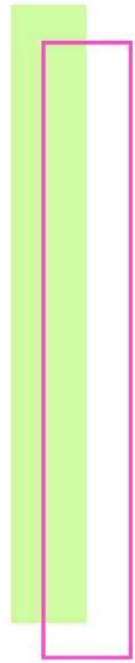


ADVERTISING ATTENTION

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Context

In a context of fragmented audiences and increasing advertising clutter, attention has become a primary concern for advertisers, their agencies, and the entire media industry.

The measurement of attention aims to complement, not replace, the measurement of advertising performance. Attention is a pivotal criterion that defines the quality of interactions between an individual and an advertisement. Without a minimum level of attention, the advertisement will have little to no impact on the target audience, regardless of the communication objective.

The benefits for brand owners and the entire media industry are clear: an increased advertising impact but also a pursuit of high-quality advertising inventories, and maximized efficiency that supports a more sustainable marketing, contributing to a reduced carbon footprint, hence the term 'ecology of attention.'

However, the media industry currently lacks a common definition and transparent measurement methods.

Objectives

With a cross-media view, the workgroup jointly led by CESP and IREP, two neutral and expert entities, aims to **collectively propose a common definition of advertising attention and best practices in measurement**. To achieve this, we have developed the **most comprehensive possible overview of existing initiatives and measurement methods**, as well as survey reports and study results in cognitive sciences, both in France and internationally (see bibliographic appendix).

3 main objectives :

- **Propose a common definition** of advertising attention, shared by all media.
- **Share measurement indicators** with a common foundation of indicators, to which each media, advertiser or media agency, can add their own measurements with specific criteria.
- **Share guidelines on "best practices"**, including key areas of caution or methodological limitations that we believe are important to highlight.

Working methods and participants

We brought together representatives from all French media, advertisers, and agencies in a **plenary workgroup during four joint meetings** (September and November 2023, March and September 2024) with the following entities and some of their members:

- Advertisers with Union des Marques,
- Media agencies with UDECAM,
- Digital players with Alliance Digitale and SRI,
- Television with SNPTV,
- Radio with the Bureau de la radio,
- Cinema with Médiavision and Canal+ Brand Solutions,
- Press with ACPM and SRP,
- Outdoor advertising with UPE and Mobimétrie,
- Direct mail advertising and flyers with Isoskèle – La Poste group

Within this assembly, we formed an expert media and advertising communication workgroup consisting of about ten participants, with a more operational focus. The findings were then shared and discussed with the plenary workgroup. The participants in the expert workgroup are:

- Didier Beauclair, Union des Marques
- Olivier Bertin, Isoskèle – La Poste group for direct mail advertising
- Michel Bestougeff, Médiavision for cinema
- Hélène Chartier, SRI for internet
- Cyril Hucorne, JCDecaux for outdoor communication
- Pauline Lermigeaux, Media.Figaro for print
- Faïza Rabah, OMG – formerly Havas Media Network for media agencies
- Thibaud Rivals, Danone France
- Virginie Robert, NRJ Global for radio
- Nathalie Suszylo, FranceTV Publicité for television

The coordinators and organizers of the workgroups are CESP and IREP:

- Valérie Morrisson, Patricia Schultz, and Sania Nehal, CESP
- Christine Robert and Nicolas Besson, IREP

The CESP and the IREP thank all the participants and measurement experts consulted for their contributions to this work on attention

Participants to plenary and expert workgroups



Measurement experts



1890

At the end of the 19th century, **William James**, in *The Principles of Psychology*, provided a definition of attention that remains a reference today, positioning focus and concentration of consciousness at the heart of the attention process:

"It is the taking possession by the mind, in clear and vivid form, of one of what seem several simultaneously possible objects or trains of thought. Focalization, concentration of consciousness are of its essence. It implies withdrawal from some things in order to deal effectively with others."

1958

This idea of selecting certain elements reappears in a new wave of research from the 1950s. **Donald Broadbent** proposed thinking of attention in terms of a funnel or perception filter and developed an attention model known as the filter theory. To prevent information overload in our brains, we select what seems important to us and prioritize our limited attention on one object or task.

1970s

In the early 1970s, **Herbert Simon** developed the concept of the attention economy when he highlighted the scarcity of attention in an increasingly information-rich world. For him, the wealth of information impoverishes attention, creating the need to allocate attention effectively in the face of the abundance of information sources that could consume it.

Daniel Kahneman considers attention as a reservoir of mental energy, from which we draw resources to respond to situational demands.

1970–1980

Work by **Armand Morgensztern** on the Beta of memorization and its correlation with attention. Armand Morgensztern had determined the formal relationship between the two: $\beta = \alpha^2$.

1995

Several brain processes compete for control and resources. Several attention models, known as "biased competition models of attention," then emerged. **Desimone and Duncan** consider attention as a mechanism of neural competition, biased by high-level cognitive inputs. An individual's interests (emotions, goals, etc.) bias this competition, causing one stimulus to be favored over another.

Since the 2000s, research has focused on different types of attention. Two typologies are particularly interesting:

- The distinction made by Connor in 2004 between top-down vs. bottom-up attention
- The three levels described by Karen Nelson-Field in 2020: active attention, passive attention, and no attention

2004

Top-down attention is related to individual's motivations and intentional actions (for example, searching for information on a product or solving a problem), whereas bottom-up attention is generated by our environment and its external stimuli (for example, hearing our name in the street). The first type requires conscious effort, time, and mobilization, while the second is automatic and requires little effort. In the latter case, it is mainly the senses that lead to attention.

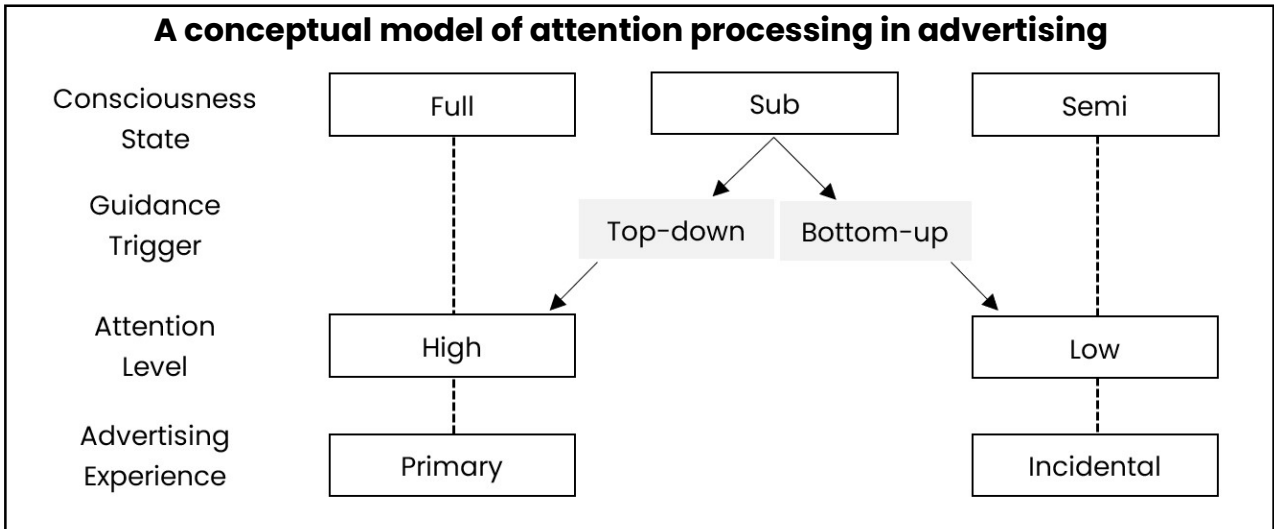
2020

Karen Nelson-Field's work on visual attention distinguishes three levels:

- Active or high attention: the participant looks directly at the advertisement.
- Passive or low attention: the participant's gaze is in the vicinity of the advertisement but not directly focused on it.
- No attention: the participant is not looking at the TV or mobile screen during the advertisement.

In 2020, she collaborated with Dentsu Aegis Network Global as part of the "Attention Economy Initiative" program and showed that most ad viewing happens in a context of passive or low attention. A total of 17,000 videos were analyzed between 2018 and 2019 in three countries (Australia, the United States, and the United Kingdom) on three platforms (linear TV on television screens and mobile phones, in-feed video on social media, and pre-roll videos on video platforms on mobile phones) with 3,400 participants equipped with eye-tracking devices. In 54% of cases, attention to the advertisement was low, in 32% it was high, and in 14% no attention was observed.

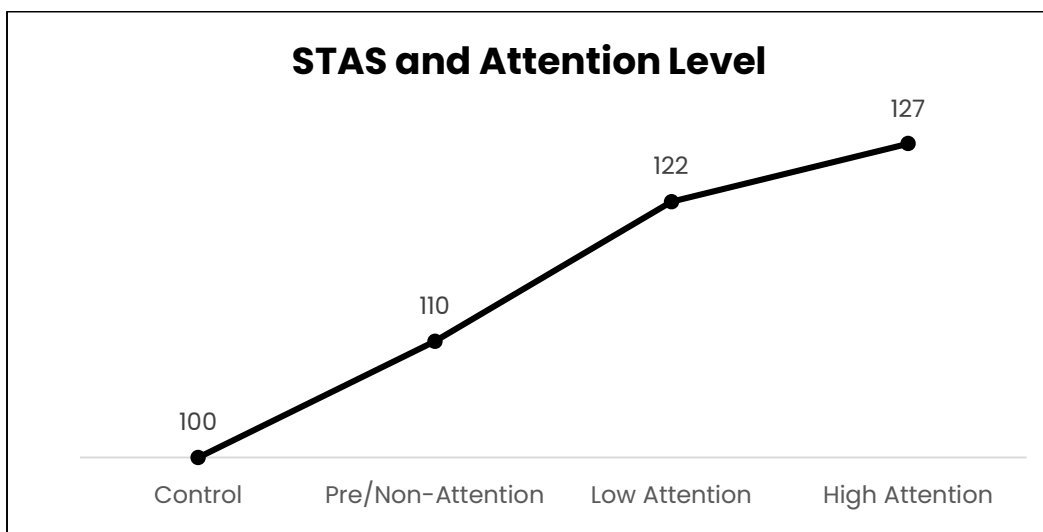
In her book *The Attention Economy*, Karen Nelson-Field ties these concepts together with a diagram showing different forms of attention related to the individual's context and environment.



Source : *The Attention Economy and How Media Works*, Karen Nelson-Field, 2020

Furthermore, she shows that:

- Consumers quickly shift from one level of attention to another within the same second, highlighting the importance of stimuli or "guidance triggers."
- STAS (Short Term Advertising Strength) scores indicate that the gain is greater when moving from zero attention to low attention than from low attention to high attention, although the strongest impact is achieved with high attention.



Source : *The Attention Economy and How Media Works*, Karen Nelson-Field, 2020

Reminder of contact measurement conventions by media in France

Since attention plays a pivotal role between the measurement of advertising contacts and the effectiveness of campaigns, **it is important to recall the different measurement conventions for each type of media.**



Each media has its own measurement conventions, which are shared by the industry and applied to the calculation of advertising campaign performance.

| | TV | Press | Radio | Out-of-Home | Cinema | Display | Video |
|------------------------------|------------------------------------------------------------------------------|----------------------------------------------------------|-----------------------------------------------------|------------------------------------------------------------------------------------------------|----------------------------------------|--------------------------------------------------------------|---------------------------------------------------------------|
| Definition du contact | Declaring oneself present in the room where TV is on | Having read, browsed, or consulted an issue of the title | Having listened to a station, even for an instant | Passing through the visibility zone of a billboard | Have been to the cinema | 50% of pixels viewable on the screen for 1 continuous second | 50% of pixels viewable on the screen for 2 continuous seconds |
| Object | Advertising screen | Title (daily, magazine) | Station by time slot | Billboard or network (set of billboards) | Showtime or network of cinema theaters | Advertisement | Advertisement |
| Temporal granularity | By the minute on a specific dated day | 12-month of average over a publication period | Type of day average 2 or 3 months | Average day by type of day and week / by hour on an average day for DOOH (Digital Out-Of-Home) | Dated week | Continuous | Continuous |
| Data collection | Electronic with declaration of presence for home, electronic for out-of-home | Declarative | Declarative and electronic for contact distribution | Electronic then modeled | Declarative | Tag ou SDK | Tag ou SDK |

Source : CESP presentation at IREP Forum, April 2023, updated September 2024.

The actors in direct mail advertising have defined the notion of contact for their media as having opened, browsed, or read the advertising mail, on a dated day, through a declarative data collection.

MRC has defined a standard for **cross-media TV-VOL**, but it has not yet been implemented in any country. In France, a workgroup bringing together SNPTV, SRI, UDECAM, Union des Marques, and digital players has conducted discussions on the metrics to be used for cross-video measurement.

Definitions

There is a consensus that attention is a prerequisite for effectiveness: capturing and maintaining attention is a fundamental aspect of the advertising process. Attention is the prerequisite for engagement, whether cognitive or emotional, and for memorization. It is the pivotal criterion between media exposure and the advertising effectiveness it generates.

One of the definitions is provided by **Karen Nelson-Field**:

“Focusing one’s attention (even if it is drifting) on a limited number of stimuli from our environment while ignoring others” (Karen Nelson-Field, *The Attention Economy*, 2020).

The body of work conducted by **ARF** (see bibliography) as well as measurements carried out by leading measurers in France and internationally, identify numerous definitions of attention—almost as many as there are existing measures. Most often, the chosen definition is related to the effects it produces in terms of impact. ARF identifies different forms of attention: passive attention (eye fixation), active attention with engagement and action, and emotional attention.

Today, the **definition adopted by ARF** and validated by MRC is as follows: “The degree to which those exposed to the advertising are focused on it, ranging from a very brief exposure (or “scan”) that is likely to leave very little memory trace, to intense focus with cognitive and emotional engagement that can lead to enduring recall and impact attitudes and behavior—both positively and negatively.”

The definition of advertising attention adopted by the workgroup

The definition we have adopted applies **across all media, including digital**. **It concerns attention to the advertising message**, which means :

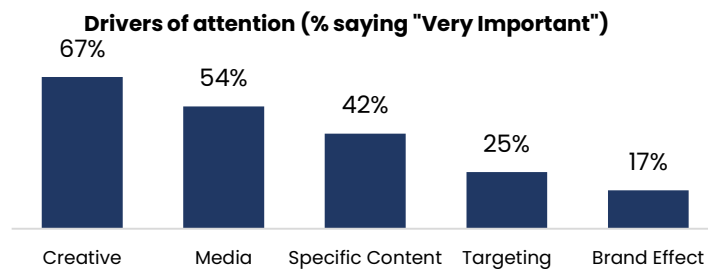
- Attention is paid to the **advertising message** itself.
- The given environment takes into account the **context in which the message is inserted** within the media, including out of home usage for television, radio, press, outdoor advertising and digital.
- The **fixation of the mind** can be triggered by visual (static image or video) or auditory stimulation and can focus on one or several elements of the message.

Definition of advertising attention

In a given environment, attention is the act of an individual focusing his/her mind on one or more elements of an advertising message.

The main drivers of advertising attention

In the **2023 ARF** report, which compiled analyses and methodologies from 26 measurers (list attached in appendix), the factors influencing attention performance are, according to them, primarily: the **creative (67%), followed by media (54%), and the context in which the message is inserted (42%)**. More minor factors include the **target audience (25%)** and brand-related attributes (17%).



Source : ARF Attention Measurement Validation Initiative

Furthermore, the work of the **Attention Council (TAC) in 2023**, based on the analysis of around fifty measured campaigns, showed that **creation and media are intrinsically linked, and that the same creative execution will trigger radically different levels of attention depending on the context in which it is integrated.**

| Active Attention Seconds | Platform A | Platform B | Platform C | Platform D | Average Attention Seconds |
|--------------------------|------------|------------|------------|------------|---------------------------|
| Ad A | 5.0 | 4.1 | 2.3 | 13.0 | 3.4 |
| Ad B | 2.0 | 2.2 | 2.6 | 9.1 | 2.6 |
| Ad C | 1.6 | 1.8 | 1.9 | 8.4 | 2.5 |
| Ad D | 2.0 | 2.1 | 2.3 | 7.9 | 2.1 |
| Ad E | 1.9 | 3.1 | 2.7 | 7.9 | 2.0 |
| Ad F | 3.2 | 2.6 | 2.8 | 7.8 | 1.8 |
| Ad G | 1.7 | 1.7 | 3.4 | 6.4 | 1.6 |
| Ad H | 2.1 | 2.7 | 2.8 | 6.4 | 1.5 |
| Ad I | 1.4 | 2.6 | 3.4 | 6.3 | 1.4 |
| Ad J | 3.4 | 2.1 | 2.5 | 6.0 | 1.2 |
| Ad K | 2.0 | 2.1 | 3.3 | 6.4 | 1.5 |
| Ad L | 1.9 | 2.9 | 2.4 | 5.3 | 1.1 |
| Average | 2.4 | 2.5 | 2.7 | 7.6 | 1.9 |

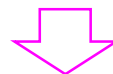
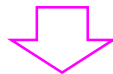
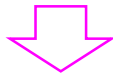
STAS Performance: Worst → to → Best

Source : The Attention Council – The Link Between Attention Metrics & Outcomes

Advertising attention indicators

As a preliminary remark regarding attention measurement indicators, it is essential to differentiate between attention measurement indicators, measurement tools, explanatory variables, and the effects and impacts of attention in terms of engagement and effectiveness.

Attention indicators



| Measurement Tools | Explanatory variables | Effects or outputs |
|-----------------------------------------------------------------------------|--------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------|
| Declarative survey (Sample, panel...) | Relationship to the brand | Advertising indicators Impact / recall (Spontaneous , aided recall, recognition, attribution, liking, ...) |
| Eye tracking (eye fixation) | Creative | |
| Facial coding | Format (print, video, audio ... duration ...) | Brand indicators Awareness (Top of mind, spontaneous, recall, ...) Image, consideration, purchase intent, recommendation, engagement ... |
| Proxy / Keyboard interactions (measure of the quality of a digital contact) | Target (age, social class...) | |
| Neurology / Cardiology (wristband, EEG ...) | Media insertion context / editorial context (type of program, section, ...) | |
| Head tracking | Device (PC, mobile, TV screen, cinema theater, store, street, mailbox, ...) | In-store visit Website visit |
| ... | Advertising clutter | Click / completion Conversion |
| | Ad viewability (MRC standard, display area, position, screen orientation, ...) | |
| | Duration (browsing, listening, reading, viewing,...) | Sales impact (Incremental sales, ROI, ROAS, ...) |
| | Exclusivity/simultaneity | ... |
| | Audio on /off | |

Nota bene : Non-exhaustive lists

04

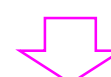
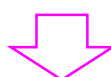
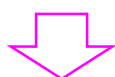
Definition & Indicators

The advertising attention indicators adopted by the workgroup

The workgroup focused on 3 attention measurement indicators, used by the industry:

1. The duration of fixation on the advertisement (passive measurement)
2. Declared attention to the advertisement (declarative measurement)
3. The hybrid score based on passive and/or declarative criteria

3 attention indicators



| | 1. Duration of fixation on the ad in passive mode | 2. Declared attention to the ad | 3. Hybrid score based on passive and/or declarative criteria |
|-------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------|
| Description | Duration expressed in seconds or milliseconds | Indicator that can be expressed as an average score, rating or index | Hybrid score most often expressed as an index |
| Measurement techniques | Passive measure (of which eye tracking) | Declarative measurement Panel or sample | Combined passive and declarative measurement |
| Main users | Digital, TV, press, OOH, cinema, advertisers and media agencies | Digital, TV, radio, press, OOH, cinema, leaflets, advertisers and media agencies | Digital, TV, press, advertisers and media agencies |
| Points of caution | The duration indicator should be considered carefully, as you can, for example, look at a screen for a long time without being fully attentive | Two attention measurement criteria coexist: a numerical scale or an attitudinal scale | The creation of a hybrid score necessarily relies on a more complex process of data hybridization |

Focus on composite scores specific to digital

During this work, the workgroup asked the main measurement companies of digital attention and ad verification players, which are active in France, to present their measurement solution (a summary of the measurements is included in the appendix). Several observations were made regarding composite scores:

- They consist of many components of different types (site-centric data, ad verification data, eye-tracking data, or behavioral data ...)
- They are specific to each measurer and therefore not comparable; they can even vary within the same measurer depending on the digital lever or the campaign objective.
- The calculation of the score is not transparent: generally, the weight assigned to each component is not disclosed.
- Some measurers do not include passive attention measurement as a component, but all include "user" interactions.
- These scores are then used to implement predictive attention models based on inventory characteristics.
- Finally, they only apply to digital: therefore they cannot be integrated into the discussions conducted by the workgroup on the standardization of cross-media indicators.

However, the workgroup considers that, given their widespread use in digital, it is essential to state a best practice in this white paper.

Best practice

Necessary transparency: on methodologies, the composition of indicators, the weighting of each component, and the predictive model.

Additionally, in March 2024, **SRI published a "Pense pas bête"** that provided an overview of the measurement of attention to digital advertising.

One of the objectives of the workgroup is to share a common set of measurement indicators along with best practices to follow according to the chosen indicators.

1. Duration of fixation on the advertisement

This indicator has been identified by the working group as a common indicator across many media, even though today, methodologies based on eye tracking are primarily used to passively measure attention duration.

Eye tracking only applies to "visual" media and therefore excludes audio. However, the working group's discussions focus on fixation duration, regardless of the passive method used to measure it.

Other indicators, such as the number of eye fixations, can complement attention duration. The duration should be treated with caution, as a very long duration does not necessarily represent sustained attention over time. The main advantage of this indicator is that it allows for comparisons and benchmarking.

3 factors have been analyzed:

1.1. Calculation of attention duration

The recommendation is to sum the **discontinuous durations** spent on the same advertising object to account for the fluctuations of attention.

This is, in fact, the method adopted by most measurement experts .

Finally, this method allows for the specific characteristics of different media to be taken into account.

1.2. The eligibility threshold to apply for starting to calculate attention duration

The workgroup agreed on the following points:

- It is necessary to establish an attention threshold. This attention threshold is the minimum level from which it can be said that there is "cognition."
- Therefore, it is important to differentiate between the technical threshold and the attention threshold. A minimum measurement threshold is a technical threshold, whereas the attention threshold should be determined by convention, based on research in cognitive sciences.
- The attention threshold cannot be the same for every medium or format (print, audio, video, display, etc.), as each has its own specific usage and context.

1.3. Measuring attention intensity

The intensity of attention can be measured through duration, but this should be done with caution. Other indicators could also be considered, such as the number of eye fixations or declarative measures of attention intensity.

Best practices for fixation duration

- **Attention duration** should be calculated by summing discontinuous periods.
- **A minimal attention threshold should be established.**
- **Distinguish between the technical threshold and the attention threshold.**
- **The attention threshold may vary across different media or formats** (print, audio, video, display...), each having its own specific usage and context.
- **Ensure transparency regarding the thresholds used.**

Focus on the question of the attention threshold for advertising

To make recommendations on this threshold, the workgroup relied on various types of publications: general scientific studies on attention, scientific articles mentioned by measurers or advertising attention experts, research conducted by MRC to establish its viewability thresholds, and discussions with experts.

Before proceeding, it is important to keep in mind that:

- When a scientific article mentions an attention threshold, it rarely refers to an advertising attention threshold.
- The attention threshold varies depending on the nature of the stimuli (audio, static image, or video, for example) and the complexity of the information being conveyed (visual and/or auditory noise, narrative structure, etc.).

Nonetheless, this work helped distinguish different thresholds:

Technical threshold

This is a threshold related to the measurement tool and the granularity with which it can capture a signal. It is a "machine" threshold, disconnected from the brain's functioning.

Threshold for awareness of a message

On this topic, the lessons from neuroscience seem to converge. It is important to note that a distinction is made between the time the brain needs to capture information (shorter) and the time needed to "become aware" of it. The "awareness" of a message (static image or audio) is estimated to occur around a **threshold of 300 ms**, a threshold that increases with the complexity of the message to be processed. For some experts, this threshold rises to **one second** for video. This threshold **could be considered a minimal attention threshold. It is higher than the technical thresholds generally used by measurement providers.**

Viewability thresholds defined by the MRC

One continuous second for a static image (display) and two continuous seconds for video.

To define the **one-second threshold** for display, **MRC** relied on research showing that it generally takes "**less than a second to one second of continuous time**" to recognize an advertising message.

The two-second threshold adopted by **MRC** for measuring video viewability is based on the time deemed necessary for an individual to decide whether or not to watch the video to which they are exposed (the time it takes to decide to press the "X" to stop the video). This is a continuous duration. Other articles mention a two-second attention threshold: according to **Neurons**, this is the **time necessary to shift from bottom-up attention to top-down attention**.

Threshold related to a notion of effectiveness

For **Karen Nelson-Field**, **the optimal threshold would be three seconds** to generate impact. For others, it is after three seconds of attention that an effect can be predicted.

Let us recall that the medium, the creative, the context, but also the format of the advertisement, familiarity with the brand/advertisement, and the campaign's objective are all factors that will influence the amount of attention needed to trigger an action.

Recommendations of the workgroup

- **Setting a minimum threshold is necessary:** the technical thresholds proposed by most measurement companies seem too low compared to the time the brain needs to **become aware of** a message. The **minimum threshold** could be **0.3 seconds for a static image or audio and 1 second for video content**.
- The **viewability thresholds** proposed by MRC for digital media are used by a number of companies as prerequisites for attention. They can serve as a basis for setting a minimum threshold for certain media.
- It would be useful to **distinguish between a threshold of awareness**, from which attention can be counted, and a **threshold related to a notion of effectiveness**, which would be higher and could vary depending on the nature of the advertisement (audio, static image, video). The concept of "useful attention," meaning attention likely to **trigger effectiveness**, could be set at **2 or 3 seconds depending on the nature of the message and the medium**.
- In any case, attention thresholds are **conventions** that will need to reach a consensus. Cross-industry work at a national or international level seems necessary to achieve this consensus.

2. Declared attention to the advertisement

Declarative measures allow for the collection of conscious attention as well as indicators, effects, and impact following exposure to an advertisement. There are as many questions about attention as there are studies on attention. To harmonize practices and enable the development of a common indicator for all media, an example of a question that could be used is:

Question example:

"The last time you... (had contact with the media/platform), indicate the level of attention you paid to the advertisement using this scale from 0 to 10:

- 10 means you were very attentive to the advertisement.
- 5 means you were moderately attentive to the advertisement.
- 0 means you were not at all attentive to the advertisement."

Best practices for the questionnaire:

- Focus on **attention to the advertisement**
- **Use a granular rating scale** suitable for all media
- **Center the question on a recent event** (the day before or the last occasion of contact with the media) and align it with usage (related to the frequency or use of contact points)

3. The hybrid score

The hybrid score is a score derived from passively measured indicators (including attention duration) and declaratively measured indicators. It is primarily used by media agencies, each of which has developed its own methodology to produce this score.

The best practices mentioned earlier for fixation duration indicators and declarative attention measurement also apply to the hybrid score as part of an harmonization and cross-media approach.

Best practices

- **Share the details of the methodologies** (samples, techniques, fieldwork dates...)
- **Provide transparency on the indicators** (weights, thresholds, etc.).
- **Rely on sufficiently robust surveys** to implement the hybrid score (quality of the questionnaire, sample size, and structure...)

The strengths and limitations of each measurement

| Measurements | Passive measurement | Declarative measurement | Hybrid measurement |
|--------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Measurement tools | Eye tracking Facial coding Head tracking Neurology/Cardiology | CATI (telephone) or, more commonly, CAWI (Internet) | Passive and declarative measurement hybridized by modeling |
| The + | Quantitative indicator Objective measure Granularity Real time measure | Cross-media applicability Large sample Takes context characteristics into account Allows measurement of other effectiveness factors (recall, intensity...) | Allows integration of multiple dimensions Cross-media measurement Enables the measurement of other effectiveness factors (memorization, intensity...) |
| The - | Visual measurement Not usable for audio at the moment Small sample size High cost (technical) Heterogeneous duration thresholds Measurement in lab conditions with real exposure No continuous measurement | Perceived/conscious attention Relies on memory Low granularity Heterogeneous formulations Impact of advertising acceptance | Difficulty in defining a common/cross-media score Non-comparability of criteria across different media |
| Best practices | Get as close as possible to a "real" experience Rely on at least 80 observations (and 30 different individuals) to deliver results for each advertising format | Ensure equivalent measurement across media/platforms, both in the formulation of the questionnaire and in the calculation of indicators | Transparency on the data hybridization methodology |

Common best practices for all measurements

- **Detailed and accessible methodology for users**
- **Precise definition of the indicators used**
- **Representativeness of the sample**
- **Sufficient base to deliver a result** while considering confidence intervals

The sufficient base to deliver a result depends on many factors: the initial sample size, the nature of the indicator, the type of analysis conducted, and the measurement scale. CESP wrote a note on the minimum target sizes (see bibliography).

Recommendations of the workgroup

Today, the only truly cross-media measurement is declarative measurement: it allows media/platforms to be evaluated on a common basis and to establish benchmarks.

Passive measurement alone is only applicable for visual media and is not suitable for audio, based on current measurement advancements. Therefore, it is not cross-media.

Hybrid measurement could, in the future (subject to the integration of passive attention measurement for audio), offer relevant cross-media and granular measurement across all media.

In conclusion, the work of the task force that led to the writing of this white paper on advertising attention revealed a complex landscape, particularly in the digital space. **Attention**, as a prerequisite for the effectiveness of campaigns after exposure, is a **strategic indicator**. The benefits of attention measurement for the advertising industry, and for advertisers in particular, are numerous. Attention measurement plays a key role in the pursuit of quality contacts, optimizing advertising investment strategies, reducing resource waste, and achieving more efficient and responsible investments.

Beyond the environmental challenge that our sector must address alongside society as a whole, the ecology of attention is also essential to reduce cognitive overload and the over-solicitation of audiences in a media environment marked by abundance and fragmentation. The **common base of expertise** we have defined through this white paper serves as a **foundation upon which each medium can build, while developing complementary measures according to its specificities**. Today, only declarative measurement can offer an attention indicator that applies across all media.

Coupled with the power of artificial intelligence, which provides refined data analysis on consumer behavior, attention measurement represents a unique opportunity in an increasingly competitive environment. In this context, **standardization would be desirable**. This could be achieved through common **conventions and metrics, scientifically validated and shared by all stakeholders, whether defined in France or through an international initiative**.

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Appendix: list of measurement companies from the ARF 2023 report

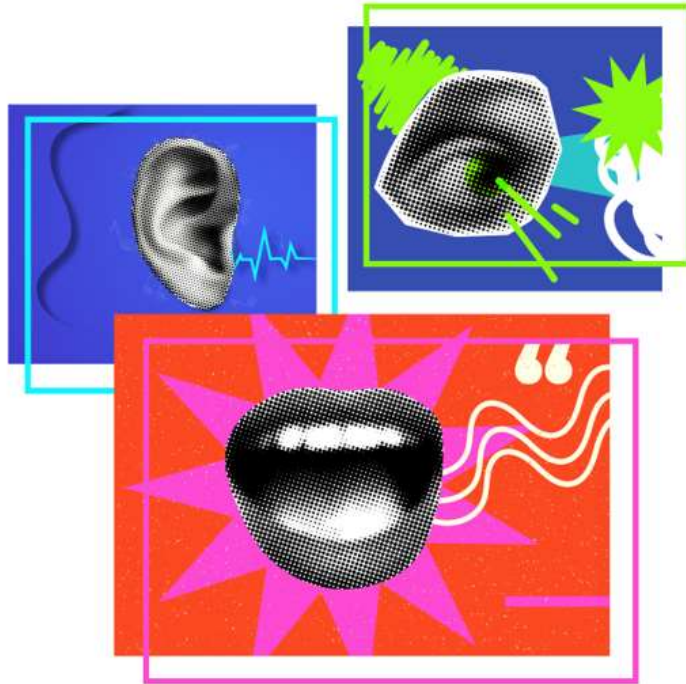
Adelaide
Affectiva
Amplified Intelligence Technologies
ARN (Australian Radio Network)
Audacy
Chilmark Digital
DoubleVerify
Element Human
Emotiva
Eye Square
Immersion Neuroscience
Integral Ad Science
Kantar
Lumen
Mediaprobe
MediaScience
MESH Experience
NIQ-BASES
Omnicom Media Group
Playground XYZ
Realeyes
RMT (Research Measurement Technologies)
The Rational Heart
Tobii
TVision
XPLN.AI

Appendix: composite scores integrating eye tracking (presentation during expert workgroups)

| Adelaide | IAS | Lumen | xpln.ai |
|---------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| (eye tracking + campaign data & modeling) Digital | Score IAS data weighted by eye tracking (Lumen) | (eye tracking + campaign data & modeling) Digital & TV, OOH, press, cinema | (eye tracking + campaign data & modeling) Digital |
| Coverage Duration Genre Ad placement | <p>Viewability</p> <ul style="list-style-type: none"> - Viewability rate - Video quartiles - Exposure duration <p>Context</p> <ul style="list-style-type: none"> - Ad density - Device/format - Share of ad voice <p>Engagement</p> <ul style="list-style-type: none"> - Scroll - Volume - Play/pause | <p>Viewability</p> <p>Viewability rate % viewed % screen in view Average view time Ad geometric coordinates</p> <p>Device Domain Format Ad placement Sector Audio on/off Clutter Language</p> | <p>Viewability</p> <ul style="list-style-type: none"> - Viewability rate - Share of the screen occupied by the ad - Viewability duration - Ad geometric coordinates - Audio on/off <p>Page experience</p> <ul style="list-style-type: none"> - Clutter - Ad-to-content ratio - Traffic source <p>Context & audience</p> <ul style="list-style-type: none"> - Semantic proximity - Language - Positive/negative interactions |

Appendix: other composite scores from ad verification providers
(presentation during expert workgroups)

| Adloox | DoubleVerify | Oracle MOAT |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------|
| <p>Context Brand safety Valid traffic</p> <p>Time-in-view Viewability and exposure time</p> <p>Share of screen Share of the ad on the screen</p> <p>Engagement Definition of an attention potential from hundreds of criteria</p> | <p>Authenticity (viewability, brand safety...) = 400 indicators</p> <p>Exposure - Intensity (average viewability, time spent on screen, completion, fully on-screen per quartile) - Proeminence (ad clutter, % of the ad in the screen)</p> <p>User interaction - Touch (scroll...) - Screen (portrait, landscape, full screen) - Playback - Audio (volume, mute) = 50 indicators</p> <p>Composite score created differently depending on the campaign's objectives</p> | <p>Viewability</p> <p>Interaction</p> <p>Duration</p> <p>Environment</p> |



ADVERTISING ATTENTION

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