



Festival of Media
INTELLIGENCE



THE WRAP

Festival of Media
Global 2015



Festival of Media
GLOBAL

Trends, insights, analysis, awards and highlights

AN EVENT OUT OF THIS WORLD

More than 750 delegates gathered at the sumptuous Rome Cavalieri for this year's Festival of Media Global, defying flight cancellations and airport fires to enjoy a jam-packed three days of incredible content.

From the stirring tale of rock climber Kevin Jorgeson, to the incredible vision of a human colony in space courtesy of Mars One pioneer Bas Lansdorp, attendees were inspired by the possibilities when media and technology collide. And the event concluded with an opera-infused gala dinner, where OMD was named Agency Network of the Year at the Festival of Media Global Awards.

Browse through just some of the highlights in our interactive Wrap Report.



When media and tech collide



750-plus attended

CONTENTS

5. Highlights from Rome
6. On a mission to Mars
8. Who are the new influencers?
11. Getting creative with programmatic
14. The new normal for media owners
16. The future of media agencies
18. What comes next for marketing?
20. In the showcase
22. Awards winners

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THE BEST MOMENTS IN 150 SECONDS

Take a two-and-a-half-minute journey through some of the most memorable moments from Festival of Media Global 2015 in Rome with our highlights video, including soundbites from Maxus chief executive Lindsay Pattison, Whalerock celebrity content innovator Lloyd Braun, and digital influencer DJ BBQ.

ONE SMALL STEP FOR BRANDS, ONE GIANT LEAP FOR MANKIND

From Microsoft working with NASA to help expanding cities deal with the future problem of meteor strikes to the Mars One venture trying to get sponsorship for its project to colonise the Red Planet, delegates heard how the adventurous can go where no brand has gone before

SESSION ONE

Science and advertising were once two very different areas, but the lines are now beginning to blur, as we discovered at this year's Festival of Media Global in Rome.

We have already started bringing aerospace engineers into the programmatic sphere, so it should come as no surprise to anyone that the industry is exploring the potential of turning normal citizens into scientists, with brands finding plenty of opportunities to make the most of this journey.

"Brands are beginning to understand the potential of backing a human colony on Mars," claimed Bas Lansdorp, the man behind the extraordinary Mars One venture.

Lansdorp plans an unmanned exploratory mission to the Red Planet in 2020, with the aim to subsequently establish a human colony there by 2027. The scheme is expected to cost \$6bn.

But why is it causing so much controversy? The idea of people travelling into space is nothing new. Well, the "one-way trip aspect" of the project seems to be casting a lot of doubts, with the technology to launch a rocket back from Mars to Earth not yet available.

The next problem is money; but Lansdorp said that, while many large advertisers are put off by the project, the success of the International Olympic Committee (IOC) in raising billions of dollars in sponsorship quadrennially gives him hope. If the



Bas Lansdorp: Mars One



IOC can make money on that sort of scale, then why can't he?

"I started connecting the world of space to the world of media," he said. "The IOC makes \$4.5bn per event from sponsors and broadcasters; access to our eyeballs is worth that kind of money."

"I don't think anyone doubts that when humans leave for Mars the whole world will watch. It connects to a lot of brands – it is a new society."

Surely the world's first TV reality show in space is enough to annihilate the ratings of *Keeping Up With The Kardashians*?

Lansdorp argued that a recruitment brand could also benefit from the project, to whittle down the initial 200,000 volunteers to a final crew, while automotive brands could help to develop Mars rover vehicles.

Programmatic: rocket science

Lansdorp was joined on stage by Bill Simmons, the co-founder and chief technology officer at DataXu, and himself a former aerospace engineer. Simmons discussed how he had used his rocket-building experience to create DataXu's Decision Center technology.

Comparing programmatic media to a NASA Mars mission, with a rover repeating experiments on the surface of the planet, Simmons said brands can hone their technique through rapid, global testing.

"The beauty of programmatic marketing is that you can now run thousands of media experiments simultaneously around the world to work out what the ROI is," Simmons explained to delegates.

"I enjoy advertising, I love how it affects me emotionally, but my



Bill Simmons: DataXu



JC Oliver: Microsoft



"WE ALL KNOW THAT A MOBILE HAS MORE POWER IN IT THAN THE TECHNOLOGY THAT WAS USED TO PUT THE FIRST MAN ON THE MOON. EVERYONE HAS A PHONE"

passion is to make that even better by bringing science to the art," he added.

Microsoft's head of innovation, JC Oliver, took a somewhat different approach to science, beginning his keynote with a proclamation that asteroids are going to kill us all.

He explained that, as populations grow, people are more likely to die from asteroids as they are in plane crashes. To combat this, Microsoft, Nokia and NASA are teaming up to use data, devices and citizens to solve the problem.

Using tech to save mankind

"What's interesting about Hollywood is the 1998 movie *Enemy of the State*. The tech they use in that movie is pretty real now," said Oliver. "Hollywood always tends to be 20 years ahead. Fiction tends to be more accurate about predicting the future than non-fiction, because you have to be imaginative."

Discussing how Microsoft is opening up this technology and making it usable on a worldwide level, Oliver commented that the problem is that tech is "not sexy" enough and the company has to create a story around what is essentially a "boring piece of tech".

"We need to put humans at the centre of our tech thinking," he said.

According to NASA, by 2020 we will be more likely to get hit by an asteroid than die in a plane crash. Citing the Chelyabinsk meteor crash in 2013, Oliver said this happens a lot more often than we care to realise. The problem gets more significant as metropolitan areas grow and the likelihood of asteroids landing in more inhabited areas gets higher.

"We need to understand the big challenges that pose as risks to mankind. How can we get citizens around the world to work together on this problem? Unless you're aware of it, you won't want to do anything," Oliver said.

Microsoft has set its sights on solving this challenge and getting the right tech across the world to aggregate what we see in the skies and then send this information back to NASA.

"We all know that a mobile has more power in it than the technology that was used to put the first man on the moon. Everyone has a phone."

Microsoft came up with a 3D printed mini-observatory that could be sent out all over the world for people to print out themselves. The information aggregated was then collected in the product cloud and sent back to NASA.

"It's a step towards transforming citizens into scientists," said Oliver. ■

BIG STATS

13,000 tonnes
Estimated initial mass of Chelyabinsk meteor
(Science Magazine)

\$6bn
Total expected cost of the Mars One venture

200,000
Number of people who volunteered for a one-way mission to Mars

2027
Date by which Mars One wishes to set up a human colony



Mitch Kanner: Two Degrees Ventures



Kevin Jorgeson: climber



Conrad Withey: PopShack



Everyll: Musician



DJ BBQ: Digital influencer

PIGGYBACKING TOP TALENT TO CONNECT WITH AUDIENCES

Whether it's massive Latin American TV siren Sofia Vergara starring in the ads shown around her show, climber Kevin Jorgeson having his story told globally by The New York Times via Twitter, or Food Tube chef DJ BBQ getting brands involved, there are examples aplenty of talent's usefulness

SESSION TWO

There is no greater conversation than that between a fan and the person they admire, according to Luis Balaguer, the manager of *Modern Family* star Sofia Vergara. The founder of talent management business Latin World Entertainment took to the stage with Two Degrees Ventures chief executive Mitch Kanner to explain how brands can connect with talent in today's market.

"By allowing brands to be a part of that conversation in a truly organic way, it's truly revolutionising the way marketing is done," said Balaguer.

Founded in 1994 by Balaguer and Vergara, Latin World Entertainment has the reputation of being the number-one Hispanic talent agency. "It is a multi-dimensional multi-media business," said Kanner. "The keyword is disintermediation. The platforms are all tanked, with the exception of digital and social. The best way for brands to engage with talent is to have a relationship with it.

"Screw the system and the protocol. What are the two things Hollywood is afraid of? Very successful talent and successful brands."

Balaguer added that nothing can beat the complementary boost of the right brand with the right talent. "Brands were a key element in making Vergara famous," he said.

When each episode of *Modern Family* ended, viewers were shown TV commercials starring the actress. "It was a way to introduce her through the brands to America. They were as important to us as we were to them," said Balaguer.



Luis Balaguer: Latin World Entertainment

#Whatsyourdawnwall

Dawn Wall climber Kevin Jorgeson told delegates how he went from being a man who was simply following his dreams to becoming a worldwide influencer. Jorgeson, who opened this year's Festival, told the story of his and Tommy Caldwell's journey up the sheer rock face of Yosemite Park's El Capitan.

He discussed the difficulties of being stuck for a week halfway up, while

"SCREW THE SYSTEM AND THE PROTOCOL. WHAT ARE THE TWO THINGS THAT HOLLYWOOD IS AFRAID OF? VERY SUCCESSFUL TALENT AND SUCCESSFUL BRANDS"

Caldwell progressed at pace. As he started to fear his dream may be over, *The New York Times* (NYT) picked up on the story and created the hashtag #whatsyourdawnwall, which was shared globally.

The secret of the success of the climb, claimed Jorgeson, was the engaging nature of the story: "Why did this story get picked up? It was nothing new, we had been sharing our story on social media since 2010. They picked it up when I got stuck, so it wasn't a success story. Then NYT started following me on Twitter, and started telling human drama. Dawn Wall wasn't just content, it was a story.

"A lot of brands or content creators would love to create that kind of conversation and engagement, but without the story there is no reason for brands to answer that call."

Jorgeson said passion "drives inspiration and creativity, which brings dreams", and told delegates to "take risks and go for it".

Authentic relationships

To encourage different thinking about YouTube influencers, the Festival invited some of the biggest digital personalities. The power of authentic relationships between brands and talent played a major part in the conversation between PopShack chief executive Conrad Withey; Rich Herd, network manager of Jamie

Oliver's Food Tube; digital influencer DJ BBQ; up-and-coming musician Everyll; Fleur Brooklin-Smith, talent manager at FlipSide; and YouTube comedians Niki and Sammy Albon.

"It's an authentic environment – it's genuine and honest," said Withey about emerging music talent on YouTube. "There is no styling when these artists emerge – the fans are very loyal and engaged."

From an artist's perspective, the incredible global reach that the platform provides is a massive benefit. "It's a truly global platform. It's allowed me to collaborate all over the world," said Everyll.

The 20-year-old Londoner also explained how interacting with the audience has aided her growing channel, which has now accumulated nearly nine million views.

"I decide to cover things based on requests. Now I know what my fans want. You can also test out which fans stay with you, and you know it's because they really like you."

Food Tube star DJ BBQ explained that, like Everyll, it is his successful relationship with the online audience that allows brands to so easily jump on board: "Luckily my audience tells me what they want. I ask them what they want me to cook, we come up with a recipe together, and then we can get the brands to come on."

DJ BBQ's channel has already featured major food brands including Hellmann's Mayonnaise and Uncle Ben's Rice.

"People don't want to see an ad or have a product shoved down their throats. We can get creative and it's not a commercial," he said. ■

BIG STATS

8.9m

The number of views of Everyll's videos on YouTube

1m

DJ BBQ has nearly this number of subscribers on Food Tube

19,300

Kevin Jorgeson's Twitter following

\$37m

Sofia Vergara's earnings in 2014 (Forbes)



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THE NEW KID ON THE MEDIA BLOCK SUDDENLY GROWS UP

Marketers must approach programmatic in a new way now it has reached maturity, and this means overcoming the tension between automation and creativity, making the most of its expansion into traditional media, and ensuring they have the expertise to make campaigns thrive

SESSION THREE

Programmatic trading is a “super-baby” that has progressed from infant to adult in only two years, and must be approached in a new way to reflect this rapidly achieved maturity.

That is the view of UM’s global chief executive Daryl Lee, speaking in a panel discussion entitled ‘Programmatic has to be at the heart of all marketing campaigns’.

Advertising technology, and its changing role in media, undoubtedly proved one of the hottest topics during the conference, from the extension of programmatic buying into traditional media such as TV and OOH, to the tension between automation and creativity.

Taking to the stage with Mashable chief revenue officer Seth Rogin and Cadreon global president Arun Kumar, Lee argued that the role of programmatic had moved on from its early, efficiency-driving days, and needed to be viewed in a new context. “The original intent was a way of automating some of the inventory in digital which wasn’t selling as easily. It is now about precision, about audiences and which moments are right for those audiences,” he said.

Fellow panellist Luke Kigel, director for media and connections, Americas, at Johnson & Johnson (J&J), agreed: “If you understand programmatic as the future of how a sophisticated marketer will leverage data, understand their consumer and be able to target and optimise with precision, then arguably more of what you do is programmatic.”



Panel discussion

He claimed that J&J is on the “leading edge” in its ability to define “performance”, with too many advertisers unable to articulate what a successful programmatic strategy looks like for their brand. Mashable’s Rogin agreed, urging a client who asked the panel how to start developing programmatic systems to first discover his brand’s “North Star”.

However, even the most advanced of marketers are still trying to augment those baby steps into something more sophisticated, Kigel admitted. “One of the challenges we face, focused on our programmatic strategy, is that it’s a journey. We’re just building the piping that is going to set us up for the future,” he said. “At some point there will need to be a seismic shift in workflow. Marketers used to spend 80% of their time on preparation, then the campaign goes live, and a bit of time on how it is performing. It will become the inverse.”

Creative bedfellows

Day two saw another gathering of programmatic heavyweights, including Xaxis EMEA chief executive Casper Schlickum, Yahoo EMEA vice president Nick Hugh and Vivaki boss Stephan Berlinger. The session, called ‘Can creativity survive without programmatic?’ and chaired by Rubicon Project’s general manager, international, Jay Stevens, explored why many consider programmatic media to be anathema to creativity.



Casper Schlickum: Xaxis



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Libby Robinson: M&C Saatchi



Jon Suarez-Davis: The Kellogg Company

“ONE CHALLENGE WE FACE, FOCUSED ON OUR PROGRAMMATIC STRATEGY, IS THAT IT’S A JOURNEY. WE’RE JUST BUILDING THE PIPING THAT IS GOING TO SET US UP FOR THE FUTURE”

Xaxis' Schlickum expressed his "surprise" that some creative storytellers do not find the idea of "audience-centricity" appealing, given the rich potential for deeply personalised messages. Yet, while Yahoo's Hugh agreed that his organisation is keen for programmatic and creativity to become "bedfellows", Infectious Media co-founder Martin Kelly claimed the very notion of automation puts off many: "Programmatic is driven by efficiency and automation. That suggests you're going to do the same thing over and over, so I'm not surprised creatives are not keen. But they get excited about the capability of it."

Vivaki's Berlinger said another issue is the "fundamental difference" between the "legacy" creative industry and the skills needed to thrive in the programmatic era. He said he believes the expertise must sit "directly with the client work", something Vivaki's parent Publicis Groupe is attempting to address with the migration of trading into Starcom MediaVest Group and ZenithOptimedia. Berlinger also believes the "mass volumes notion" of automation is a turn-off for those seeking to create eye-catching advertising. Instead, he joined M&C Saatchi's EMEA managing director Libby Robinson in proclaiming that

the "next level" of creativity lies in mobility. He added: "That is where we will do justice to programmatic."

New department

If programmatic really is "Viagra" to creativity, as so eloquently described by UM boss Lee, a new model is needed to extract this potential.

In 'Men or Machines: the False Choice', Kellogg's vice-president, global media and digital strategy, Jon Suarez-Davis, and Starcom's executive vice president and managing director, Rob Davis, aimed to dispel some myths. Suarez-Davis delivered one of the quotes of the Festival with his claim that the media department has almost become the new creative department, and that

"creation" and "creative" are two separate things.

"A lot of the time people think creation equals creative – but we've learnt that's far from the truth. The question is not 'am I creative?' It's 'how am I creative?'" said Suarez-Davis. The two argued that Kellogg's and Starcom's 66-year partnership has provided the foundations to go beyond the "ones and twos" of basic data usage and inject an element of "creativity and fun" into campaign development.

The easy mistake on the road to truly personalised, creative marketing is to view programmatic as a fully rounded "strategy", rather than a "tactic", said Davis. He added: "It's more than just hitting a button – it's a team sport." ■

BIG STATS

\$60bn

Forecast global programmatic ad spend by 2017 (RBC Capital Markets)

38%

Estimated share of global ad spend on digital (eMarketer)

47%

Time spent online in 2014, up from 36% in 2013 (eMarketer)

66 years

Duration of Kellogg's Starcom MediaVest Group partnership



Laurent-Eric Le Lay: TF1 Publicité



David Pemsel: The Guardian



Marcus Rich: Time Inc UK



Jimmy Maymann: The Huffington Post



Alexis Ohanian: Reddit

WHY SURVIVAL DEPENDS ON INNOVATION AND QUALITY

The continued success of traditional media owners alongside newer ones proves the value of innovation and not resting on your laurels in the battle to keep pace of technological and consumer behavioural change. But there are further challenges, and opportunities, ahead

SESSION FOUR

For some, the Festival of Media Global is an opportunity to introduce themselves and their business to the industry. For others, the job is to reaffirm the role of their medium and brand, and explain to innovation-hungry delegates how they can survive. This was the challenge facing major media owners such as Fox, TF1 Publicité, *The Guardian*, Time Inc and Bloomberg Media.

Proclaiming a continuing “golden age of TV”, Fox International Channels president and chief executive Hernan Lopez argued that television has delivered a “golden goose” for advertisers and offers a superior impact and more powerful emotional connection than online advertising.

TF1 Publicité chairman Laurent-Eric Le Lay was more conciliatory, acknowledging that broadcasters must constantly innovate while staying true to their core values. “Over the past few years TV has been pronounced dead,” said Le Lay. “But I’m not worried – a similar death was forecast for cinema when TV arrived.”

However, he agreed with Lopez that, when it comes to delivering

emotion, TV is yet to be surpassed. To complement this advantage, TF1 is investing heavily in the technology side of the business, said Le Lay: “Our job isn’t to promote a great series like *House of Cards* every year – it’s every day.

“Creativity and innovation make television more impactful every day. We spend over €900m on programmes every year. We are also working hard on technical innovation

in order to be more creative. ‘Big data’ will enable us to quantify the content and help us to sell,” he said.

Shifting sands

If TV companies must adapt to evolving consumer behaviour, then the sands are shifting at an even faster rate for publishers. The Festival’s final panel debate – ‘Have we lost control of our inventory?’ – gathered some of the world’s leading content creators, including *The*



Hernan Lopez: Fox International Channels

“WE ARE IN THIS BIG PARADIGM SHIFT. IF YOU UNDERSTAND AND EMBRACE THOSE CHANGES, THERE IS A GOLDEN AGE OF CONTENT ON THE OTHER SIDE”

Guardian’s deputy chief executive David Pemsel, Time Inc UK boss Marcus Rich, Bloomberg EMEA commercial director Matt Teeman and Reddit co-founder Alexis Ohanian.

For one panellist the pace of change was palpably close – Jimmy Maymann, chief executive of The Huffington Post, took to the stage only an hour after it was announced the title’s owner AOL was to be acquired by US telecoms giant Verizon.

All five were adamant that providers of quality, user-oriented content can thrive, whether nearly 200 years old, like *The Guardian*, or new to the market. “I’m bullish,” said Maymann. “We are in this big paradigm shift. If you understand and embrace those changes, there is a golden age of content on the other side.”

Pemsel said that, though the “burden of a 194-year-old brand” weighs heavily both editorially and commercially, quality and trust have been instrumental in the title’s international growth. However, for Reddit’s Ohanian, the past can prove a distraction: “Some of these legacy publishers think about all the Pulitzer Prizes they have won, and believe that what mattered more was the brands and not the individuals. The journalists, the individuals, are the ones people care about.

“The brands that assumed their homepage would always be the page

people visit are still living in a world where we had limited choice. Your content, whoever you are, competes with a 12-year-old’s photo of a cat.”

Church and state

Time Inc’s Rich said it is far from straight-forward monetising new channels. Take mobile, which accounts for up to 80% of *The Guardian*’s traffic on some days. “It’s OK to say we’re all learning. Those ad formats can make you weep as they become so intrusive,” said Pemsel.

With consumers increasingly sharing content on social media, the smart approach for publishers is to have the best agreement in place with the platforms to ensure they are not “losing” from a brand and monetisation perspective.

Native advertising similarly offers a myriad of opportunities and

challenges. Reflecting on recent scandals at *The Daily Telegraph* and BuzzFeed over the influence of advertisers, the panellists agreed the industry must maintain a clear separation between editorial and commercial operations.

“If you want to be a trusted source then you need church and state,” argued Maymann. “You can’t have editors writing for advertisers, and at the same time criticising them. The Chinese wall is important.” Bloomberg’s Teeman added: “The audience isn’t stupid... you will lose all that trust you have built up.”

Change may be the key theme for digitally aware publishers but, as remarked by Ohanian, anyone abandoning a focus on quality will have a “really not pleasant time” over the next decade. Innovate in the right way, or die, it would seem. ■

BIG STATS

169m

Reddit’s monthly unique users

41 mins

Increase in average daily TV viewing in France, 1989-2015 (TF1)

10 years

since The Huffington Post launched

194 years

since The Guardian was launched

EMBRACE CHANGE, BE BRAVE TO STAY FIT FOR PURPOSE

Modern media agencies must guide their clients through not only an ever-changing media world, but also an increasingly complex marketing landscape. This means those players that do survive and thrive will be required to reinvent how they work and the solutions they deliver

SESSION FIVE

At this year's Festival of Media Global in Rome, the world's leading agency chief executives gathered to discuss how they are attempting to stand out from the crowd.

MediaCom's Stephen Allan, PHD's Mike Cooper, Initiative's Jim Elms, ZenithOptimedia's John Taylor and Maxus' Lindsay Pattison all took to the stage to share their views on the hot topic.

"In today's connected world, we need to look at the interdependent relationships between channels, and how they affect the whole system," said MediaCom worldwide chairman and chief executive Allan.

"These are really changing times. The dialogue we've had in the past 20 years has been a lot about focusing on scale. We ourselves at GroupM have a saying about 'the intelligent application of scale.' But I don't think that's relevant any more – it's more about scaling the application of intelligence."

The bigger picture

There is a growing need to identify and understand connected audiences and consumers across this increasingly fragmented media system, explained Allan.

Clients are demanding a view of the bigger picture to understand what drives their communications.

He explained that MediaCom has stopped calling itself a media agency and has rebranded itself as a "content and connections"



Agency leaders

business in order to keep up with its clients' demands.

The company is also repurposing all parts of its business to stay relevant, including the training of staff to understand how each channel impacts the communications system. Last year it teamed up with Google to produce a training programme for the agency's planners and strategists for all media-centric opportunities, including wearable tech.

Keeping in theme with the idea of change, PHD Worldwide chief executive Cooper brought some strong opinions to the table on how agencies should be adapting: "Traditional media planning is dead – in agencies we need to think like marketing strategists and make full use of assets at our disposal."

Technology inevitably played a big part in the discussion, with Cooper

putting the changing market heavily down to this.

"In order to stay ahead, we need to be at the forefront of tech. We need to be employing people who are at the forefront of tech. We need to be employing people who are creative technologists," he said.

Media planning "is not dead", concluded Cooper, but it must "adapt and evolve".

Be brave

Initiative global chief executive Elms then took the reins during the session by discussing the value of bravery for contemporary agencies, explaining that Initiative got rid of its own tagline and replaced it with a set of principles: to be 'Fast, Brave, Decisive and Simple.'

"Fast and responsive to the changing world of business," said Elms. "Brave



Stephen Allan: MediaCom



Agency leaders

"YOU NEED TO LEARN REALLY FAST. YOU WAKE UP AND YOU FEEL LIKE YOU KNOW LESS THAN YOU DID BEFORE, BUT IF YOU HAVE A FOCUS ON HOW IT WILL ADD VALUE THEN IT'S GREAT"

in tackling serious issues. Decisive with our insights, opinions and recommendations, and committed to making complex marketing simple."

An unrecognisable industry

In part two of the 'What does the future media agency look like?' session, Maxus chief executive Pattison and ZenithOptimedia global chairman Taylor argued that the media agency leader of the future must be collaborative, diverse and able to keep focus on the "big picture" amidst the growing need for specialisation.

Taylor said the industry was "unrecognisable" from his early career, but this was a reason for enthusiasm: "When I started in media, we were buyers, negotiators – described as 19-year-old gorillas with calculators.

"We now have jobs that are unrecognisable. You need to learn really fast. You wake up and you feel like you know less than you did before, but if you have a focus on how it will add value then it's great. I know people staying in media because it is more interesting than it was before."

Pattison observed the lack of female leaders taking to the Festival of

Media Global stage, and implored the industry to properly embrace diversity, stating: "I may be female, but I'm white, so where is the rest of the diversity?"

She added that, in this increasingly volatile commercial environment, media agency leaders must become "comfortable" with what they do not fully understand and bring together the right team.

"Having a strategic leader in the centre is critical," said Pattison. "If you have ineffective people, you can have the best technology in the world and your advertising will still be ineffective. I would say surround yourself with the right people. You have to assimilate huge

amounts of information in incredibly short spaces of time."

She added: "The job of a leader is to put together the right team."

But how do you go about finding the right talent? Pattison says that agencies must give "strategic advice" and that the industry must find those specialists in different places, as well as developing people in the "right way".

If media agencies want to stay relevant in this ever-changing industry, they must concentrate on repurposing not just some, but all parts of their business, especially when it comes to talent, diversity and technology. ■

WHO IS THE FUTURE MEDIA LEADER?

A quick learner with an understanding of the value of that knowledge

Able to keep focus on the big picture amidst the growing need for specialised skills

From a diverse background, meaning more women and a wider range of ethnicities

Possessing the strategic vision to put together the right team

'THE SKIN OF A LOBSTER AND THE BRAINS OF A MONKFISH'

As the media industry undergoes a revolution of the like not seen in generations, the challenge facing brand marketers grows ever more complex, and they are under pressure to understand how the future might look for their brands – as well as what they will look like themselves

SESSION SIX

In the Festival session on location, MasterCard group head of global media Ben Jankowski described the proliferation of mobile devices as "scary", while TUI Travel general manager of digital marketing Christian Armond confessed: "Life used to be a lot simpler for us."

But, fortunately for delegates, several speakers attempted to predict what marketing might look like in five or 10 years' time – and data was at the heart of this vision. In panel debate 'Mobile and location: The future is local', GSK global head of digital media Khurram Hamid said he was driven by discovering moments when the consumer can "write you in".

He described the development of a mobile app for GSK's toothpaste brand Aquafresh, after identifying the need to entertain children while they brush their teeth, claiming the app helped foster loyalty to the brand. "Marketing is all about moments, and mobile marketing is a totally different way of engaging with the consumer. What are the friction points in the process?" he said.

This desire to identify the opportune moment for brand communications was captured perfectly in another session, 'Attribution – Saviour or slayer of advertising?' Experts including James Aitken, co-founder of The Exchange Lab, Seth Richardson, chief technology officer at Rakuten Marketing, and Ed Stevenson, vice-president of sales and customer success at Abakus, lined up to debate the role of attribution in improving marketing effectiveness.



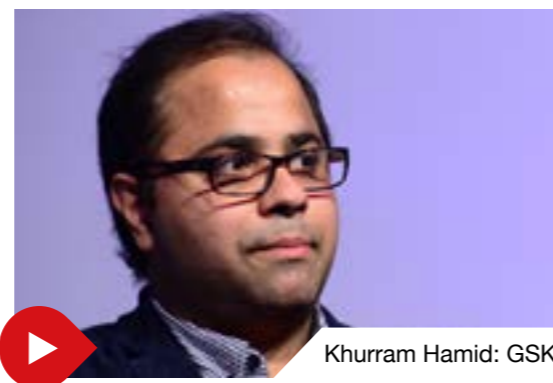
James Aitken: The Exchange Lab

MarketShare executive vice-president Lucien van der Hoeven claimed the days of blithely planning marketing strategies months and years in advance are over. "Your competition is doing different things every day – that is affecting attribution. Also the economy, or even simply the weather, if you are selling ice cream. That is why day-to-day, or even real-time, attribution is vital," he said.

Moving on from 'last event'

However, speakers acknowledged that too much digital marketing has focused on 'last event' activity, without understanding how brand-led communications can be effectively targeted today.

"You need to challenge your business to think about something other than last event. Bringing creativity and storytelling back is going to be a big part of this, and I do think that attribution will become a standard



Khurram Hamid: GSK

applied to everything," commented Rakuten's Richardson.

One route to creative excellence, according to Affectv founder and chief executive Glen Calvert, is knowing what a consumer is looking for before they know it themselves. It may sound a bit *Minority Report*, but 'pre-targeting' is the way forward.

In the session 'Pre-targeting, pre-awareness – the dawn of true



Glen Calvert: Affectv



Victor Gibson: Liz Earle

"THE SUCCESSFUL MARKETER OF YESTERDAY, AND SOME OF THE PRINCIPLES THEY SUBSCRIBED TO, WILL BE NO DIFFERENT FROM THE PRINCIPLES THE MARKETER OF TOMORROW WILL ADOPT"

predictive, personalised marketing', Calvert said the coming together of disparate client "siloes" such as CRM and eCommerce allows a "single view" of users that can be harnessed to produce tailored messages. "This is a coming together of media optimisation with creative optimisation, combining the 'who' and the 'what'," he said.

Taking to the stage with TUI Travel's Armond, Calvert outlined how personalisation can make quick gains with consumers: "If you know a user is heavily into holiday reviews, why aren't you bringing those reviews into the marketing content? You get broad signals from users that they are looking to travel. If you see any signals around a location, it can be matched instantly to a product. The storytelling potential is exponential."

The marketer of tomorrow

So what does the new marketer look like? This was the very question debated by RocketFuel Europe managing director Dominic Trigg, Liz Earle head of digital Victor Gibson, and Compare The Market associate director Gareth Jones.

For RocketFuel's Trigg, the marketer of the future is a "statistician" who understands data and uses it to improve effectiveness. "Marketers

have traditionally been creative people, but a whole different breed is coming to the fore," he added.

Liz Earle's Gibson was more outlandish: "The new marketer is almost a mythological beast which has to be made of multiple parts to get the job done. They have the thick skin of a lobster, the intelligence of a monkfish. You have to be a T-shaped marketer, with a broad and deep understanding of what you need to get good campaigns running."

Conversely, Compare The Market's Jones said he believes we can be blinded by the "white light" of technology, and predicted a rather more old-fashioned vision of the brand marketer.

"I'm getting old and increasingly of the view that the successful marketer of yesterday, and some of the principles they subscribed to, will be no different from the principles the marketer of tomorrow will adopt."

It is unrealistic to expect a "Leonardo da Vinci character" with artistic flair and mathematical genius running brands, said Jones. Instead, the marketer of tomorrow will be adept at identifying "big, bold ideas".

As speakers debated the future of marketing, one thing was clear: the task for clients is to use the complex technology at their disposal to deliver something utterly straightforward – the right message to the right consumer at the right moment. ■

BIG STATS

7bn+

The number of mobile devices globally (GSMA Intelligence)

20-30%

Improvement in CTRs as a result of dynamic weather feeds (TUI Travel)

60-90%

of people have 'decided' by the time they visit brand sites (Forrester)

90%

As many as nine in 10 visitors to TUI are anonymous (TUI Travel)

EVERYWHERE YOU GO, ALWAYS TAKE THE WEATHER WITH YOU

Mobile data and the weather are two areas where marketers can improve their activities in order to get deeper inside the heads of consumers, according to Benitoo and The Weather Channel respectively. While mobile data is a 'goldmine', the weather is the great demographic leveller

MOBILE DATA – THE CUTTING EDGE FOR BRANDS AND RETAILERS

BENITOO

Marketers are sitting on a data "goldmine" which they are yet to properly exploit, according to Benitoo founder and chief executive Antonio Tomarchio.

Delivering a talk on the role of mobile data in unifying the online and offline experience, Tomarchio argued that brands are held back by their poor understanding of the estimated 90% of transactions which still take place in the physical world.

"People still go to physical retailers, they go to malls. You, as marketers, are still blind to all of these transactions. This is a

key issue for marketing," said Tomarchio. He advocated the building of a single, unique profile of consumers, constructed through their activities in both the digital and physical worlds.

However, in his view, current-state location data collection methodologies do not capture mobile users' actual behaviour patterns – and are especially lacking given the rising potential of Beacon technology.

"We need to leverage the huge potential of data associated in in-app behaviour. We are all sitting on a goldmine of data which has not yet been unleashed," he

said, adding that the rise of the Internet of Things and devices such as smartwatches will further support the growing importance of data.

Presented by: Antonio Tomarchio



REACHING THE RIGHT AUDIENCE WHATEVER THE WEATHER

THE WEATHER CHANNEL

Engaging with local weather conditions can help brands to influence purchase decisions, said Lindsay Wiles, strategic director at The Weather Channel.

Wiles argued that brands – in particular retailers – are keen to communicate with consumers on a "hyperlocal level", rather than using basic demographic targeting.

"If we continue to use demographics, we're going to continue to build out against typical stereotypes," she said. "These will give us unhelpful characteristics. We must think more about what consumers do, not who they are."

Wiles told delegates that weather is a "clear signal of intent", with consumers checking weather forecasts because they are "looking to make a decision". She added: "Weather is a part of something else, because people are always



planning, and weather defines us all. It sets the context of our environment, which gives us the opportunity to deliver a contextually relevant message when consumers are most engaged."

She said weather can even bring new people into a category, observing that consumers are likely to buy bottled water products in hot weather irrespective of demographic criteria. "The most powerful influence on our daily lives is the weather, and even the slightest changes can affect us both physically and psychologically," she added.

Presented by: Lindsay Wiles

EMERGING START-UP TALENT RISES TO THE TOP IN ROME

Twenty-four of the world's hottest technology start-ups arrived in The Eternal City to embark on three days of relentless networking and pitching to major global agencies and advertisers, as C Squared brought its burgeoning emerge programme to the Festival of Media Global 2015

EMERGE

EMERGE

Following its successful launch in Asia, *emerge* once again brought together some of the world's most promising start-ups to showcase their talents at the Festival of Media Global in Rome.

Emerge is an on-going global publishing and networking operation focused on the world of digital innovation and start-up success that has already been supported by accelerators and governmental organisations such as UKTI, The Lab Miami and The Knight Foundation.

Taking place during the Festival in the glamorous Rome Cavalieri hotel, 24 of the world's most promising new businesses from across the media spectrum – including video, mobile and virtual reality – were invited to participate in the project, selected by a council of experienced investors and marketers.

The start-ups were flown in from locations as wide-ranging as Dubai, Berlin, Canada, Tel Aviv, London and New York. Each business was tasked with delivering a two-minute pitch in the 'emergeZone' to an audience of the world's leading brands and agencies including Carat, Mondelez, Coca-Cola and Procter & Gamble.

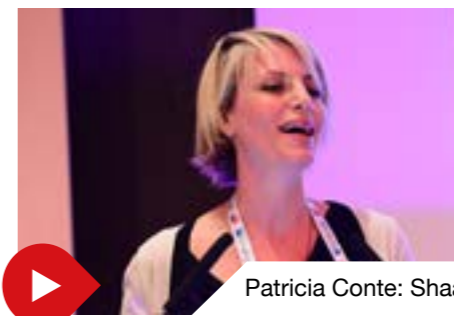
Participating start-ups included content marketing specialists Quill, data visualisation business DIVE Networks, and in-image advertising specialists Znaptag.



Lisa Mendell: Quill

Pitching her company, Deborah Hall, chief executive of DIVE Networks, said: "What's really exciting about DIVE is that it creates a whole infrastructure for your team to interact with your data, to share it with people who aren't at the office, to share it with clients and to actually make marketing real-time."

In her presentation, Lisa Mandell, business director at Quill, commented: "As consumers we are spoiled for choice. There are lots of products, brands and content. Over 200 million pieces of content are shared each day and consumers are actually overloaded. It's a content shock to the system.



Patricia Conte: Shaa

"So how do brands cut through the noise? We exist to make the internet a more inspiring place to be. We help brands create more meaningful content experiences and to provoke thoughts."

View each of the two-minute *emerge* pitch presentations by clicking on the images above and left.

A NIGHT TO REMEMBER IN ROME FOR OUR WINNERS

Rome also played host to the Festival of Media Global Awards 2015 Gala dinner event. Here we present the winning agencies, brands and campaigns across the 27 categories



Festival of Media Global Awards



Best Engagement Strategy

Best Entertainment Platform

Best Launch Campaign

Best Use of Content

Best Communications Strategy

Best Use of Video

Utility/Public Service Award



Title: Penny The Pirate
Agency: OMD/M2M
Brand: OPSM
Country: Australia



Title: #LikeAGirl
Agency: Starcom MediaVest Group
Brand: Always (P&G)
Country: US

Best Targeted Campaign

Best Community Development



Title: Take IT Easy
Agency: MediaCom
Brand: Dell
Country: Germany

Best Content Creation Award



Title: Intel Your World
Agency: OMD
Brand: Intel
Country: UK

Best Event/Experiential Campaign



Title: Keep Our Beaches Clean
Agency: Mindshare
Brand: Tunisie Telecommunications
Country: Tunisia

The Creative Use of Media Award

Best Use of Mobile



Title: TinnyVision
Agency: OMD
Brand: New Zealand Transport Agency
Country: New Zealand

Best E-Commerce Campaign



Title: Sport Chek replaced paper with pixels!
Agency: Touché!
Brand: Sport Chek
Country: Canada

Best Media Owner Sales Team Initiative



Title: Visa Check In on TLC
Agency: Discovery Communications
Brand: Visa
Country: US

Media Vendor of the Year



Company: iHeartMedia

Best Social Media Campaign



Title: H&M 'The Box of Wang'
Agency: UM
Brand: H&M
Country: UK

Best Use of Programmatic Technology



Title: The Power of Programmatic Search
Agency: Starcom MediaVest Group
Brand: Samsung
Country: US

The Effectiveness Award



Title: Ford Mustang - The Road Awaits
Agency: Blue Hive
Brand: Ford
Country: UK

Best Use of Technology



Title: Virgin Holiday Virtual Holidays
Agency: Manning Gottlieb OMD
Brand: Virgin Holidays
Country: UK

Consumer Research Award



Title: Facebook / Optus ROI study
Agency: Starcom MediaVest Group
Brand: Optus
Country: Australia

Best Use of Native Advertising



Title: Netflix - The Reinvention of Storytelling
Agency: MEC
Brand: Netflix
Country: US

Best Digitally Integrated Campaign



Title: Glitch - The Longest / Shortest Ad Ever
Agency: UM International
Brand: X-Box
Country: UK

The Smart Use of Data Award



Title: Babyshop Embraces Showrooming
Agency: MediaCom
Brand: Babyshop
Country: Norway

Campaign of the Year



Title: Penny The Pirate
Agency: OMD/M2M
Brand: OPSM
Country: Australia

Agency of the Year



Agency: Starcom MediaVest Group, US

Agency Network of the Year



Agency: OMD

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