

REIMAGINING ADVERTISING

THE DRUM REIMAGINES CLASSIC ADVERTISING FOR A DIGITAL WORLD, IN PARTNERSHIP WITH GUMGUM



THE DRUM gumgum



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A stylized, high-contrast illustration of a man in a suit and tie, holding a tablet. He is looking off to the side with a serious expression. The background features a city skyline with several skyscrapers. The overall style is graphic and modern, using a limited color palette of greys, blacks, and a vibrant red for the text.

WHAT WE'VE HEARD

BEN PLOMION, SVP MARKETING AT GUMGUM

What makes an ad iconic? Does that status lie in its ability to resonate across all demographics or generations? Or is an ad able of capturing widespread imagination because it is inherently iconic? And most important of all, are iconic ads evergreen, or have emerging technologies, consumer behavior and attitudes changed our perception of what constitutes a truly great ad?

To answer these questions, we asked some of the UK's leading advertising executives to consider seven iconic ads from the 1960s, 1970s and 1980s, and to re-imagine them for today's audiences. We placed no limits on them, imposed no constraints on their creative thinking. We simply asked them to pretend they had received the briefs for two ads, and asked them how they'd respond.

Some overall themes emerged:

Real-life experiences replace simulated ones

Most participants emphasised the changing role of advertising on the lives of consumers. Once upon a time, consumers accepted simulated narratives; today's consumers, not so much. People today want real experiences that affect real people. As one participant put it, "People don't buy into fiction, they buy into reality." Rather than pretend a man is pregnant find a real one (yes, one exists).

Let consumers drive the storyline

Consumers are no longer passive. Armed with myriad devices and social media outlets, they expect to participate in the storyline offered by an advertiser. To engage the consumer and enable them to affect the narrative, as multiple participants suggested.

Event-driven campaigns

Product launches – such as on Levi's 501 Classic – should be major cultural events, with plenty of content assets that consumers can personalise and distribute themselves. Traditional media outlets need to make way; YouTube, Snapchat, and Vine are now essential distribution channels.

Deeply personalise campaigns

Our digital lifestyles generate huge amounts of data, and this data can be used to create deeply personalised advertising experiences, as suggested by multiple participants. Make it easy for consumers to see themselves in a particular situation, or to challenge prevailing wisdom. If you're going to make a claim, let the consumer test it.

Respond to the zeitgeist

For ads to resonate, they must be relevant to the here and now. Many of our participants recommended using real-time data feeds and world events to dictate an ad's narrative, including weather, sporting events, even data streaming from the NASA Opportunity Rover on Mars! Consumers live in a fast-paced world, and advertisers need to keep up with them.



REIMAGINING CLASSIC AD CAMPAIGNS

At the heart of great advertising has always been a great image. But the rise of digital and now the visual web has meant brands are having to dramatically alter how they engage consumers.

So what if we could reimagine some of the most classic, seminal ads of all time to find out how today's leading creative thinkers would reinvent advertising?

The Reimagining Advertising project, in association with GumGum, saw us challenge our panel of experts to envision how they would recreate some of the most ground breaking, magical and effective ads of all time.

The results are illuminating and inspirational.

THE EXPERT PANEL



GAV THOMPSON

Chief Marketing Officer
Paddy Power



NICOLE YERSON

Director, Digital Solutions,
Ogilvy & Mather Group



MALCOLM POYNTON

Global Chief Creative Officer
Cheil Worldwide



MIKE YERSON

Chief Executive
Media Assessment Ltd.



JON WILKINS

Executive Chairman
Karmarama



MILTON ELIAS

Head of Mobile & Tech Futures
OMD UK



ROSS SLEIGHT

Chief Strategy Officer
Somo Global



NICOLAS ROOPE

Founder and Creative Director
Poke



NICKY BULLARD

MRM Meteorite Incoming Chairman
& Chief Creative Officer



CASPAR SCHLICKUM

Chief Executive
Xaxis EMEA



DOM BURCH

Founder and Managing Director of
What Crisis, Former Senior Director
Marketing Innovation and New
Revenue Walmart UK (Asda)



BEN PLOMION

SVP Marketing
GumGum



GO TO WORK ON AN EGG

When the British Egg Marketing Board launched its 'Go to Work on an Egg' ads, few could imagine the iconic status the campaign would achieve. The 1-minute spots featured a curmudgeonly Tony Hancock – beloved comedian and star of the popular show 'Hancock's Half Hour' – at the breakfast table, confronting an egg. Patricia Hayes encourages him to give it a try.

Fay Weldon, the author who started her career as a copywriter at Ogilvy & Mather is widely credited for writing the slogan 'Go to work on an egg,' although she insists it was her crack creative team that penned the line.

According to the British Egg Marketing Board the campaign, launched in the 1960s, was so successful that soon Brits were eating five per week.

How would our panellists reimagine these iconic ads?



YOUR JOB ON EGGSTACY

There are a few reasons why this campaign was so successful in 1965. First, it focused on work, which is a common experience. Second, it was one of the first to feature a well-known personality. And third, the line, 'go to work on an egg' was a really clever play on words.

To refresh this ad for 2016, I'd keep those elements, but update them. I'd use the comedian Harry Hill as Tony Hancock's replacement. He has the magnetism to pull it off, and as an added benefit, he's a bit of an egghead (read: bald). And as for the line, I'd go with a provocative, slightly naughty one, such as: 'Would your job be more fun if you were on eggstacy?'

Staying with the work theme, I'd target people in work moments, using work-oriented channels, such as LinkedIn. And I'd target them during times when they're most likely to eat an egg.

That's how I'd start the campaign. To get engagement, I'd invite people to submit tweets or vines describing their experiences of taking eggstacy whilst at work. I imagine we'd get some pretty creative vines. Go further, on the eggs themselves, I'd have 'alternate-reality' barcodes that people can scan with their mobile device, and instantly receive the most recent, or most popular vines or posts on doing eggstacy whilst at work.

Gav Thompson, CMO, Paddy Power



A CHICKEN ON EVERY DEVICE

Xaxis is a programmatic company, and so the first thing to come to mind is data. The first trick is to turn a very broad audience into data to build discrete segments, which can be done through the campaign assets themselves. For instance, a campaign website can have tabs for Singletons, Breakfast for the Hungry Guy, Family Dinner, Bakers, among others. That way, consumers reveal their interests and demographics by the tab they click. Building on that, we can layer in additional data, such as time of day, so that ads feature eggs for breakfast (scrambled), lunch (egg salad) or dinner (Spanish torta) as appropriate

Better still, the Egg Marketing Board can synchronize TV advertising with digital campaigns, so that when a general 'Go to Work on an Egg' TV advert is aired, it's amplified by a digital campaign. Using programmatic, the campaign can purchase every available mobile display or video impression offering links to recipes and how-to videos. We know that a large portion of people pick-up their devices during ad breaks, so this gives us an effective way to pick up what would other be lost GRPs.

In terms of messaging, I recommend celebrating the chicken and the happy, wholesome lives they lead. People want to know their food comes from a good place. This lends itself to native and social media advertising strategies.

**Caspar Schlickum, Chief Executive,
Xaxis EMEA**



“PEOPLE WANT TO BE
ENTERTAINED AND
ADVERTISING WORKS BEST
WHEN IT’S ENTERTAINING
AND EFFECTIVELY INSERTED
INTO THE ZEITGEIST VIA
SOCIAL MEDIA”



GO TO WORK ON A SEG

People want to be entertained and advertising works best when it's entertaining and effectively inserted into the zeitgeist via social media. This is the approach I'd take.

To update this ad, I'd recruit Lee Mack, Sally Bretton and Katy Wix – stars of the hit sitcom, *Not Going Out* – to create a 30-minute commercial that feels very much like an episode of the show.

The storyline is as follows: Lee and Sally make a bet over who can get healthier faster. Lee's strategy is to land a job at a local health food store, which he commutes to via his Segway hover board (aka his Seg). While there he gorges on goji berries, organic walnuts and lots of other healthy (albeit high calorie) foods. Meanwhile, Sally walks to work wearing her Fitbit and eats only low-calorie foods like salads and fish. Lee tries to sabotage Sally's efforts by encouraging her to eat eggs. Sally, doing some research, discovers they have many health benefits and are low-calorie. In fact, she tries to get him to eat eggs as well, but he doesn't trust her. After a month, Sally leaves Lee in the dust.

The 'Go to Work on a Seg' video would live on YouTube, and be linked to an abundance of information on eggs, tips on dieting and recipes. Once we have the core concept and nice footage, we can break it down into little vines, and Instagram videos that act as teasers that draw people to the YouTube video.

**Dom Burch, Founder and Managing Director of What Crisis,
Former Senior Director Marketing Innovation and New Revenue, Walmart UK (Asda)**



MAKE YOUR DAY EGGSTRAORDINARY

For this ad, I see making a strong link between everything that's good about mornings and eggs. Mornings are all about fresh starts, new possibilities and feeling rested. It's the foundation of the day. For this campaign, I'd build a strong association between eggs and the best that morning has to offer: sunrises, coffee, workouts, peaceful-looking beds. I'd update the tagline to: 'Make your day eggstraordinary.'

We live in a visual world with more than two billion images shared across the internet every day. It's possible now to leverage these images by targeting ads based the subject matter of an image. For instance, technology can now identify – on a considerable scale – images of people who are exercising and sunrises. We can also overlay ads onto those images, which is useful in building the kind of association I'm talking about. For this campaign, I'd overlay egg ads with images of mornings, as well as images that deal with weight control or other health concerns.

The ads themselves would feature images of eggs prepared with healthy fruits and vegetables, and would link to recipes with calorie counts, and videos with tips for making eggs healthily and quickly.

We could even partner with Weight Watchers or FitBit to sponsor a 'Get Eggstraordinary' challenge for people who want to get into shape and live a healthier lifestyle. People can share their own recipes and tips on Facebook, Twitter, YouTube and so on.

Ben Plomion, SVP Marketing, GumGum



“WE LIVE IN A VISUAL
WORLD WITH MORE THAN
TWO BILLION IMAGES
SHARED ACROSS THE
INTERNET EVERY DAY”



3



5



SMASH MARTIANS

Smash instant mashed potatoes enjoyed moderate success when Cadbury, its parent company, started looking for a way to reinvigorate sales. In 1974, the brand engaged Boase Massimi Pollitt, whose campaign, 'For Mash Get Smashed' did the trick. The ads featured a family of robots, made entirely from car parts, who laughed at the way silly humans mashed their potatoes the traditional way instead of opening a box of Smash.

The ads, which ran from the 1970s into the early 1980s, were voted the second best television ads of all time in a 2000 poll conducted by The Sunday Times and Channel 4.

The robots, created by puppeteers out of car parts, were so iconic that some of them are now on display at the National Media Museum in Bradford, West Yorkshire.

How would our panellists reimagine these iconic ads?



FEED THE WORLD

Creating a new set of Martians isn't necessarily interesting to me. It would cost a lot of money, and even more -- millions really -- to purchase air time for the adverts. Will that really speak to people? Will that motivate them to go out and buy Smash mash?

I think a lot of people are more interested in tackling the world's problems, and are willing to support companies that are like-minded. So rather than re-imagine the Martians, I'd focus on creating a program where a portion of Smash sales is earmarked for hunger-relief programs in areas of the world that are struggling with malnourishment and food shortages.

To take it up a notch, we can create -- or partner with -- programs that are working to relieve hunger in a variety of ways, and encourage volunteerism. We could create a multi-platform Smash mash Feed the World presence in social media, where volunteers can share their experiences, and encourage others.

Nicole Yershon, Director, Digital Solutions, Ogilvy & Mather Group



SMASHABLE UNITS

This is a campaign I'd take it to an extreme. First off, I'd make each Martian an individual character with a distinct personality, supported with all of the vehicles that let people get to know them - Twitter feeds, Facebook pages, and so on.

We know from the first campaign that the Martians are pretty impatient. They had no tolerance for the time it takes to peel, boil and mash potatoes. So I'd take that impatience to the extreme.

I'd create a series of videos of the Martians creating smashed up versions of things, such as a 15-second version of Macbeth, and famous novels and movies. So Smash becomes synonymous with things that are extremely-condensed and quick. First we'd see them smashing something, and then we'd see the results (e.g. Witches tell Macbeth he'll be king of Scotland. They lied.)

To get people involved, I'd invite them to smash up any food. I expect we'd get videos of people making a turkey dinner in 20 seconds by doing things like putting all the ingredients in a liquidiser, or running a steamroller over them. We could create a compilation, which would go viral, of the best smashed meal.

**Gav Thompson,
CMO, Paddy Power**



“THAT COULD LEND ITSELF
VERY WELL TO SNAPCHAT,
WHERE USERS CAN CREATE
PHOTOS WHERE THEY LAUGH
LIKE THE MARTIANS”



LET THE DATA TELL THE STORY

The original ads already feel like an execution that's close to what I might do today, which is a lot of short films. They already feel quite viral – short, snappy, kind of funny, a bit ridiculous.

I'd use real-time data to build scenarios for these ads. If something significant happens in the world, the Martians will comment on or ridicule the event, whichever is most appropriate. We'd still show them laughing at the stupidity of humanity.

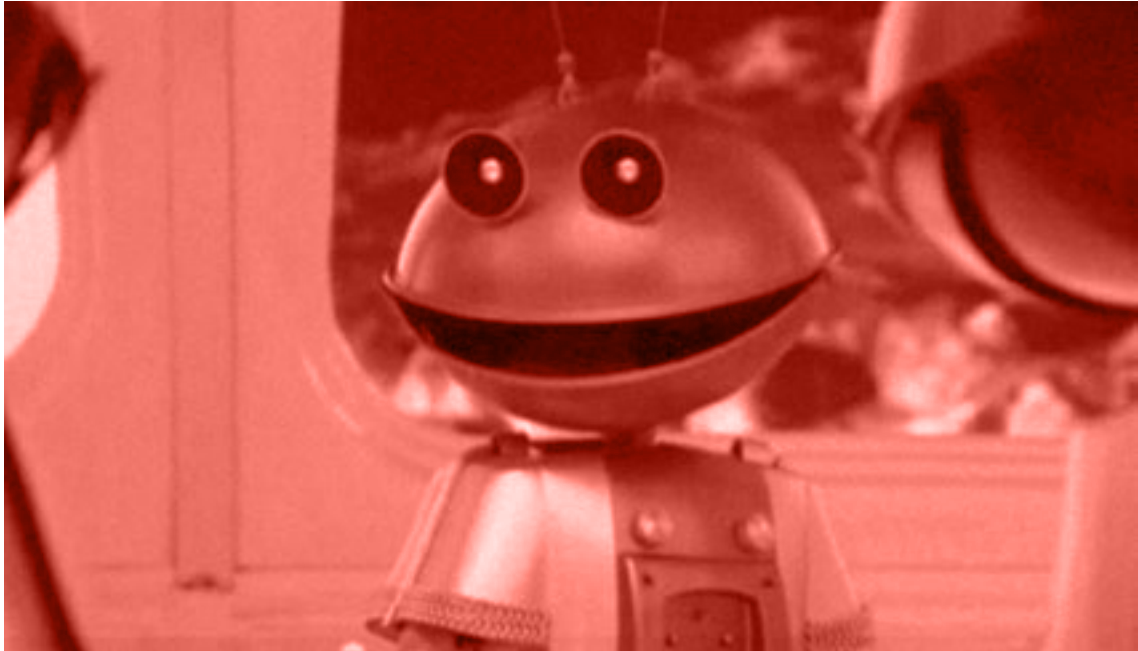
The data itself can drive the story. For instance, we could use real-time data that comes from NASA's Mars Exploration Rover. In September 2015, NASA reported that the Rover was planning for 'an active winter' in which it would explore Mars' Marathon Valley. We can show the Smash Martians laughing at humanity's rudimentary techniques for mapmaking or getting their winter coats out of storage.

With programmatic, we can take over the internet; meaning we can purchase every available impression at a given time. We can use anticipated events, such as the Perseid meteor shower, as opportunities for the Martians to comment ('Silly humans, they thinks this is a significant shower').

Another idea is to tie the campaign to the weather, so when a specific weather event occurs, such as severe lightning, it serves as a signal to start buying up impressions.

The first time around, people began to imitate the Martians' laugh. That could lend itself very well to Snapchat, where users can create photos where they laugh like the Martians.

Caspar Schlickum, Chief Executive, Xaxis EMEA



IF YOU GET SMASHED, GET SMASH

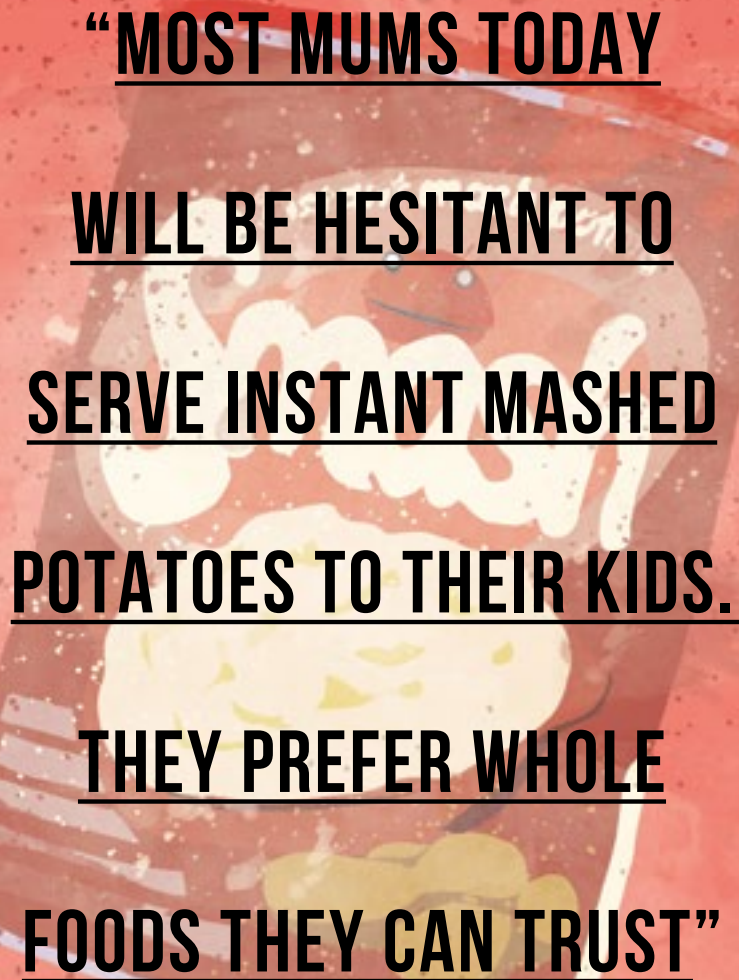
The word “smash” has so many connotations these days. Moreover, the market for Smash mash has probably changed. Most mums today will be hesitant to serve instant mashed potatoes to their kids. They prefer whole foods they can trust.

I’d gear this campaign to young men living on their own, and looking for quick and easy ways to fill up their bellies after a hard night of getting smashed. The Martians, snarky as always, can be seen the night before egging them on to do one more shot, and then the next morning offering a quick and easy fix for the hangover (‘Sorry dude, here, have some Smash.’)

If we really wanted to be provocative, we could target images of spirits, beer and parties, with Martians talking about how silly humans are for not preparing for the next day.

I’d also add a mobile component to reach people in areas where there are a lot of pubs and bars. The messages would remind people to pick up some Smash mash. We can even distribute samples of Smash mash at bars. This campaign would lend itself to a social media component. I could imagine vines with people sharing the best way to cure a hangover using Smash, like adding Alka-Seltzer to the mix.

Ben Plomion, SVP Marketing, GumGum



“MOST MUMS TODAY
WILL BE HESITANT TO
SERVE INSTANT MASHED
POTATOES TO THEIR KIDS.
THEY PREFER WHOLE
FOODS THEY CAN TRUST”



Would you be more
it was you that got p

Anyone, married or single, can get free advice on contraception from their doctor or pharmacist.
You can find your local clinic under Family Planning in the telephone directory or by
calling 0800 776 273.



The Family Planning Association Service



PREGNANT MAN

Sometimes ads are more than a piece of advertising – they’re messages that force people to question their assumptions. Case in point: The 1970 Pregnant Man ad created by CramerSaatchi, now Saatchi & Saatchi.

The ad, created for the Family Planning Association, succeeded because of its simplicity. It posed a simple question: “Would you be more careful if it was you that got pregnant?” Although the ad was meant for display in the waiting rooms of doctors’ offices, it found its way into Time magazine. Soon it was the topic of numerous editorials, earning it a Yellow Pencil at the 1970 D&AD Awards.

The ad also helped put its creative firm on the map. In the book *Saatchi & Saatchi: The Inside Story*, John Hegarty, who worked on the campaign, says: ‘The Pregnant Man was more than just a piece of advertising; it was the first time I had seen a piece of work that moved beyond the accepted boundaries our business operated in, commanding attention from a far wider group of people.’



MEN CAN GET PREGNANT

Technology is changing so quickly, and that applies to biology as well. Today, people can change their gender, and that in turn, means men can get pregnant, as we've seen with Thomas Beatie, the world's first pregnant man. Mr. Beatie, a trans man, gave birth to three children. You can see photos of him fully pregnant, just by Googling his name, or even "pregnant man."

Rather than feature a manipulated image of a pregnant man, why not use a real one? I'd use Mr. Beatie as the real face of the pregnant man campaign. To raise awareness, I'd launch a multi-platform social media campaign, inviting young men to speak directly with Mr. Beatie about what it's like to be pregnant. He could answer questions on Twitter, Facebook, and other channels to raise awareness of the importance of contraception.

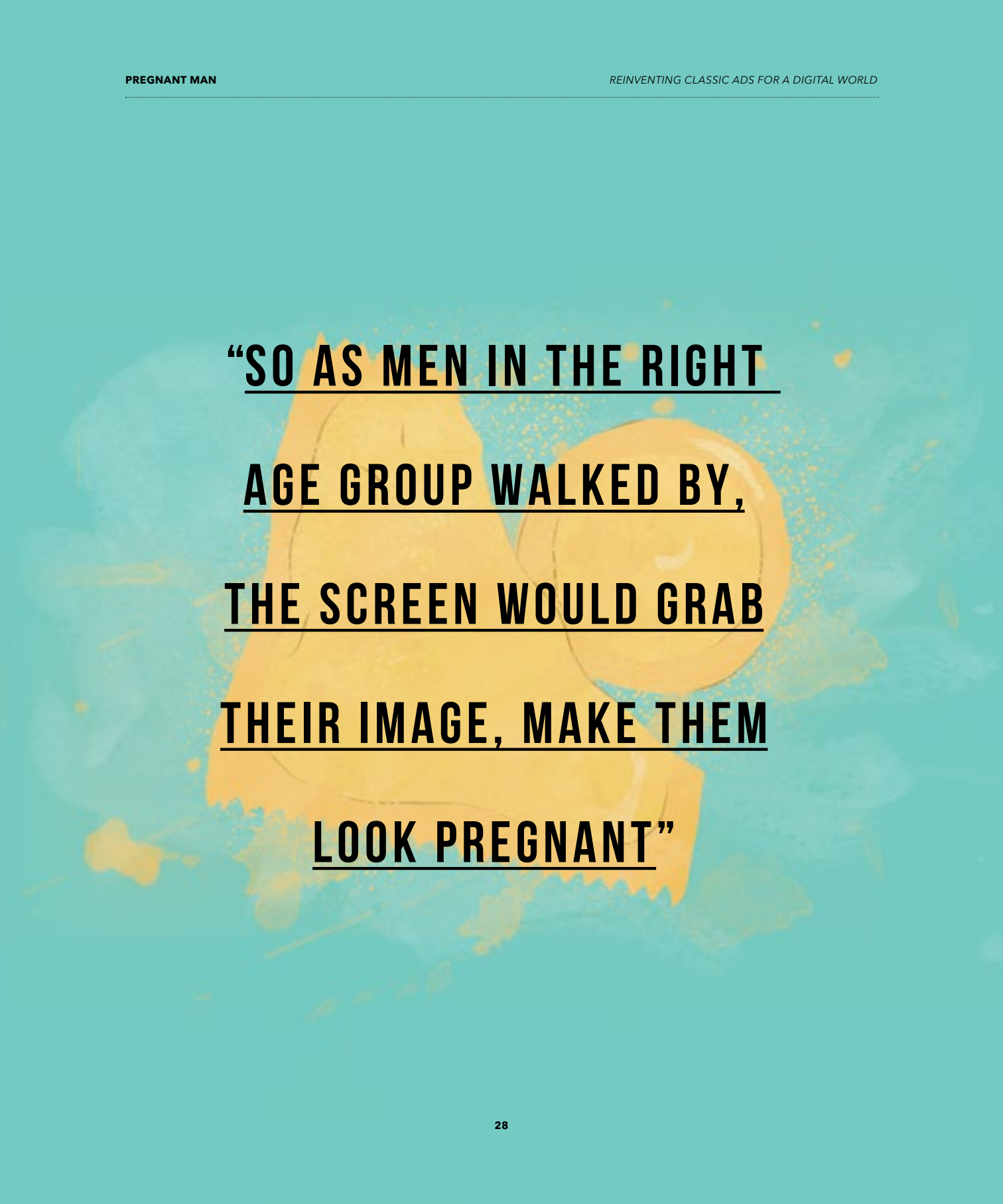
Nicole Yershon, Director, Digital Innovation, Ogilvy & Mather Group



**Would you be more careful if
it was you that got pregnant?**

Anyone married or single can get advice on contraception from the Family Planning Association.
Margaret Pyke House, 27-35 Mortimer Street, London W1 N 8BQ. Tel. 01-636 9135.

The Health Education Council



“SO AS MEN IN THE RIGHT
AGE GROUP WALKED BY,
THE SCREEN WOULD GRAB
THEIR IMAGE, MAKE THEM
LOOK PREGNANT”

MAKE THEM WALK IN THEIR SHOES

To update this iconic ad, I'd use two global YouTube stars, Caspar Lee and Joe Sugg, who are known for challenging one another and ending up in silly situations. For this advert, Caspar challenges Joe to a rather daft YouTube contest involving condoms; Caspar fills a condom with water and drops it on Joe's head. If he's successful, Joe will end up with a full-faced condom mask.

Of course, Caspar loses the challenge, and as a forfeit, must spend a day in London wearing a pregnant prosthetic, and even attend a pre-natal class, all while sharing his experiences to both stars' massive audiences on YouTube, Instagram, Facebook, Tumblr and Twitter.

Due to the duo's fame, Caspar will certainly be recognized as he walked around, and fans would be welcome to create and share their own selfies with the pregnant star. In the pre-natal class, the two pranksters would hear (and share) what it's like to really be pregnant and the responsibility it entails, prompting them to admit the importance of condoms.

The entire video would live permanently on the YouTube channels of both stars, and be linked to information on safe sex and where to get condoms.

Dom Burch, Founder and Managing Director of What Crisis, Former Senior Director Marketing Innovation and New Revenue Walmart UK (Asda)

DON'T LEAVE IT TO THE IMAGINATION — LET THEM ACTUALLY SEE IT

The Pregnant Man ad would be really fun to execute in a more digitally creative way, and I'd approach it with a two-tiered strategy.

First, I'd work with Clear Channel and JCDecaux to make use of big digital Out-of-home (OOH) screens with built-in face and gender recognition software, as well as Microsoft Connect, which can manipulate images and reflect them back in real time. So as men in the right age group walked by, the screen would grab their image, make them look pregnant, and then ask if they'd be more careful if that could happen to them.

To take it up a notch, I'd borrow from a Tweet to Eat campaign we did for Walkers, in which free crisps were dispensed from select vending machines to consumers who tweeted 'Walkers UK'. We could dispense free condoms from machines near OOH displays to consumers who interact with them in some way.

Finally, I'd launch a time-sensitive, geo-targeted mobile campaign in locations with a high concentration of pubs and bars. We'd send the messages out late in the evenings, when spontaneous sexual encounters tend to occur, directing recipients to locations where condoms are available, either for free or purchase. So the idea is to raise awareness at a time when people engage in those kinds of practices, and drive them to the source that fixes the problem in the first place.

Milton Elias, Head of Mobile & Tech Futures, OMD UK



PLEDGE NOT TO BE AN IDIOT

To be fair, I had the advantage of reading the other ads and for this campaign, I'd pick up on Milton Elias's idea. I would target single men on Facebook, Twitter, and so on. I'd grab their profile pictures, superimpose their faces onto the body of a pregnant man, and keep the same tagline, 'Would you be more careful if this could happen to you.'

But I'd also take it a step further by getting these men to take a pledge not to be an idiot. It could lead to a new Pledge Not to be an Idiot page or site, where men agree to do things like carry condoms in their wallets, and put a box of them in their nightstands to reduce the risk of being an idiot.

When they click the anti-idiot pledge, they have the option to include a pledge badge as part of their social media profiles. We'd work with Tinder and other hook-up sites in particular to make sure the pledge badge had a prominent location on profiles, to give fair warnings to women.

We can ask people to take the pledge across the web, and buttress the campaigns with vines of celebrities putting condoms in their wallets.

Ben Plomion, SVP Marketing, GumGum

“IT COULD LEAD TO A
NEW PLEDGE NOT TO BE AN
IDIOT PAGE OR SITE, WHERE
MEN AGREE TO DO THINGS
LIKE CARRY CONDOMS
IN THEIR WALLET”



Job
plus

▲ 1200

15

90

85

▲ 116

1150

175

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Index 01



LABOUR ISN'T WORKING

Some of the most iconic ads are for political campaigns. 'Labour Isn't Working' is just such an ad. In fact, it's now the gold standard, the one by which all political ads are judged. Created by Saatchi & Saatchi in the run up to the UK's 1979 General Election, the poster features a simple graphic and clever play on words to deliver a wallop.

The Conservatives went on to win the election with a 43-seat majority, thus launching the age of Thatcherism. Party Treasurer Lord Thorneycroft credits the ad with his party's victory by convincing voters that 'Britain's better off with the Conservatives.'

How would our panellists update this iconic ad?

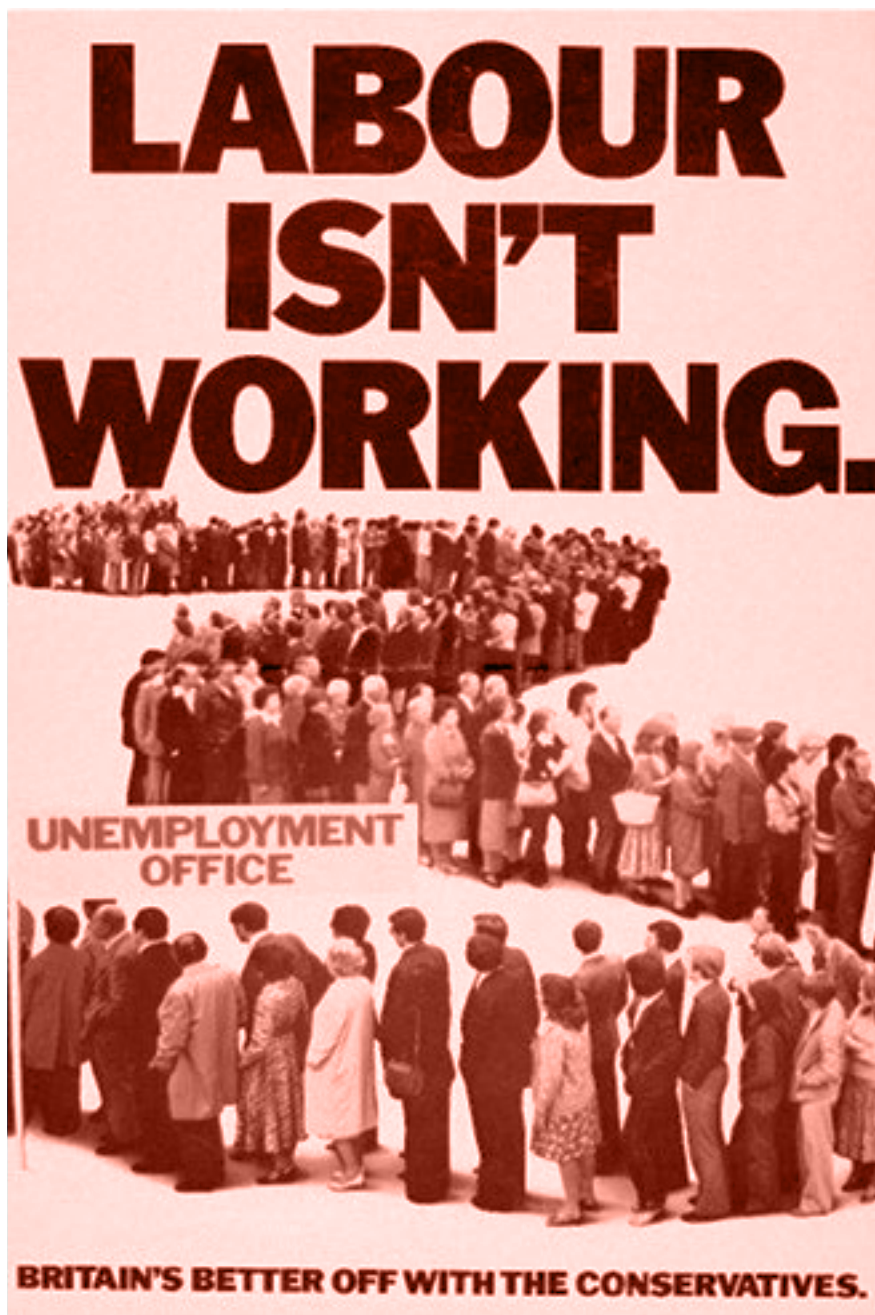


DON'T MESS WITH PERFECTION

This is an iconic and phenomenal poster, a great example of how something should be left alone. This ad was so far ahead of its time, and oftentimes we attempt to create a digital or version of something when we shouldn't.

'Labour isn't Working' is a great example of the power of posters; it had real stopping power. The message is so strong, but it was a static message, and that's why it was so powerful. The message hits you in the face. I think a digital engagement would undermine its power.

Malcolm Poynton, Chief Creative Officer, Cheil Worldwide



“TO UPDATE THE LABOUR
AD, I’D REPLACE THAT
ILLUSTRATED VERSION OF
THE UNEMPLOYED FOLKS IN
LINE WITH A VIRTUAL ONE,
WHERE REAL UNEMPLOYED
VOTERS OPTED IN”

DATA TELLS THE TRUTH

This ad has a strong visual, but it's based on an interpretation of data. It's one party's interpretation of a set of data, which may or may not be accurate, or may or may not reflect my personal situation. So when reimagining this ad, the questions become: How can we tell a more honest story based on actual data? And how can we represent that data in a visually engaging way? I'm not talking about an infographic, but using a number of tools, utilities or interfaces that allow me to tell and display a data-driven narrative.

There are many ways we can use data to look at unemployment. How it has trended over time, and what are the impacts of my rival political parties' time in office? And what's the best way to show that on a digital billboard?

Going further, I can provide ways for voters to analyse that data themselves by entering queries into the database, such as what does the data reveal about my local area? How has unemployment grown in my town under the political parties' tenure? Is my demographic more likely to face unemployment?

The data tools and the messages can be pushed out in social media, listicles, online quizzes and native advertising.

The original ad was effective because it delivered such a strong narrative. A data-heavy campaign can tell a lot more stories effectively, and even challenge false narratives. More importantly, it will teach voters to question the narratives of political parties by giving them access to the raw data.

Ross Sleight, Chief Strategy Officer, Somo

GIVE THE LINE REAL FACES

I see a data-heavy digital campaign that targets people who are likely to be out of work or actively seeking a job, which we can do in a number of ways. We can target keywords related to job search, use real-time and historical location data to reach folks who are currently in a job centre or have been to one recently, as well as Mosaic data for postcodes where unemployment is statistically high. We'd send the message, 'Your party is failing you and this is what we can do to help.'

To get a bit flashy, I'd do a version of a New Zealand campaign for the Samsung Galaxy S4 headset. That execution poked fun at Apple fans who lined up for hours by creating a Smart Phone Line. People opted to wait in a virtual queue, which was created using their Facebook profiles superimposed on digital bodies. If they posted about a new feature of the phone on Facebook, they'd move up in the queue. The sign was massive and clever. At night all of the figures would roll out sleeping bags to sleep; if it rained they held up umbrellas. Obviously, the sign received a tremendous amount of attention.

To update the Labour ad, I'd replace that illustrated version of the unemployed folks in line with a virtual one, where real unemployed voters opted in. The sign would be located in a politically sensitive place, like near Parliament.

Milton Elias, Head of Mobile & Tech Futures, OMD UK



LABOUR ISN'T WORKING FOR ME

Trust in political candidates is at its lowest since the 1980s. So rather than say, 'Labour isn't working' with an image of an unemployment line, I'd find images of prominent Labour politicians who promised to reduce unemployment but failed to deliver on those promises.

I would use social listening tools to scan images of Labour politicians on Instagram, Twitter and Tumblr, using either hashtag or image recognition technology. Then I'd create a real-time online library that showcases the Labour's 'biggest liars'. I would introduce a new hashtag #labourisntworking so that social activists can contribute to the library of images.

I'd also integrate these images in display ads to run on Facebook, Instagram and Twitter. To spice this up a little bit, I would create 'memes' of the Labour politicians and run videos on Vine, YouTube and Vimeo.

Lastly, I picture creating an online video, such as the interactive Tipp-Ex ad 'A Hunter Shoots a Bear' from 2010. The video will let users poke fun of Labour politicians.

Ben Plomion, SVP Marketing, GumGum



“I’D FIND IMAGES OF
PROMINENT LABOUR
POLITICIANS WHO PROMISED TO
REDUCE UNEMPLOYMENT
BUT FAILED TO DELIVER ON
THOSE PROMISES”





THE GOLD BLEND COUPLE

Today's advertisers talk about the importance of storytelling. Nescafé all but invented the category with its serialised advertising campaign for Gold Blend coffee. Created by McCann Erickson, the Gold Blend couple campaign ran in the UK from 1987 to 1993. Later it was rebranded as Taster's Choice for US consumers.

The ads told the story of Tony and Sharon, two opposites who slowly attract, thanks to their shared love of Gold Blend coffee. The campaign presents the couple with numerous trials and tribulations, with each installment ending in ambiguity. Soon the public couldn't wait to see what happened next, and new ads received considerable media attention. More importantly, the ads increased UK sales of Gold Blend by an impressive 50%.

Subsequent campaigns featured younger, more career-oriented women. The campaign also gave rise to tie-in products, such as a novel and a video compilation of the ads, along with two CDs.

How would our panellists reimagine these iconic ads?



MACHINE2MACHINE LOVE STORY

This classic campaign showed how Nescafé Gold Blend brought Tony and Sharon together. So, to take it to the tech future, I'd make this a machine2machine love story, bringing people together over coffee, wherever they are.

The idea: Imagine Nescafé creates the Gold Blend SIM. More than that, it's a SIM you can put on anything, and once installed, can easily connect to any other SIM-enabled machine. For example, pop it in a kettle and it can talk to another kettle anywhere in the world. Ok so kettles aren't sexy but...

Here's the love story: Our new Sharon is missing her lover, the new Tony, who's in New York City on business. It's the middle of the night and she can't sleep, so she flicks on her kettle to make a cup of Gold Blend. Her kettle then pings to his in his hotel room, instructing it to start boiling, which gets his attention. He knows what it means, makes a coffee and Skypes her. They have a steamy chat over the phone and over our Gold Blend.

Nicky Bullard, Incoming Chairman & Chief Creative Officer, MRM Meteorite



INVITE PARTICIPATION AND USE SOCIAL MEDIA TO BUILD ANTICIPATION

The original ad was a long-running one with lots and lots of iteration. It was intended to run for a short time but it ended up running for quite a number of years.

In this day and age, the story would be told very differently. To start, I don't know that anyone goes next door to a neighbour's house these days; we order and have it delivered. That means the whole construct of the story must be fundamentally different, but it also opens up all sorts of opportunities for people to participate in how the story pans out.

We're in a day and age where it is very easy for viewers to participate in building a storyline, and I think it's a shame we don't have any campaigns like this today, especially since this format really lends itself to the digital age and consumer engagement.

When the Gold Blend campaign was running, there used to be newspaper ads that advertised when the next installment would be on TV. The campaign did a great job in building anticipation. I think we could do that really well with social media. We'd invite people to participate in developing the story of Tony and Sharon, and use social media to build excitement for each episode.

Malcolm Poynton, Chief Creative Officer, Cheil Worldwide



“LATER ON THEY GO TO HIS
FLAT FOR A DRINK — WHICH
SPOTIFY PLAYLIST SHOULD
HE SELECT? AGAIN,
THE AUDIENCE VOTES USING
THEIR DEVICES”



TAP INTO THE WISDOM OF THE MASSES

Gold Blend is essentially a soap opera in the format of sequential ads that happened over the course of many years. My thought is very simple: Blow that soap opera out using the techniques we have to engage people through digital platforms, and take advantage of the second screens (e.g. tablets, mobiles) of TV viewers.

The first step is to create profiles for Tony and Sharon on Facebook, Twitter, Instagram, YouTube and Spotify. We'd also introduce a number of other third parties who help their narrative along.

Next we'd create plots - Tony and Sharon have a dinner date, or are going to a club to listen to music. But rather than create linear activity, where the writers decide what's going to happen, we invite the public to vote on how their story should go. Each episode becomes an event that happens over the course of three to seven hours.

Here's the idea: The couple has a dinner date. Which dress should Sharon wear? That afternoon she asks her friends on Facebook who vote, and she abides by the outcome. Later on, when the spot airs, we see Sharon entering the restaurant in that dress. As they sit, Tony sees his ex-girlfriend across the room. Should he acknowledge her, or will that offend Sharon? The audience is invited to tweet how he should respond, and during the next commercial break we see Tony acting on the advice he received from his Twitter followers. Later on they go to his flat for a drink - which Spotify playlist should he select? Again, the audience votes using their devices.

Of course, this execution requires that the TV adverts be filmed in real time, just like television of old, but that will enhance the authenticity of the campaign, which is now an essential ingredient.

Ross Sleight, Chief Strategy Officer, Somo



A GUIDE TO DATING IN 2016

Once again I'd piggyback off of an idea presented in these pages, this time Ross Sleight's. If we know that Sharon and Tony are planning a date for the coming weekend, we can get the public involved in suggesting dresses for Sharon to wear. For instance, we can target images of women celebrities and overlay ads that say, "What do you think of this for Sharon?" A link takes the user to Sharon's Facebook page or Twitter feed, where people can talk about which dress she should wear, and why.

The campaign would certainly prompt a lot of conversation. Some people may think a plunging neckline is inappropriate for a lunch date, but perfectly acceptable for a club.

We could do the same thing with makeup, inviting men to jump in with their thoughts, which would give rise to a 'beautiful just the way you are' movement. We could also invite women to share their worst dating memories, so men will know how to avoid stupid mistakes.

As for spin-off products, we can collect all of the feedback to create a Gold Blend etiquette book for dating in 2016.

Ben Plomion, SVP Marketing, GumGum



“AS FOR SPIN-OFF PRODUCTS,
WE CAN COLLECT ALL OF THE
FEEDBACK TO CREATE A GOLD
BLEND ETIQUETTE BOOK FOR
DATING IN 2016”

amazon.co.uk

Books



FLY FISHING
by J.R. HARTLEY



Fly Fishing: Memories of Angling
Hardcover – 1991
by J.R. Hartley (Author), Patrick Benson (Illustrator)



11 customer reviews

Hardcover
from £8.90

14 Used from £8.90

Product details

Hardcover: 127 pages

Publisher: Limited Editions (1991)

Language: English

Buy Used
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J.R. HARTLEY YELLOW PAGES

J. R. Hartley is a fictional character who tugged at the public's heartstrings. He was featured in a 1983 British Yellow Pages ad, created by Abbott Mead Vickers for British Telecom.

The ad depicts an elderly gentleman looking for a copy of *Fly Fishing*, by J. R. Hartley. We see him go from one second-hand bookshop to the next, always failing to find it. Returning home, his daughter hands him the Yellow Pages so he can continue his search from the comfort of a living room chair. Finally, a shop has the book and he's clearly delighted. The last words we hear are, 'My name? Oh, yes, it's J. R. Hartley.'

The ad was voted into the top 15 of Britain's 2000 "Greatest TV Ads" poll. More telling, it prompted numerous inquiries to the British Library and bookshops. Eight years after it first appeared, author Michael Russell ghost wrote *Fly Fishing: Memories of Angling Days* by J.R. Hartley, which was published by Random House. The book was a bestseller in the 1991 holiday season and is still available on Amazon.

How would our panellists reimagine this iconic ad?



EMOTION-SCANNING SEARCH, WITH PROGRAMMATIC CHUCKED IN.

Yellow Pages has always been about search, and it was Mr. H's search for his beloved book that first demonstrated the non-business value of the directory. And although we may be tempted to consider the Yellow Pages obsolete, it's actually used by 80 million people each month.

Search is all about hunting stuff down; it requires people make an effort in a world where the effortless is king. What if we could make that easier? People have physical manifestations when something piques our interest or reminds us of an urgent task. What if the Yellow Pages picked up on those behaviours, and served up relevant businesses and tradesmen to help us get them done?

Here's the idea: A Yellow Pages widget is downloaded to a person's desktop. Through the webcam, the widget picks up when the user is frustrated, excited, or disgusted by the contents of the screen, and serves up ads for local businesses that can help.

Let's say a consumer is reading an article about income tax on the Guardian's website, and the emotion scanner detects worry. The Yellow Pages leverages programmatic advertising to select the right ad – perhaps the contact details of a local accountant just down the road. Or to bring it back to the original ad, let's say I'm looking for my great-grandfather, J.R. Hartley, on the census. The widget sees my excitement when I see his name and up pops a local historian's details – along with a bookshop that has a first edition in stock.

Nicky Bullard, Incoming Chairman & Chief Creative Officer, MRM Meteorite



ADS AS CULTURE MAKERS AND BUSINESS DEVELOPERS THAT GO BEYOND MERE 'PROMOTION'

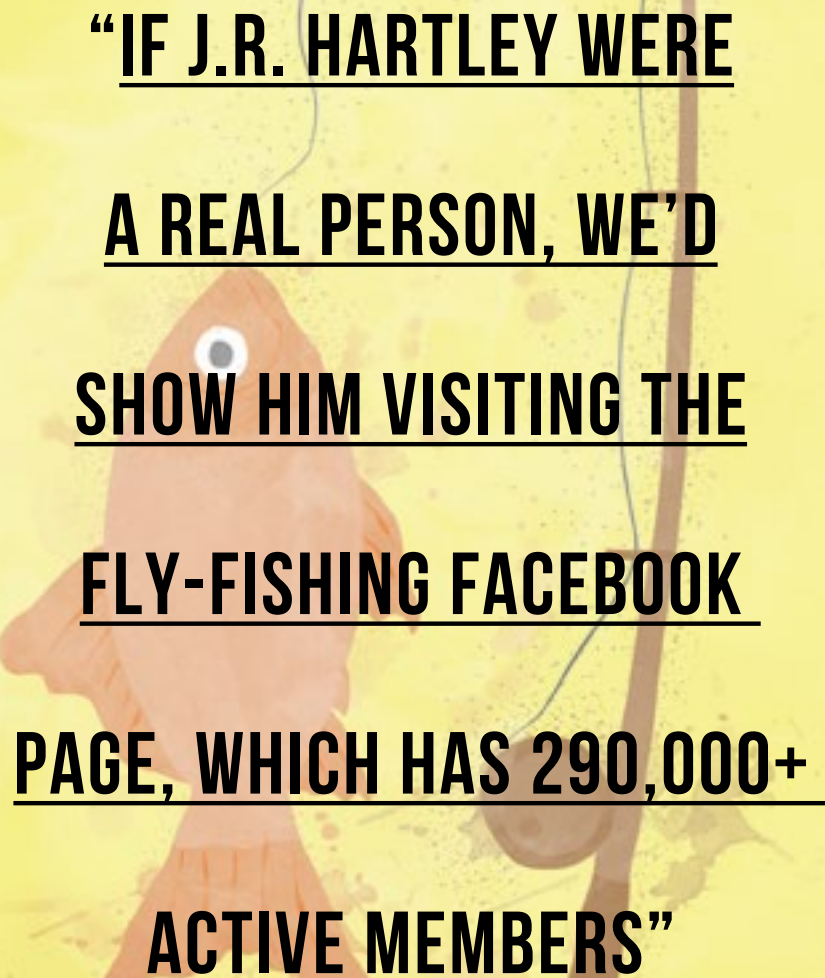
Here's a fun fact: This ad was actually updated in the early 2000s by Yell.com, and I was the creative director. The J.R. Hartley ad is so well known that we could use him as a cultural reference to show just how irrelevant the Yellow Pages has become, and to promote the technology that now replaces them. In this case, I'd use Amazon.

The idea: J.R. Hartley still visits bookstores looking for his book, but they're not there any more. He calls their numbers, but the phone lines have been disconnected. Then we'd start to see him across the internet looking for his book. For instance, he'd be in a YouTube pre-roll ('I know you want to see Beyoncé's Crazy in Love, but if you see Fly Fishing by J.R. Hartley would you please let me know?'), or in display ads near articles on fishing or book reviews. We can even target the mobile devices of people inside bookstores.

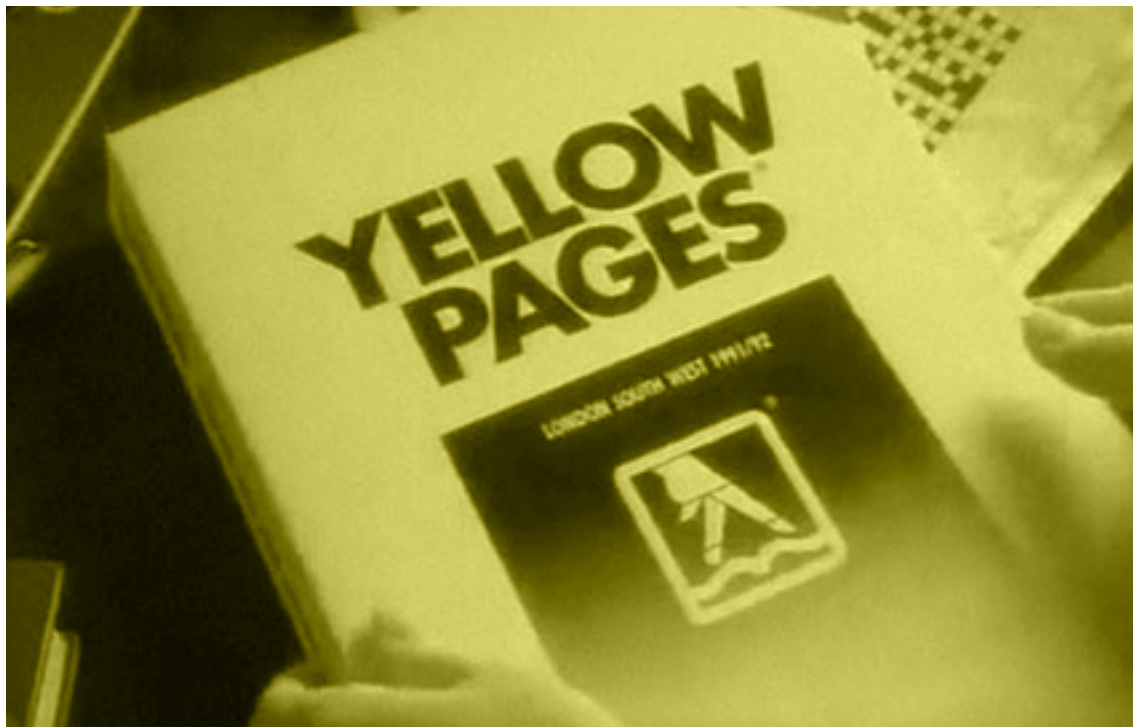
Towards the end of the campaign we see the story's closure: The supportive daughter figure hands J.R. his book on a Kindle Fire and he looks jolly happy. But then drops it in a river!

When people participate in the search, the ads are no longer confined to promotions, they become culture makers, as the original ad did. And, like Michael Russell did with his book, it can lead to new business development opportunities.

Nicolas Roope, Executive Creative Director & Co-Founder, Poke

A watercolor illustration of a pink fish and a fishing rod on a yellow background. The fish is positioned on the left side, facing right. The fishing rod is on the right side, with a line extending from the top right towards the fish. The text is centered over the illustration.

“IF J.R. HARTLEY WERE
A REAL PERSON, WE’D
SHOW HIM VISITING THE
FLY-FISHING FACEBOOK
PAGE, WHICH HAS 290,000+
ACTIVE MEMBERS”



REPLACE FICTION WITH REAL STORIES

In the 1980s, advertising was used to dramatise this poor old man's search, but that won't work today. People don't buy into fiction anymore; they want reality. We want to engage with a story and help affect its outcome, and the technology allows this to happen.

To update this ad, I'd recruit 10 people – authors, musicians, poets – who've genuinely lost track of their creative works. Then I'd use the power of social networks and search to connect them to their original assets, and celebrate that event. In other words, create mini-reality episodes, with real outcomes. If J.R. Hartley were a real person, we'd show him visiting the fly-fishing Facebook page, which has 290,000+ active members, one of whom could probably help him find his book.

To distribute the videos, we'd place them one click away from the behaviour we're aspiring to. For instance, staying with the assumption that J.R. Hartley is real, I'd show a pre-roll video of him asking for help to people who are about to view a YouTube video on how to cast a fishing line. The end frame would say, 'Type in your search now.'

Jon Wilkins, Executive Chairman, Karmarama



INSTANT GRATIFICATION OF SHOPPING URGES

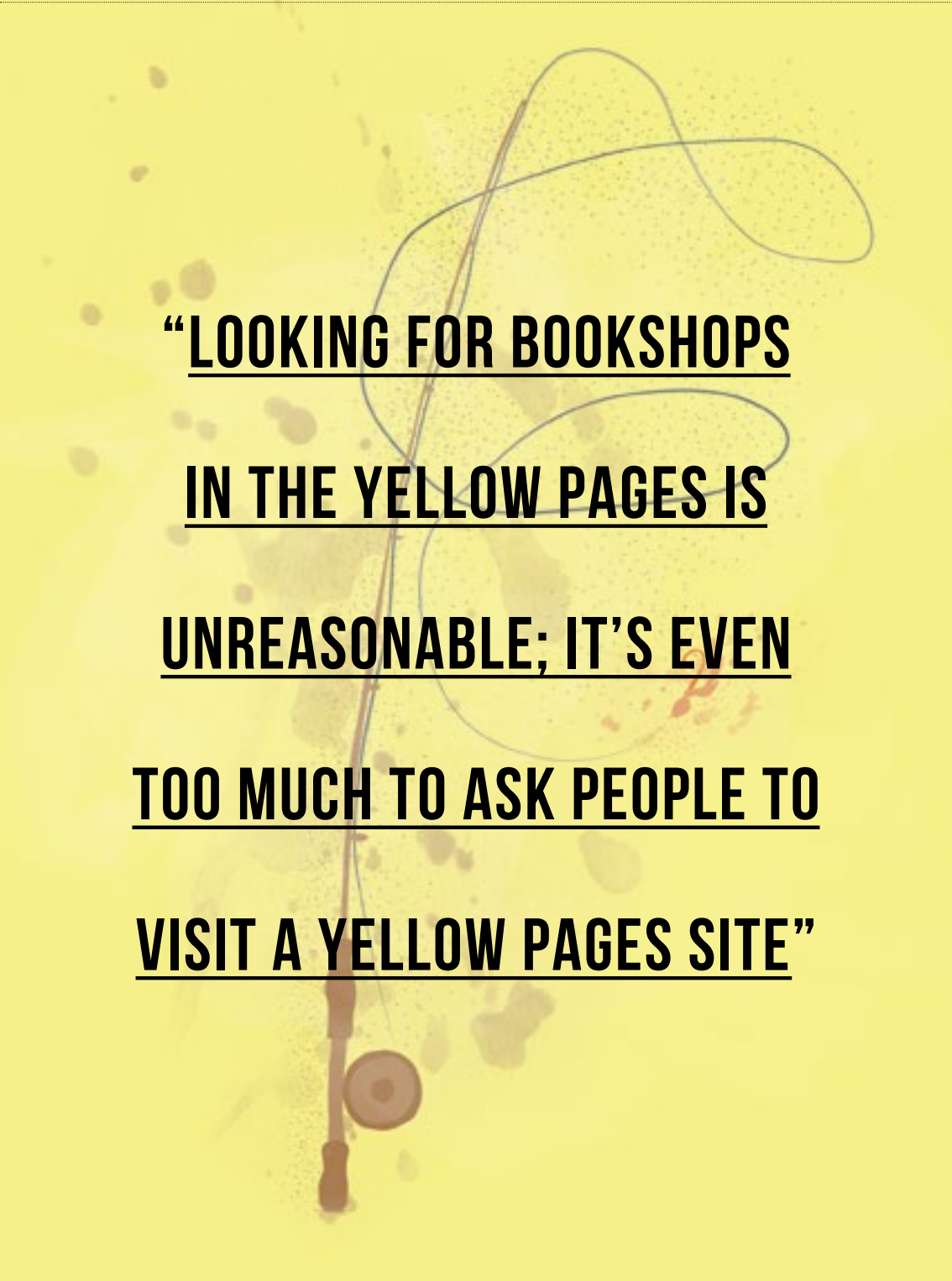
The Yellow Pages was introduced to help consumers find the right business for a specific need. But the digital age has changed that. Looking for bookshops in the Yellow Pages is unreasonable; it's even too much to ask people to visit a Yellow Pages site. The whole search component needs to be closer to where the consideration behaviour occurs.

To update this ad, I'd place, 'What are you looking for today' overlay ads on a variety of products that can be hard to find, like antiques or rare music recordings. The ad could link to a Yellow Pages search engine, which then goes out to find where that item can be found.

We can also use shoppable video ads or hot-spot ads that allow people to hover over images for products they may want, such as the shoes Beyoncé wore on the red carpet.

Going further, we can create a Yellow Pages widget that consumers install in their browsers and activate at will. So if a consumer really likes the jeans Beyoncé is wearing in a photo, she can turn on the widget, hover over the image, find a retailer and complete the purchase without ever clicking away from the screen.

Ben Plomion, SVP Marketing, GumGum



“LOOKING FOR BOOKSHOPS
IN THE YELLOW PAGES IS
UNREASONABLE; IT’S EVEN
TOO MUCH TO ASK PEOPLE TO
VISIT A YELLOW PAGES SITE”





LEVI'S LAUNDERETTE

Bartle Bogle Hegarty's Launderette ad for Levi's truly demonstrates the power of advertising to breathe new life into staid brands. In 1982, Levi's approached the agency for help in repositioning its classic 501 jeans. It had been many years since the brand was considered cool.

The launderette commercial was a breakthrough, to say the least. The spot featured a 1950s launderette somewhere in middle America. In walks teen idol Nick Kamen, who strips down to his boxers and stuffs his clothes into a washer. In the background we hear Marvin Gaye's I Heard It Through The Grapevine.

The ad went on to spawn a whole genre of Levi's 501 ads, including one with a young Brad Pitt who's released from jail in his boxers. Fortunately for him, a young woman drives up and throws him a pair of jeans.

How would our panellists reimagine this iconic ad?

NEW MUSIC, MORE SIZZLE, AND A LOT MORE SOCIABILITY

In the 1980s, when this ad came out, advertising was all about simulating reality, and that could be cool. Today's consumers don't have that belief system any more. To be cool, advertising needs to be engaging. Consumers want to add to and share campaign assets.

Other differences include that the Levi's launderette ads used old music to set the tone, but that won't work for today's audience. And the Nick Kamen ad targeted guys aged 16 to 24, but you can't use a single 30-second or 60-second spot to communicate with that audience anymore. Today's millennials are living in an online Netflix-tablet universe.

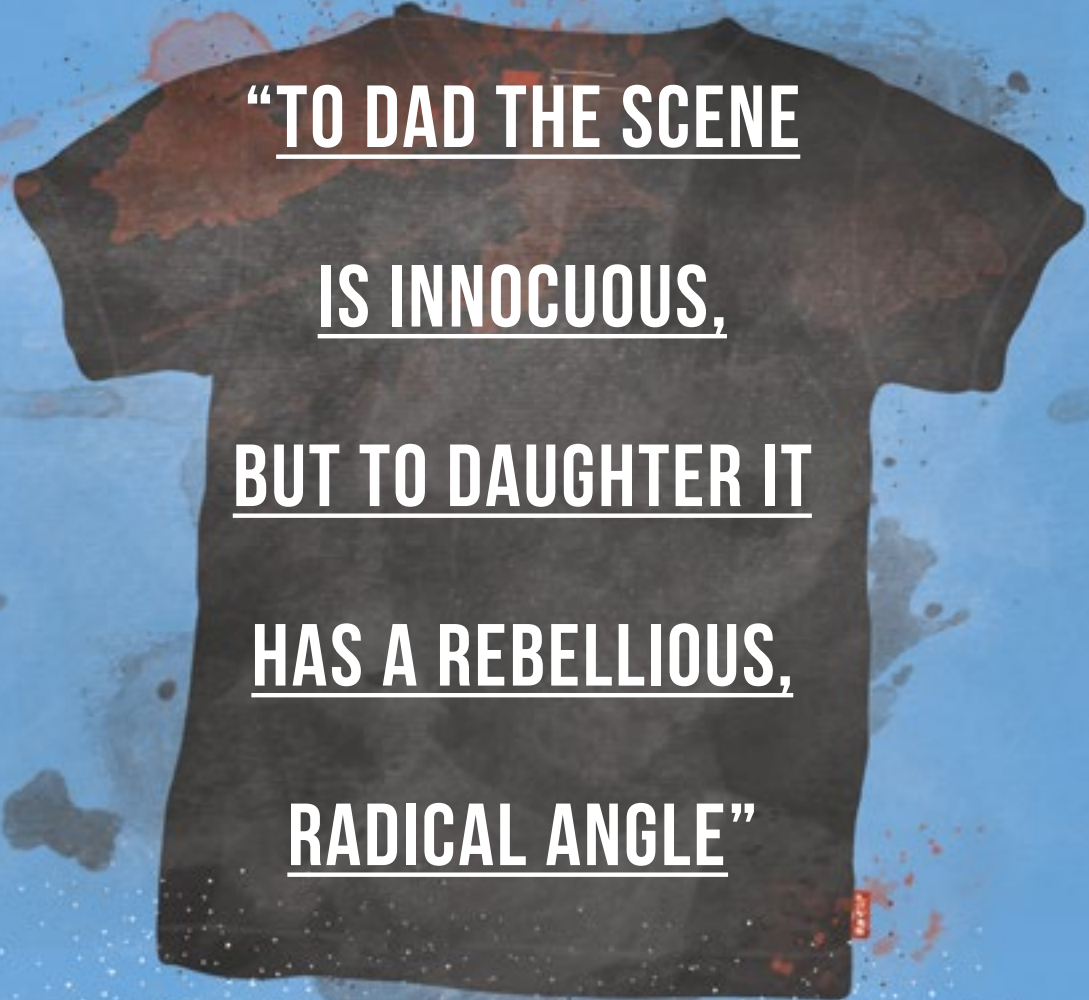
To reinvent this ad, I'd focus on creating an event, similar to what Kanye West did at Madison Square Garden for the launch of his Yeezy Season 3 collection. I'd hire a big star, like Jay Z, to create new music, which is introduced through the ads. He may be open to it because today the musician's path to the market is through partnerships.

Like the Kanye launch, I'd live stream the event, which will immediately create a number of content-based assets that consumers can use and share. We'd build content that distributes itself, rather than try to buy your way into an audience.

**Jon Wilkins, Executive Chairman,
Karmarama**



“TO BE COOL, ADVERTISING
NEEDS TO BE ENGAGING.
CONSUMERS WANT TO
ADD TO AND SHARE
CAMPAIGN ASSETS”



“TO DAD THE SCENE
IS INNOCUOUS,
BUT TO DAUGHTER IT
HAS A REBELLIOUS,
RADICAL ANGLE”



THE SECRET LIVES OF YOUTHS

This ad benefited from perfect timing and a cultural alignment: music, cultural and style revivals, with loosening sexual attitudes and a more feminine male expression. At the time, teenagers still blushed at the sight of male flesh.

Today, allure isn't about subtle suggestion, it's personality and influence based. To do this ad today, I'd use an influencer like YouTuber PewDiePie, rather than a model like Nick Kamen.

The idea: We'd create a series of insiders' jokes that PewDiePie and other YouTube-based characters incorporate into their videos. We'd then reference those jokes in our mainstream ads. As followers of these YouTube influencers, millennials will pick up on those jokes, and immediately understand their references. Father and daughter may watch the same ad, or pass the same poster, but both get completely different things out of it. To dad the scene is innocuous, but to daughter it has a rebellious, radical angle.

In terms of music, we'd do away with the retro stuff and replace it with grime, with sounds that may or may not be farts (those with inside knowledge will know it's farts because PewDiePie records them on his channel). On *Bad Body Double*, Imogen Heap shared how she originated some of the samples on the track by slapping her own body parts, an inside joke that general listeners would have missed. So kind of like that.

And like the original ad, we record a single and use the huge community engagement to push it to the top of the charts. Farts included.

Nicolas Roope, Executive Creative Director & Co-Founder, Poke



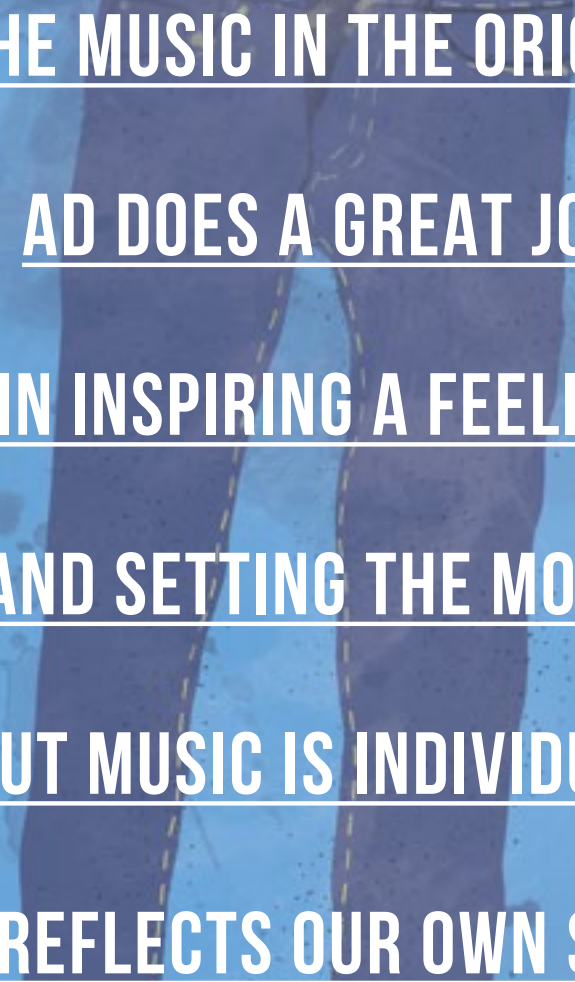
CHOOSE YOUR ADVENTURE

The music in the original ad does a great job in inspiring a feeling and setting the mood. But music is individual, and reflects our own style. Why not let the viewer create in real time the mood of the ad? That way, the viewer gets to choose his or her own adventure.

To execute this campaign, I'd use rich media and video to create a modern take on 'Choosing your own adventure'. I'd begin with the music, letting consumers select a song from four popular genres. The ad could use that song, or use a less well-known one recommended by Spotify or Pandora. The viewer can then select the scenario of their choosing, based on their own idea of adventure (eg: 'road trip', 'city at night', 'day at the beach', etc).

The choices would lead to a custom ad, built on the fly in real time, featuring a shirtless video of the guy in nothing but his style of Levi's. At the end of each ad, the viewer has a chance to take a 'snapshot' of the adventure, to store in an online photo album.

Ben Plomion, SVP Marketing, GumGum



“THE MUSIC IN THE ORIGINAL
AD DOES A GREAT JOB
IN INSPIRING A FEELING
AND SETTING THE MOOD.
BUT MUSIC IS INDIVIDUAL,
AND REFLECTS OUR OWN STYLE.”



THAT WAS THEN:

HALF A CENTURY IN THE AD BUSINESS WITH MIKE YERSHON

MIKE YERSON, CHIEF EXECUTIVE AT MEDIA ASSESSMENT

Mike has been in the ad business since 1968, when he joined McCann Erickson as a Media Director. It's fair to say he's seen a lot of changes in the past 48 years. He shared some of his observations for this book.

What are some of the significant changes you've seen through the years?

Today there is the assumption that ads will be highly engaging. There are websites, hashtags, YouTube channels and Facebook pages associated with the campaigns. That's really different from ads like the Pregnant Man, where the only call to action was a small telephone number. No one really expected any phone calls, back then. Today, the call-to-action is major component of a campaign.

Does that mean the consumer is much more engaged with advertising?

Without a doubt. Today's calls to action invite consumers to engage with the brands in significant ways. They share content assets with their personal networks, letting marketers know which messages and creatives resonate most.

Have clients themselves changed much since 1968?

The client is radically different. It used to be that the agency did everything for the client. Today, the client may pay a creative agency to create its campaign assets, but will take those assets to several other agencies to distribute it across all the different channels. They rely on many different suppliers.

How has that affected the advertising industry?

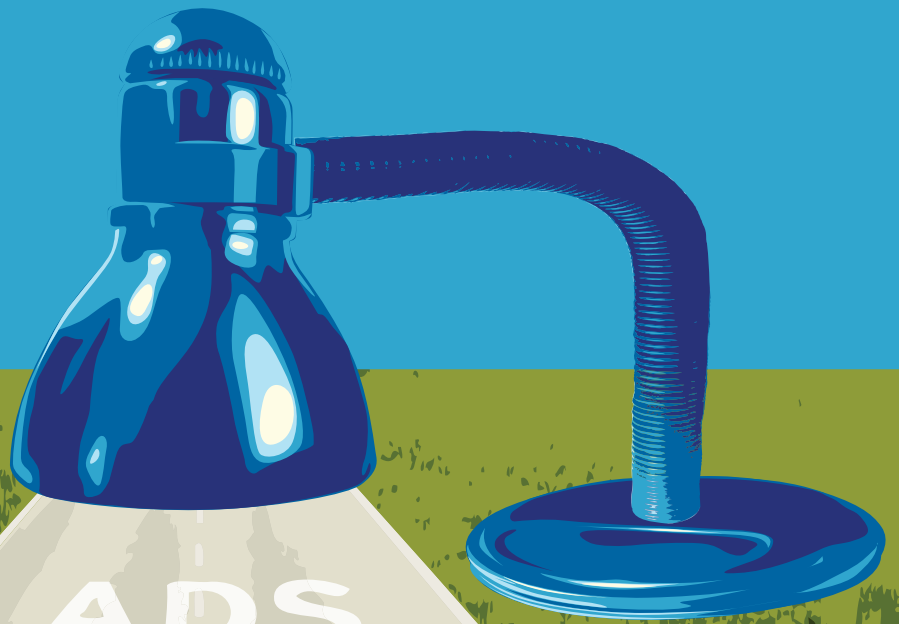
It has created silos. The media people are very separate from the creative people. It used to be that as an agency rep I'd call up some newspapers to place the new ad for my clients. Now, the agency that creates the ad may have no impact on where or how it's used.

How has the consumer changed?

One of the biggest changes is in content consumption. People used to rely on newspapers to get their news, but that's not the case anymore. The target audiences for a lot of the ads in this book don't read newspapers. They've been brought up with the internet and social media, and that's where they get their content. In the UK, 48% of all advertising budget is now spent in social media channels.

Is it more challenging to reach a target audience?

Absolutely! The audience is far more fragmented, and that means media coverage is much more difficult to achieve. Take the Smash mash ad as an example. Originally, that ad was targeted at housewives, who did the shopping and decided what the family would eat. That scenario doesn't apply anymore. Lots of people make purchasing decisions now – young people sharing a flat, househusbands, gay couples. How are you going to reach all of these demographics? You can no longer rely on just TV. You need social media and digital video as well.



ADS
YOU
ALWAYS
SEE

gumgum[□]

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GumGum's ads are served within content,
where they can always be seen, creating
higher viewability and better engagement

ABOUT GUMGUM

Based in Santa Monica, California, GumGum is a leader in the computer vision space, with a mission to unlock the value of every connected image for marketers, and publishers. Its patented image recognition technology delivers highly visible advertising campaigns to more than 400 million visitors as they view pictures and content across more than 2,000 premium publishers.

Founded in 2007, GumGum invented the in-image advertising category and is used by some of the biggest brands in the world: Procter & Gamble, Ford, and Samsung, among others. GumGum ads consistently achieve an 81% viewability rate and deliver 10 times better engagement than traditional display options. The company also offers Mantii, a real-time image recognition tool that helps brands identify and activate online pictures relevant to them, as well as engage their top influencers on social media.

In 2015, GumGum opened an office in London, where its clients include SKY, eBay, and Jaguar.



ABOUT THE DRUM

The Drum is a global media platform and Europe's largest marketing website. Every day we share industry news from around the globe, and every fortnight we showcase 'world-changing' marketing in our magazine.

With bases in Glasgow, London and New York, our AOP Editorial Team of the Year informs and inspires our global readership, delivering first-class content across all mediums.

Beyond our reporting remit, our ecosystem includes 23 awards, 7 live events, a peer-to-peer learning club, content marketing division, video production and distribution service and our Recommended Agency Register.

Drum Works is the branded content arm of The Drum, working in collaboration with our commercial clients to deliver content their customers love. We use unrivalled audience understanding and editorial expertise to create compelling brand stories that help drive more business.



