



_ PROGRAMMATIC



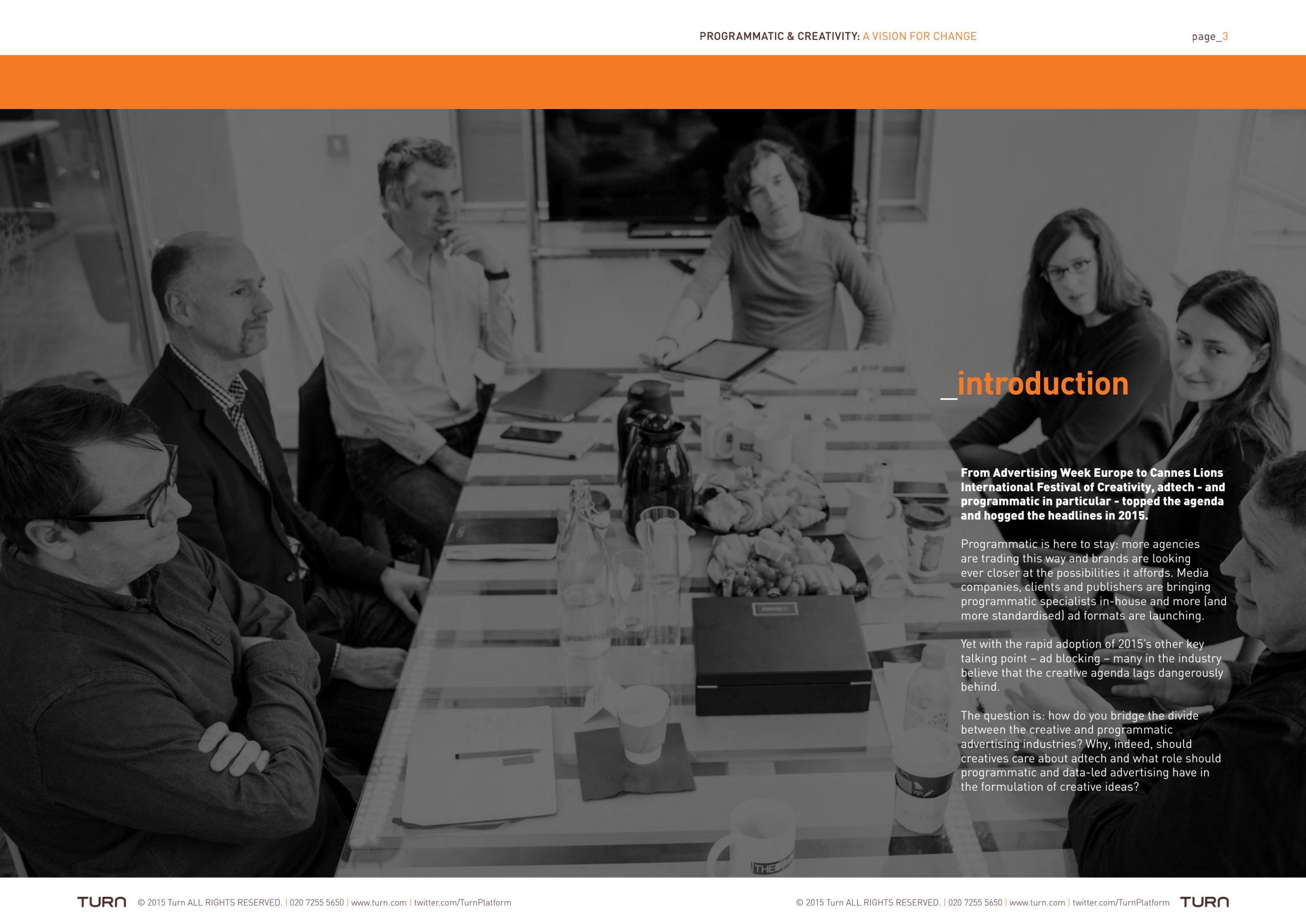
_ CREATIVITY



_ A VISION FOR CHANGE 

TURN

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WORKS**



introduction

From Advertising Week Europe to Cannes Lions International Festival of Creativity, adtech - and programmatic in particular - topped the agenda and hogged the headlines in 2015.

Programmatic is here to stay: more agencies are trading this way and brands are looking ever closer at the possibilities it affords. Media companies, clients and publishers are bringing programmatic specialists in-house and more (and more standardised) ad formats are launching.

Yet with the rapid adoption of 2015's other key talking point – ad blocking – many in the industry believe that the creative agenda lags dangerously behind.

The question is: how do you bridge the divide between the creative and programmatic advertising industries? Why, indeed, should creatives care about adtech and what role should programmatic and data-led advertising have in the formulation of creative ideas?

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CREATIVE AGENCIES NEED TO WAKE UP. CREATIVES ARE TRAILING BRANDS AND MEDIA SHOPS IN ADAPTING THEIR BUSINESS MODELS TO PROGRAMMATIC

Gawain Owen
Nestle

_INTRODUCTION



Expert Panel:

Sam Cartmell
Ogilvy & Mather London
creative partner

Richard Perry
Founded
founding partner

Lauren Pleydell-Pearce
Wunderman
creative director

Raluca Efford
Direct Line Group,
head of digital and
social media marketing

Justin Pahl
AMV DDBO
managing partner

Richard Robinson
Turn, managing director
EMEA

Lawrence Weber
Karmarama,
managing partner,
innovation

Samantha Austin
TUI
head of media

Ronan Shields
The Drum digital editor
(chair)

The slow adoption of programmatic technology by creative agencies has been raised as an issue by ISBA as advertisers are starting to get frustrated, perhaps best summed up by a recent comment from Nestle: "Creative agencies need to wake up. Creatives are trailing brands and media shops in adapting their business models to programmatic." Nestle's digital lead in the UK and Ireland Gawain Owen.

The Drum, in association with Turn – the digital hub for marketers – brought together creative leaders from brands and agencies at a roundtable summit to create a vision for change in this area.

The aim of this report is to stimulate debate and conversation among both individuals and companies about how to bridge the gap between ad creatives and the programmatic industry. The report outlines the top eight focus areas to achieve this change. They are by no means definitive but we hope they will act as a useful catalyst for further discussion.

_INTRODUCTION

The initial summit saw discussion of the issues holding back change, and generated simple solutions that could help drive it – for the creative industry in particular and the wider marcomms sector at large.

The overwhelming view is that until creativity is taken seriously in the programmatic space the rapid rise of ad blocking will continue. Yet for the agencies that embrace data-led advertising and the insights it can bring to the creative process the opportunities are immense.

Other discussion points included: reimagining the big idea; the renaissance of the communications planner; the 'right' way to retarget; the need for new thinking around both agency remuneration and the production process, and greater collaboration and sharing of data between agency and brand partners.

Also on the agenda was the need to raise programmatic's profile among both brands

and agencies from a mere acquisition or efficiency tool; and why it is essential to excite – as well as educate – creatives about the innovative possibilities.

As Richard Robinson, Turn's EMEA managing director says: "The rise of ad blocking is a sign that advertising is becoming invasive again."

The latest wave of the Internet Advertising Bureau UK's Ad Blocking Report, conducted online by YouGov in Q3 2015 reveals that 18% of British adults online are currently using ad blocking software. More than a third (35%) of 18-24 year olds block ads, compared to 13% of people over the age of 55.

The phenomenon is now going mobile with Apple allowing users to download content blockers on its iOS 9 operating system.

Lawrence Weber, Karmarama managing partner, innovation, says: "We are



“ THE RISE OF AD BLOCKING IS A SIGN THAT ADVERTISING IS BECOMING INVASIVE AGAIN

Richard Robinson, Turn

increasingly talking about ad blocking, an issue that overarches even programmatic.”

The most common reason that people would be less likely to block ads was if they didn't interfere with what they were doing (cited by 48%). This was followed by having fewer ads on a page (36%), while one in seven would be less likely to block ads if they were more relevant.

In the past, creative agencies were keen on producing disruptive experiences, says Raluca Efford, Direct Line Group head of digital and social media marketing. "They created huge landing pages, for example,

which were OK at first but after a while become less and less tolerated.”

With social advertising, whether served programmatically or not, how much is interesting or even relevant to consumers, she questions.

Lauren Pleydell-Pearce, creative director at Wunderman, says that is why contextual sympathy is key. "Where ads are fitting in with their environment – such as on Tinder or Shazam, they are not as invasive. They use the right tone of voice and language – you don't get that 'Oh God, they're following me everywhere' feeling.”

1_RETARGETING - A CREATIVE OPPORTUNITY MISSED?



1_retargeting

a creative opportunity missed?

A frustration shared by all from both a personal and professional point of view is that of shoddy retargeting, a method of re-attracting visitors who've browsed products on a site without actually buying them.

Consumers can be targeted programmatically, through the use of cookies, with ads relating to those previously abandoned products as they browse other websites.

Says Efford: "We have the powerful ability, with retargeting, to follow the customer around. We have definitely found ways in the ad world to serve people stuff that is more or less personalised but we have not found a way for customers to enjoy it or respond positively.

"At the moment there is a crappiness factor, an annoyance factor and nobody has cracked that yet."

WE HAVE THE POWERFUL ABILITY, WITH RETARGETING, TO FOLLOW THE CUSTOMER AROUND. WE HAVE DEFINITELY FOUND WAYS IN THE AD WORLD TO SERVE PEOPLE STUFF THAT IS MORE OR LESS PERSONALISED BUT WE HAVE NOT FOUND A WAY FOR CUSTOMERS TO ENJOY IT OR RESPOND POSITIVELY

Raluca Efford,
Direct Line Group

A view that Samantha Austin, TUI Head of Media, shares. She says: "We know that by buying media programmatically we can target the right people at the right time in the right place – but we need to start serving the right creative. We need to start listening to consumers because they are getting annoyed."

TUI is now monitoring its data usage to ensure, for example, that it is not serving certain ads to people who have already bought holidays.

She believes that part of the problem has been that many brands and agencies have failed to realise or acknowledge how powerful their creative is – and in the gold-rush to get programmatic campaigns live have simply repurposed old creative more suited to an analogue age.

"If we continue to keep serving up cheap, un-engaging campaigns and rubbish creative then people will want to block ads even more – either via software or simply blanking them out when online," she adds.

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Samantha Austin,
TUI

2_changing perceptions

programmatic offers more than just efficiency

One reason for this disconnect, suggests AMV DDBO managing partner Justin Pahl, is that too many clients and creative agencies still see programmatic as an acquisition or efficiency tool, rather than a brand-building asset. "It is very response driven and creative agencies can have very little say in how it is planned or bought because it is so efficiency focused."

Pleydell-Pearce agrees. Programmatic is going through an evolution and agencies must keep pace, she says. "Before, it was always only about price."

As programmatic buying moves up the funnel, so too must the sophistication of the creative and strategy. Why show someone the same display ad time and again when

the technology exists to either retarget with a better offer, different creative or showcasing a complementary product.

"It's what salesmen do in the real world," says Weber. "When they're in a purchase funnel they give people a nudge. But it is stupid to keep showing people the same thing without either knowing if they've bought it or the reasons why they decided not to."

Serving sequential or consequential ads to consumers needs to become ever more prevalent to avoid the problem of ads being seen as 'stalking' consumers. "Sequencing, sequential advertising, has echoes of the long copy era of David Abbott," Pahl suggests.

“ SEQUENCING, SEQUENTIAL ADVERTISING, HAS ECHOES OF THE LONG COPY ERA OF DAVID ABBOTT

Justin Pahl, AMV DDBO

3_is the term programmatic too 'problematic'?

“ PERHAPS, THE TERM PROGRAMMATIC ITSELF IS PROVING PROBLEMATIC TO THESE PRACTITIONERS

Richard Robinson, Turn

A lack of targeted education around the possibilities that programmatic could bring to creativity does little to inspire the creative brains behind the campaigns who too often dismiss it as simply automated ad serving. The industry also needs to establish dedicated awards in the ad event calendar to recognise creativity in this sector.

"Perhaps," says Robinson, "the term programmatic itself is proving problematic to these practitioners."

Perry, meanwhile, says: "We need to get the opportunities that programmatic offers into creatives' minds. It's an awareness job."

Sam Cartmell, Ogilvy & Mather London creative partner, agrees, adding that reluctance also comes down to creatives wanting to create work their peers rate.

"When I started off as a copywriter I often found myself doing the DM because others would say 'I can't do that'. But actually it

wasn't that he couldn't, it was because he didn't want to. It's a question of willingness sometimes: often we go wherever the glory and awards are," he adds.

Suggestions for shaking the creative status-quo include mixing up creative teams, so that an experienced CD is working with a junior digital native, or even an intern.

Yet Efford believes the biggest step forward will be approaching programmatic without fear. "Programmatic is programmatic. We talk about it as if it were its own channel and it's not – it's a way of trading media in a better, more relevant way. We are in danger of putting it on a pedestal where people are almost too scared of it."

For Austin, it's time to re-engage the creative community with the power of technology. "Programmatic has had negative perceptions in the past, it has been easy for people to switch off and see it as an inconvenience rather than an opportunity."

4_educate the right people

Perry says this is precisely why the industry must do more to get the opportunities that programmatic offers in front of such minds, particularly among the established creative leaders: "That awareness job needs to happen. As soon as creatives respond to a holistic brief and turn around and ask 'what's the programmatic play', that will be the turning point."

One recent example of a great campaign, using programmatic technology, was that to relaunch Axe in Brazil. Agency Cubocc create a video for the Unilever-owned brand that could be served programmatically in 100,000 variations, depending on a user's interests. 'Romeo Reboot', a reimagining of Romeo and Juliet, includes variants from updating the music to switching the story setting to sci-fi. It's a world away from simply repurposing TV ads for pre-rolls.

Weber says the campaign is a great example of the power that new adtech can bring – if and when it is done in a way that suits the brief.

Other advertisers leading in this space include The Economist and Nike, says Pleydell-Pearce. Yet more are needed to flame the creative fires.

AS SOON AS CREATIVES RESPOND TO A HOLISTIC BRIEF AND TURN AROUND AND ASK 'WHAT'S THE PROGRAMMATIC PLAY', THAT WILL BE THE TURNING POINT

Richard Perry, Founded

"The creative challenge is that you want to be as personal as possible – to reach the right channel and so on, but you also need to get the creative idea across," she says.

During the World Cup, Nike used real-time buying to deliver immersive 3D display ads. Fans were able, after a memorable match, to interact with key moments, making them their own. It earned Nike over two million engagements.

It was part of a wider campaign that enveloped the entire tournament, which is one of Nike's key marcomms platforms. The seamless nature of the programmatically-served digital ads shows that the concept of the big idea is having to radically evolve to keep pace with tech innovations and consumer behaviours.

5_reimagining the big idea in a programmatic world

Justin Pahl, AMV DDBO managing partner, says the proliferation and fragmentation of both media platforms and delivery mechanisms has profound implications for the 'big idea' – it's here to stay, but reimagined.

"I don't think many people would make the mistake today of taking old-fashioned TV alone as the basis of the big idea." He says that as an agency AMV DDBO talks about it as "coherence". "It is less that everything should 'look' the same but there does have to be a clear sense of cohesion to the consumer."

Others talk about the big idea as evolving into the "platform" or the "organising idea". It's an exciting concept for Richard Perry, Founded founding partner, who believes that creative has a unifying role to play.

"There's an opportunity for a real renaissance in advertising for the big idea – but it won't be the TV spot, it will be the organising idea," he says. "The big idea " will be the platform, with more and more executions laddered up through CRM or social and so on. Everything has to fall off that idea."

THERE'S AN OPPORTUNITY FOR A REAL RENAISSANCE IN ADVERTISING FOR THE BIG IDEA

Richard Perry, Founded

6_focus on planning

The debate between bridging the divide between creative and programmatic often misses a key point. “Most creatives are fundamentally problem-solvers,” says Pahl. “We need to work as much on the strategy department.”

Planners – brand, media, communications and associated strategists are the real key to unlocking the creative advantage of programmatic, all agree. As Weber says: “Communications planning is most definitely back in vogue.”

Cartmell suggests: “We need those planners to think about using programmatic from a creative point of view rather than a practical measurability point of view. There has to be the chance to do something extraordinary.”

Meanwhile there needs to be greater transparency and collaboration between all of a brand’s agency partners, including the sharing of their owned-data.

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WE SHARED OUR DATA, THEY SHARED THEIRS – AND THAT’S A RARE CONVERSATION BECAUSE IT’S NORMALLY SO SILOED

Lauren Pleydell-Pearce Wunderman

All too often the media has already been bought before an agency is briefed on the creative, says Pleydell-Pearce. However, one recent experience stands out for the right reasons. When a client slashed its roster to just three agencies it necessitated a change of direction.

“We’ve been concepting with the media agency and it has been mind-blowing,” she says. “We shared our data, they shared theirs – and that’s a rare conversation because it’s normally so siloed.”

7_let data change the creative conversation

Data is the really interesting part of the equation in this sector, suggests Pahl. “We have a head of analytics at AMV but we are working often with the strategy departments that are brand or communications focused, using data to drive insights that are fit for purpose, which in a programmatic media landscape is fundamental.”

Robinson cites an example here, after recently working with a large automotive manufacturer. “It wanted to know who was buying their SUVs and their saloons. By matching their own data to third party a couple of things came out that were obvious: people who bought SUVs were more likely to own a pair of skis, so in the creative why not consider talking about winter sports?”

“[It also showed that]people who buy saloon cars were three to one Android users but the creative had been talking about the iPhone capabilities of the car. The power of data, via asking the right questions, can only deliver better output.”

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THE POWER OF DATA, VIA ASKING THE RIGHT QUESTIONS, CAN ONLY DELIVER BETTER OUTPUT

Richard Robinson, Turn

conclusion

It really is incumbent on creative agencies, together with digital shops, publishers, media agencies and the advertisers themselves to make the most of the advantages that programmatic offers. From being a way of disposing of cheap remnant display inventory it now counts for more than half of UK digital display ad spend.

Meanwhile, the so-called traditional media such as outdoor, radio and even TV will increasingly be served programmatically within the next five to 10 years. The agencies and brands getting it right today will create the rich, innovative, award-winning and brand-led campaigns of tomorrow.

As Weber ponders: "What does it mean to be a creative business in 2016? What does production mean any more? What is the play between media and creative? These are the big questions for the industry – not how can we make a display ad more effective."

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WHAT DOES IT MEAN TO BE A CREATIVE BUSINESS IN 2016? WHAT DOES PRODUCTION MEAN ANY MORE? WHAT IS THE PLAY BETWEEN MEDIA AND CREATIVE?

Lawrence Weber,
Karmarama

about turn

Turn enables leading brands and agencies to adapt to the ever-changing motivations of their consumers in real-time. The Turn Digital Hub for Marketers offers end-to-end anonymous audience planning, data centralisation, cross-device advertising, and advanced analytics, along with point-and-click access to more than 150 integrated technology partners. Turn works with more than 5,000 worldwide advertisers, including Accuen, American Express, AMNET, Dentsu, DirecTV, eBay, Evans Cycles, Experian, HP, Kia, Kraft, Sky Italia, StubHub, and Thomas Cook. Headquartered in Silicon Valley, Turn offers its products and services worldwide.

For more information, visit turn.com or follow [@turnplatform](https://twitter.com/turnplatform).

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