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Contributors

Ian Burrell

Former media editor of *The Independent*, and investigative reporter at *The Sunday Times*, he writes columns for *The Drum* and *i* newspaper.

Katie Deighton

Business reporter based in New York, she writes about the media and advertising industries as senior reporter for *The Drum*.

Marina Gerner

Award-winning arts, philosophy and finance writer, contributing to *The Economist's 1843*, *The Times Literary Supplement* and *Standpoint*.

Oliver Pickup

Award-winning journalist, he specialises in tech, business and sport, and contributes to a wide range of publications.

Benjamin Chiou

Managing editor for special reports at Raconteur, he writes about business, finance, economics, culture and technology.

Lucy Fisher

Comms consultant and writer, she covers media, marketing and tech, and has contributed to *The Guardian*, *Marketing Week* and *Newsweek*.

David Kells

Strategic partnership director at Raconteur

Rebecca Stewart

Business writer, she covers media, technology and advertising as a senior reporter at *The Drum*.

Raconteur reports

Publishing manager
Alexion Lai

Associate editor
Peter Archer

Deputy editor
Francesca Cassidy

Managing editor
Benjamin Chiou

Digital content executive
Taryn Brickner

Head of production
Justyna O'Connell

Design
Joanna Bird
Sara Gelfgren
Kellie Jerrard
Harry Lewis-Irlam
Celina Lucey
Colm McDermott
Samuele Motta
Jack Woolrich

Head of design
Tim Whitlock

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TARGETING

Personalisation in a customer-controlled future

As personalised advertising continues to evolve, consumers are increasingly dictating what ads they want and when they see them. So how do brands hope to stand out if consumers have all the control?

Marina Gerner

The rise of hyper-personalisation, targeted advertising, addressable TV, ad-blocking and even the ability to skip ads on YouTube means we have some control when it comes to the adverts we see. On some streaming apps, we can even choose which ads to watch before our programme starts. But is this new method of advertising here to stay or just another fad?

There was a time when advertisers could reach a mass audience through a small number of established, high-visibility media channels. But over the last three decades, digitalisation has changed how and when we view television series, news programmes or social media feeds. This media fragmentation has given people infinite options.

"It's much harder to get broad exposure to brands than in the past when everyone watched the same few television channels in the evening and that was really the only option in terms of media to consume," says Dr Rebecca Walker Reczek, associate professor of marketing at Ohio State University Fisher College of Business.

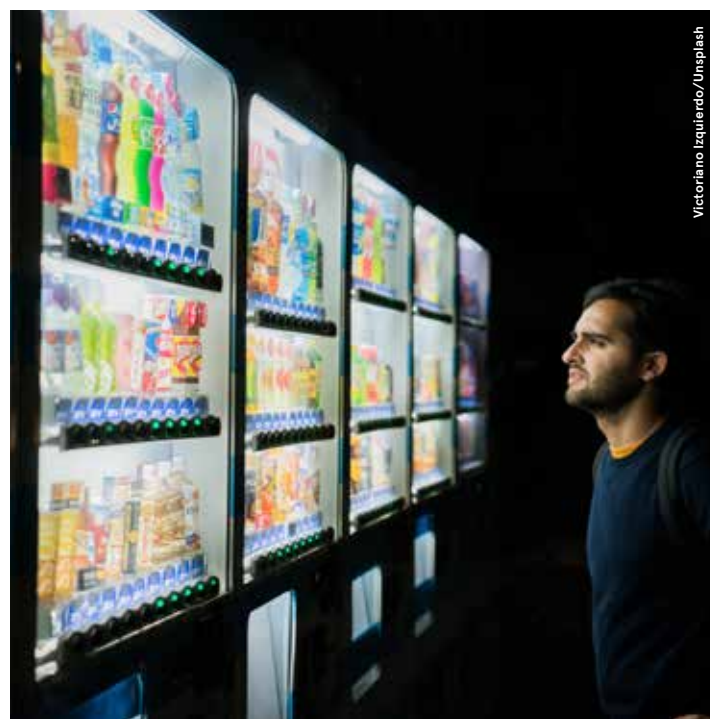
The more options people have to choose their entertainment, the harder it gets for brands to reach a large audience all at once. "The Super Bowl is one of the few events when advertisers can guarantee exposure to a large audience all at one time, which is why ads there are so expensive," she says.

"Now brand marketers really have to think about where and how to reach their target audience by thinking about the media an audience consumes, which is often not broadcast television."

What's more, consumers increasingly expect brands to seek them out where they are. So as people change how they spend their time by, for example, moving from Facebook to Instagram, brands have to update and change with them, Walker Reczek adds.

Will more limited or targeted ads mean brands are more likely to struggle to get the sort of reach they previously had when it comes to improving brand awareness? And will this make customers more, or less, receptive to brands?

For brands to become big, famous and trusted, they need people to have a shared understanding of what they stand for, says Louise Whitcombe, head of customer



Victoriano Izquierdo/Unsplash

engagement at Ogilvy, a global advertising and marketing agency.

"Historically, this has been achieved through mass-reach marketing channels such as TV advertising," she says. "But if consumers can get a sense from the digital environment they inhabit that a brand is a major player, and other people know and trust it, then brand fame can be built there too."

So will consumer control continue to increase in the coming years? "The consumer is very much in control. And needs to be for platforms to survive," says Jai Kotecha, managing partner, head of social and content, at Ogilvy. He points out that "banner blindness" exists online and people are tired of being advertised products they have no interest in.

Over the last two decades, research has shown that internet users have learnt partially to avoid looking at

online advertisements on websites. The extent to which people actually avoid ads is part of an ongoing debate. But people are less likely to overlook ads that are actually relevant to them. This could represent an opportunity. As Kotecha says: "The power is back with the eye-catching creative."

Choice and control are two things consumers generally like to have, across many domains, says Walker Reczek. She argues people are likely to feel less frustrated when being forced to watch an ad through a streaming app, for example, if they have a choice about which one to view.

"I expect this trend towards giving consumers a choice in these settings will continue. It may even produce benefits for the brand, as consumers could evaluate a brand more positively if they have the sense they 'chose' to watch the brand's ad," she says.

So how far can the concept of targeted advertising go? "There's no doubt that every media channel is going to become increasingly addressable and targetable," says Jon Goulding, chief executive of Atomic London, a creative agency.

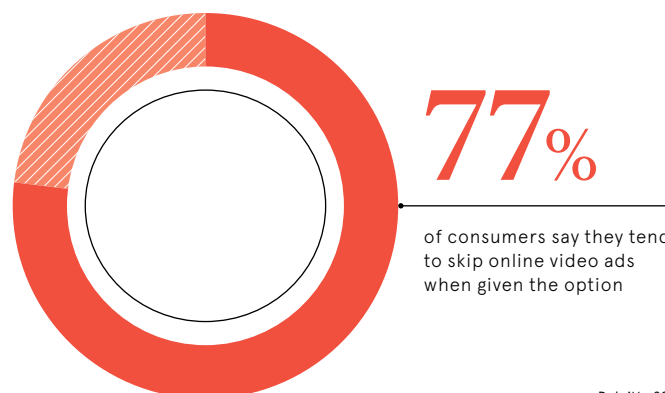
But one thing about brand-building has stayed constant, irrespective of which digital decade we're in: brands are built not just by talking to the people who are most likely to buy their products, but by everyone else having an emotional point of view even if they never buy the goods or services themselves. "Quite simply, you can't hyper-target your way to mass-brand success over the long term. And this will never change," says Goulding.

Whitcombe says people increasingly expect accurate and personalised communications from brands. "We know brands have stored data about us and our preferences, so we get frustrated when this isn't used intelligently to make our lives easier," she says.

"Increasing personalisation is likely to continue," agrees Walker Reczek. She says brands are better able to identify people who might be interested in their products because of the increased tracking of people's personal information and behaviour, both online and offline.

However, Walker Reczek points out that many consumers are unaware of the full extent to which companies are tracking and storing their data. "There may come a point where we see a consumer backlash to the amount of tracking required to deliver more and more customised messaging," she warns.

The way our data is collected online is increasingly controversial. As awareness and legislation around privacy and customer protection continues to develop, so will advertising. ●



Deloitte 2019

85% think their prospects or customers expect a personalised experience

68% believe marketers are getting personalisation right

Evergage 2019

The data trust imperative: a new challenge for every brand

Getting people to trust you with their data isn't easy. But trusted brands will be in the best position to thrive in the digital age, bolstered by better decision-making, more sophisticated engagements and deeper customer relationships says **Jed Mole**, Acxiom's chief marketing officer

Trust is the invisible currency of commerce. No business can create value without it. But even the world's most trusted brands are facing a new kind of trust and a new set of challenges, threats and opportunities.

Brands must now earn data trust: the belief by people that you will use their data to do valuable things for them. And that you'll do it wisely, sensitively and ethically.

As brand stewards, we've never had to earn this kind of trust before. Now we do, and if we succeed, it will open up a new landscape of opportunities.

When you earn data trust, people not only accept the idea that you're collecting data, they value it. They want you to know more about them because they know they will benefit.

Earning data trust should be a major priority for every brand or at least any brand that wants to understand their customers better and create experiences they'll actually value. But data trust is already under attack and this affects every brand no matter how they approach data.

Closing the gap

You'd never know it from the news reports, but data is an enormous force for good. Those of us who work with it every day know data has already dramatically improved everything from healthcare, science

and government to travel, hospitality, software, shoes and showerheads.

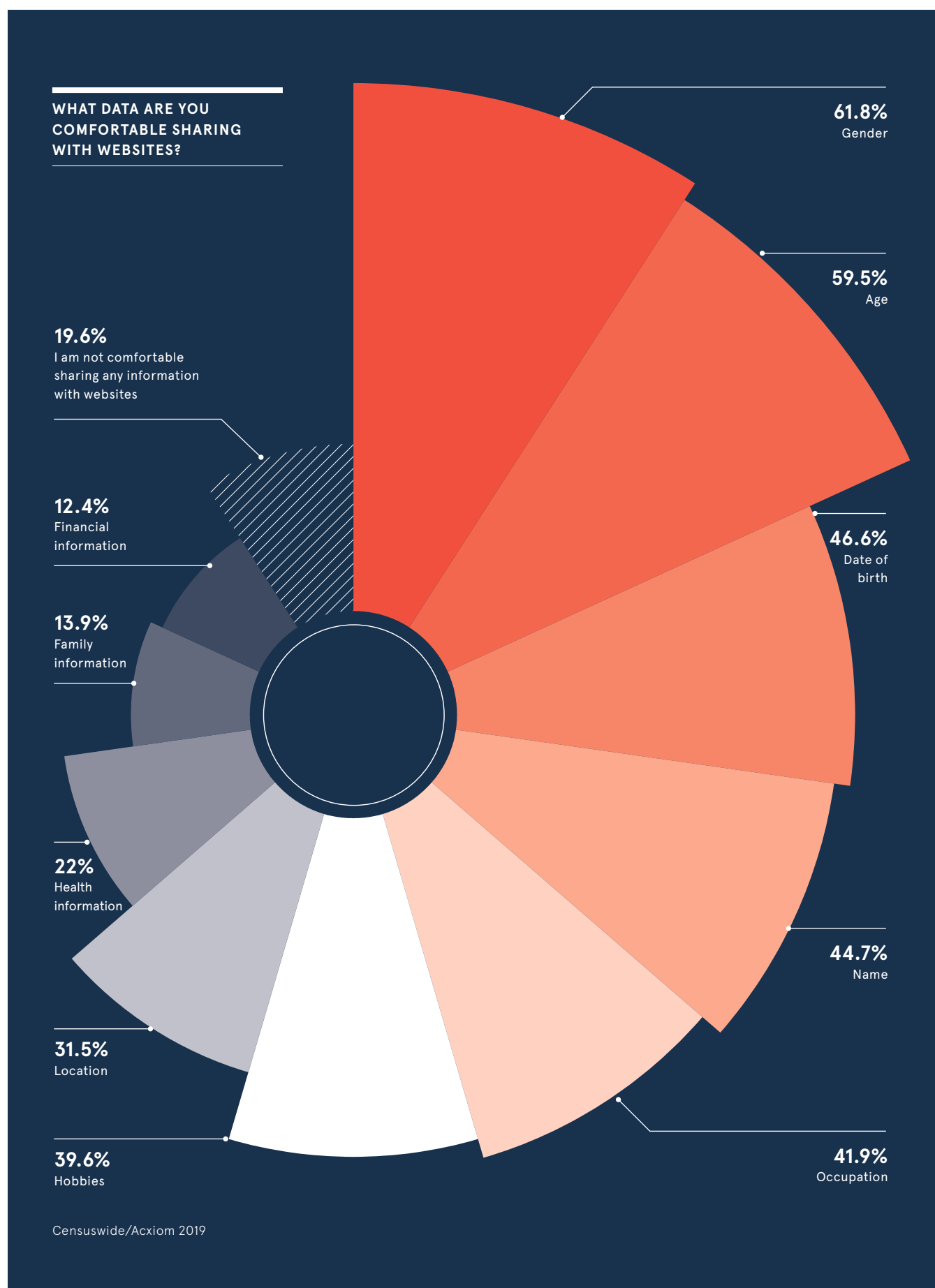
Every discipline in every industry is being transformed by the evidence-led approach that data makes possible. But this reality has been swamped by the other narrative at play: a story of data abuse, data leaks and unethical, manipulative scams.

The resulting backlash, from regulators, politicians and pundits, should come as no surprise. But it should trigger concern because if society equates data with dirty dealing, everybody loses.

As they must, regulators are moving in to protect people from data abuse. European Union General Data Protection Regulation, California Consumer Privacy Act and the next wave of legislation are positive steps towards rebuilding data trust.

However, the legislation may lead to some unintended consequences. It arguably signals that data is a contaminated substance. This can lead to a compliance mindset in brands whereby simply complying with regulations becomes the goal, instead of creating a trust-based advantage for consumers.

One thing is becoming increasingly clear: the most successful brands in this new era will be those that actively seek to close the data trust gap for themselves rather than wait for the regulators to do it.



Data trust dividend

The big stories in data tend to focus on targeting, which simply helps marketers create precise audiences so they can reach the right people more efficiently. That's a massive benefit, but it's only a small part of the value

of data and a fraction of the data-trust dividend.

When you earn data trust, you create a strategic asset for your entire business and can dramatically improve all customer-facing disciplines, including marketing, sales and customer services, by understanding the interests and preferences of each customer and prospect.

That trust also enables all decisions to be customer fixated, from product, price and distribution to creative and media. Customer engagements are enriched online, offline and omnichannel, uniting adtech and martech, and relationships are deepened by consistently delivering value in every interaction.

It's about doing things for and with the customer, not to and at them. In short, brands that get this right, earning data trust and activating it intelligently, will run circles around brands which don't. The stakes couldn't be higher.

Data trust in action

Most brands are still struggling with the basics of consumer data: finding audiences for offers and measuring impact to improve return on investment.

Data trust starts with sound data management, stewardship and governance, all guided by a clear, customer-first data strategy. But the data ecosystems behind most brands aren't helping.

“Data trust is the consumer's feeling that your brand will use their data to deliver value, and will do so ethically and intelligently

56%

of the population trust businesses

Edelman Trust Barometer 2019

80%

of people want businesses to be transparent about how data is collected and used

83%

want a clear link between the data they share and the benefit provided

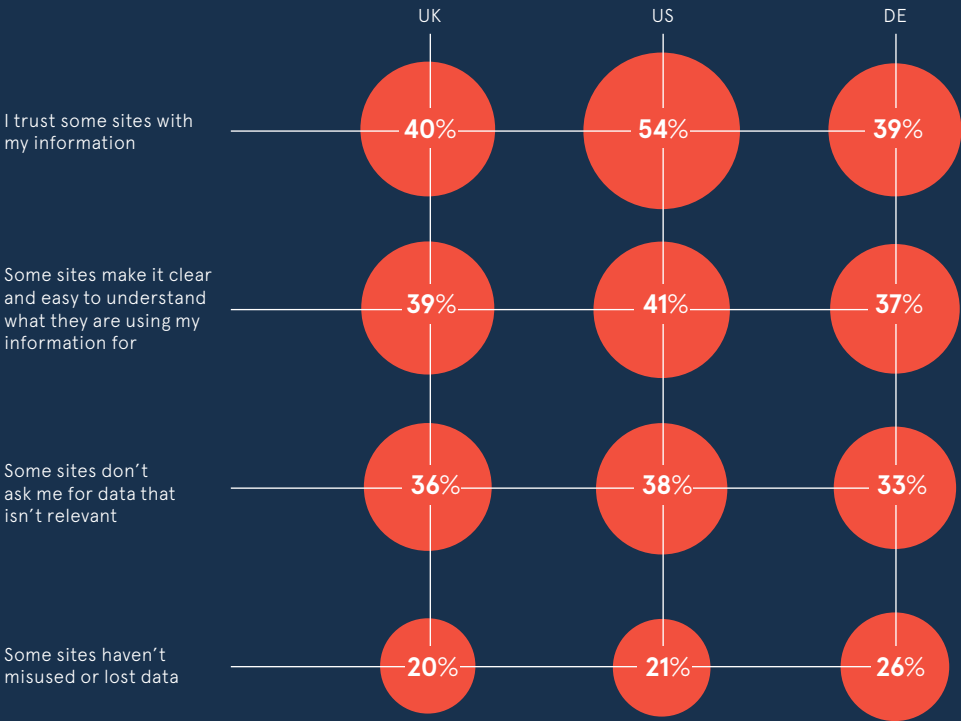
58%

globally believe they can't prevent companies from sharing their personal data with third parties

Understanding Attitudes to Data, Acxiom/Foresight Factory 2019

WHY DO YOU PROVIDE CORRECT INFORMATION TO SOME SITES AND NOT OTHERS?

In every country trust factors most when sharing data



Censuswide/Acxiom 2019

Data is fragmented, identity is obscured, processes are broken and consequently privacy is at stake. Earning data trust with this kind of infrastructure is all but impossible.

Those that have earned data trust are already doing amazing things, from delivering exciting new customer experiences people really value to disrupting whole markets with entirely new business models.

The disruptive unicorns of urban transport and hospitality could only exist because consumers, drivers and homeowners all trusted them with huge amounts of data, some of which is quite sensitive, including real-time location, destinations, travel plans and bank details.

This trust wasn't given for free; it was earned by delivering new value and explicitly connecting that value to the data exchange. Uber and Airbnb run on unified data layers, not a loosely coupled stack of data silos. They drive home the "UDL + trust" principle and everyone can understand how and why.

London Heathrow, one of the world's busiest airports, earned the data trust of travellers and turned it into mutual value. It united the data from the airport, parking operations, train services and retail to improve journeys and dramatically increase rewards membership, usage and spend.

"Customers see Heathrow as one entity," according to the airport's

head of e-business and customer relationship management. "If they interact with one part of the business, they expect the other parts to know who they are and what they need."

“Data is fragmented, identity is obscured, processes are broken and consequently privacy is at stake

Data trust defined

Data trust means consumers not only accept that you're collecting data about them, they explicitly want you to. Achieving this depends on convincing consumers that six specific things are true. Critically, consumers will only believe these six things if they are true. Data trust must be earned, not simply requested or assumed.

01 Your intentions are good
You want data for good reasons and have no hidden agenda.

02 The data you collect is clear and sensible
You're only collecting data they'd expect you to collect.

03 You will use their data to deliver value
You will improve your products, services, processes, experiences and offers.

04 Consent will be transparent and revocable
You will ask permission via complete and transparent consent processes.

05 You won't abuse their data
You won't sell or share it without permission or collect data you don't need.

06 You will keep their data secure
You will protect them from data leaks and identity theft.

Building an infrastructure of trust

The new data trust stack is an ecosystem that's optimised for earning data trust, then leveraging it to deliver consistent value to consumers, everywhere you meet them. There are five core principles that are readily available to any brand that recognises the primacy of data trust. And they can all be achieved from where you are now, preserving any technology investments and embracing the processes and applications people are already using.

01 A unified data layer: the essential foundation
The most important contributor to data trust is a single, unified data layer that's informed by and informs all systems of engagement. It's where adtech and martech come together in the service of the customer.

02 A privacy-first architecture: privacy by design
Recent regulations have caused brands to scramble together privacy protections that live at the edge of the data stack. This cannot scale. With a unified data layer, privacy can be designed into the fabric of the data stack, so every channel and process is privacy safe.

03 Dynamic identity resolution: connecting data to people
Being able to attach data to an individual accurately, not just a device or browser, is a critical function for data trust and data leverage. Again, the unified data layer makes it possible.

04 Transparent permissions: the face of trust
People need to know exactly what they're signing up for and why. That's why granular, transparent permission, and the processes that support it, must be baked into any data-trust architecture. With it, everyone in the company knows exactly what data they can use and in what way.

05 Data governance: actively managing trust
When customer data is scattered across many platforms and apps, data governance is a constant challenge. With a unified data layer, active data governance becomes organic. So you always know where customer data lives, how and when it's being used, and how well it's secured.

Tipping point

Brands that are trusted by their customers, and each other, can come together to generate even more value for people.

For example, a theme park, hotel chain and car rental brand are likely to have millions of customers in common. With data trust and a trusted safe haven, they can combine their insights to deliver a whole new kind of customer journey that crosses brands to deliver extraordinary experiences. Investing in data trust is preparing for this kind of high-value data exchange.

Data trust may be the single most important challenge now facing every brand. With it, you can better understand every customer and serve each one better. But data trust doesn't come free.

We're at a tipping point for the entire industry and for every brand. You can

either let the data trust crisis run its course, erecting a wall between you and your customers. Or you can earn their data trust, triggering a virtuous cycle of value.

Data trust improves all interactions across all channels and geographies, informs all departments and disciplines, and can even create opportunities for multi-brand journeys and experiences built from shared data.

But only if people choose to give you their data. Whether they make that choice is in our hands.

For more information please visit www.acxiom.com/data-trust





Benjamin Chiou

Marc Pritchard doesn't like the word 'purpose'. As chief brand officer of Procter & Gamble, one of the world's largest consumer goods companies, he knows a thing or two about creating advertising designed to make a difference. But purpose isn't what he's going for.

"Purpose has become an ill-defined buzzword," he tells *Raconteur*. With 62 per cent of global consumers wanting companies to stand up for issues they are passionate about, according to Accenture, it's easy to see why brands have jumped on the bandwagon of 'purpose', defined as a company's social and ethical values beyond simply profits.

But coming across as genuine is a tricky thing to master. And without authenticity, your messaging will fall flat or, even worse, look like a paltry attempt to align a sales push with an issue the public really cares about.

Instead, Pritchard is on a mission to achieve what he calls "citizenship", because, after all, "advertising has such a huge impact on how people see the world".

The marketing veteran explains: "We focus on how our brands and company can be good citizens of the world. Being a good citizen and a good brand is delivering a superior benefit to the consumer through our household and personal care products to help make their lives a little bit better every day. And then doing that in a way that improves the environment, improves the community, and improves equality and inclusion."

He highlights three key elements of the "citizenship" drive: first, to ensure all advertising includes accurate portrayals of people, through race and ethnicity, sexual orientation, gender identity, ability and disability, or culture; second, to take a stand on issues that matter; and

third, to improve equality and representation behind the camera. The latter is a perennial problem for the wider industry, with research from Creative Equals showing only 5.5 per cent of senior leaders in the UK creative sector are from black and ethnic minority backgrounds, while just 16 per cent of creative directors are women.

While value-driven marketing only makes up a small share of P&G's total advertising budget, which totals almost \$7 billion annually, some recent, high-profile campaigns definitely fall into this category. Notable examples include Gillette's 'The Best Men Can Be' short film last year, calling out toxic masculinity and sexual harassment, and 'Like A Girl' from Always in 2015 that sought to break down gender stereotypes and empower women.

Yet looking forward, one might think that as more brands attempt to call out injustice, communicate around sustainability, or speak to consumers on a social level, there's

“What I see is a greater desire from consumers to know what a brand's values are

a risk of reaching a saturation point, with the public becoming numb to any messaging that seems too 'woke'.

But Pritchard doesn't think so. "I believe it's the other way around. What I see is a greater desire from consumers to know what a brand's values are. And what I think will happen is that the bar will keep rising. There will be greater scrutiny on whether brands are pushing an authentic message. Does this company share the values they're espousing? Are they walking the talk?"

This level of scrutiny is something he's used to. While 'The Best A Man

Marc Pritchard: CV

Birthplace: Oakland, California

Date joined P&G: May 1982

First position held: Cost analyst, Paper Division

Most recent positions held:

- ◆ President, global strategy, productivity and growth (2006)
- ◆ Global marketing officer (2008)
- ◆ Global brand building officer (2009)
- ◆ Chief brand officer (2014)

Can Be' was praised by many, it still received a hefty amount of backlash on social media. Some even campaigned to boycott both Gillette and its parent company altogether, lambasting it as a part of a wider "political correctness movement" post-#MeToo or, as one conservative host of *Fox News* claimed, "a war on masculinity in America".

The one-minute, 45-second ad, which depicted dads breaking up fights and men calling out sexually aggressive behaviour by their peers, has been viewed over 33 million times on YouTube, and has twice as many dislikes as likes. And yet, despite positive screenings before the ad's launch, Pritchard wasn't too surprised with the reaction.

"We were expecting there would probably be people with different points of view. But what happened was it literally got hijacked by some people who were very negative, and was amplified disproportionately. For some period of time, that became the narrative."

"But over time, we doubled down on it, because the message was a very positive one about being a role model for being a good man, and being a role model for the next generation. So we felt very strongly that we were going to keep going."

That strategy seemed to have paid off, he explains. "Over time, the sentiment turned, and Gillette's equity ratings have gone up, particularly among Gen Z and millennials, but even Gen X. We really believe it flipped the image of the brand. And those who attacked it actually drew more attention to it."

Having worked for P&G for nearly four decades, joining as a cost analyst in its paper division in 1982, Pritchard's enthusiasm and passion for the group's "superior-performing products" is hard to ignore. Yet he also believes brands can be a force for good through their promotion of ethics and responsibility.

Despite this, arguably the success of 'The Best Men Can Be' could have been attributable to its actual absence of product placements and, by definition, 'advertising', which enabled Gillette to focus solely on the issue at hand without trying to explicitly drive more sales. So with that in mind,

INTERVIEW

Ads, authenticity and action

Marc Pritchard, the chief brand officer of Procter & Gamble, tells *Raconteur* how he's on a mission to reinvent brand building through advertising, and why sincerity and authenticity are so important when it comes to value-driven campaigns

“Marketing is in a perpetual state of disruption... But the best way to deal with disruption is to lead it

is it even possible for companies to appeal to customers both on a product and social level simultaneously? Perhaps more importantly, should brands even try?

“I think it depends. If you can weave in the product benefit, that's great. Periodically you may not. But what I think is very important is whatever point of view you take it has to be consistent with the core equity of the brand. So the brand has to have a legitimate reason why it expresses a point of view about an issue,” he says.

Indeed, Gillette's follow-up campaign, ‘First Shave’, featuring a teenage transgender man being taught how to shave by his father, did just that, combining both product and purpose, and was largely well received.

Looking forward, Pritchard's long-term goal is to “reinvent brand building”. Quite a task for the person responsible for P&G's multi-billion-dollar media, marketing and advertising strategies for its 400-plus brands worldwide.

Marketing is “in a perpetual state of disruption”, he says, pointing to the growth of digital media, the erosion of consumer trust, declining TV reach and surging popularity for streaming services. All of this at a time when innovations in artificial intelligence, voice tech and the internet of things are transforming how brands interact and gain insights from their customers. “But the best way to deal with disruption is to lead it,” he says.

Importantly, it's “constructive disruption” Pritchard says he's aiming for: “There have been many disruptions that have destroyed value but the hardest task is to disrupt in a way that creates value for the consumers we serve.”

When it comes to marketing, his ambition is to depart from “mass clutter” and “annoying advertising”, and create campaigns “more superior, more useful and more interesting to the point where people actually look forward to seeing ads”.

He continues: “The way we've focused on doing that is by merging the ad world with other creative worlds, with music, comedy, sports and entertainment. So, we can continue to convey the superiority of our brands. But done in a way that is really, really engaging.”

One recent example is a web series by SK-II, P&G's Japanese cosmetics brand, which featured a star-studded cast to discuss the product

62%

of consumers want companies to stand up for issues they are passionate about

53%

who are disappointed by a brand's words or actions on a social issue complain about it

37%

will walk away from the brand in frustration

25%

won't ever go back

Accenture 2018

benefits of its Piterra Essence. Comedian James Corden, singer John Legend and actress Tang Wei were just a few of the A-list names involved in the tongue-in-cheek beauty demonstration videos designed to spread awareness and inform consumers about how to use the product.

“This thing was something people looked forward to watching, to the point where, when the series ended and had 661 million views, it led to a 27 per cent increase in search for SK-II, and grew their new users in double digits. That's the kind of ambition we have with advertising.” ●

Resurgence of the brand

Ten years of neglect has triggered the need for investment in long-term brand growth

That's the finding of a series of research reports documenting the unintended consequences of a fixation of short-term goals by the world's senior marketing decision-makers.

In 2010, following the global financial crisis, marketing directors found themselves under enormous pressure from shareholders and board members to justify their spend and clearly demonstrate the return from any investment.

At the same time, a new generation of employees had entered the workplace. This social media-savvy addition to the workforce made a convincing case for upping spend on social content, aiming to drive revenues and digital performance.

Subsequent years saw an increasing percentage of budgets allocated to short-term sales, with an almost obsessive focus on price and promotion-sensitive campaigns. But this was all at the expense of investment in long-term brand growth, something which experts are now warning has reached critical levels.

What's at stake?

After the financial crash, the effectiveness of advertising campaigns tumbled to levels not seen since the dotcom bubble burst in 2001, according to 2019 data from the Institute of Practitioners in Advertising (IPA).

The *Crisis in Creative Effectiveness* report clearly shows a steady year-on-year decline, so it is perhaps unsurprising senior marketing figures are instigating changes in how they structure their campaigns, resources and budgets.

Research group WARC, which considers advertising and media effectiveness, published its respected *Marketer's Toolkit* at the beginning of the year. The results of this year's poll of 800 marketing specialists, supported by interviews with ten chief marketing officers at global blue chip brands, made for uncomfortable reading.

70%

of senior marketers said they “agreed” or “strongly agreed” that companies had over-invested in performance at the expense of brand

WARC Marketer's Toolkit 2020

THE DECLINE IN ADVERTISING EFFECTIVENESS

Average number of very large business effects reported



The Crisis in Creative Effectiveness, IPA, 2019

A “crisis of short-termism” and an “over investment in performance marketing” were the key takeaways. Of the 800 people surveyed, a massive 70 per cent said they “agreed” or “strongly agreed” that companies had over-invested in performance at the expense of brand.

Why does this matter?

Brand campaigns are essential to companies that want their clients to trust they offer high-quality products and services. Strong brands can also support superior pricing against the peer group and enhance customer loyalty.

Significantly, there is also evidence emerging that customers are becoming choosier about their buying decisions, based on the strength of a company's brand. According to the most recent *State of the Connected Customer* report by Salesforce, 73 per cent of customers say trust in companies matters more than it did a year ago.

Furthermore, customers are becoming even more selective in the brands they do trust, with 54 per cent of those surveyed saying it is now “harder than ever” for a company to earn their trust.

But while business leaders and senior marketers have recognised the need to invest in the long-term growth of their brand, a decade-long binge on short-term campaigns has left them ill-equipped to do so.

For many, there are entire marketing teams that have been a part of the workforce for ten years without once having seen a brand development campaign executed. A 2019 IPA/*Financial Times* study found that around one in three senior marketers rated their ability to build brands as “average” to “poor”.

Seeking assistance

For those who need help stimulating long-term brand growth, a strategic gear change could be the way forward. Southpaw is a market leader and we believe our process is truly one of a kind.

As a boutique creative agency, owned by the global marketing group Hakuhodo, we develop strategic brand campaigns, informed by neuroscience and behavioural science. Our unique methodology, developed in-house, informs client campaigns, allowing us to anticipate how to build long-term brand growth, through heuristics, behavioural bias analysis and neuro-mapping.

Southpaw's scientifically driven team uses our proprietary system to build bespoke client audiences by harnessing data that aligns to neuro-mapping principles. This allows us to analyse clients' target audiences and predict how those brand messages will be received. It also enables us to employ the techniques which will have the highest chance of influencing buyer behaviours and ultimately building long-term brand growth.

As senior decision-makers recognise the need to strengthen brands, we believe it is time to seek help from those who have invested in the methodology, resource, technology and personnel to deliver, and prevent another decade of declining creative effectiveness.

For more information please visit southpawagency.com



When the third-party cookie crumbles

With Google's controversial decision to kill the third-party cookie on Chrome set to have a profound impact on online advertising, what will the new dawn of internet ads look like?

Katie Deighton

It was a throwaway comment that led Ronan Shields to break the most important news story of his career. The programmatic editor of US trade publication *Adweek* was speaking casually to someone at the IAB Tech Lab, a non-profit industry research group in the digital advertising sector.

"They said they had concerns Google would do the same with Chrome as Apple did with its ITP [intelligent tracking prevention] rollout," he recalls, referring to the 2017 technology that prevented companies from monitoring web users' browsing behaviour on other companies' sites in Safari.

"I decided to pursue it. I called up loads of people about it, more so than for any other article I've ever written. It was when I realised that Google's PR teams were starting to get a little bit more nervous than usual about what I was writing that I thought, 'I'm on to something here'."

After publishing in March 2019, Shields found himself fielding calls from Wall Street analysts and hedge fund managers, desperate to understand how one decision from Google might upset the entirety of the digital advertising ecosystem. At one point, an investor accused him of fabricating the story for the benefit of a short-seller "To be honest with

you, I wouldn't even know how to short stock," he says.

But Shields' story was, in fact, watertight. This January, Google officially confirmed it would be blocking third-party cookies from its Chrome browser by 2022. The week that followed saw stock in retargeting firm Criteo drop to a 52-week low and two industry bodies publicly condemn the tech giant's move.

"Google's decision to block third-party cookies in Chrome... may choke off the economic oxygen from advertising that startups and emerging companies need to survive," wrote the Association of National Advertisers and the American Association of Advertising Agencies in a joint letter.

Months later, marketing after the "cookiepocalypse" is still a topic of conversation at every industry event. Why such a drama over one piece of code?

The digital advertising world as we know it grew from the third-party cookie, a piece of information that is sent from a website and stored in a user's browser. First-party cookies are "dropped" by webpage owners when a user visits their own site to save details such as passwords. The third-party kind are used primarily for retargeted advertising.

Cookies are dropped into browsers by webpages and a log of users' anonymised browsing behaviour is built up and sent back to publishers' advertising partners. This means advertisers are able to display their

ads to the most relevant audience. It's also the reason the rucksack you debated buying on Asos last week keeps popping up in the middle of that article you're reading.

Before third-party cookies, brands would choose where to buy ad space through the lens of context. For example, a sportswear retailer would simply choose to display its ads on sites that were read by people who were likely to buy sportswear, such as ESPN or Runner's World.

"By the late-2000s, advertisers had largely pivoted to focusing on audience, rather than context," says Cadi Jones, commercial director, Europe, Middle East and Africa, at adtech firm Beeswax. "People had been talking about the promise of one-to-one advertising for so long and suddenly programmatic trading made that dream seem so much more real."

"Now, in the UK, automated trading based on cookie-based

“

It may choke off the economic oxygen from advertising that startups and emerging companies need to survive

Lauren Edvalson/Unsplash

GREAT MINDS
THINK UNALIKE



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audience signals accounts for almost 90 per cent of digital media," she says.

That figure, plus the fact Chrome has a 66 per cent share of the browser market, is the reason Google's decision has caused so much commotion within the ad industry.

Some of the panic is warranted, particularly in the startup sector. Investors aren't fans of uncertainty and, with the crumbling of third-party cookies coinciding with new privacy regulations in Europe and California, the adtech sector is no longer the sure bet it once was.

"Venture capitalists, who once thought they could help create the next Google if they invested in the right company, just aren't getting the return they want as quickly as they want," says Shields. "They've lost interest."

But for the better-funded players, as well as those nimble enough to pivot in the next two years, Google's decision will not mean the utter "death of digital advertising", a phrase that's been bandied about somewhat dramatically in the industry.

For starters, the past five years have seen the digital media landscape diversify to the point where cookie-informed, in-browser advertising isn't as vital to advertisers as it once was. Cookies, for example, don't exist with mobile apps or connected TV.

Secondly, many saw Google's decision coming. Apple's ITP implementation set a precedent followed by Mozilla's Firefox, which started blocking third-party cookies by default in June 2019. Meanwhile, the pressure on Google to protect users' privacy has gradually mounted.

"It would have been unrealistic to not believe that, at some point, this would take place," says Krystal Olivieri, senior vice president of global data strategy and partnerships at WPP's media arm GroupM. "We've seen different industry groups, technology vendors and

adtech vendors try to find solutions that could solve this in advance.

"Most of the clients I've spoken to have been quite pragmatic about it. They're just eager to start thinking about how they will future-proof their advertising investment to make sure the decisions we make right now can set them up for a world post-cookie."

It's too soon to tell what that world looks like. Some believe quality publishers will claw back power from the digital duopoly of Google and Facebook, offering premium inventory bolstered by rich subscription data to brands that decide to move back to contextual advertising. Others predict this will be the nail in the coffin for purely ad-funded publishers, who will no longer be able to draw advertisers a clear picture of their readership.

Some predict a budget shift away from banner and video ads into less targeted forms, such as content marketing.

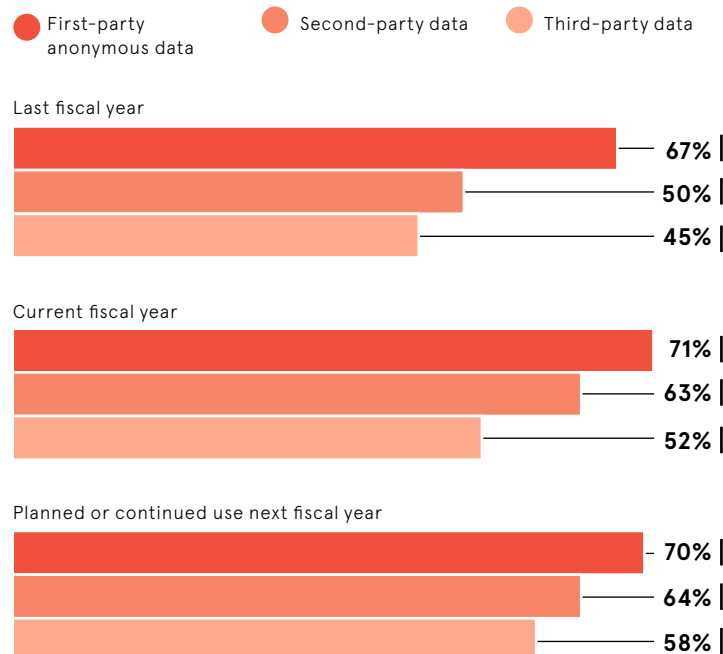
Meanwhile, others watch brands scrambling for their own customer data and believe we're moving into a world where companies focus less on targeting and more on deepening their relationship with existing consumers. As Olivieri puts it: "In the world we're moving into without cookies, it will be a challenge if you don't have first-party data."

A small minority predict a cull in digital advertising budgets altogether. But that's a view not shared by Jones. "People are not going to stop spending money on the internet, because ads on the internet are proven to work," she says. "They're now thinking about the opportunities, about what it means and how they can make businesses that are going to be successful in the new landscape."

Olivieri agrees: "I think a lot of people realise we probably stretched the cookie further than it should have gone. They're optimistic about being able to pivot and focus on potential tactics that may actually deliver greater value than the cookie." ●

ONLINE DATA USAGE

Percentage of global advertisers using or planning to use online data



Salesforce 2020



In-housing: the solution, not the trend

Why establishing an in-house team requires outside firepower

More than three quarters of brand leaders moved their advertising and marketing operations in-house in 2019, according to Digiday, with many marketers expecting that number to rise.

And yet in-housing continues to stir debate: can it really be better, faster and cheaper?

It can and is, says Simon Martin, founder and chief executive of OLIVER, arguably the world's only company to exclusively build and run in-house agencies for brands, with clients including BMW, Barclaycard and Unilever.

"Technology created an explosion of channels and content, but brand budgets stayed the same," he explains. "This led to a massive need for digital and operational transformation in marketing functions, and an appetite for in-housing."

Proven to offer transparency, agility, creativity and, of course, cost-savings at a time when it's desperately

needed, the value of in-housing can no longer be debated. What was once a trend is now the mainstream model.

Martin says: "We've spent 15 years demonstrating how it can work for different kinds of businesses, as one size does not fit all. The question from marketers now is, 'how should we do it?'"

How to in-house when no in-house team is the same?

Smart chief marketing officers will think broadly when navigating a shift to in-housing. Naturally, there are operational challenges. But there are also multiple ways to seemingly "in-house". So which is the right way?

Brands can build a team to retro-fit the capabilities of their current agency suppliers or grow the capabilities themselves. Then there are bespoke models, such as OLIVER's, which plug outside capabilities into a brand's world via a custom-built team.

"It takes a long time to find the right solution. It's why we blend people, process and technology to give brands their own tailored agency, which can then be instantly scaled and modified as new needs arise," says Martin.

"Many corporate environments aren't a natural fit for creatives, strategists and technologists. For businesses choosing to build their own in-house teams therefore, it means learning non-core capabilities to get to great work."

OLIVER's "out of the box" solution protects marketers from having to figure it out themselves. "Our proprietary model offers proximity to the brand as well as the freshness of external creative hubs, offshore teams and technology networks," adds Martin.

Better work for less money

In the case of in-housing, it's clear to see why bringing marketing capabilities closer to marketers is a no-brainer.

"Understanding our clients' priorities from the inside helps us do better, more contextualised and immediate work for them," says Martin. "Take Unilever. Since launching in 2016, their in-house operation U-Studio has grown to 21 locations across 18 countries. They're the perfect example of marketers migrating from an interruption-based model to a model focused on permission and precision."

And that's the key differentiator. The success of marketing functions today lies in the level of knowledge they have about their buyers' behaviour. This requires a deep proximity of thinking between brands and their partners - which is something only in-housing can achieve.

"We have a deliberate organisational design for this, made up of 80 per cent creatives and 20 per cent management. That's compared to the 50:50 split of most traditional setups, which operate at a slower pace, are remote and more expensive," says Martin.

Looking to the future, the demand for these efficiencies looks set to get stronger as brands become increasingly data and digital media-driven.

"We're seeing brands reorganise every area of their marketing supply chain to look at how they drive performance. But to achieve this, they need to be brave and experiment with new ways of working. That's the biggest test for advertisers today."

For more information please visit www.oliver.agency

OLIVER



Simon Martin
Founder and chief executive, OLIVER



ImageBROKER/Alamy

STRATEGY

Campaigning for that universal truth

Advertising to a specific target market, whether by age group, buying power or geography, is relatively easy. But how do brands plan campaigns when every demographic are potential customers?

Ian Burrell

In a recent ad for McDonald's, a mother is shown at a swimming pool, preparing her daughter for a lesson by pulling on the child's rubber bathing cap fashioned from a yellow washing-up glove.

"Like getting your money's worth?" asks the voiceover, before suggesting that thrifty viewers might be tempted by a £1.99 bacon double cheeseburger from the fast-food chain's saver menu. This is not an ad aimed only at mums; everyone likes to think they're smart enough to spot a bargain.

"Whether you are 16 or 95, savviness is a universal truth and something that appeals to vast swathes of the country who like to get their money's worth," says Gareth Helm, McDonald's chief marketing officer for the UK and Ireland.

McDonald's wants to connect with all demographics. From families

holding children's birthday parties to nonagenarians popping in for a daily coffee and chat with a favourite staff member, they are all part of the target market.

Even when rich data allows unprecedented levels of targeted generational marketing, some brands still need to find a way of connecting to everyone.

Helm says it's vital for McDonald's to spend time "listening to customers, to how they talk and how they think" and use those insights to find shared truths about everyday life that can be told in ads that are "funny, accessible, playful".

Its McCafé coffee campaign depicted shared bemusement, among Generation Xers and baby boomers alike, at the complex etiquette of hipster caffeine culture. "We have burst the bubble on that and said you can get fantastic coffee with us at a great price," says Helm.

Family events lend themselves to marketing to the generations. McDonald's Wedding Day campaign, made by Leo Burnett and featuring a soundtrack of Chapel of Love by The Dixie Cups, enabled "a really good cross-section" of guests to be shown making a pit stop at the golden arches in Dagenham, east London ahead of the nuptials.

McDonald's spreads its marketing across multiple touchpoints, from television to social media influencers. It used football's Harry and Jamie Redknapp for a digital version of a Big Mac campaign, showing the pair arguing at a McDonald's drive-in.

When brands need to reach all ages they must find a "universal human truth" that "transcends cultures, beliefs and politics", says ad creative Graham Fink. As chief creative officer for Ogilvy in China, Fink made the CokeHands poster campaign, which took the white ribbon from Coca-Cola branding and turned it into two hands entwined around a Coke bottle. It won the Grand Prix at the Cannes Festival of Creativity. Using the iconography of familiar brands is a way to bypass age and demographics, says Fink, now global chief creative officer of This Place, a digital design studio.

He cites P&G's Proud Sponsor of Moms campaign as an outstanding example of advertising that reaches all audiences. "It touches everyone, not just mums, no matter where you're from," he says.

For Sky, the key message in its advertising is its simplicity in connecting audiences to their favourite content. "Our customers are from all age groups and all demographics, but our products and services appeal to everyone, and our advertising showcases how we make it easier for people to see what they want, when they want and how they want it," says Lyssa McGowan, chief consumer officer of Sky UK and Ireland.

Sometimes brands wish to target younger generations, while not putting off boomers. John Shaw, chief strategy and innovation officer at WPP-owned brand agency Superunion, worked on the launch of Level, a new airline created by aviation giant IAG, which owns British Airways. Subtlety was key. "We knew that success with millennials was critical," he says.

"We designed a brand and launch activity that appealed to the audience rather than reflected them too overtly, partly to include other audiences and partly because we didn't want to feel like a patronising or stereotyping brand."

“Our customers are from all age groups and all demographics, but our products and services appeal to everyone

Cadbury was once known for marketing to the generations through the medium of a drumming gorilla. But Darren Bailes, executive creative director at challenger agency VCCP, says it needed a refresh to stay relevant to all ages.

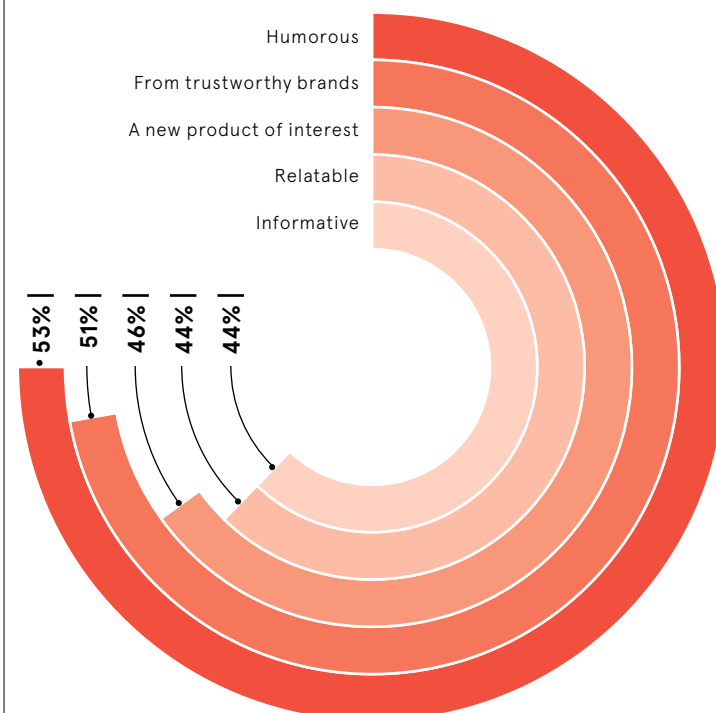
"Previously Cadbury stood for 'joy', it was upbeat and larger than life, but didn't give people a reason to care. Only those who grew up with Cadbury held the brand close to their hearts," he says. VCCP hit upon "generous instinct" as the inspiration behind Cadbury's current message: "There's a glass and a half in everyone".

Colin O'Toole, associate director of marketing at Cadbury, says the shift was "born from the universal truth that we all feel empathy for our fellow humans and it's this empathy that brings us closer together".

For its Donate Your Words campaign, Cadbury removed all writing from confectionary packaging in recognition of the 225,000 older people in the UK who can go a week without conversation. It donated 30p to Age UK for each bar sold and encouraged customers to speak to elderly relatives and neighbours. Its Mum's Birthday spot simply featured a girl gifting her mother a bar of Dairy Milk. "People of all ages understood the power of the moment," says Bailes. ●

WHAT CONSUMERS WANT FROM ADS

According to consumers, they like advertisements if they're...



OPINION

‘The future is unpredictable, but one thing is certain... the best is yet to come’

How would you like to buy Netflix for \$50 million? That was the offer Blockbuster chief executive John Antioco turned down in the year 2000.

Fast forward to today and Netflix has 167 million subscribers worldwide. In the last quarter of 2019, Netflix added 420,000 new subscribers. Meanwhile, Blockbuster currently has a single store in Oregon. It is a tale of David and Goliath – but where David has not only beaten Goliath but gone on to spawn lots of powerful new offspring.

In the intervening two decades, we have seen an explosion in streaming sites. The number of UK households signed up to streaming services such as Netflix, Amazon Prime, Now TV and Disney Life rose from 11.2 million (39 per cent) in 2018 to 13.3 million (47 per cent) in 2019, according to the Broadcasters' Audience Research Board.

Netflix's booming popularity has seen it become the equivalent of the third most-watched TV channel in the UK, behind only BBC1 and ITV, making it a hugely attractive proposition for advertisers. Netflix of course has bucked the trend and eschewed advertising in favour of a subscription model. But while the Netflix model is a powerful one, it hasn't yet perfected that old-fashioned thing called profitability.

So two questions will arise in the minds of any rival platform. With so many captivated viewers, is advert-free streaming the secret to success? Or is Netflix losing an opportunity to turn a captive audience into a potential revenue stream?

One audience with a definite answer to this question is the advertising community. As streaming booms, advertisers are racing to keep pace alongside changing viewing habits with a host of new ad formats.

Hulu is testing 'pause ads', commercials that pop up whenever the viewer clicks pause. Amazon Prime is trialling interactive ads that allow viewers to engage with the ads in front of them. And newly merged ViacomCBS is launching an ad-supported streaming service with the option to turn ads off by going premium.

Meanwhile, ad targeting is shifting from 'probabilistic' techniques (we think we know the audience) to 'deterministic' methods (we know who we are targeting). The rise of artificial intelligence-driven ads

that match commercials with the interests of their audience is beginning to challenge the old adage that "customers don't know what they want until you show it to them".

So is this the end of traditional television? Some viewers believe so. Around 38 per cent of online users can imagine not watching broadcast television in five years' time, according to Ofcom research.

So while TV's future is uncertain, the way we watch television is certainly changing. Whereas once families would have gathered in front of the sofa for a night's viewing, today you are more likely to find the adults downstairs watching TV while the children watch Netflix or YouTube upstairs. As EY's recent report into modern viewing habits illustrates, multiscreen is the new norm.

So what does this all mean for the future of television? From streaming sites to new advertising models, the industry is in a state of extraordinary flux where change is happening at a faster rate than any other time in history. And as change gives rise to competition, it puts the controls firmly into viewers' hands.

Every person who signs up to Netflix or abandons it in favour of one of its rivals in a very small way decides the fate of the television industry. And with the rise of targeted advertising – with its potential to deliver more choice through personalised content – our preferences will increasingly shape television's future.

The future is unpredictable, but one thing is certain: with more different platforms vying to give viewers something bigger and better than ever before, the best is yet to come. ●



Elizabeth Petra
Director
Advertising Week Europe



Read the report we never wanted to write

With 40 years of data, evidence and thought leadership, no-one has done more than the IPA to equip agencies and marketers with the knowledge that drives profitable long-term brand building. Sometimes that means writing reports which have to tell awkward truths. *The Crisis in Creative Effectiveness* highlights the rise of real-time data, and how too many agencies and brands are seduced into putting all their creative energy into less effective, short-term activity. However, it needn't be a crisis. Make sure you understand how to get the balance right. Download your free copy of the report at ipa.co.uk/crisis

Six things I wish I'd known about out-of-home advertising

Rajvi Kantaria, director of marketing at JCDecaux UK, shares what she has learnt about out-of-home (OOH) media

Rajvi Kantaria joined JCDecaux UK three months ago as director of marketing after 15 years working client-side for a variety of brands ranging from American Express to Speedo. Although she knew JCDecaux was the UK's leading out-of-home (OOH) media company, she wasn't aware of the newest capabilities of the medium and its role in the media mix. With spending on OOH expected to outstrip the combined total for newspapers and magazines by 2024, and digital out-of-home (DOOH) now accounting for half of spend on OOH, Rajvi explains what she has learnt about why OOH is different and why the oldest medium in the world continues to deliver for brands in a digital age.

1 OOH can be targeted with the same precision as digital advertising

As someone who loves their morning coffee, a recent Costa Coffee OOH campaign was one of the first to catch my attention.

In the morning you'd see an ad in the station on your way to work that said "This will make you a morning person" with a picture of a flat white, and then while out shopping at Westfield at lunchtime, the message changed to "Westfield is hungry" with a picture of a meal deal... perfect!

When I first started managing multi-channel campaigns over a decade ago, we only had static billboards. For anyone who's been in the industry that amount of time, you'll relate to the change in language. We used to talk about buying frames, then later we talked about impressions, now you can layer moment and mindset onto both those things to target OOH to the mood of the audience, and then adapt your messages accordingly. If you think about how you feel as you're commuting through

the station on your way to work, for example, versus browsing in duty free at an airport before a holiday or hitting the shopping centre on a weekend; the way you think and feel is quite different in each environment.

Understanding and applying frame of mind can really help inform the brief you give to your creative agency on formats and does impact on results.

If you need something more targeted to a more specific audience, you can also go so far as to use the same targeting models you've created for digital, using the data from your DSP (demand side platform) to target, optimise and measure OOH. It means a campaign only runs when the specified audience is available and you can co-ordinate your digital and OOH campaigns.

The right choice depends on each brand's campaign objectives and we can chat through all the options with you to find the best fit for your plan. We have lots of information and data on these areas to help people target better, create an impact and improve results.

2 OOH makes your digital campaign work harder

As marketers we try to aim for integrated, 360° campaigns and ensure that our messages are consistent across multiple channels. We are now

01 Targeting consumers by mindset, Starbucks' creative only ran when it rained

02 Big, bold branding from *The Economist* in the heart of tech city in London

03 Premium digital OOH from Zaha Hadid Design - delivering an elite AB audience

actually able to measure this, including gauging how OOH specifically complements mobile.

We call it the two-screen future, giving brands the best of both worlds.

Facebook carried out some recent research that showed how OOH acts as a primer for online campaigns. Ad engagement on social media after exposure to a DOOH ad increased by 13 per cent. In other words, brands' Facebook campaigns will work much harder if the audience has seen an outdoor ad first.

We would love to test this further with live case studies and we are continually working with clients on collaborative research in this space.

Virgin Gyms is a great example to bring this to life. The brand recently activated DOOH screens near gyms on Mondays, traditionally highly motivational days for exercise, and ran the same ads across mobile. Seven million DOOH impressions and five million mobile impressions drove a 23 per cent increase in walk-ins.

Our teams would be delighted to chat to marketers about how they can make this approach work for their brands too.

3 Context fuels creativity: forging an emotional connection

As a client, I would have loved to have seen neuroscience research showing how I could supercharge my campaigns. This makes the new *The Moments of Truth* insight super interesting. It is a joint piece of research from Clear Channel, JCDecaux UK and Posterscope



that measures brain activity to show how serving outdoor advertising with context creates emotional connections to the brand, whether by location, time, weather or behaviour.

There is a real science behind DOOH that we can share. Context matters and if you can incorporate that into your creative, you will drive results at every level of the marketing funnel.

Take Cadbury, which used specific store-level till data to tempt customers into trying a different chocolate bar rather than defaulting to the usual choice. The campaign achieved really impressive results. Or look at the Starbucks campaign that ran near their stores, changing the message according to the weather, such as "It's raining

we're pouring!". Or the Aussie ad for anti-frizz haircare that only played on rainy or humid days; I'm sure we can all relate to a bad hair day.

Serving OOH in a contextual way creates emotional connections, empowering brands to engage consumers on a deeper level. Come and chat to us to get the full results on the neuroscience research. We are happy to share and talk through how this could work for you.

4 Measuring OOH's role throughout the entire marketing funnel

Achieving a balance between branding and activation was something I was always interested in as a client. But I wasn't familiar with Work Research's

“Serving out-of-home in a contextual way creates emotional connections



A week in digital out-of-home reaches

69% of adults

75% of ABs

71% of 16-34s

73% of Millennials / Gen Y

2.1bn

weekly viewed impressions (eyeballs)

Route 33

Brand Gap report that looks at the imbalance between brand and activation. I'd encourage everyone to read it or to invite our team to share how other brands are bridging this gap.

Marketers have always thought of OOH as a go-to brand-building channel and we also know it drives conversion at point of sale. Yet we can now see how OOH can complement other channels to help drive all parts of the

funnel and help to plug the so-called "consideration gap", the imbalance between the budget invested in activation and that invested in brand awareness. Brands have long been focusing too much on the short-term at the expense of the long view and now we know how we can help.

Any part of your campaign can be amplified by OOH, whether your objectives are brand awareness, consideration or activation and we can work with you to measure that with our test-and-learn capabilities.

Brand Gap research shows more than half of brands say they are planning to do something different with their media spend, while nearly half plan to move money into channels that deliver branding and activation.

It's so encouraging that change is happening and the importance of brand advertising in every part of the funnel is now being recognised. Return on investment is a perennially hot topic in marketing and I had never realised that the impact of OOH can now be measured throughout the funnel. It opens up so many more opportunities for brands and if you're looking to do something different, please do get in touch and we'll see how we can help.

5 OOH taps into the power of the shared public experience

Two things have struck me about OOH since joining JCDecaux UK. The first is that there really is nothing quite like the shared experience that OOH brings. The ability to share a moment or a mindset in public is why the medium captures the spirit of the nation so well during big events from Wimbledon to the Six Nations or the Olympics and it is why it complements the private mobile screen so well.

If we think about how 192,000 people in the UK stayed up to watch the series finale of *Game of Thrones* live at 2am when it aired last year. Rather than downloading it and watching it alone, there is huge power in the shared experience and in watching something dramatic unfold at the same moment as millions of other people. In much

Book a coffee with Rajvi

“If you'd like to discuss how JCDecaux UK can help you make the most of your media spend, then please drop me a line for a catch up



Rajvi Kantaria
Director of marketing, JCDecaux UK

uk.coffeewithrajvi@jcdecaux.com

the same way, a brilliant OOH campaign created a shared experience for fans, proclaiming "Sayon Arya", "Cersei ya later" and "Ta-ra Garyen".

Secondly, OOH is a public-facing and public-spirited medium. Advertising funds bus shelters and public amenities, thanks to income invested by cities and transport partners UK-wide. In addition, 100 per cent of JCDecaux UK's energy is from green sources, so

it is hugely inspiring to find we are one of only a small number of companies to be listed on the prestigious *CDP A List* for climate change, which recognises organisations for their contribution towards developing the low-carbon economy.

OOH gives brands a public voice to take a stand. In a world of fragmented media and echo chambers, OOH stands out with its ability to simply be heard. It also offers a greater degree of control, enabling brands to pinpoint exactly where their ads will appear, which isn't always possible with digital marketing.

Take Bupa's *Is it normal?* mental health awareness campaign in January 2020, which included powerful OOH activations across iconic DOOH locations UK-wide. Its impact was intensified by its public reach and it showed how the impact of a message can be accentuated by a collective experience.

This collective power heightens emotion and, in turn, creates a platform for brands to take a stand and ensure their message is loud and clear.

“Out-of-home complements mobile, making digital campaigns work harder

6 Making the most of your media spend

Finally, I've seen there is a real desire at JCDecaux UK to help clients make the most of their media spend. As a family-run company, the values really come through in the organisation's culture: they care about making things better for the next generation and want to share their knowledge and collaborate more to create research projects that will really make a difference in the future. All our customers can take advantage of the huge knowledge base that exists in OOH.

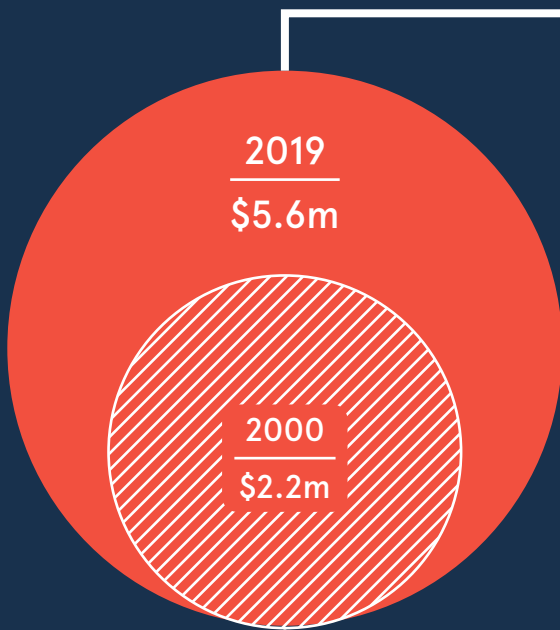
At JCDecaux UK we want to help brands and their agencies make the most of their media spend. We'd love to share ideas, collaborate and, importantly, make a difference.



JCDecaux

PAY TO DISPLAY

Competing to stand out and be heard is incredibly difficult for brands in this day and age, and can be a costly challenge for advertisers wanting to grab attention in a saturated market

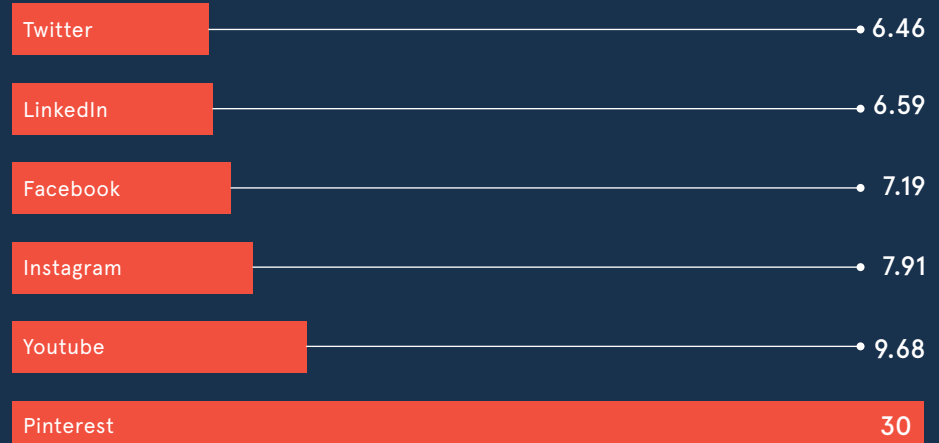


Average cost for a 30-second TV ad spot during the Super Bowl

Adstream

AVERAGE COST OF SOCIAL MEDIA ADS

Average cost per thousand impressions (\$)

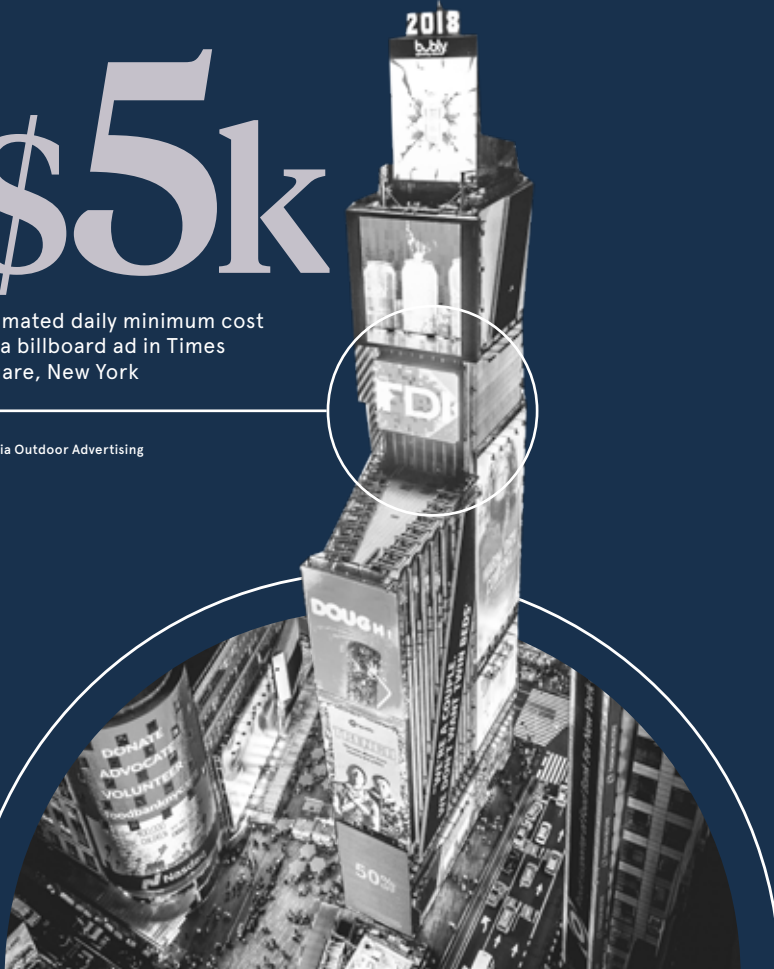


WebFX

\$5k

Estimated daily minimum cost for a billboard ad in Times Square, New York

Inspira Outdoor Advertising



£40

Approximate cost of booking of a 48-hour billboard in the UK

Various sources

AVERAGE COST

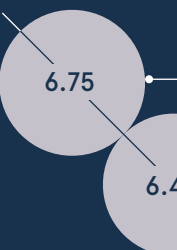
Average cost per click



WordStream

AVERAGE COST

Average cost per click



WebFX



£7m

Rumoured amount spent by John Lewis on its 2019 Christmas TV ad starring Excitable Edgar the dragon



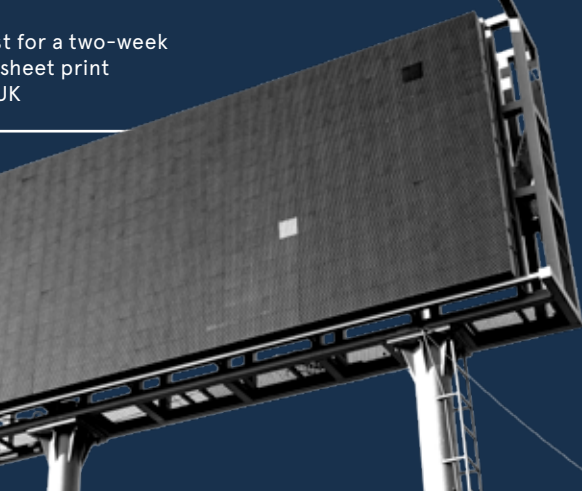
£15k

Typical spend on a London Underground advertising campaign

Billboard Advertising

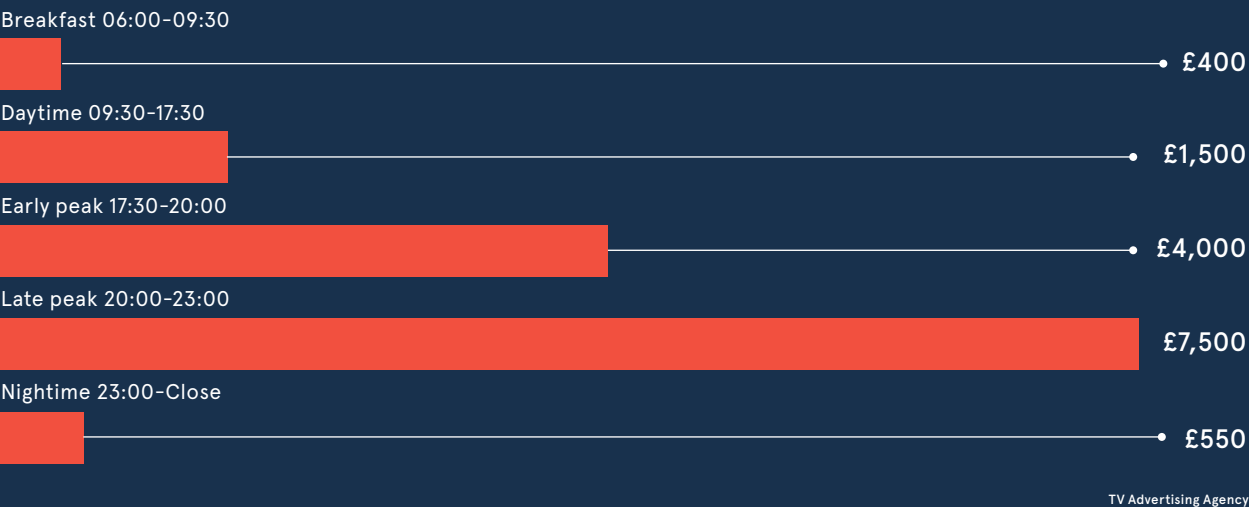
00–500

Cost for a two-week sheet print UK



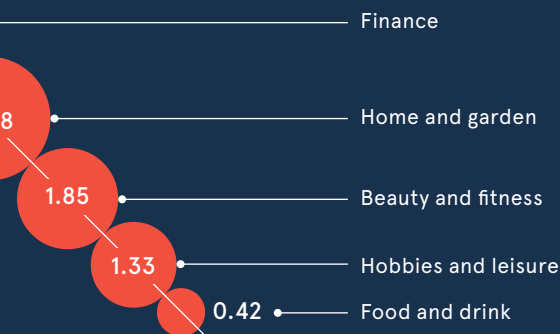
ESTIMATED COSTS FOR A TV AD SPACE, BY TIME SLOT

Illustrative potential prices for one 30-second ad spot on Channel 4; costs should only be used as a guide




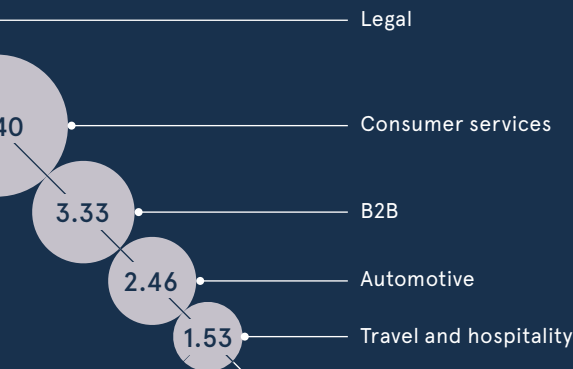
COST FOR A FACEBOOK AD, BY INDUSTRY

Click in 2019 (\$)



COST FOR A GOOGLE AD, BY INDUSTRY

Click in 2020 (\$)



\$9–10k

Average monthly amount spent by SMEs on Google ads

WebFX

\$143

Average price for a print ad on a roadside phone box kiosk for two weeks

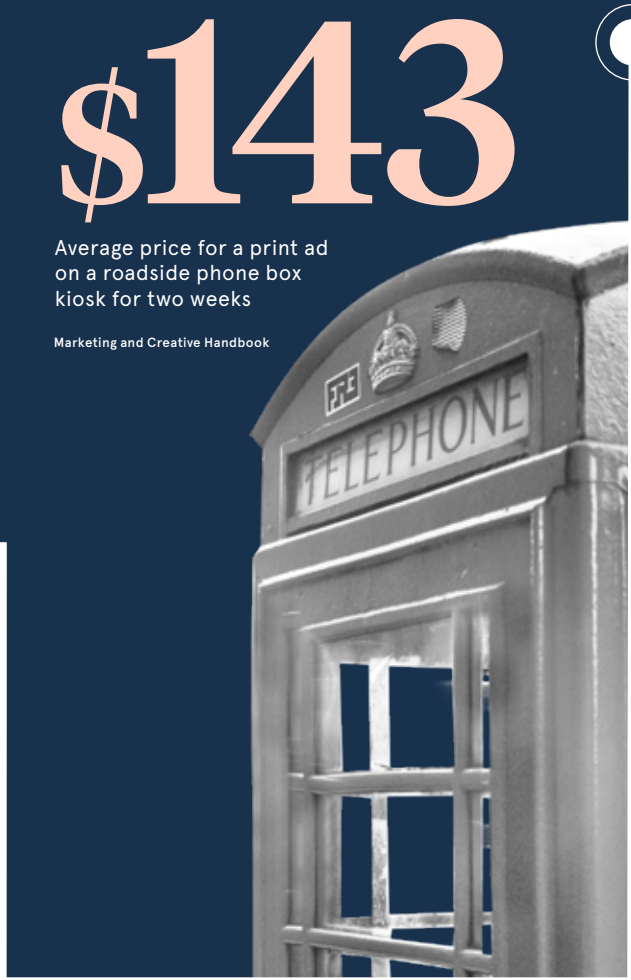
Marketing and Creative Handbook



£5k

average price for 100,000 plays of a digital ad at a bus stop shelter

Marketing and Creative Handbook





OPINION

The campaign for creativity

Philip Thomas, chairman of Cannes Lions International Festival of Creativity, explains why creativity is still so essential for marketing and advertising to make a meaningful impact on the world

Philip Thomas

Most business leaders I meet agree on at least one thing: in this rapidly changing world, creativity is imperative. Innovative solutions, brave creative thinking and world-class communications are needed to drive business growth, and to help us face, and begin to solve, the biggest, global challenges.

At the Cannes Lions International Festival of Creativity, we bring the global industry together annually from across the marketing and advertising creative worlds to discuss the future of branded communications. In the last decade, the industry landscape has changed beyond recognition, so our global community has evolved alongside it. Creative agencies have been joined by new players from a broad range of disciplines – media, entertainment and technology powerhouses, data experts, consultancies and global brands – and are all essential to the industry's new-world order.

But, however the industry may evolve, our ethos remains the same: Cannes Lions campaigns for creativity because we believe creativity is essential for business growth, industry and societal change and as a driving force for good.

We know that creativity works through the ever-increasing body of research that directly links creative excellence with a bottom-line increase. Take Forrester's 2019 research, *The Cost of Losing Creativity*, which suggests that investing in creativity will help companies achieve significantly higher returns over a six-year period. Or McKinsey's Award Creativity Score, which measures the number of Cannes Lions awards won. It found 67 per cent of companies that score in the top quartile have above-average organic revenue growth.

The businesses we work with tell us that embedding creativity requires the right conditions and

culture to drive long-term, sustainable growth and impactful brand building. WARC's Marketer's Toolkit survey states that 2020 will be a year when marketers re-invest in their brands: 70 per cent of respondents agreed that brands have over-invested in performance marketing, and 40 per cent predict increased brand investments this year.

As a case study to examine the 'right' conditions and culture in action, we can look to a business like Microsoft. Microsoft was once associated with uninspiring advertising, but has transformed to become a purposeful and people-focused brand that has seen consecutive growth in recent years. And Satya Nadella, chief executive of Microsoft, has said clearly that "marketing is one of the top drivers of our success".

There are, undoubtedly, myriad factors to Microsoft's recent successes but we know the brand's transformation is due, in part, to creative collaborations and partnerships and trust in the creative process. Microsoft sits alongside a constellation of global brands that are defining new cultures and models to move the needle on creative marketing and, as a result, drive growth.

For brands and businesses to remain relevant and future-fit, they must continually reinvent. We know this, because within the Cannes Lions community, an increasingly diverse set of companies are now using different creative tools to tell stories, solve business challenges and connect with customers.

Cannes Lions celebrates excellence in global creativity through the Lions awards. And if you look at the work that has won in recent

Images from day one of Cannes Lions International Festival of Creativity 2019



years, the definitions of creativity have certainly evolved. It's no longer just about a brilliant campaign, or the craft that brings the campaign to life, digital innovation, new platforms, products and IP. It's about end-to-end experience, innovative use of data, and branded entertainment that reaches audiences at scale.

The best work is also more global. In 2019 we saw first-time entries from Myanmar and first shortlist places for Bolivia and Nicaragua.

A new award, the Creative Business Transformation Lion, was launched this year to celebrate creative thinking that changes how businesses organise themselves and how customers engage with them. Brands are asking more of their creative partners to help them respond to ongoing digital disruption. They're investing in new ways of working in order to future-proof their businesses.

At Cannes Lions, everyone from Ban-ki-Moon to Bill Clinton to Bob Geldof has attended the Festival and invited our creative audience to use their skills to help make the world a better place.

And the creative community – as well as the world's biggest brands – have taken up the challenge, building incredible campaigns that have changed the narrative around issues from gender equality to climate change to animal welfare. Brands and creatives can elevate best practice, adopt sustainable solutions and inspire others to follow suit, as well as help charities and other organisations tell their stories better.

That's why we, and our industry, so strongly support the United Nations Sustainable Development Goals. Designed to protect the future of humanity across the economy, society and the environment, the 17 Goals are an affirmative plan of action, to be achieved by 2030.

Cannes Lions launched the Sustainable Development Goals Lions at the 2018 Festival. The award recognises creative solutions and initiatives that seek to positively impact the world, while supporting the Sustainable Development Goals and 2030 Agenda to impact actionable change.

“

We believe creativity is essential for business growth, industry and societal change and as a driving force for good

In recent years, we've seen an emerging trend in creative work driven by purpose. And on the Festival stages we have seen brand activism, social justice and diversity lead the discourse. There's been a recognised shift in the move from purpose and activism to accountability, and of course action. With the combination of global reach and power of brands, as well as the expertise of organisations like the UN, and the unbounded creativity of the advertising and marketing community, change for good is truly possible. ●

To find out more about how you can experience the future of creative marketing from June 22-26 at Cannes Lions 2020, go to canneslions.com



Philip Thomas
Chairman
Cannes Lions International
Festival of Creativity

Taking back control on the open internet

As consumer attention fragments across an increasingly complex media landscape, strong collaboration among champions of the open internet will be critical

Historically, digital advertising was a great democratising force, granting consumers access to quality content – news, videos, music and games – all for free, while funding media newsrooms around the world.

More recently, evolution of the internet has brought consumers unprecedented choice in, and access points to, premium content.

At the same time, increased attention to the ways companies handle consumer data, including the introduction of privacy regulation in Europe and California, and the ensuing decline of third-party cookies as an identity solution, has created substantial unknowns about the future of identity and monetisation.

In the midst of rapid change, open, efficient and transparent advertising technology is needed more than ever; technology that improves return for buyers and sellers, while helping consumers juggle the costs of subscriptions to the ever-expanding pool of online content.

Dominant platform offerings such as Google and Facebook provide solutions, but at a cost. In aligning with two companies that control the vast majority of digital advertising spending, publishers and advertisers find themselves at the whims of policies and product decisions which often restrict their independence and innovation.

“If an advertiser is looking for the ability to deliver their message to their desired audience at scale, then ostensibly the walled gardens tick those boxes pretty well,” says Jerome Underhill, senior vice president, EMEA, Asia and Latin America, at Xandr, AT&T’s advanced advertising company.

“They have an incredible amount of targeting data, though not always derived in a way that consumers understand or in ways immediately adjacent to how the ads are being shown. However, in return for accessing this, advertisers have to give up a lot in terms of control and transparency. Some understand the trade-off better than others, but with the huge amount of scale these platforms have, working with them has previously been pretty unavoidable.”

Marketers and publishers keen to relinquish their reliance on Google will need to seek alternatives to understand their customers, activate their data and monetise their assets.

One option for publishers is adopting a subscription model to fund content production and gather their own first-party data. This strategy poses a risk, however, to the free access to premium content for consumers enabled by digital advertising, while advertisers could encounter restrictions to the inventory available to them.

“For some of the more niche content providers out there, a subscription model has been relatively successful, but for many of the bigger news organisations, which have historically served pretty large populations,

68%

of the population are digital video viewers in the UK

emarketer 2019

38bn

the number of devices connected to Internet by 2025

Strategy Analytics Research Services 2019

79%

of all global mobile traffic will be video by 2023

Cisco 2019

6.58

average number of connected devices per person

Statista 2020

CONSUMERS WILL SPEND MORE TIME THAN EVER WATCHING VIDEO

Hours/day spent engaging with content

9.13 hours

Time spent per day engaging with video content in 2014

9.38 hours

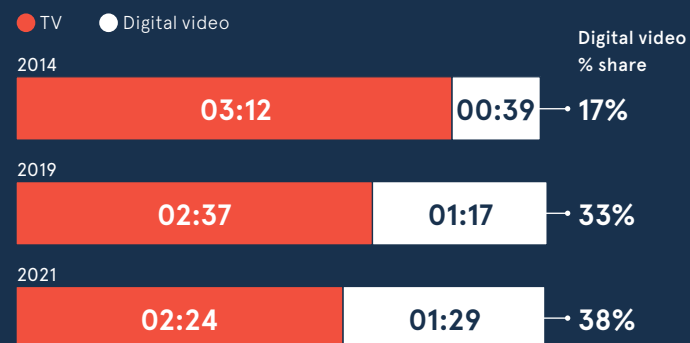
Time spent per day engaging with video content in 2019

eMarketer 2019

HOW THEY CONSUME VIDEO CONTENT IS RAPIDLY CHANGING

eMarketer/Bain

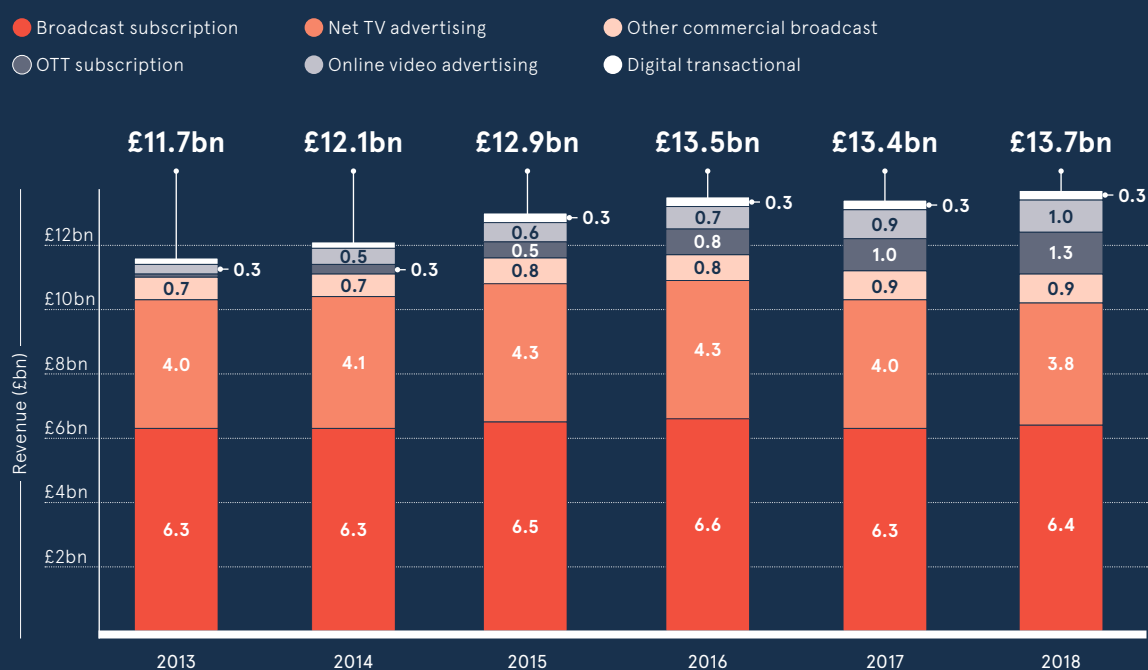
How many hours and minutes UK adults spend watching media



SHIFTS IN CONSUMER SPEND MIRRORS THIS CHANGE IN VIEWING BEHAVIOUR

Total UK commercial TV and online video industry revenue by source

Media Nations 2019, Ofcom



it has come with its challenges,” says Underhill. “If the demand-supply equation can be better balanced and publishers can assert themselves in a collective sense, then people will follow them to access points away from the walled gardens. We’ve seen not just individual publishers, but also coalitions of publishers across Europe starting to work with us to try and redress that balance.”

Xandr, which provides an advanced platform that optimises the buying and selling of digital and TV advertising, believes collaboration among participants of the open market

will challenge the dominance of the walled gardens, create viable scale and keep publishers in good financial shape by providing the simplicity buyers value.

A major challenge that Xandr is addressing is fragmentation. Viewer attention is increasingly difficult to capture and hold, as consumers access media content on myriad devices, often flipping fluidly from one screen to another as they go about their day or with eyes on multiple screens in the same moment.

To catch their audiences wherever they are viewing content, marketers traditionally situated squarely in the TV or digital video ecosystems are having to reconsider their strategies for planning, buying and measuring advertising. As a result, publishers are evolving their models for packaging and selling it.

“People are consuming content across multiple platforms, often even starting the same piece of content on TV and continuing it on mobile because they have to travel somewhere,” says Underhill. “This is driving convergence in the way consumers experience advertising. We have to introduce an option for those who want to buy advertising and access to consumers on all devices, platforms and formats

in one place. In doing so, we’ll create a more holistic view of, and reach to, audiences at scale.”

By enabling advertisers to buy more than simply one publisher’s audience through a platform, and for publishers across different markets to all operate off the same platform, Xandr minimises the number of interfaces buyers need to reach the audiences they care about.

“Everyone in the media ecosystem benefits when more of the advertiser’s budget makes its way to the publisher. It means more content can be produced and more consumers are reached,” says Underhill. “Xandr’s north star is working with open internet players who want to engage beyond the walled gardens. These are conversations we see happening across the world, but there are very few platforms that can facilitate this level of collaboration at scale. That’s where Xandr comes in.”

For more information please visit xandr.com



“

We have to introduce an option for those who want to buy advertising and access to consumers on all devices, platforms and formats in one place



CREATIVITY

Is hyper-personalisation strangling the creative process?

Data-driven insights enable advertisers to target consumers like never before, but has traditional advertising lost its way? Moreover, does this move to hyper-personalisation sound the death knell for creativity? Industry experts argue whether or not hyper-personalisation is killing the creative process in advertising

Oliver Pickup

No Hyper-personalisation is not killing creativity

This doom-mongering is nothing new for Charles Vallance, founding partner and chairman of challenger agency VCCP. "Since I started in advertising, in 1987, the industry has been dogged by dire predictions of decline," he says.

Vallance points out the latest Advertising Association/Warc figures, published in January, reveal the UK enjoyed its 25th consecutive quarter of growing advertising spending. "Not bad for an industry on the skids," he remarks.

Shadi-Sade Sarreshtehdarzadeh, Ogilvy UK's strategy director, offers another tongue-in-cheek response: "Television is dead. Print is dead. Hyper-personalisation spreading like a virus that kills creativity. Every new format or innovation that comes along seems to be the first sign of the apocalypse."

While Sarreshtehdarzadeh acknowledges that hyper-personalisation is "invasive", it has "incredible potential to bring a brand's story to life". Advertisers

must think like Dadaist Marcel Duchamp, whose upturned urinal pushed the boundaries of creativity in 1917. "Right now, hyper-personalisation is just an unwashed urinal. But, whether we like it or not, it is useful," she says.

Similarly, Patrick Clover, chief executive of Scottish startup Stampede, believes hyper-personalisation will spur creativity. "In the early days of advertising, a business would have one brand, one message, one strapline, and repeat the same thing across TV, radio and print," he says.

"In 2020, businesses still need that big international umbrella brand, but they also need hundreds of creative ideas targeting individual regions, media, users and scenarios. Great personalisation requires great ideas, but at an unprecedented scale."

M&C Saatchi's senior art director Tom Kennedy is treading carefully. "What makes hyper-personalisation different from the other shiny new toys for clients, creatives and strategists is the scale of the risk it carries," he says. "In January, Aviva addressed its whole email base as 'Michael', proving that with even the most basic data, mistakes can happen. The assumptions, errors and insults will be amplified with each step more personal."

He is, however, "cautiously optimistic we're about to make some incredible work". Kennedy continues: "The focus is on making sure the customer feels respected, ensuring there's a genuine reason and human insight

behind the data we're using, delivered with the craft and value it deserves."

Salesforce UK head of retail Michael Green believes advertisers should give people what they desire: "Consumers increasingly want on-demand, personalised experiences that utilise digital channels to make products and services more accessible." He references the Salesforce 2019 *State of the Connected Customer* report that indicates 82 per cent of shoppers globally think it's important to offer personalised online experiences.

Further, a SAS-sponsored report, *Experience 2030: The Future of Customer Experience*, suggests that 81 per cent of customers expect to engage with chatbots in a decade. Tiffany Carpenter, head of customer intelligence at SAS UK and Ireland, says: "Brands looking to stay ahead of the curve by offering personalised services have huge scope for creativity as long as their insights are underpinned by cutting-edge data analytics deployed to understand their customers at a granular level."

"Artificial intelligence (AI) will be essential for brands to analyse huge volumes of customer data in the time necessary to deliver the next best action at the right time, via the right channel."

For Mike Klinkhammer, director of advertising sales for eBay in Europe, the debate around personalisation versus creativity completely overlooks one of the most important factors in any advertising experience:

context. He says: "Advertising can be perfectly personalised and outrageously creative, but if you miss the mark when it comes to context, consumers might consider the ad annoying, potentially damaging the brand's reputation."

Netflix, Spotify and Amazon lead the way in hyper-personalisation, thanks to their treasure troves of data, says Peter Booker, business director at Brave. "Hyper-personalisation is not the death of creativity in advertising, but rather another avenue for it in the ever-expanding communications mix," he says. "Indeed, creativity is the key to the longevity of hyper-personalisation." ●

82%

of shoppers globally think it's important to offer personalised online experiences

52%

say companies are generally impersonal

Salesforce 2019

Yes Hyper-personalisation is a rising danger for brands

A Gartner report in December predicted that 80 per cent of marketers will abandon personalisation efforts by 2025, due to lack of return on investment, the perils of customer data management or both.

This chimes with Jason McNellis, senior director analyst at Gartner, who warns: "While 87 per cent of marketing organisations are pursuing some level of personalisation, it is starving creative advertising of resources. Brands risk getting mesmerised by the glow of their personalisation dashboards at the expense of building longer-term brand equity and awareness."

Obsessing about personalisation will lead to cuts in advertising spend, and soon, says McNellis. "As chief marketing officer budgets have dropped to their lowest levels in the last five years, the pressure to defund creative and brand, which often suffer from less rigorous measurement, will likely increase."

Will Lion, managing partner of strategy at BBH London, says: "Hyper-personalisation is probably already killing creativity," thanks to the myopic attitude of many within the industry. "The dual impacts of short-termism in marketing and lower investment behind creativity, of which hyper-personalisation is surely one of the poster boys, halved the success of creativity over just four years, according to a study by Binet and Field in 2018," he says.

Also worried is Adam Powers, chief experience officer at Tribal Worldwide London. He says: "Too many brands have been caught focusing on purely the personalisation of communications and marketing, which has led to the consumer perceptions of snooping, breached privacy and being stalked around the web with customised banner ads."

"There is a risk that this next generation of personalisation could further shrink the bubbles of people's sphere of interest. Potentially that will limit the opportunity for random discovery or the joy of serendipity."

The Advertising Association's *Arresting the Decline of Public Trust in UK Advertising*, launched last May, found that 75 per cent of consumers no longer trust advertising. This is in part because advertisers have been distracted

75%

of consumers no longer trust advertising

Advertising Association 2019

80%

of marketers are expected to abandon personalisation efforts by 2025

Gartner 2019

by personalisation, says Malcolm Devoy, chief strategy officer at PHD, Europe, Middle East and Africa. "Great advertising is not the art of persuasion; it is the art of entertainment. As marketers seek hyper-personalisation, they switch focus from being entertainers to being persuaders. And given that consumer trust is at an all-time low, being 'persuasive' is not typically a job advertising performs well."

Some 58 per cent of UK consumers are willing to share data with brands in return for benefits, an increase of 11 per cent since 2016, according to latest research published in late-February by the Data and Marketing Association (DMA). Despite the appetite for hyper-personalisation, it doesn't necessarily mean it is suitable for brands and advertisers, argues Tim Bond, DMA head of insight. Poor quality or misused data should be a big concern.

"When things go right, they will go wonderfully right, and when things go wrong, they could hinder the customer experience," he says. "If an algorithm incorrectly profiles us, we could lose access to more than just offers, products or services, but even our rights."

Parry Malm, chief executive and co-founder of Phrasee, a startup using AI to generate marketing copy, is unsure whether hyper-personalisation is what consumers want. "Creative advertising has the unique ability to be a cultural zeitgeist," he says. "It's why people know more about meerkats than ever before or why supermarket ads at Christmas make headlines. Good, branded advertising is a tribal experience."

"The problem with personalisation is that it's not a shared experience, so you give up any ability to make your brand stand out. If you care about more than short-term metrics, then you need to focus on nailing your message, not just for today, but for tomorrow and beyond. A perfectly personalised message means nothing if you're out of business." ●

Personalisation could potentially limit the opportunity for random discovery or the joy of serendipity

Ok Boomer.

Pop quiz about Gen Z.

No googling.

- ☐ Black cards
- ☐ Woke-washing
- ☐ Finstas
- ☐ Rinstas
- ☐ Discord
- ☐ Depop
- ☐ TikTok
- ☐ PAQ
- ☐ Palace
- ☐ Sports Banger
- ☐ Tiana Major9
- ☐ Marshmello
- ☐ Virgil
- ☐ Mabel
- ☐ Billie
- ☐ NOtail

More than 5? *Congrats Hun.

Less than 5? Meet ZAK.

The Next Gen creative agency.

hello@zakagency.com

*Love Island 2020



Supercharging unique emotional connections with viewers

The future of advertising is trust, creativity and innovation, says **ITV**

Post-Brexit uncertainty, digital disruption or the climate crisis, people's lives are peppered by seismic change and uncertainty. In the process we're using a dizzying array of media to inform us about the world we live in, from social feeds to video on demand, broadcast outlets to global tech giants.

"Making sense of the rapidly changing world in which we live isn't easy and there's a huge issue about who and what information people can trust. Television is the most trusted and respected medium, and because it both reflects and shapes culture for good, it has the power to influence people like no other," explains Dame Carolyn McCall, chief executive of ITV.

Television is deeply embedded in Britain's cultural narrative. ITV, for instance, reaches more than 36 million people every week. Mass media is the go-to source for culturally significant shared viewing moments, whether it's the general election or the Rugby World Cup, same-sex dancing for the first time on a prime-time show or the upcoming UEFA Euro 2020 football tournament.

"Cultural touchpoints provide high-intensity bonding moments that mean everything to people. They're the golden threads that bind society. Advertisers increasingly realise this too. Brands only thrive when they matter to people and they matter most when they're part of culture. But to be part of culture, you have to be visible," says Kelly Williams, managing director of commercial at ITV.

Shared viewing moments bring people together, giving them an enduring experience that has scale and cultural significance. Brands are increasingly realising the difference in terms of what can be achieved with say YouTube or Facebook advertising compared with a peak ad-spot in *Coronation Street* or *Britain's Got Talent*.

"The more individually precise you are, the more culturally invisible you become. This is where the power of television advertising to a mass audience comes into its own. You capitalise on a human wave of consciousness. Our core aim at ITV is to try and create, influence and reflect cultural moments better than anyone else," says Williams.

"But it's a challenge for broadcasters and advertisers to stay relevant, especially to a younger generation. This is where creativity is paramount. It's the secret sauce, everyone has to raise the bar, fostering a new era of



cultural relevance. As the UK's biggest commercial broadcaster, we have a responsibility in this area. Making great, emotionally engaging ads is crucial to building trust."

Connecting emotionally with viewers en masse is no small feat, at a time when the public's attitude towards advertising is in decline. It's why ITV has invited brands to pitch for a free prime-time slot during the UEFA Euro 2020 final. The most creative, emotionally engaging ad wins. Four years ago, 44 million people tuned into the broadcaster's coverage. The aim is to up the ad quality and help the nation to fall back in love with advertising.

Recently there has also been a concerted effort by broadcasters to use the scale of their audiences to create positive change, bringing brands along with them in the process. Last year ITV interrupted one of its biggest shows, *Britain's Got Talent*, to launch *Britain Get Talking* to a wide family audience and start a national conversation about mental health. This was followed by a silent commercial break and silent ads from clients supporting the *Britain Get Talking* message. As a result, 2.8 million people had conversations to support their mental health.

Take ITV's support of the *Daily Mile* campaign, which has helped encourage children to be more active at school, jogging for 15 minutes each day. To date more than 6,500 schools



have signed up with over 1.5 million children doing the exercise daily.

The results of the *Eat Them to Defeat Them* campaign from ITV and Veg Power, along with an alliance of 12 supermarkets and brands, has been astounding. 650,000 children ate more vegetables as a result of the advertising and an additional 18 million packs of vegetables were sold. This year, Channel 4 and Sky are backing the campaign to make it even bigger.

"With great power, comes great responsibility. As the nation's storyteller we're in a unique position to drive emotionally engaged audiences, as well as precipitate social change creatively with our partners. If you don't innovate, you won't stay relevant. If you want to matter, work with ITV. This is also part of our wider social

purpose strategy and our *More than TV* ethos," says Williams.

The *More than TV* vision involves not just investing in the likes of ITV Studios, BritBox and ITV Hub, which



01 ITV's *Britain Get Talking* campaign to get people talking about mental health

02 *Eat Them to Defeat Them* campaign from ITV and Veg Power

03 Planet V is ITV's new addressable advertising platform

already has 30 million registered users, but investing in data and technology, particularly Planet V. This is the company's new addressable ad platform, which will simplify and automate buying ITV advertisements on video on demand. It is a frictionless, flexible and fully transparent buy.

It will give advertisers and agencies unsurpassed control over their campaigns, which can be managed in real time, rather than hours or days. This is currently in beta and due to launch fully later this year.

"ITV is extending an open invitation to other broadcasters to join the Planet V platform as well. The industry should not be competing on technology, instead we should be competing on content," says Williams.

"We are in the foothills of a data-driven future. The aim is to disrupt the status quo on how ads will be served. Planet V is about creating a market-leading platform that will evolve over time. We want to offer a winning combination of mass, simultaneous reach for advertisers alongside a more data-driven proposition on ITV Hub. Creatively, we are integrating more and more brands with our channels, programmes and talent, which is supercharging the unique emotional connections we have with our viewers."

“

Television is the most trusted and respected medium, and because it both reflects and shapes culture for good, it has the power to influence people like no other

More than TV. Be part of culture.
Itvmedia.co.uk
@itvmedia





AGENCIES

Purpose, cause and the agency

Purpose and cause-led advertising is here to stay, but what role does the agency have to play in driving the conversation?

David Kells

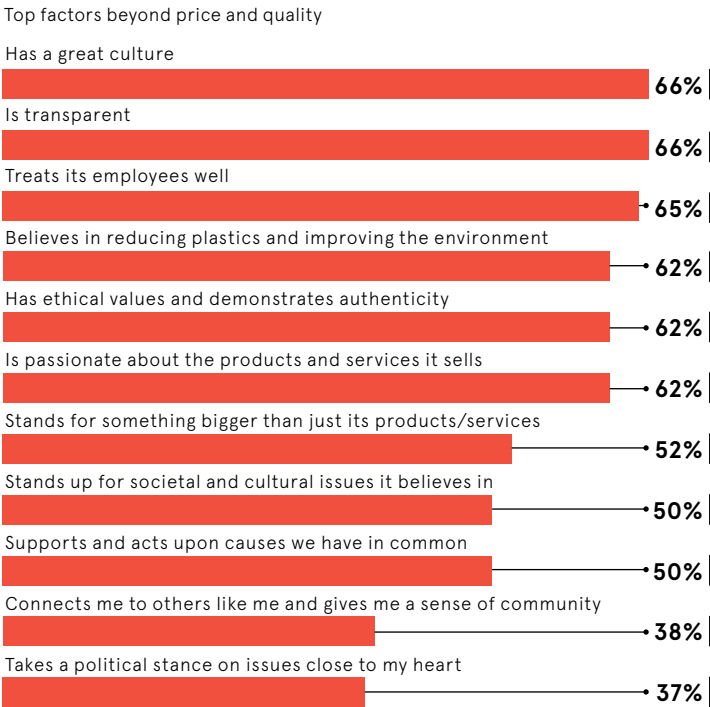
The role of advertising is to influence human behaviour. At the start of what the World Economic Forum has labelled “the decade to deliver”, that power has never been more important. If brands want to make a positive impact on the growing list of critical global issues, what they choose to advertise, how they choose to do it and why, is pivotal. And the role of agencies, in the creation, planning and activation of advertising campaigns, is now more critical than ever. But before we explore their part in the process, first we must understand whether the rise of purpose and cause-driven advertising is simply an industry trend or complete overhaul. Susan Credle, global chief creative officer at ad agency FCB, insists on

clarity when framing the conversation. “There are three elements involved: purpose-driven advertising, cause marketing and long-term brand building. We believe the brand sits at the centre of every conversation and that a ‘never finished’ brand is the most valuable asset on any company’s balance sheet.” Credle explains that when decision-making is built around a defined brand purpose – why the company exists in a world, beyond making a product or providing a service – the decisions it makes are clearer, more focused and more confident. “At that point, cause marketing becomes an invaluable tool to add to the marketing mix because it acts as a clear expression of the brand’s purpose,” she says.

Speaking at Cannes Lions International Festival of Creativity last year, Alan Jope, chief executive of consumer goods giant Unilever, laid out the potential damage caused by brands that are “woke-washing” – using supposed purpose-led rhetoric simply to push products. He said brands that failed to back up their campaigns’ messaging with action could “further destroy trust in our industry, when it’s already in short supply”. He continued: “Purpose-led brand communications is not just a matter of ‘make them cry, make them buy’. It’s about action in the world.” Chris Norman, CEO of Good Agency, suggests that the demand for purpose isn’t a new phenomenon; rather one that becomes more visible with greater public assertion. “It’s been building for the last ten to fifteen years. What has changed is the prominence and urgency of the environmental and social challenges we face. “There is a cultural shift to expect business and brands to have a role in solving these problems – that many argue they have created – and clear evidence that people’s behaviour is

“Creative problem-solving is our greatest skill. When we apply that thinking to society’s issues, we make a huge difference

WHAT ATTRACTS CONSUMERS TO BUY FROM BRANDS



Accenture 2018

aligning with their values in what they buy, where they work and what they want out of life.” He adds: “It is now a commercial imperative for any brand or business to demonstrate its role in society beyond transaction, and this is not going to change until the problems we face have been solved. Brands that can’t feed people’s desire to have a greater sense of meaning in their life will become less and less relevant to their customers and employees, and will eventually disappear.” With more brands searching for, or bringing forth this greater sense of meaning, are agencies concerned with potential consumer fatigue with purpose-driven advertising? Credle argues that authenticity will always cut through. “People never tire of authenticity. If the brand’s purpose is clear and if it communicates in ways that are consistent with that definition, it will always attract loyal followers. “Companies will always be scrutinised on what they say versus what they do. To effectively adopt cause marketing, companies must be genuinely committed to that cause. Their values, products and services must support the cause. They must demonstrate how they are making the world better. Not superficially, but sustainably. When a brand gets all that right, and means it, they will never struggle to break through.” So how big an impact can the agency make? In October 2019, Mindshare launched an initiative called #changethebrief in response to a growing scrutiny on the industry’s need to harness their own influence. Rob McFaul, one of the media agency’s client directors and #changethebrief advisor, says the idea came from a Purpose Disruptors meeting. Purpose Disruptors, a group of concerned individuals from competing agencies, gathered to discuss the climate crises in the wake of the ‘Dear advertising, don’t think we’ve forgotten about you’ call out from Extinction Rebellion. According to

McFaul, the initiative started with a letter calling for collective meaningful action by the industry, which gained 60 signatures from senior industry figures. It has now moulded into “a platform to work with clients to raise awareness of climate crisis, shift the conversation to include it and encourage action because of it”, McFaul says. “It’s a commitment to help effect behaviour change at scale through responding to client briefs in a way that encourage the attitudes, lifestyles and behaviours that are consistent with a transition to a carbon-free world.” But how far can an agency push their clients when they have to contend with a fiercely competitive landscape? McFaul suggests it depends on the stage of the client’s journey. “When we understand that the sustainability revolution will happen at the scale of the industrial revolution, but at twice the rate of the digital revolution, then climate must form part of the conversation with clients. “As advisors to clients on culture, audiences and trends, it is imperative for us to partner with them on how they should respond to the climate crisis. We can be proactive and lead our industry and clients through this disruption to a commercially successful future. We cannot and should not wait for the climate briefs to come to us.” A cynic could describe the drive in demand for purpose and cause advertising as a new attempt to connect with a discerning and volatile consumer landscape. An optimist would argue that brands are awakening to their potential to make a difference. Either way, in the following decade, the collective agency landscape is set to work on the toughest brief yet. Be that through their clients’ voices or their own. Credle hangs that responsibility on their creativity. “Creative problem-solving is our greatest skill. When we apply that thinking to society’s issues, we make a huge difference.” ●

OPINION

‘We have to reimagine what it means to be champions for creativity, effectiveness and value’

Given the geopolitical turbulence that characterised most of 2019, to say we are filled with optimism for 2020 is something of a welcome contrast. There is genuine cause for this optimism. Whatever your preferred outcome of the various referendums and elections, the fact is we are entering an extended period of reduced uncertainty and projected growth. It is our mission at the Institute of Practitioners in Advertising (IPA) to make sure the UK’s advertising industry is at the forefront of that growth.

It may be the start of a new decade, but this year promises a wealth of opportunity. For one thing, it is a much-anticipated quadrennial year with not just the Olympics and Paralympics in Tokyo, but also the Euro 2020 football tournament and the US presidential election. Zenith forecasts global advertisers will spend \$7.5 billion more in these 12 months, leading to 4.3 per cent growth in the industry. And it’s not an isolated prediction, with the IPA’s Bellwether Report showing marketing budgets are on the climb again, with strong growth expected this year.

In the midst of this upswing, the advertising industry still faces challenges. In recent years there has been a shift in the perception of the value that advertising delivers, not all of it good. Some clients perceive their agencies provide limited value and procurement continues to own the client-agency relationship. We are deemed less trustworthy than estate agents, journalists or even politicians and struggle to attract the best talent or pay as well as the newly minted tech giants. The value of creativity, even from within our own industry, is in question.

And yet the irony is that our talents have never been more needed. Technology has been behind rapid change, leaving no sector untouched. What, when, where and how people consume continues to alter beyond all recognition. The rate of transformation, both within businesses and of their customers, leaves companies struggling to adapt. We have to be their partners to help them navigate this new normal and even newer normals to come.

History tells us the winners are on the side that embraces change, rather than rejects it. And to embrace this change, and establish our members and our industry as true partners for growth for our clients, we have to reimagine what it means to be

champions for creativity, effectiveness and value.

What this reimagining looks like will be a coming together of all that is best within advertising. We will look to build on the strong reputation the UK advertising sector already enjoys on the world stage and build partnerships reinforcing that reputation through world-beating effectiveness and accountability, such as the enhanced collaboration between the IPA and ISBA to map out future growth for both our clients and agencies.

We will be investing heavily in the next generation, continuing our decennial talent funnel review, which we began in 1990 with Marilyn Baxter’s Women in Advertising report and will continue in 2020 by investigating the story behind the industry’s diversity. It’s just one element of our proactive stance on diversity, which sees the launch of the first i-List, a celebration of industry role models, whose actions are driving a more diverse and inclusive advertising industry.

Of course, technology is helping us, forcing us, to reimagine the future of advertising for our clients and it is perhaps no accident that I come from a technology-first world. However, I have actively chosen to be in a creative role because I passionately believe the collision of these worlds will enhance our industry’s relevance, boost its value and improve differentiation.

That, in essence, is what reimagining advertising is going to be about in this coming decade. Understanding what we do best, transforming our role and relationships to adapt to changing times and new technologies, unlock improved outcomes in both revenue and responsibility, and be the best engines of growth for our clients. Together, we can build great futures. ●



Nigel Vaz
President
IPA

RISK AND REPUTATION

When brands use ads to address business woes

Crisis response comes in all forms, but when disaster, scandal or controversy strike, advertising is often in the vanguard of plans to minimise reputational and economic damage. Here’s how five brands used marketing in an effort to solve their business problems, for better and for worse

Rebecca Stewart



KFC’s ‘FCK’ bucket

When KFC awarded its poultry delivery contract to DHL, the fast-food outlet could never have envisioned a supply chain breakdown would cause it to run out of chicken, forcing it to shut more than 250 UK restaurants. But in February 2018 that’s exactly what happened.

The bizarre crisis sparked apparent outrage and ridicule in equal measures as negative media sentiment mounted. A few days into the supply catastrophe, however, KFC’s UK ad agency Mother London quickly set about making an apology ad without an official brief from the client.

It rearranged the K, the F and the C to spell out “FCK” on a chicken bucket. Within the week, the almost-explicit image was approved by KFC’s UK and Ireland chief marketing officer

Meghan Farren and took prime position in several national newspapers along with an apology.

“The conventional wisdom for brands that have made a huge mistake is to play it safe and hope it all blows over quickly, then when it doesn’t to do a half-hearted token apology,” Chris Gallery, partner at Mother London explains.

“Most tend to hide behind corporate jargon and speak like corporations not the humans who work there. That’s not very KFC.” And so, the agency realised it needed to “own the mistake and apologise”, he says.

KFC’s response achieved two things. It offered a mass-scale public apology to mitigate for the disruption caused to diners and franchisees, as well as a clear and transparent explanation of what was being done to fix the issue.

Environmental and PR crisis for BP

In April 2010 BP faced two crises. The first was to stop millions of gallons of crude oil from spilling into the Gulf of Mexico. The second was protecting its brand in the midst of an emergency that killed 11 workers and instigated lasting environmental devastation.

BP’s initial reaction to the Deepwater Horizon oil rig disaster saw it reportedly downplay the extent of the leak by 4,000 barrels a day. In the days and weeks after, it also seemed reluctant to provide a live video feed of the ruptured oil pipe.

One month after the spill, the company unveiled a \$50-million print and TV ad campaign, fronted by then-chief executive Tony Hayward. However, it was lambasted by the public and then-US President Obama alike, given that BP was still trying to stem the gusher of oil when it was aired.

The business continued to double down on paid advertising, with *Fortune* pitting its marketing spend at \$100 million in the four months after the incident. The energy company also split opinion by purchasing Google search ads against the term “oil spill”, which directed people to its website.

For Jonathan Hemus, founder of crisis management firm Insignia Communications, it’s an example of just how effective paid search engine optimisation can be when it comes to the crunch.

“Though BP was criticised for this, it was a smart and well-judged decision, which enabled many more people to visit BP’s microsite than would otherwise have been the case,” he argues.



Samsung's explosive turnaround

Samsung recalled 2.5 million Note 7 smartphones in September 2016 due to faulty batteries that overheated and exploded.

The malfunction threatened to damage the tech behemoth's business and reputation permanently, with its financial report showing mobile sales down 15 per cent by October 2016 on the back of the failure.

One year on, Interbrand data revealed the brand's value to have increased by 9 per cent, buoyed by a profit boost. It was a cleverly orchestrated public relations and advertising plan that helped the business recover.

"Paid-for advertising can be used reactively to respond to events or criticism, or proactively to offer new information and advice, convey a brand owners' humanity and to rebuild brand trust in the long term, as Samsung did after its Note 7 malfunctioning battery crisis," says



Jane Austin, former marketing journalist and founder of Persuasion PR.

After hosting a press conference in January 2017, in which it outlined "new and enhanced" safety measures to prevent future occurrences, Samsung turned its attention to marketing the S8 in a sensitive and transparent way.

This included a cute ad featuring a rendition of the John Lennon song, *Across the Universe*, and an off-the-wall video starring an ostrich that attempts to take flight to promote its Gear virtual reality headset. The brand has credited the ads for helping it rebuild its image post-crisis.



Myth-busting from McDonald's

In 2015, McDonald's realised it had a fake news problem of its own: the shareability of platforms like YouTube and Facebook was making it easier than ever for people to perpetuate myths about the origins of its food.

The fast-food giant has long had to contend with misinformation about the sourcing and provenance of its product, but in recent years these

conversations have moved from the watercooler on to social media.

When videos claiming to show pink slime being pumped into McNuggets surfaced, the brand decided enough was enough and launched a myth-busting campaign called Good to Know.

Ads about where it sourced its meat and eggs soon began popping up on TV and online. Within

two years McDonald's claimed it had increased consumer trust in its products by 18 per cent.

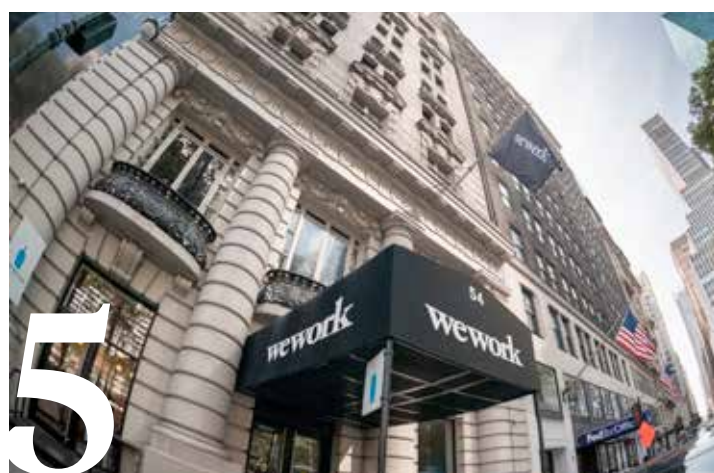
"Advertising should be used to arrow in directly to the issue at hand. No waffle, no jargon and ideally name checked by the most senior person in the company," says Andy Barr, owner of PR business 10 Yetis, which works with the likes of Superdry. "So, for me this will always be a stroke of crisis communications genius."

WeWork's 'disingenuous' apology

"WeWork has become the poster child for greed and hubris and corporate America, and a lot of that is down to how it dealt with the messaging around its recent crisis," says Matt Rizzetta, president and chief executive of US-based PR firm North 6th Agency.

The co-working unicorn's IPO (initial public offering) imploded in 2019 after its US Securities and Exchange Commission filing prompted red flags about financial agreements and leadership. Co-founder, chair and chief executive Adam Neumann was forced to resign and the business, once estimated to be worth \$47 billion, was reduced to \$5 billion after a rescue by the Japanese giant SoftBank.

With 2,400 staff caught up in redundancy proceedings and WeWork in legal disputes with its landlords, Neumann's reported \$1.7-billion exit package raised eyebrows.



To stave off further damage to its brand, WeWork took out a full-page ad weeks after Neumann's departure in *The New York Times*, *USA Today* and other publications.

Instigated by interim marketing head and Publicis veteran Maurice Lévy, it read: "We are focused. Determined. Ready to do what's

needed to be an even better partner. Challenge convention, but nail the basics."

Rizzetta alleges the effort was "disingenuous", saying that the mainstream consumer wouldn't understand WeWork's values from that ad. "It wasn't authentic," he says ●

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OUT OF HOME

Brands spend big bucks on billboards

Companies are tapping into the latest capabilities of out-of-home advertising to achieve a variety of goals

Lucy Fisher

It may be one of the oldest advertising mediums, but out-of-home (OOH) advertising appears more popular than ever.

Dallas Wiles, co-chief executive at JCDcaux UK, one of the largest suppliers of out-of-home advertising, says the UK OOH market saw spending of £1.3 billion last year, with digital OOH (DOOH) alone growing by 15 per cent.

He points out that DOOH now represents 53 per cent of the overall out-of-home market thanks to the huge investment the industry has made. Yet there is still a role for traditional paper-and-paste billboards, which can help build brand fame and scale, especially in an era when younger generations are watching less television.

In his opinion, the future of the medium will be two-screen,

involving both public OOH screens and more private mobile screens working in tandem.

And he adds that many clients admit they have focused too heavily in recent years on digital activation rather than long-term brand-building, pointing out the smaller-business marketplace has been leaning towards out of home because of its increased flexibility.

This is definitely the case for freelance services platform Fiverr, where Liron Smadja, director of local marketing, says it took a strategic decision to invest following the opening of its UK office last year and will probably increase DOOH in the future.

Similarly, at online mortgage company Habito, chief marketing officer (CMO) Abba Newbery says the brand has used OOH advertising to target

Sky digital billboard at Westfield shopping centre in London



JCDcaux



BT's The Future Can Be Taught campaign at Kings Cross station

in-market property buyers, resulting in significant growth in mortgage submissions. The brand used a number of datasets to cherry-pick poster locations for its campaign, including land registry and Oyster card data.

"It's possible to do tightly targeted campaigns without spending masses," says Newbery, who claims their posters played an important role in long-term brand-building for the tech startup.

Euan Mackay, general manager at Route, the independent measurement provider for the sector, says the medium's power remains the same as always. "It's a water-cooler moment," he says, putting recent resurgence of interest partly down to a reaction against short-termism following excessive investment in digital-performance marketing.

With increased flexibility in planning and buying, thanks to DOOH, Route is launching new measurement tools to improve audience estimates and better reflect the evolving marketplace.

Digital has certainly made OOH advertising more agile, according to Ellie Eyles, senior marketing manager, ski, lakes and mountains, at TUI. "Within ski, this is particularly important as there is a tight window to appeal to customers," she says.

TUI brand, Crystal Ski, has invested in digital panels displaying real-time snow data and Eyles says the appeal is also the ability to reach busy, active people who are out and about. She says the ability to pull in live data feeds was a new

development for the brand during the latest holiday season.

Mark Cripps, CMO at *The Economist*, is another fan of OOH advertising. He has seen the price of paid search and social go up against the brand's target audience, making OOH more appealing. "You can be bold and impactful with posters and drive conversation, with digital now making it more relevant within the context; that's exciting," he says.

The resurgence is partly a reaction to short-termism after excessive investment in digital-performance marketing

Online marketplace eBay has also made a significant investment in OOH advertising over the past four years. CMO Gareth Jones points out that five years ago the brand's marketing budget was focused on digital performance campaigns. In recent times, however, OOH has helped eBay to tell a brand story and emphasise that more than 80 per cent of goods sold are new.

"It's about taking a digital brand and making it a physical reality," he

says. "And now you can change the message on the fly, with the added advantage that brand safety is not such a concern, unlike in digital channels which have more reputational issues."

The possibilities are endless, even for brands that use the channel in a rather old-school way. Oatly creative director Michael Lee, for instance, says the brand's use of traditional posters has been rather like propaganda to push the brand's own style of provocative statements. "What we do is not technical wizardry, but we've had quite a positive reaction," he says.

Elena Galli, director of brand marketing at LastMinute.com Group, is another proponent of using OOH in a way that is very specific to the brand, with LastMinute.com having made a huge investment to partner with the London Eye, effectively turning the landmark into a giant, pink OOH advertisement. This lasts 365 days a year and is perfect for long-term brand-building, she says.

Meanwhile, Tanqueray Gin successfully leveraged its distinctive green colour in a campaign which launched predominantly with OOH elements and resulted in a sales uplift of 19 per cent last year. The campaign artwork features models with green blindfolds and emphasises the spirit's unmistakable taste. D-J Hageman, global brand director, says it led one of the highest returns on investment ever seen for one of its campaigns.

Neil Henderson, chief executive of agency St Luke's, which worked

alongside Tanqueray, emphasises the best way to use the medium involves distilling the brand's essence. "Outdoor only works if a brand really understands what it stands for," he says.

Ultimately, DOOH extends the job that traditional posters can do, says Nina Bibby, CMO at O2, one of the top-five spenders on OOH advertising in the UK. She says the brand gets a very good return from the advertising medium,

especially when combined with TV. Working alongside challenger agency VCCP, O2 has managed to distil complex ideas simply, via its *Oops* and *Ouch* campaigns, which promoted free mobile phone screen replacements, via billboards designed to look like they had been smashed.

"When it comes to posters, there is life in the old dog yet," says Darren Bailes, VCCP executive creative director. ●



Harnessing DOOH for social good

A range of companies have leveraged digital out-of-home (DOOH) advertising for a number of worthwhile causes. Tom Aggett, marketing manager at NHS Blood and Transport, worked with creative agency 23Red, for instance, to deliver a campaign via digital outdoor panels. The panels displayed live blood donation appointment times and locations, as well as how many people were donating at any

given moment, leading to a 55 per cent increase in registrations.

Energy supplier Eon used interactive screens in recent months to highlight air pollution levels. Scott Somerville, head of advertising, public relations and campaigns, explains that the brand chose to stop people in the street with dynamic displays with embedded facial detection technology, which reflected people's images back at them, alongside real-time pollution readings.

And, at the Co-op, chief customer officer Ali Jones says she worked with Posterscope and agency Dentsu Aegis to promote Gro, a new plant-based range of foods. Digital panels directed people to their closest stores, while an integrated promotion ran on Twitter in university towns, offering student discounts. Central to the Co-op's brand is its investment in local communities and the ability to target in an increasingly granular way makes the channel compelling as it can speak to local communities about causes close to home.



Claudio Schwarz Purzbaum/Unsplash

OPINION

Is inclusion transforming the advertising sector?

Ali Hanan, the chief executive and founder of Creative Equals, an organisation working to improve equality in the creative industries, challenges the status quo in advertising and highlights her top five campaigns that have championed inclusion over recent years

Ali Hanan

In 2020, with a fast-changing consumer landscape, brands are continuing to push their 'purpose' to play a more meaningful, long-term role in consumers' lives. Purpose-driven narratives dovetail with inclusion, as brands seek to address some of society's diversity challenges: racial

injustice, LGBTQIA rights, gender inequality, social mobility and disability activism. This fresh focus has unleashed some of the most powerful campaign work the sector has seen for decades.

The proof is in the work winning at the industry's most prestigious festival, Cannes Lions, where 11 out of 25 awards for innovation went to projects solving inclusion challenges, like Microsoft Xbox 'Changing the Game', an adaptive controller for gamers with limited mobility, a Grand Prix winner. This new lens has a profound impact on the way people are 'seen' in society, like L'Oreal's 'Non-Issue' with British Vogue, celebrating the least 'visible' audience: women over 50.

However, the work winning at Cannes Lions is simply window-dressing for the creative sector's lack of diversity. Despite the rhetoric, change is moving at a glacial pace.

As Syl Saller, chief marketing officer at Diageo, one of the first UK brands to ask agencies for their gender equality representation, says: "Who makes the

work, shapes the work". She holds the belief that cognitively diverse teams drive more innovative, creative, ROI-driven work.

On the flip side, tone-deaf campaigns can cause irreparable brand damage in a Twitter storm, or a costly take-down by the Advertising Standards Association (ASA), who put new Gender Stereotyping Guidelines in place 2019 to counter advertising's negative impact on gender roles in society – Volkswagen and Philadelphia are two examples of brands that have fallen foul of the rules.

“

Change is afoot... There are green shoots of transformation breaking through

Decades of in-built bias are why the ASA's guidelines have had to be implemented. Groupthink has dominated. An astounding 83 per cent of creative directors in the UK – those who curate, edit and direct work – are (mainly white) men.

To help companies understand the impact of this, Creative Equals set up a certification, the Equality Standard, a rating, review and roadmap framework for the creative sector, covering design, brand, PR, creative, media, publishing, music, production and more.

The model has revealed systematic bias, where women, black and minority ethnic (BAME) employees don't have access to equal opportunities, are less likely to be promoted, and experience 'inappropriate behaviour' – which is as high as 30 per cent for BAME women in particular.

Across the sector 95 per cent of C-suites are white, only 1 to 2 per cent of employees are disabled and 6 per cent are over 50 (of whom only 2 per cent are women).

Change is afoot, however, as it has become business critical. Brands are rejecting agencies on their lack of diversity for pitches. There are green shoots of transformation breaking through, particularly in new startups like Uncommon Studios. The untapped potential with the creative work is palpable. The future is inclusive.

95%

of C-suites across the creative sector are white

16%

of creative directors are women

1–2%

of all employees in the sector are disabled

Creative Equals

To tackle representation, Creative Equals presents RISE on May 13 at Shoreditch Town Hall with speakers including Tottenham Labour MP David Lammy, lawyer and activist Gina Miller, and poet/author Lemn Sissay.



Ali Hanan
Chief executive and founder
Creative Equals



Five pioneering campaigns

01 Evolution – Dove
In 2006, this spot stopped every woman in her tracks. This was the lie we'd be sold was revealed for what it was. At the time, it was refreshing for a beauty brand to show just how easily it was for the media to manipulate beauty – and women's perceptions of themselves. The 'campaign' for 'real beauty' was born. This was the early forerunner of adverts we see today celebrating 'real women' as their own authentic selves, like award-winning advert Sport England's 'This Girl Can'. The advert won two Cannes Lions Grand Prix awards and an Epica D'Or, and the exposure generated by the spot has been estimated to be worth over \$150 million.

02 The Talk – Procter & Gamble
This advert was ground-breaking. In 2018 to a backdrop of social injustice and police violence in the US, Procter & Gamble by BBDO New York as part of 'My Black Is Beautiful', initiated a conversation around racial prejudice with 'The Talk'. We see a number of stories based on black parents openly sharing truths about bias with their children. 'You can do anything they can,' says one mother to her daughter on a summer camp drop off, 'the truth is you've got to work twice as hard and be twice as smart.' Another tells her teen to pull over and be compliant when the police stop her as a new driver: 'This is not about you getting a ticket,' she says, 'this is about you not coming home'. The advert won the outstanding Emmy Award.

03 Dream Crazy – Nike
We show this advert in all our 'inclusive creativity' training. This was a bold, two-fingers up advert to right-wing America, featuring Colin Kaepernick, who was famous for kneeling in the pre-game anthem to protest racial injustice in the states. In the advert, he's not the only one active in social issues: LeBron James, Serena Williams and the US Soccer team feature. As the advert moves on, we see Nike's ambition to represent all athletes play out with all abilities and genders. The result? The following day Nike's share prices dropped by 3%

and the hashtag #BurnNike trended on Twitter with many Trump supporters incinerating their shoes (Trump criticised the advert). The following weekend, however, Nike saw a massive spike in sales. By speaking to those without privilege and putting inclusion at the heart of the brand, 'Dream Crazy' won awards for outstanding commercial at the Creative Arts Emmys.

04 ThisAble – Ikea
This is what happens when you put disabled people into the heart of a brand and co-create with them. Eldar, the star of the ad is also a copywriter for McCann, an advertising agency in Israel. Eldar Yusupov is a 33-year-old man with cerebral palsy and finds it hard to get up from his furniture at home. 'In my home of all places, I'm surrounded by furniture crying out 'cripple',' he says. Ikea's ThisAble provides 'hacks' for furniture which make it easier for people with mobility challenges to do simple tasks the rest of take for granted, like open cupboards and switching on lights. Best of all, they can all be printed on a 3D printer in IKEA stores.

05 Blood Normal – Bodyform/ Libresse
A periods... blue? This taboo-smashing film provoked debate not just in the UK but in 30 countries over the world, with the subjects of 'period shame' trending on social media and finally talked about on TV. As AMVBBDO London's creative team said: 'Periods are normal. So should showing them be too'. The fact is nine out of ten women try to hide their periods, when it is a 'normal' part of life for half the world's population. This advert broke all boundaries for the 'feminine hygiene' category and made periods what they are: normal. With success in their sales, Bodyform and AMVBBDO tackled another taboo the following year with 'Viva La Vulva', again celebrating vulvas at a time when this part of the body is unseen and shrouded with stigma and shame. Again, both cleaned up at hundreds of award shows around the globe.

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