



## Lemon.

This advertising brain has stopped working properly.

It has lost its power to persuade, its ability to make people feel, and its talent to entertain.

How has this happened? And is there anything we can do about it?

In this challenging book, Orlando Wood argues that a golden age for

advertising technology has been far from a golden age for advertising creativity.

He shows how today's analytical culture has sent the industry's admired reputation for creativity into reverse.

In place of a creative Renaissance, he maintains, we are now witnessing nothing less than a creative Reformation, a 'stripping of the altars'.

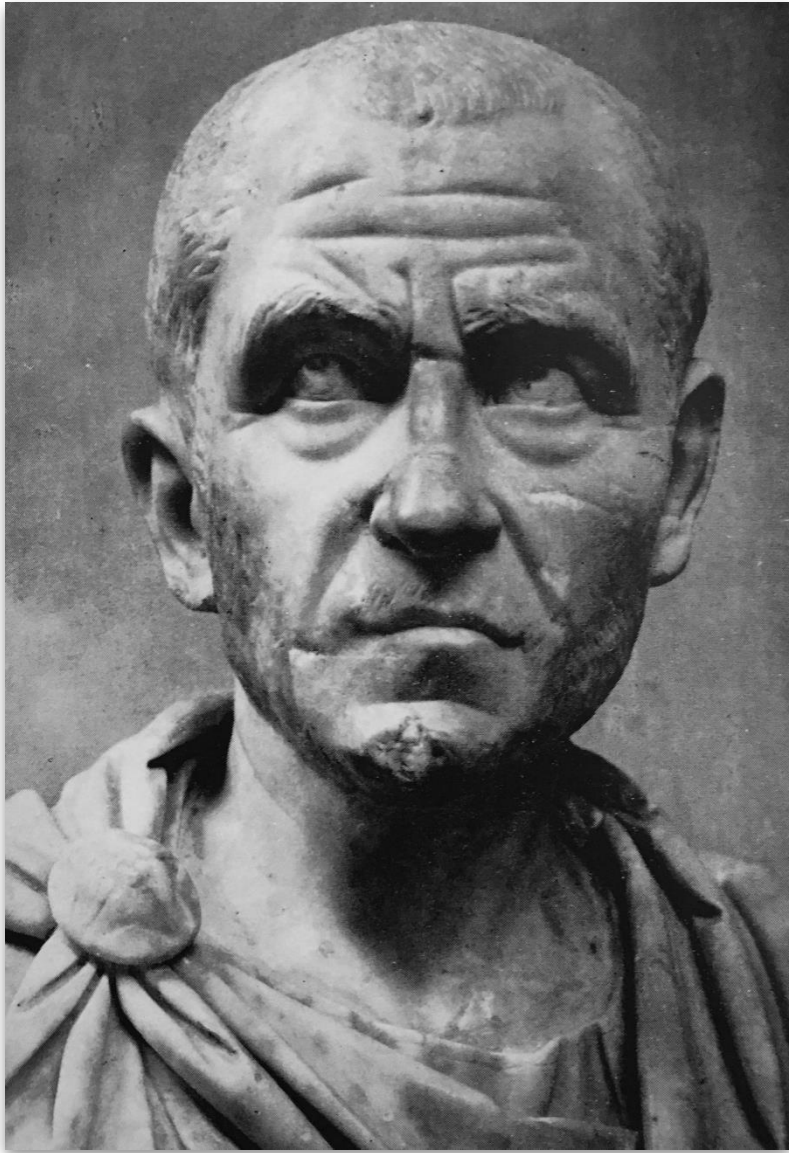
Reducing what was once dazzling artform to dreary science.

So how should agencies and clients correct the wrong turn we have taken?

Orlando offers some surprisingly counter-intuitive solutions of his own.

If the advertising brain has stopped working properly, maybe this is the repair manual.





Portrait Bust of Decius, A.D. 249-251

Portrait Bust, A.D. 323-337



Spiral Tendrils, Ara Pacis, Rome, 9 B.C.

Early Medieval Spiral Tendrils, Santa Sabina, Rome





Scene from New Comedy (street musicians), mosaic, Pompeii, late 2nd Century or beginning of 1st Century B.C.

The Image of Christ, mosaic, Hinton St Mary, Dorset, 4th Century A.D., British Museum



Procession of Figures, Ara Pacis, Rome, 9 B.C.

Procession of Figures, Saint'Apollinaire, Ravenna, 6<sup>th</sup> Century A.D.





Narrow

Goal-orientated

Abstraction (parts)

Categorises

Explicit

Cause and effect

Repeatability

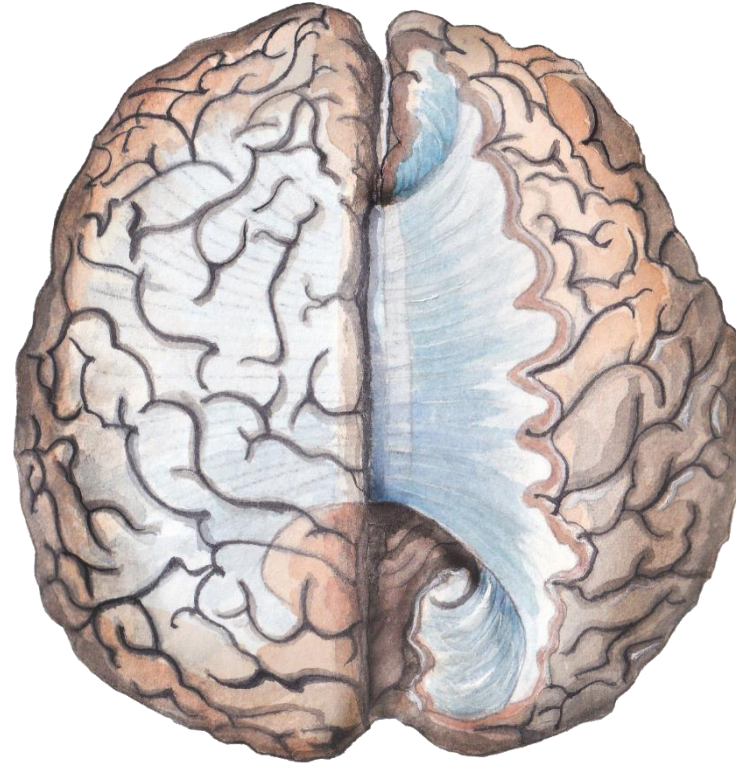
Literal, factual

Self-absorbed and dogmatic

Language, signs and symbols

Rhythm

**Left**



Broad

Vigilant

Context (whole)

Empathises

Implicit

Connections and relationships

Novelty

Metaphorical

Self-aware and questioning

Time, space and depth

Music

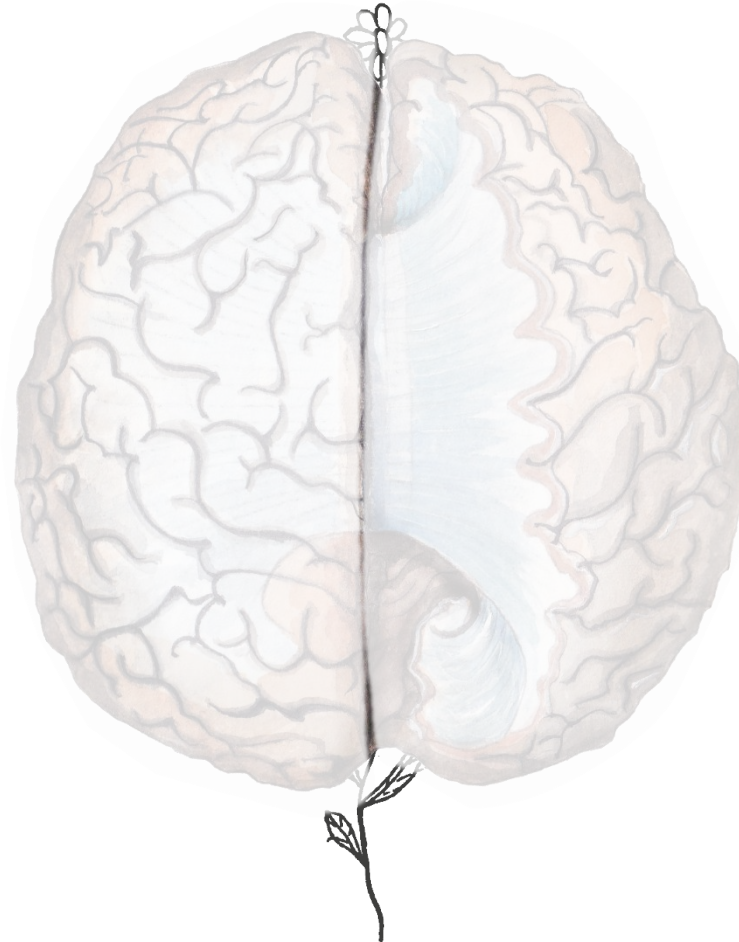
**Right**



# Left brain represents



**Left Only**



**Whole brain**

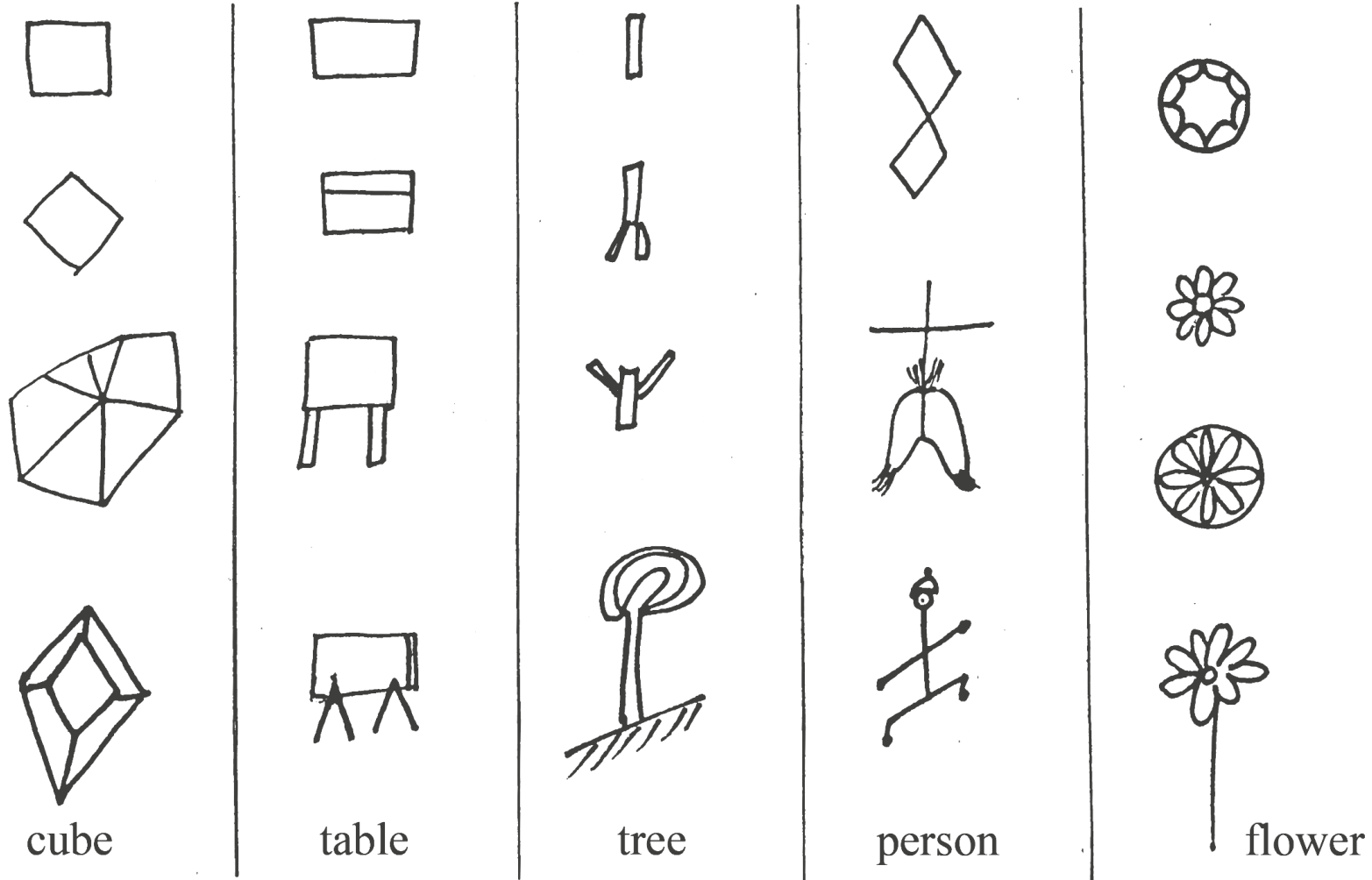
# Right brain sees the whole



**Right Only**

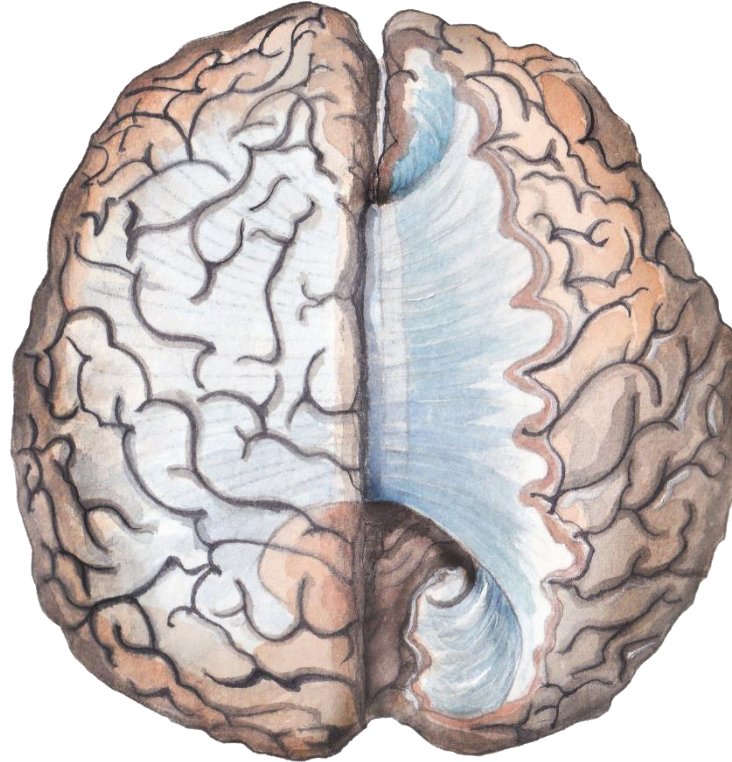


# The world as the left brain sees it – flattened, abstracted, devitalised.





Narrow  
 Goal-orientated  
 Abstraction (parts)  
 Categorises  
 Explicit  
 Cause and effect  
 Repeatability  
 Literal, factual  
 Self-absorbed and dogmatic  
 Language, signs and symbols  
 Rhythm

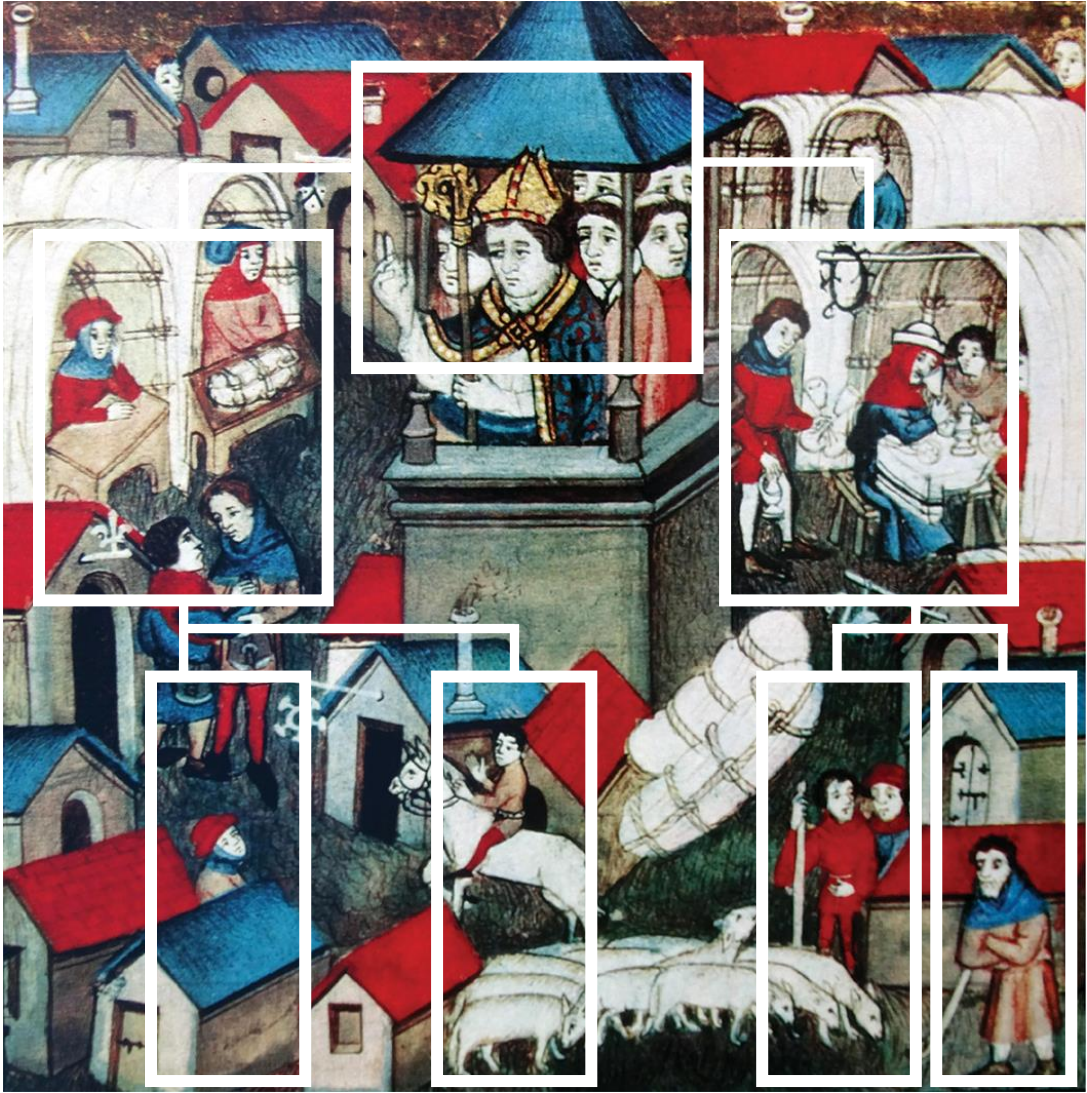


Broad  
 Vigilant  
 Context (whole)  
 Empathises  
 Implicit  
 Connections and relationships  
 Novelty  
 Metaphorical  
 Self-aware and questioning  
 Time, space and depth  
 Music

**Left**



**Right**



Fair at Lendit near St Denis, Medieval manuscript





Fair at Lendit near St Denis, Medieval manuscript



Adoration of the Shepherds, Domenico Ghirlandaio, 1485







Augsburg Confession, Anonymous, 1590, St Johanneskirche, Schweinfurt



Adoration of the Shepherds, Domenico Ghirlandaio, 1485







Augsburg Confession, Anonymous, 1590,  
St Johanneskirche, Schweinfurt



Grand Canal Looking Northeast from the Palazzo  
Balbi to the Rialto Bridge, Canaletto c.1719







Allegory on the Revolution, Jeaurat de Bertry, 1794



Grand Canal Looking Northeast from the Palazzo Balbi to the Rialto Bridge, Canaletto c.1719



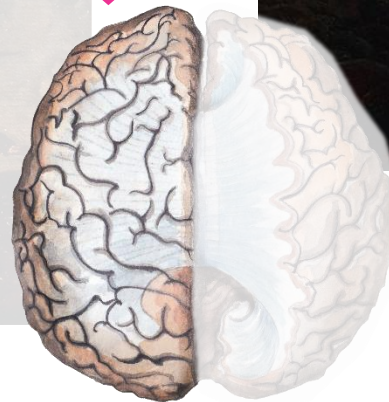




Allegory on the Revolution, Jeaurat de Bertry, 1794



Moon Rising Over the Sea, 1821, Caspar David Friedrich







Interior with a girl drawing, Pablo Picasso, 1935



Moon Rising Over the Sea, 1821, Caspar David Friedrich







Interior with a girl drawing, Pablo Picasso, 1935

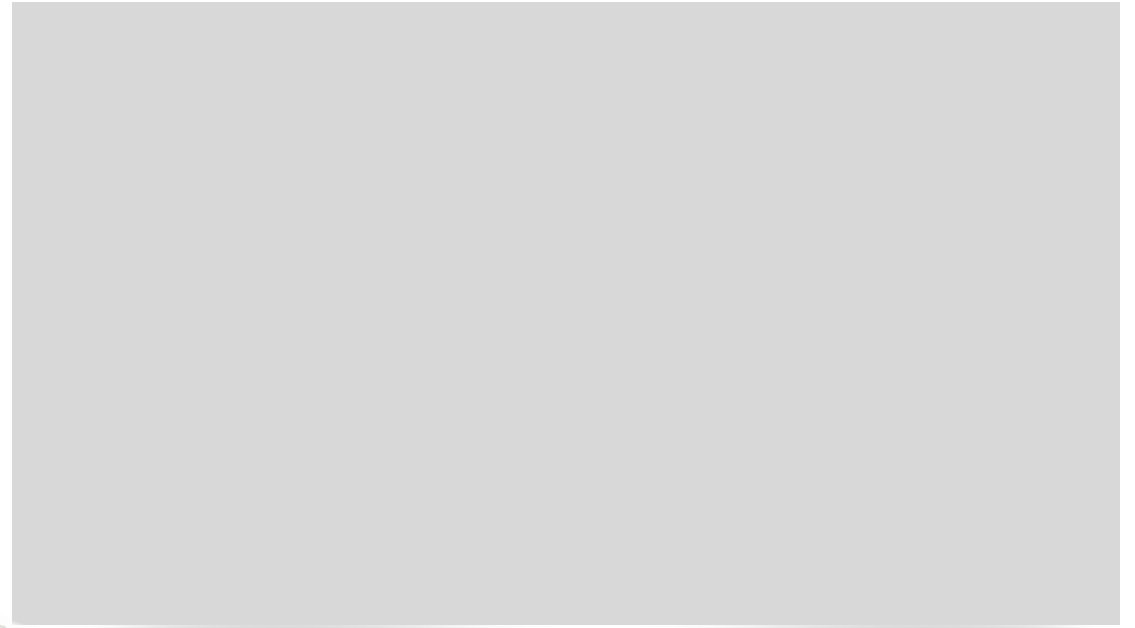


Heineken, Lowe Howard-Spink, 1985





GoDaddy, 2018



Heineken, Lowe Howard-Spink, 1985

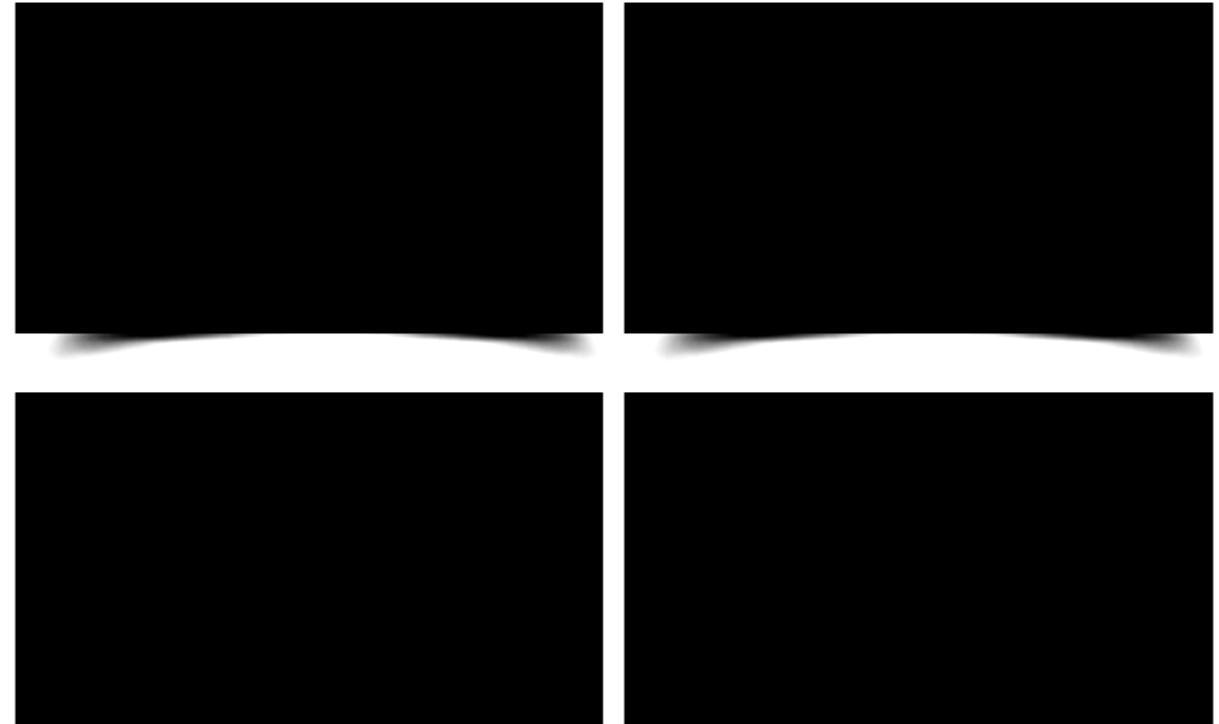




## Flatness and Abstraction



## Depth and Betweenness



## Left Brain

## Right Brain

Flatness  
Abstracted product, feature, ingredient  
Abstracted body part (e.g. hands, mouth)  
Words obtrude during the ad  
Voiceover  
Monologue (e.g. testimonial)  
Adjectives used as nouns  
Freeze-frame effect  
Audio repetition (metered prose, sound effects)  
Highly rhythmic soundtrack

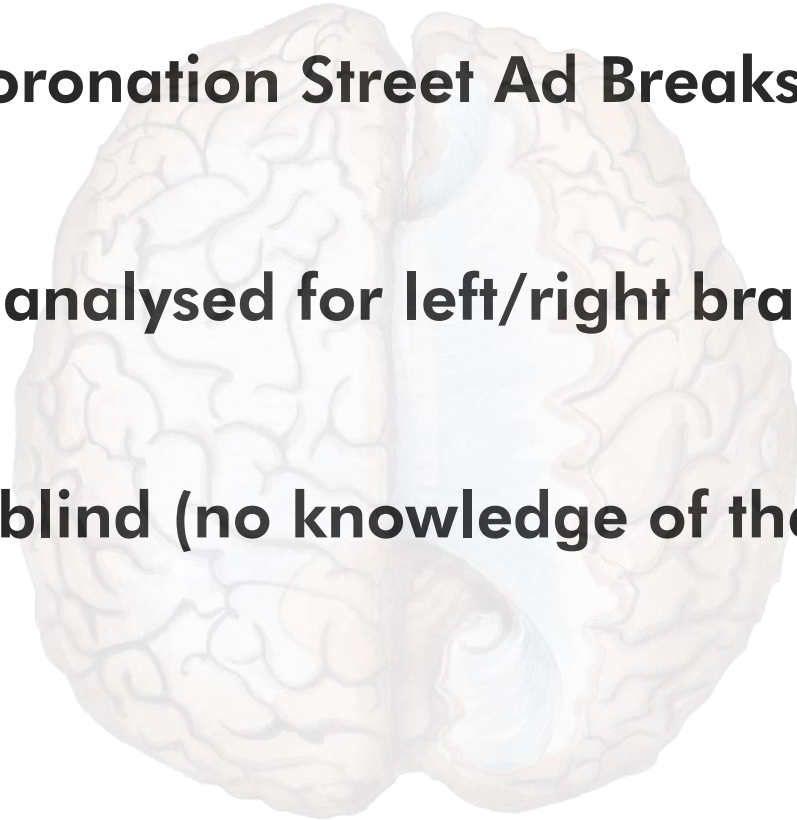
A clear sense of place  
One scene unfolding with progression  
Characters with agency (voice, movement, expression)  
Implicit, unspoken communication (knowing glances)  
Dialogue  
Distinctive accents  
Play on words or subversion of language  
Set in the past (costumes & sets)  
Reference to other cultural works (pastiche/parody)  
Music with melody



## **Reconstruction of Coronation Street Ad Breaks, going back 30 years**

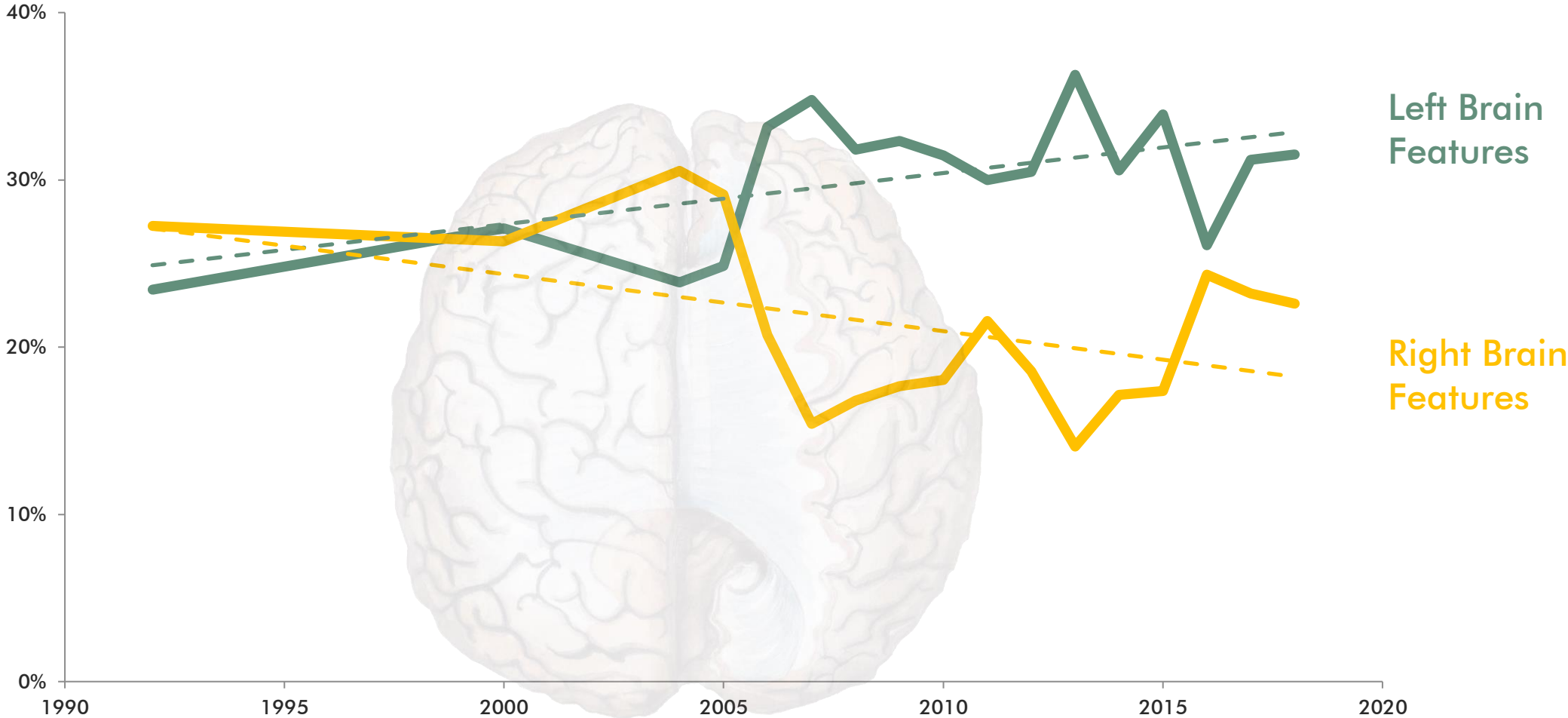
**687 ads analysed for left/right brain features**

**Coded up blind (no knowledge of the year aired)**



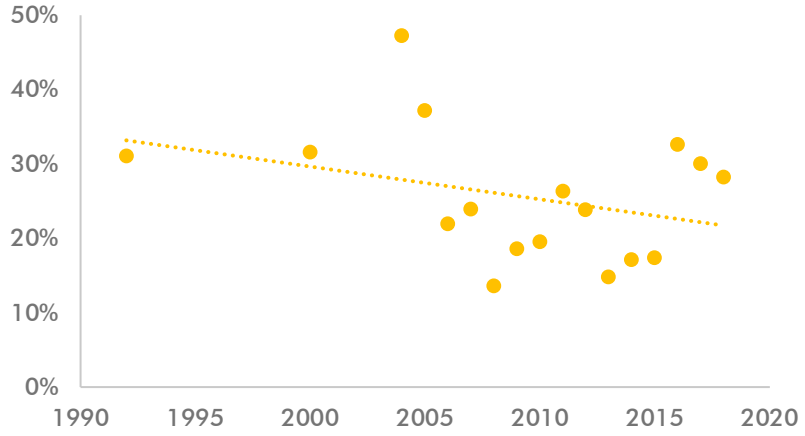
# Right-brain features have declined; left-brain features now dominate.

Average proportion of left and right brain features present across all ads in ad breaks from each year

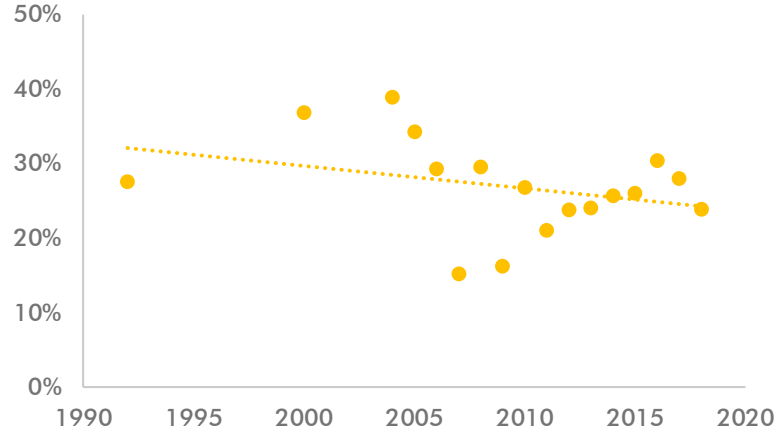




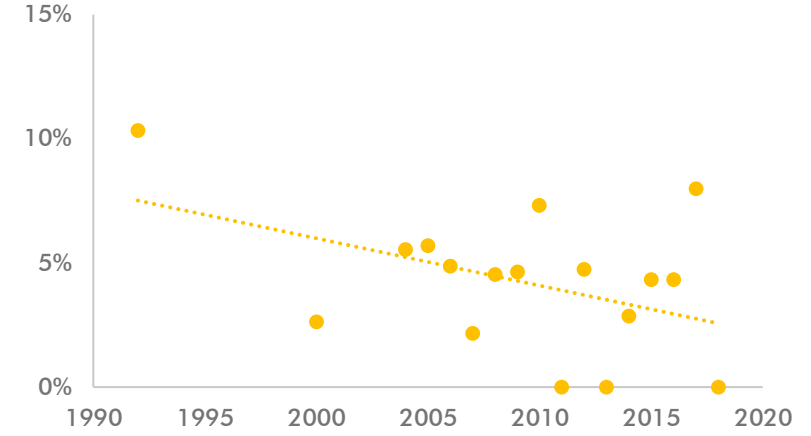
### Implicit communication (knowing glances)



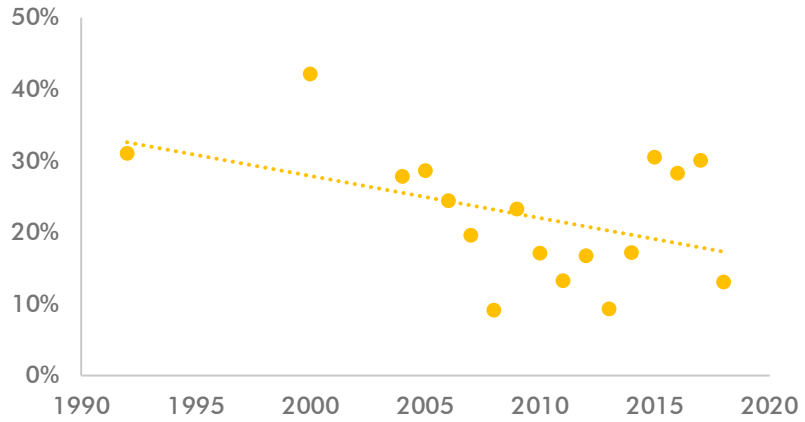
### Distinctive accents



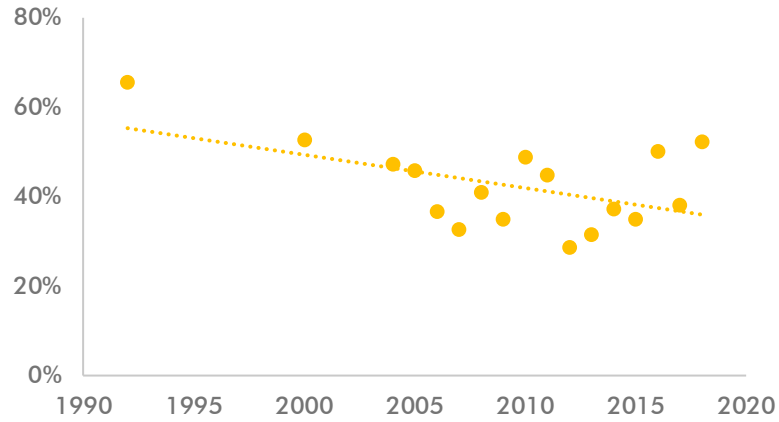
### Play on words or subversion of language



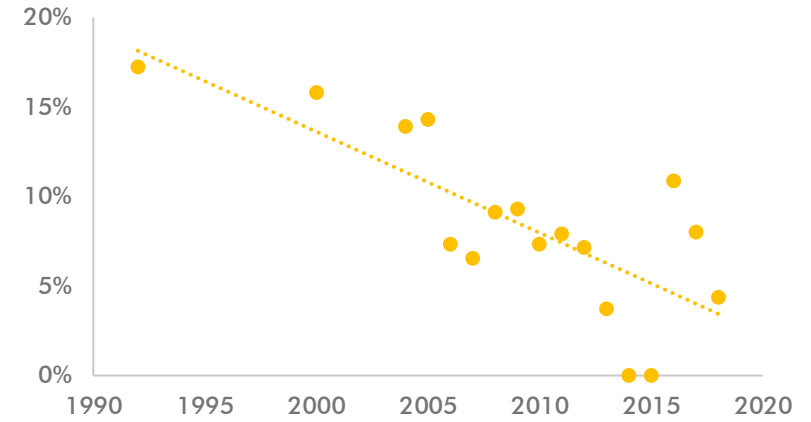
### One scene unfolding with progression



### Music



### Cultural references (inc. pastiche/parody)



### Highly rhythmic soundtrack



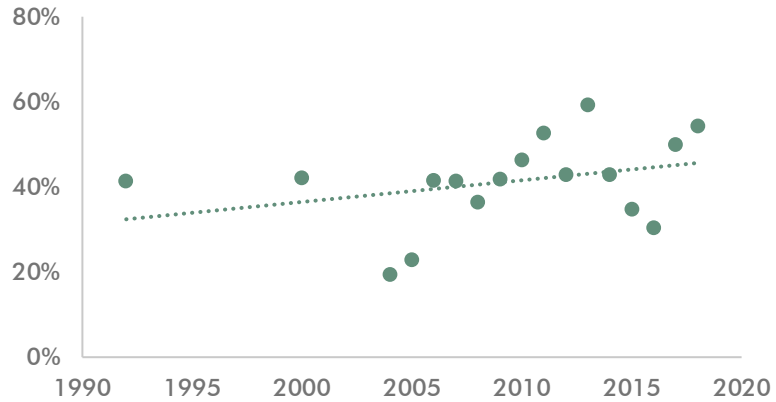
### Monologue (e.g. testimonial)



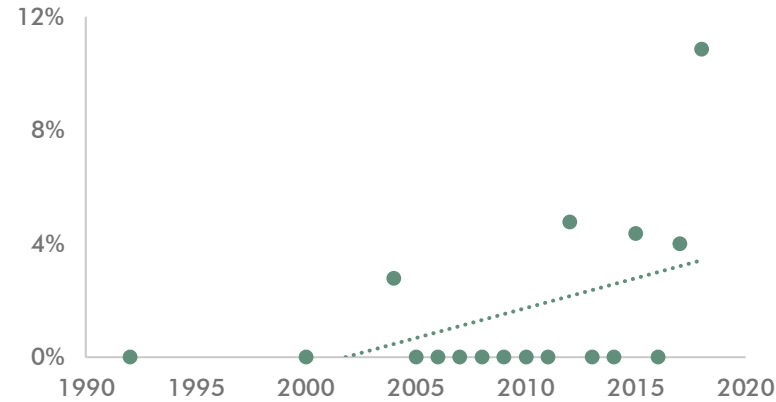
### Voiceover



### Words obtruding during the ad



### Adjectives as nouns ('small' just works)

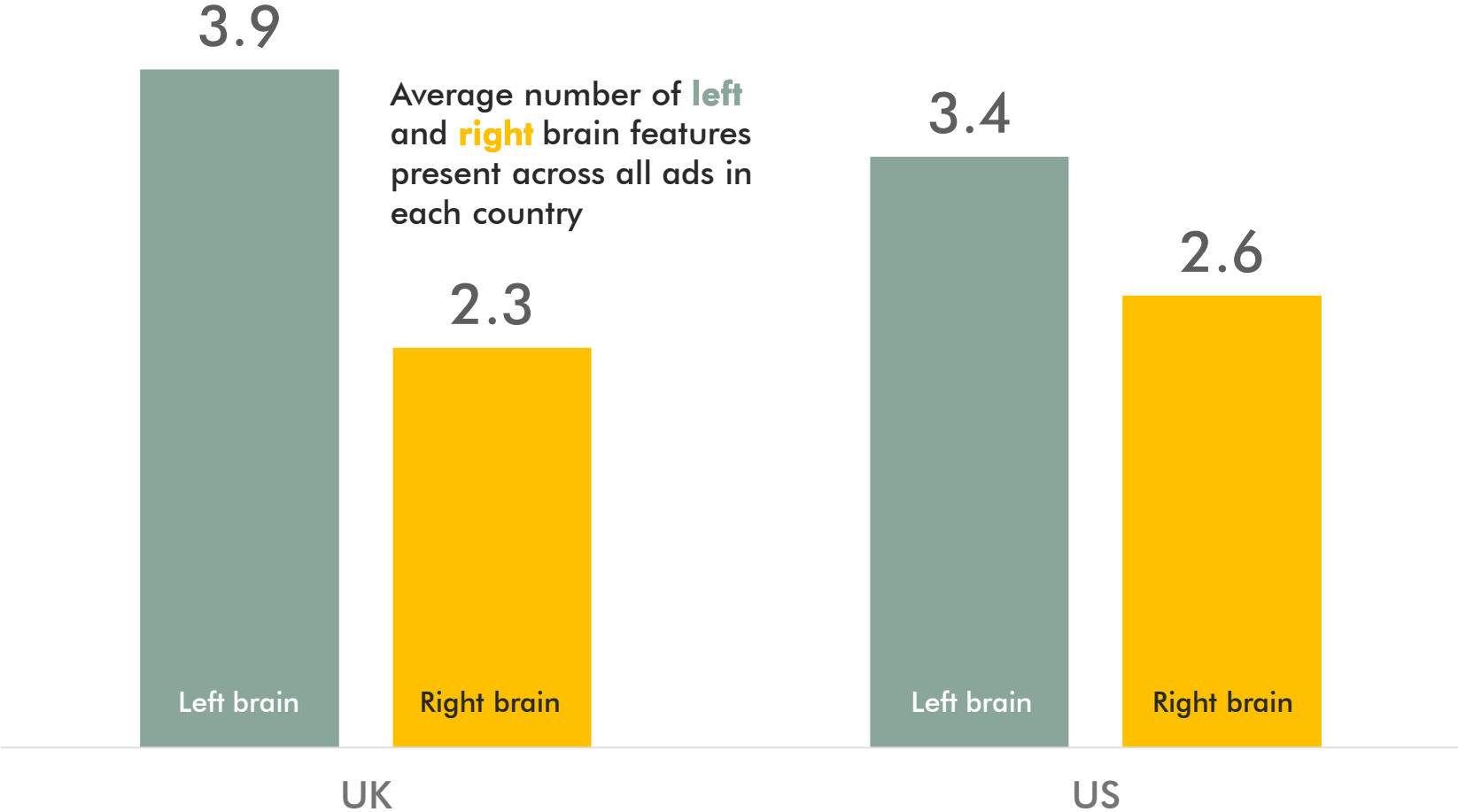


### Flatness (lack of depth)

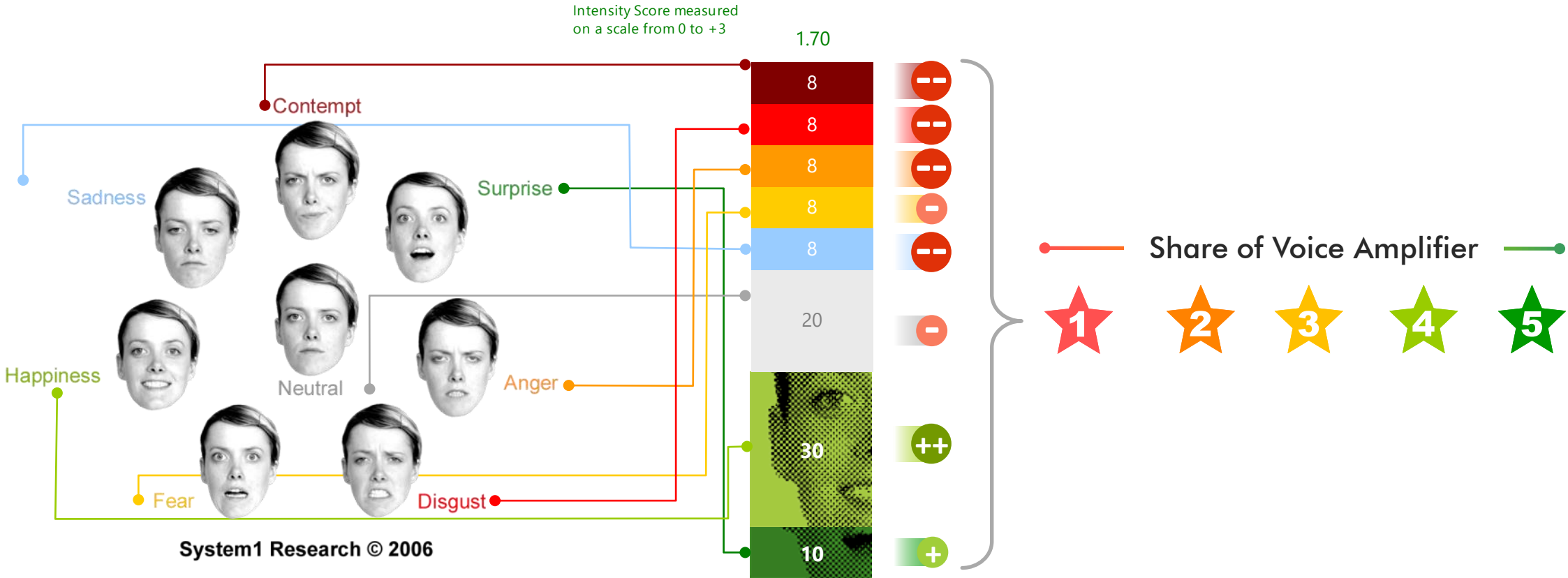




# Left-brain dominance today in the UK and the US.



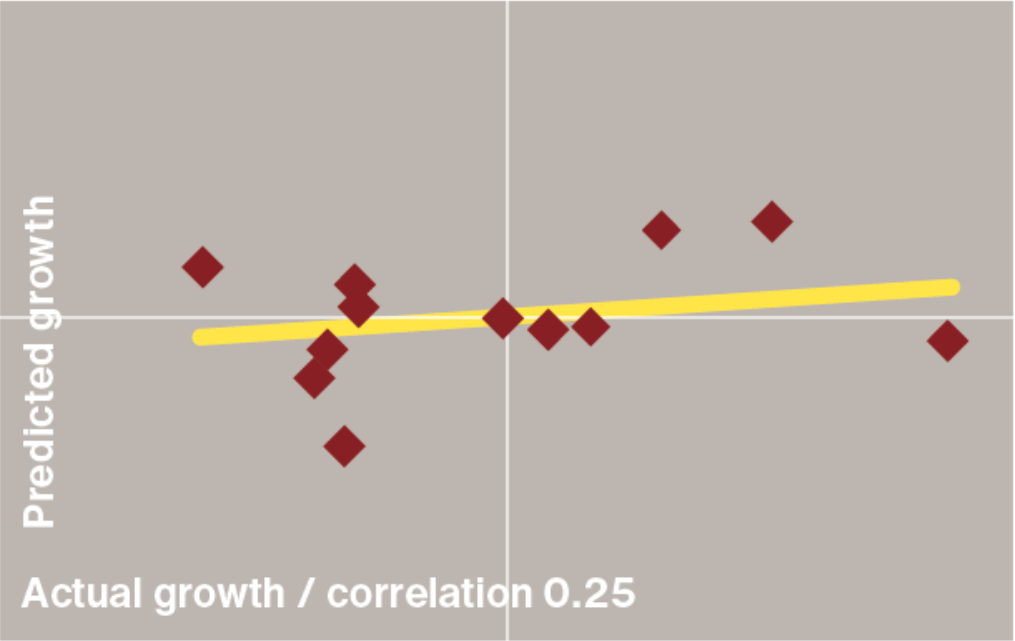
# Predicting share gain from emotional response.



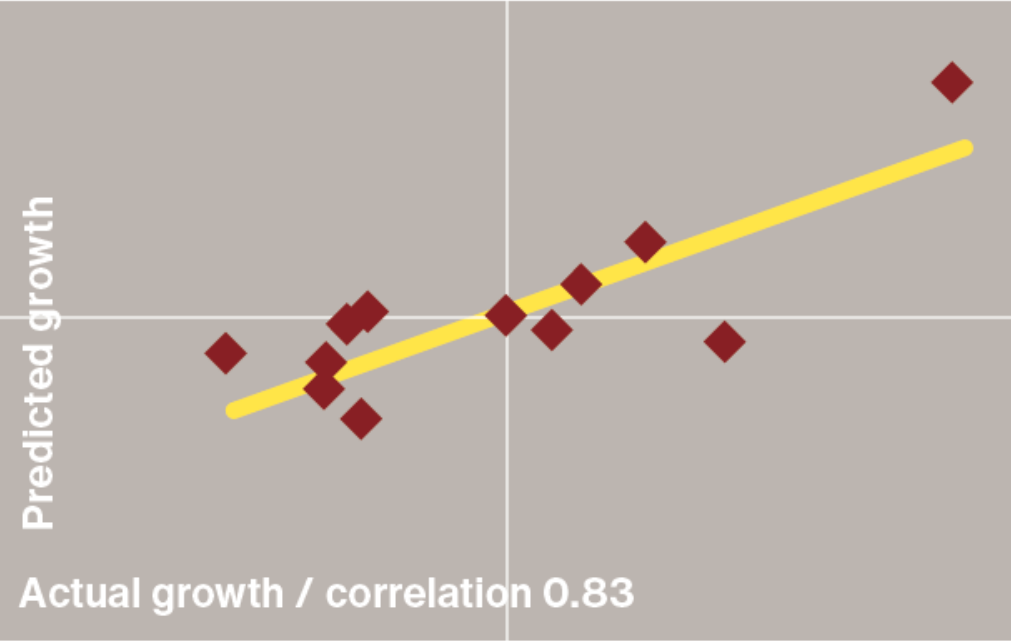


# ESOV and the emotional multiplier explain market share growth.

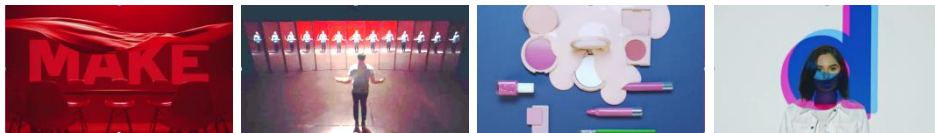
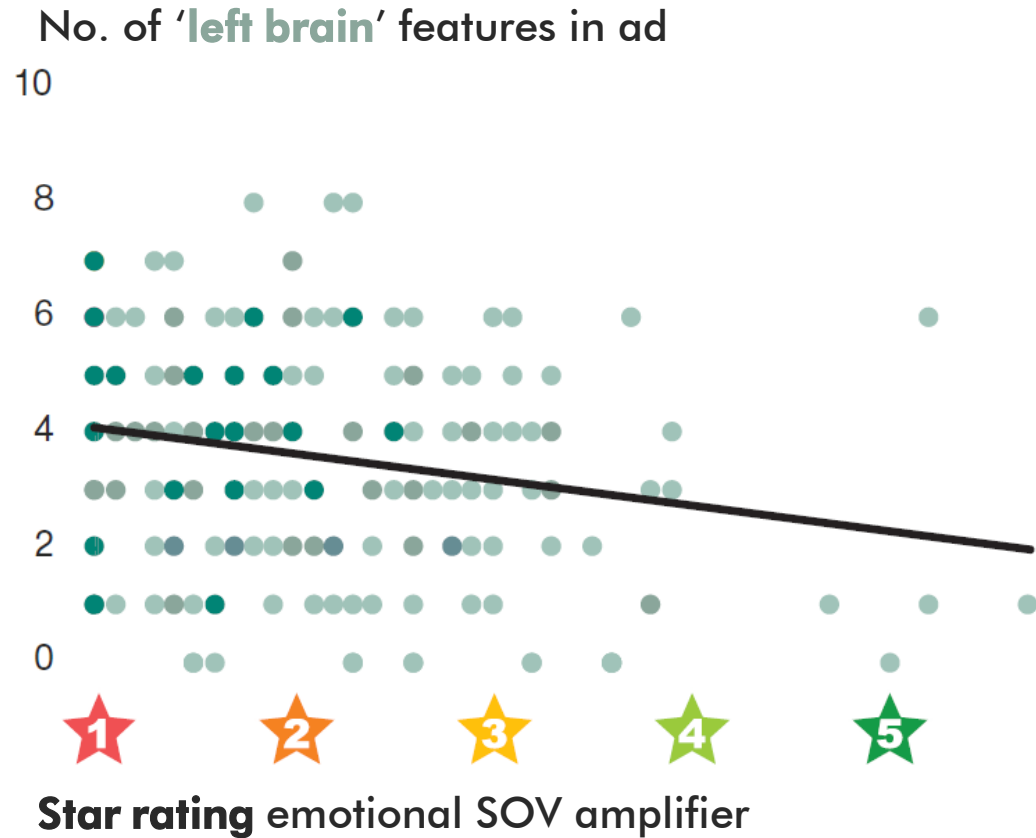
**Quantity of advertising  
(TV ESOV)**



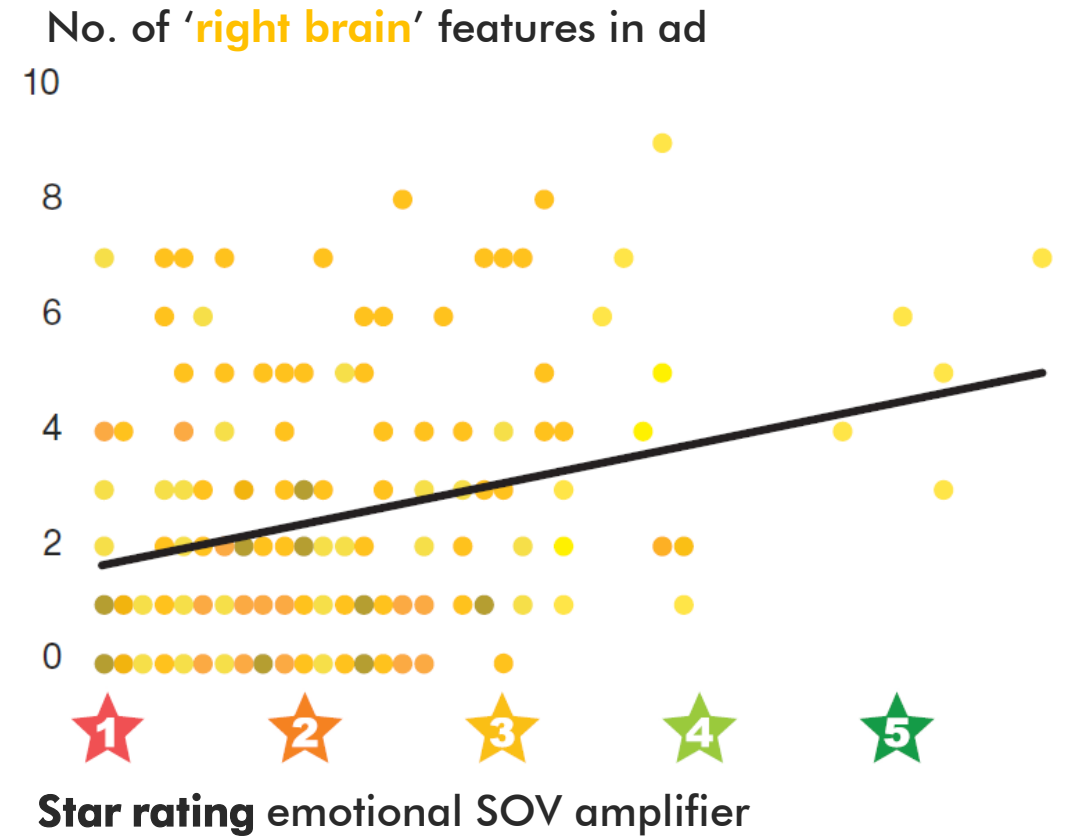
**Quantity and quality of advertising  
(TV ESOV x Star rating)**



# Entertain for commercial gain.

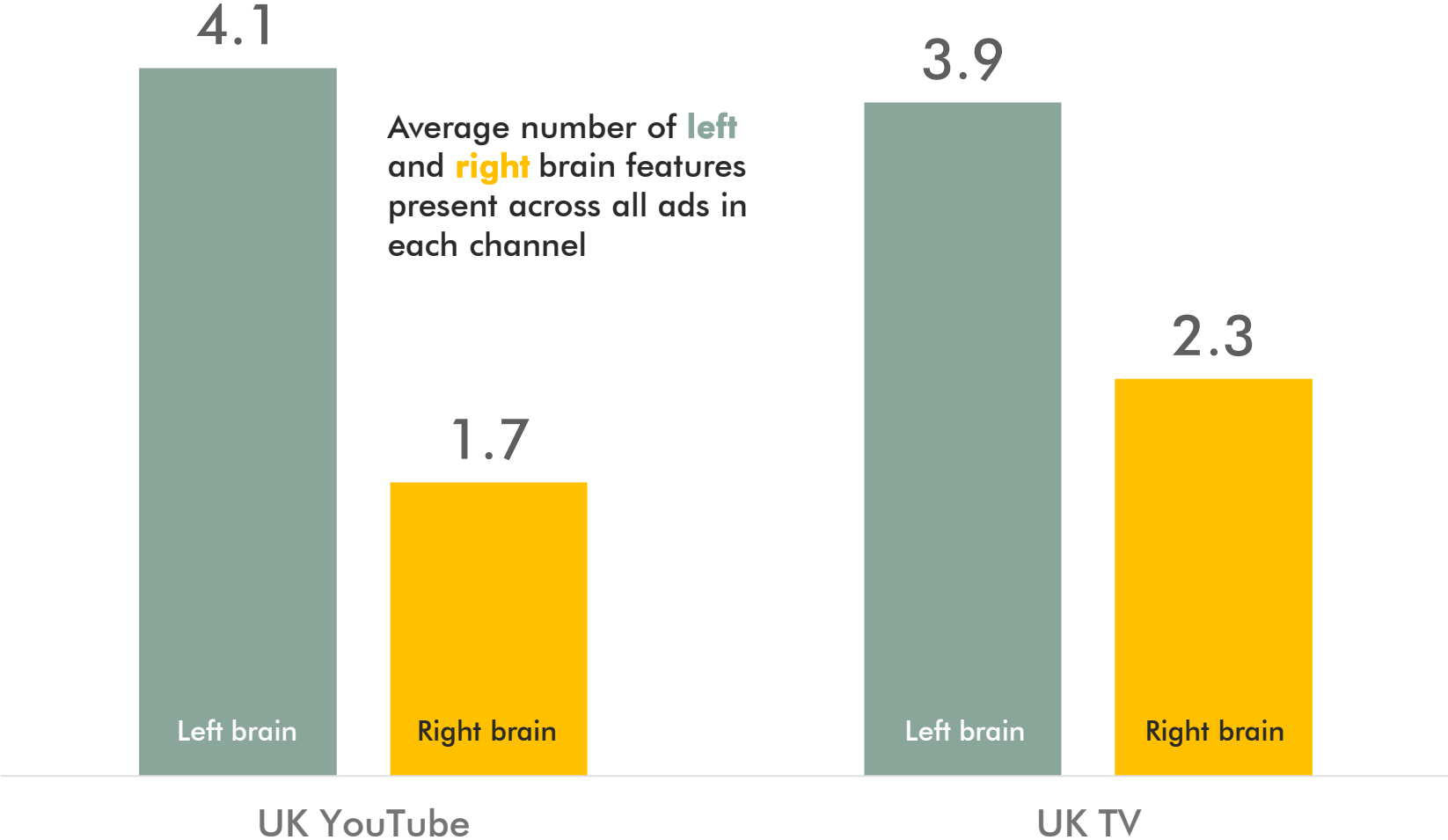


Flatness and Abstraction



Depth and Humanity

# Digital video is even more left-brain dominant.







HomePod



barclaycard  
» Start today

# Attention and brand Recall

Spontaneous Brand Recall (%)

24

26

28

41

28

38

Minutes of attention per 1000 valuable impressions

38

87

72

138

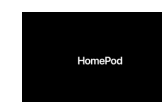
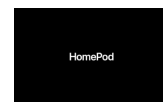
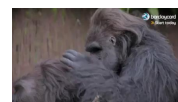
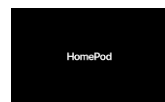
80

238

Facebook

Twitter

YouTube



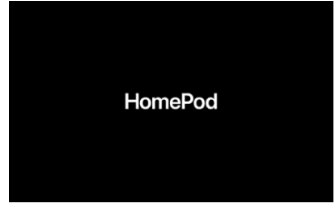
System1





LUMEN



Research commissioned by System1 and conducted by Lumen. Ads tested in-feed on Facebook and Twitter (mobile) and skippable pre-roll YouTube (desktop).

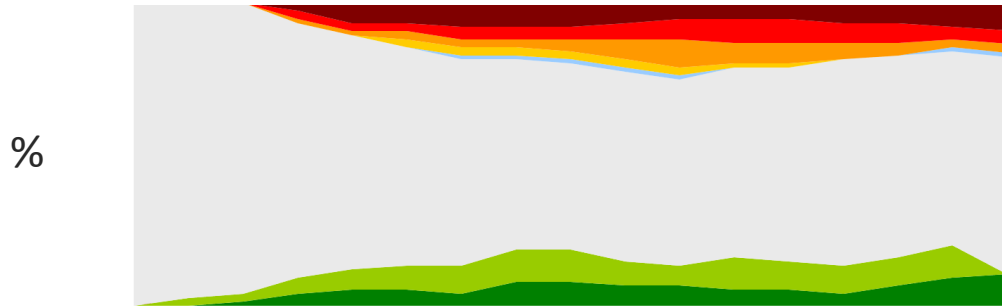
# Emotional response and cumulative brand recognition



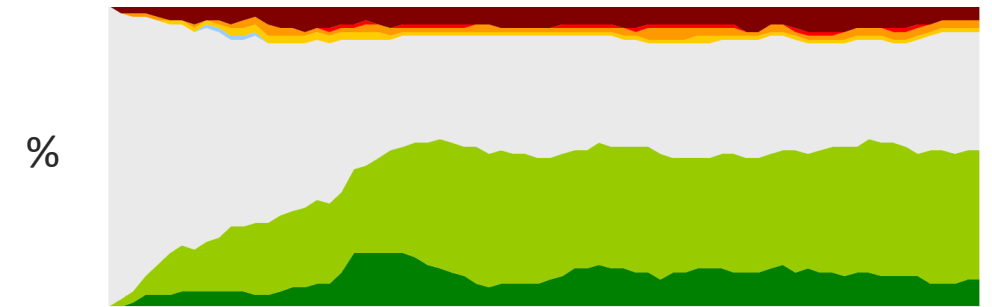
Share of Voice Amplifier   




Share of Voice Amplifier   




Emotional Response



Cumulative Brand Recognition



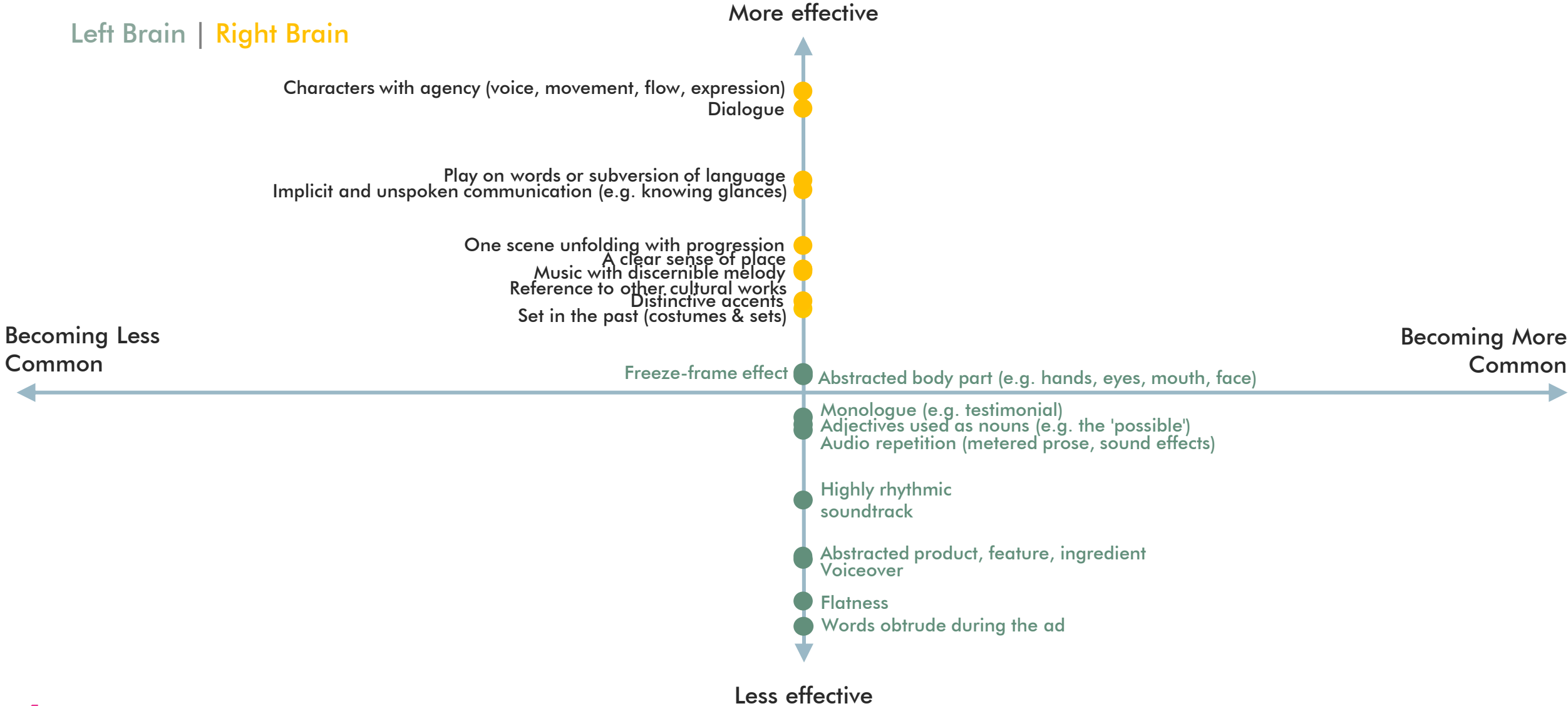
Seconds (15s)

Seconds (70s)



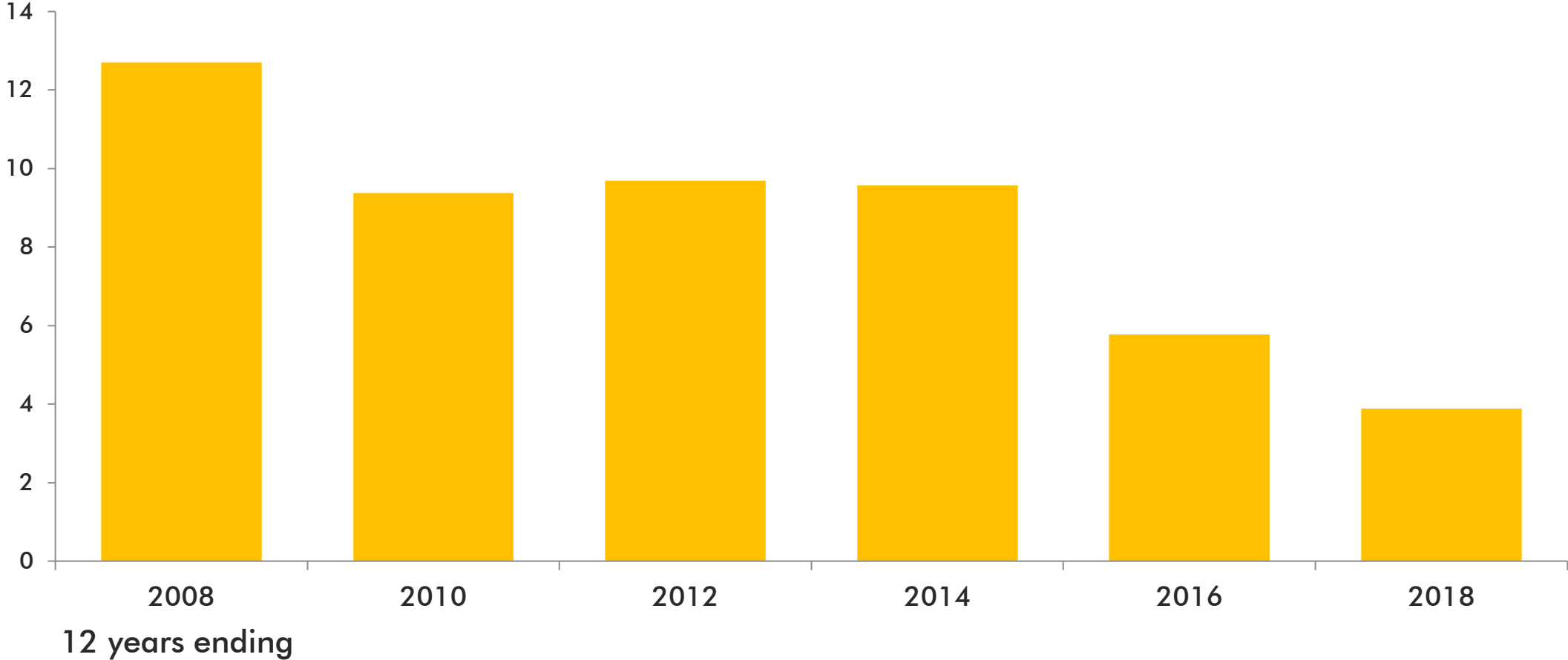
# The most effective features are disappearing, the least effective are becoming more common.

Left Brain | Right Brain



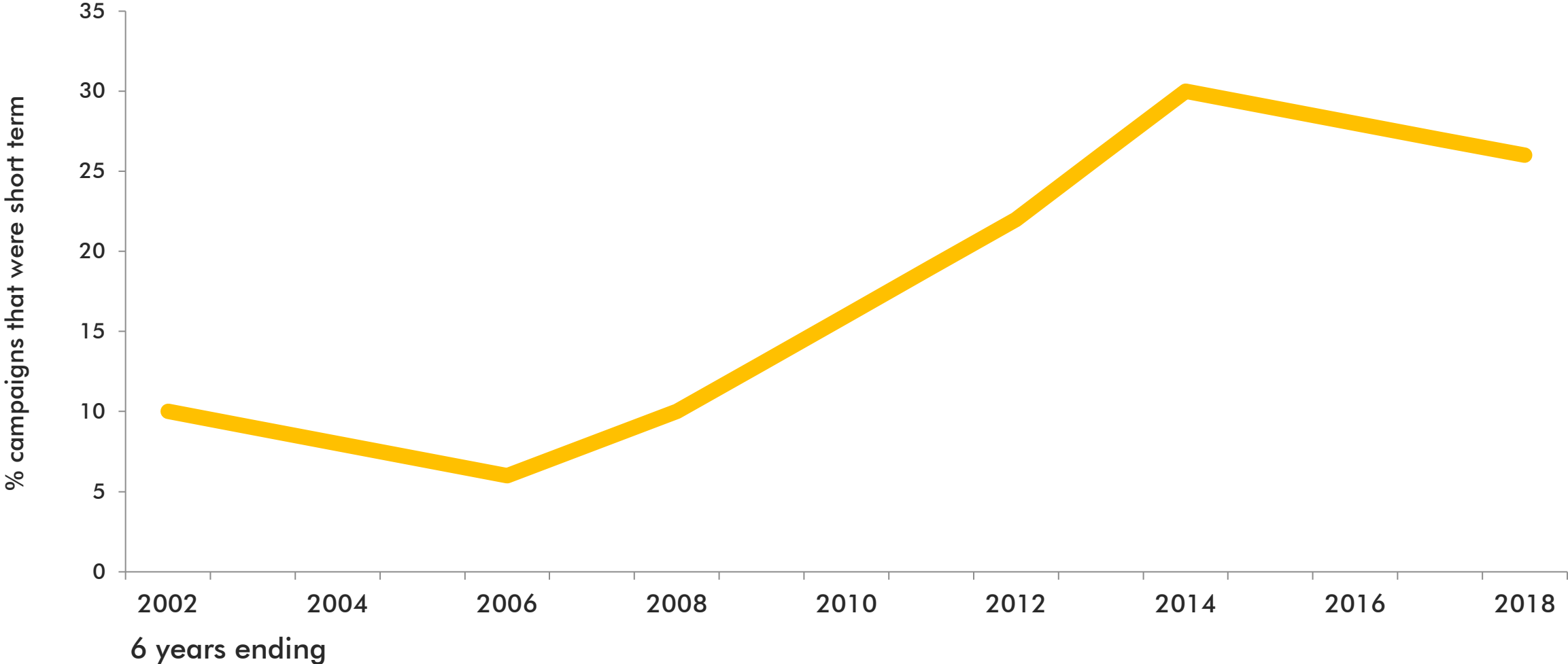
# The crisis in creativity.

Ratio of awarded: non-awarded SOV Efficiency



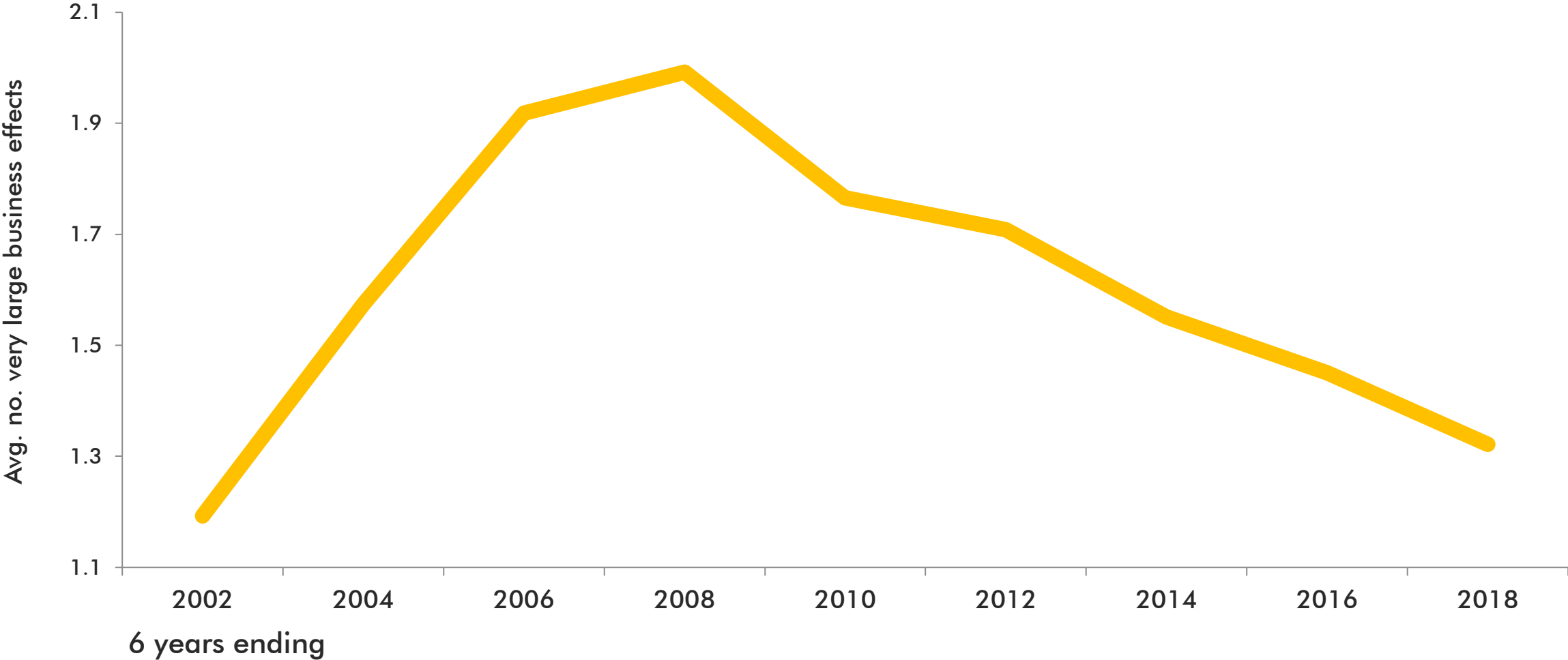
# The rise of short-termism.

All IPA case studies





# The decline in advertising effectiveness.





Narrow

Goal-orientated

Abstraction (parts)

Categorises

Explicit

Cause and effect

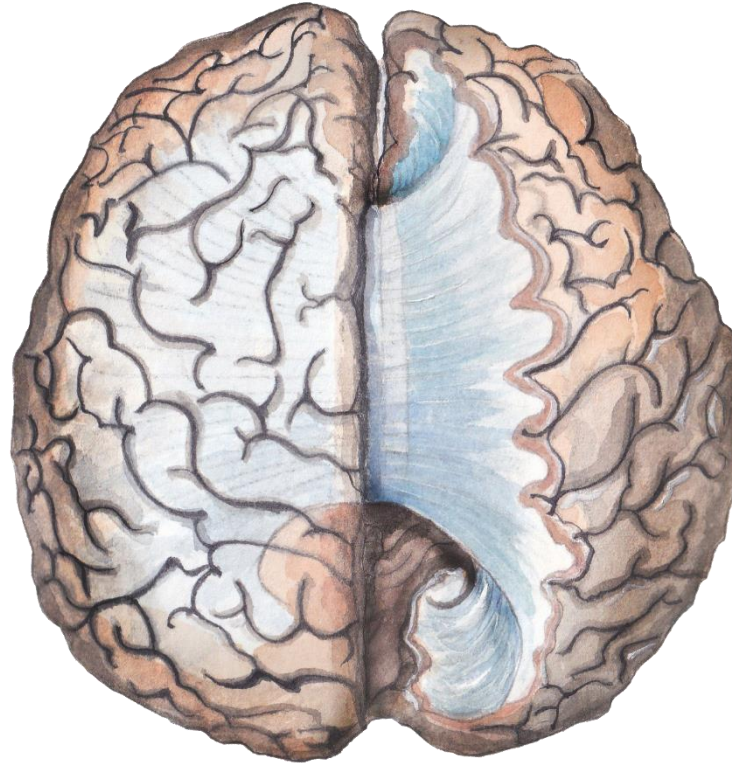
Repeatability

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Rhythm



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Time, space and depth

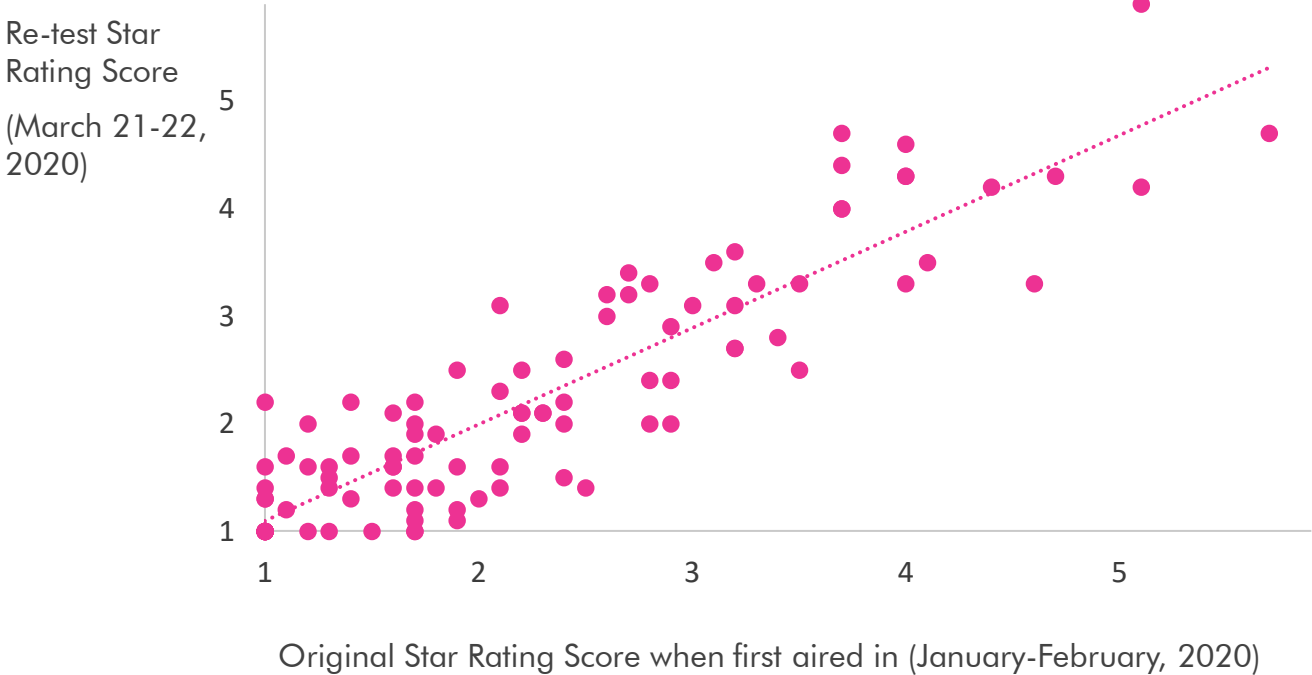
Music

**Left**



**Right**

# How pre-COVID advertising performs in the pandemic relative to first airing





# What's not connecting



The direct hard sell



Ads focused on *things*



Ads pandering to self-image



Ads reliant on words or rhythm



Ads that are aggressive, competitive or performance focused

# What is connecting

Character Fluent Devices



Scenario Fluent Devices



Ads celebrating 'betweenness'



Ads set in or referencing the past



Ads with connection to local place and community



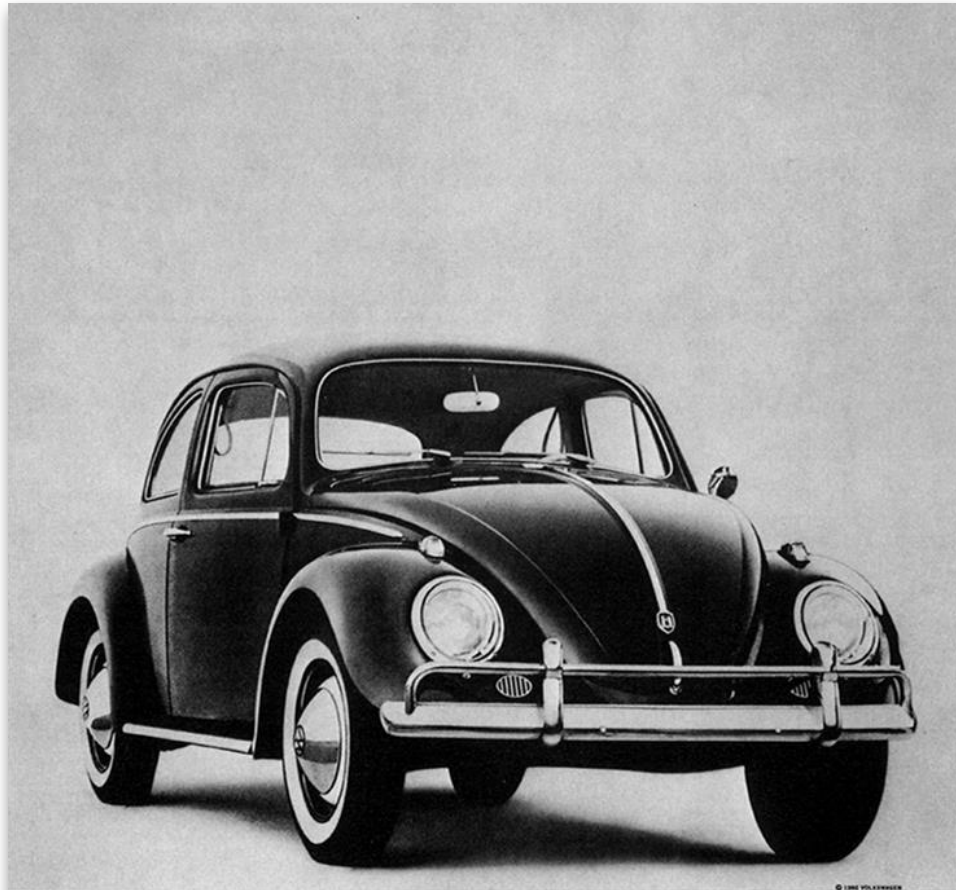
**Bill  
Bernbach  
said...**

“All of us who professionally use the mass media are the shapers of society.

We can vulgarize that society.

We can brutalize it.

Or we can help lift it onto a higher level.”



## Lemon.

This Volkswagen missed the boat. The chrome strip on the glove compartment is blemished and must be replaced. Chances are you wouldn't have noticed it; Inspector Kurt Kroner did.

There are 3,389 men at our Wolfsburg factory with only one job: to inspect Volkswagens at each stage of production. (3,000 Volkswagens are produced daily; there are more inspectors

than cars.)

Every shock absorber is tested (spot checking won't do), every windshield is scanned. VWs have been rejected for surface scratches barely visible to the eye.

Final inspection is really something! VW inspectors run each car off the line onto the Funktionsprüfstand (car test stand), tote up 189 check points, gun ahead to the automatic

brake stand, and say "no" to one VW out of fifty.

This preoccupation with detail means the VW lasts longer and requires less maintenance, by and large, than other cars. (It also means a used VW depreciates less than any other car.)



We pluck the lemons; you get the plums.



# Q&A

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