Fame" - campaigns (that make the brand talked about and well-known) enhance reach



Share that reported very large effects on each measure



"Fame" is an established concept stemming from IPA's studies. It pertains to communication strategies that render a brand widely recognized and talked about. Often, this is achieved by making the communication itself "famous", generating buzz, and breaking through the noise. Fame can be seen as a level above mere observation and recall; it involves campaigns that "everyone" is aware of, and many actively discuss.

When brands successfully attain Fame, they achieve significantly greater reach for their investments.

Fame campaigns enhance the dissemination of the message in several ways. They garner more media coverage and generate increased exposure. Additionally, it is much more common for the target audience to share Fame-driven campaigns with others.

# Creating "Fame" Tips and Examples



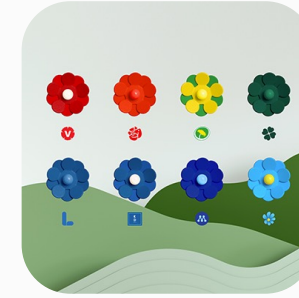
## Our tips

- Wholeheartedly focus on ensuring that your content creates value for your target audience. It must be compelling enough for people to willingly engage with it, discuss it, and share it. Incorporate something into your communication that surprises or holds news value.
- Thinking and working on public relations (PR) to generate "earned" attention is a key factor in achieving Fame. This is especially important because PR, as a discipline, inherently has a strong focus on what is newsworthy for the media.
- Don't assume that your communication will go viral on its own. It often needs a kickstart to gain momentum. The Fame campaigns in the 100-wattaren database have actively worked from day 1, to activate the dissemination.
- Fame doesn't come for free. Invest in paid channels as well to support the reach. Virtually all Fame campaigns in the database that have been recognized for their effectiveness have invested in at least one paid channel (such as online video, social media advertising, or search advertising).
- Remember that the news must be linked to the sender's brand to generate the intended effects.

## Examples of Fame campaigns awarded for their effectiveness in the 100-wattaren



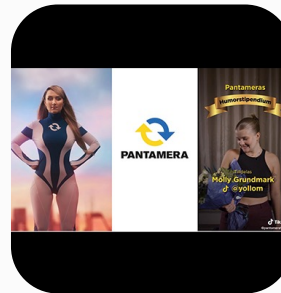
Visit Sweden – Discover the originals (International)



Majblomman – Partiblomman (Non-profit & Charity)



Wermlands Mejeri – Värmland i varenda droppe (Long-term)



Returpack/Pantamera – Pantamera (Long-term)



SVT – Tankebanor (Society & Opinion)



Max Burgers – Svensk kyckling som du aldrig sett den förr (Consumer)



# Longer-term campaigns yield better results, with a noticeable improvement after 6 months



Average number of very large brand effects



Campaign length

Average number of very large business effects



Campaign length

In the database, there are both shorter and longer campaigns. The majority are shorter-term campaigns, meaning they have been active for less than 6 months (63%). In many cases, these involve individual campaigns, such as the launch of a new product. Just under a quarter (23%) are long-term campaigns that have been active for 1 year or more. The remaining 14% fall in between these categories.

Previous research is clear: brand building requires patience. It involves strengthening the desired brand associations in the minds of the target audience by consistently communicating the same associations, using a variety of expressions and channels. While individual campaigns can certainly achieve clear and significant changes, the greatest effect occurs when communication maintains a consistent focus over an extended period. Effects tend to accumulate year by year.

The benefits of long-term commitment are evident in our data, as longer campaigns have yielded both greater brand and business effects.

An improvement in brand effects appears to occur after just 6 months. However, the impact on the business side takes slightly longer, with a noticeable improvement after 1 year. This delay is logical because many markets have purchase cycles that extend beyond six months. Even if communication makes people more likely to choose the brand, it may take a few months before they actually make a purchase. In some markets, only a very small percentage of buyers are actively engaged in the purchase process at any given time. Therefore, it is essential not to evaluate brand campaigns solely based on immediate sales results.

# Long-term vision

## Tips and examples



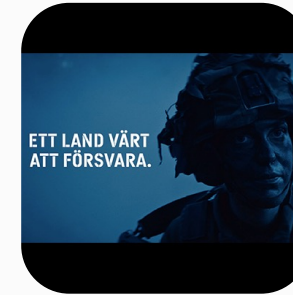
### Our tips

- To build a brand successfully, it is essential to work consistently and patiently to reinforce the same brand associations repeatedly.
- While maintaining consistency, it's crucial to diversify the content. The objective isn't to repeat the exact same elements but to employ effective, long-term concepts such as Bregott's "Bregottfabriken," McDonald's "Big Enough to Make a Difference," or Jula's "Nothing Can Stop You Now." These concepts encompass a variety of activities with different content in various formats, all centered around the same brand associations.
- Consistency is key regarding brand positioning, communication concepts, and a recurring distinctive expression that enhances recognition across all campaigns and channels. This may involve elements from the visual identity, image style, or music. Such consistency makes it easier for the target audience to connect all activities, which is essential to achieve synergy effects over time.
- Long-term brand-building campaigns should be followed up appropriately. It is advisable to employ methods that measure attitudes over time, such as survey-based research, and/or Share of Search, which measures interest in the brand within specific categories.
- Even though the primary purpose of brand-building campaigns is not immediate activation (e.g., purchases or store visits), you should anticipate certain such effects. If nothing happens in the first week, it's unlikely that anything significant will occur later. However, if there is some immediate response, the effect may very well grow over time.

Examples of long-term campaigns (1+ years) awarded for their effectiveness in the 100-wattaren



Dear Condom  
(100-fattaren)



Försvarsmakten – Ett landvärt  
att försvara (Society & Opinion)



Bregott – Bregottfabriken  
(Long-term)



Ingo – Kom längre för pengarna  
(Consumer)

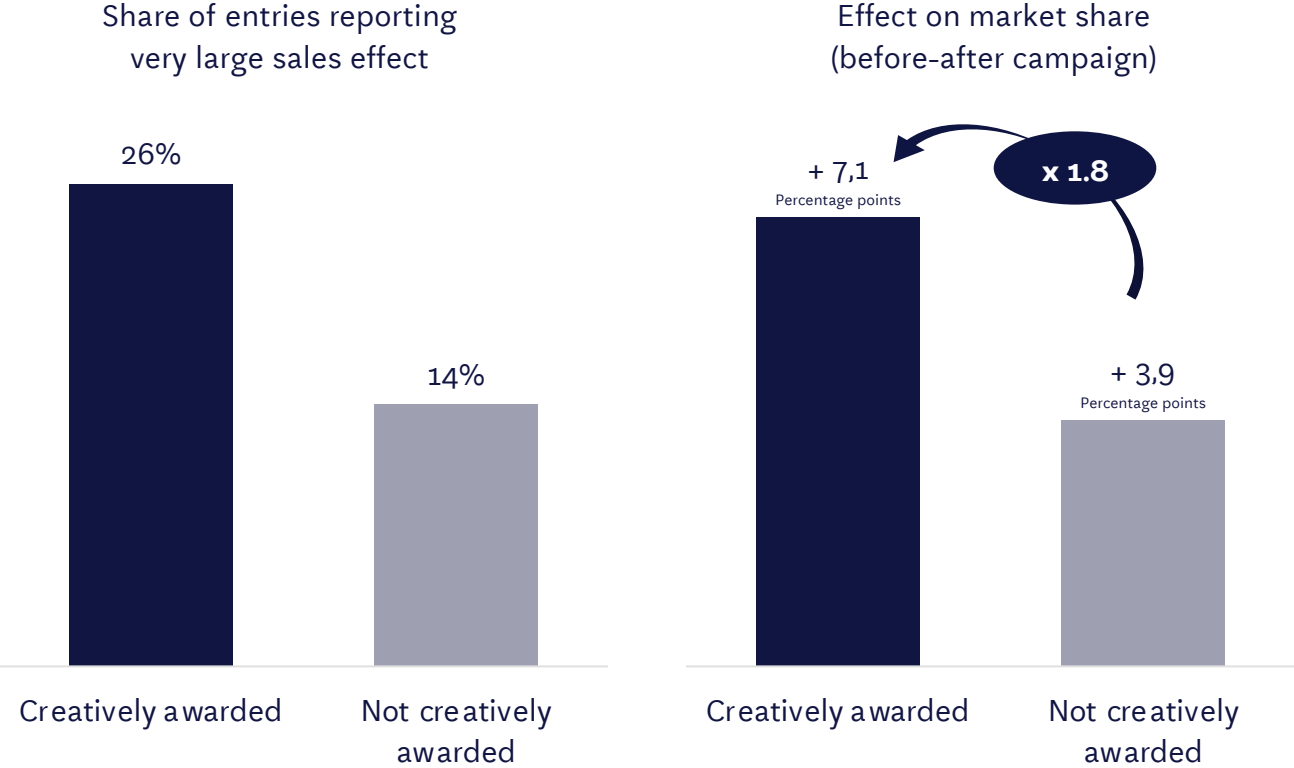


Jula – inget kan stoppa dig nu  
(Long-term)



McDonald's – Stora nog att  
göra skillnad (Long-term)

# Creativity boosts the business effect



Creativity pays off in the business context. The results are clear: creative campaigns generate "very significant sales effects" almost twice as often as non-creative campaigns (26% vs. 14%).

Creative campaigns also yield a 1.8 times larger increase in the brand's market share (after the campaign compared to before). Or a 3.2 percentage point larger increase. This figure may seem small, but on a market worth billions, it amounts to a substantial sum of money. It's worth noting that creativity has an even greater impact on market share than in last year's analysis (then a 1.5 times greater). These results are not surprising. The value of creativity has been demonstrated in numerous studies, and here, we see that it holds true in Sweden as well.

Remember that all competing entries are assumed to have created a greater impact than most communication produced in society. Creativity's advantage is even more pronounced in such a broad comparison. Approximately 40% of the entries in the Effectiveness Database have been awarded for their creativity. This overrepresentation, relative to all communication campaigns, suggests a strong connection between creativity and effectiveness.

So, what constitutes creativity? In this context, we categorize creative campaigns in the same way as in IPA's studies. These are campaigns that have received recognition for their creativity in various communication competitions such as Guldägget, The One Show, Eurobest, Cannes Lions, Spinn, or CLIO Awards. Creativity is thus defined based on the judgments of industry experts.

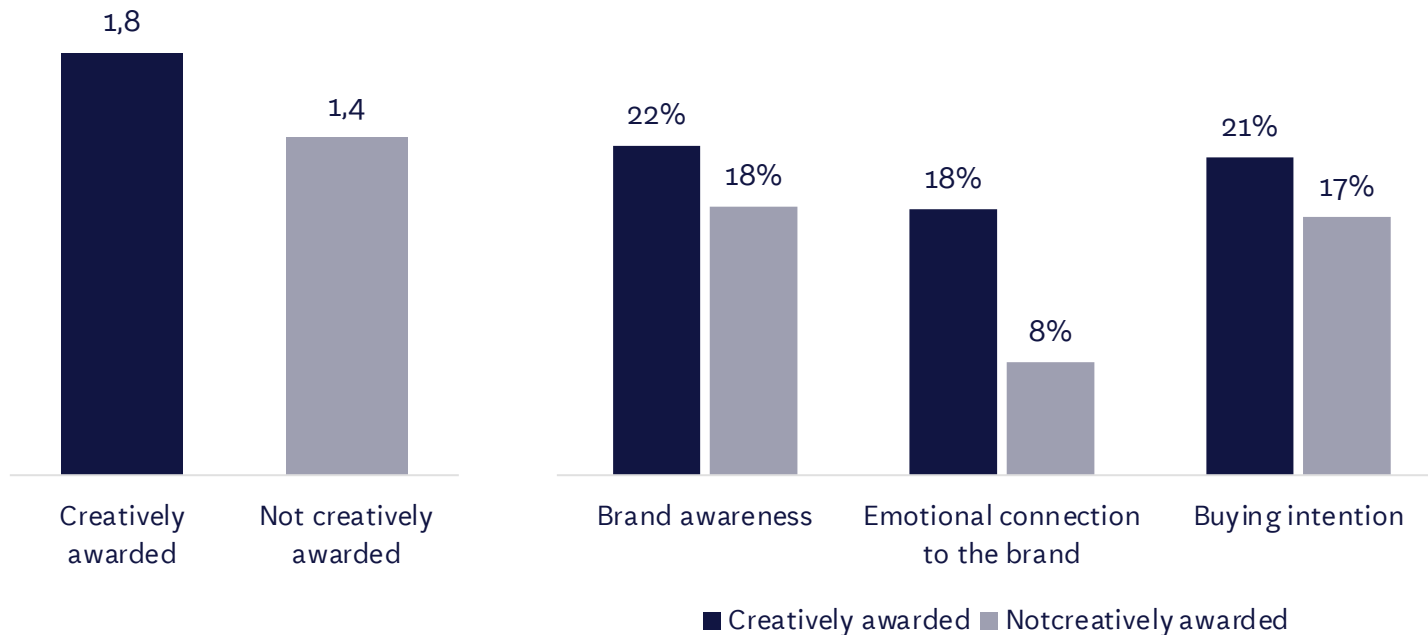
# Creativity creates greater brand effects



Number of very large brand effects



Share of entries reporting Very large effects



Creativity builds brand value. Creatively awarded campaigns create more "very significant brand effects" than non-creatively awarded campaigns (1.8 vs. 1.4 effects on average).

The breakdown on the right illustrates that creativity enhances the brand in several ways, with the primary benefit being the emotional connection of the target audience to the brand (liking being a common metric).

Why does creative communication work so effectively? Academic research has identified three main reasons:

- It garners **more attention**, as it stands out from the noise. The recipient becomes more engaged, curious, and processes the communication more thoroughly, resulting in better memory effects..
- It **evokes positive emotions**. People appreciate creative communication. The positive emotions elicited are transferred to the brand behind the communication, making it more likable. This is evident in our data.
- It **signals effort**. This leads recipients to (subconsciously) believe that the brand puts in equal effort in all aspects, such as its products and services. Perceptions of the brand's quality and reliability are thus strengthened, regardless of the content of the communication, it is the creativity itself that signals something.

# Examples: Creative campaigns awarded for their effectiveness



Lyko – Hva enn du vill  
(International)



ACO– ACO Simply Effective  
(Strategic design)



Qamcom – Qamcom Anywhere  
(Employer Branding & Recruitment)



När livet vänder: Vem bär du bandet för  
(Non-profit & Charity)



Arbetsmiljöverket – Odramatiska berättelser  
(Society & Opinion)



Pressbyrån – Hambulle  
(Consumer)



Swedbank – Prata Pengar  
(Society & Opinion)



McDonald's – Spice up your love life  
(Consumer)



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