

# THE FUTURE CMO

03 THE PROBLEM WITH CELEBRITY FOUNDERS

12 SMART CMOS BETTING BIG ON ESPORTS

18 FIGHT FOR SHORT-FORM VIDEO SUPREMACY



 Xperience.

xperience.io



**The future is automated.**

Start your digital transformation journey.

Read more on page 5 →



# The Future CMO transforms brand campaigns into performance.

↑ 49%

increased sales conversion rate on YouTube on CTV for a Fashion retail brand

↓ 63%

decreased CPA for online sales for a global consumer electronics brand

↑ 67%

increased conversion rate for leading multi-platform online game

Precise TV has evolved the way advertisers optimize brand campaigns to deliver lower-funnel performance metrics at scale.

72% of US homes with wifi, stream video on their connected TV's<sup>1)</sup>. Streaming has taken over the living room and brands can expect direct attribution of ROAS (return of ad spend).

**Precise TV's AI platform helps brands measure and improve video ROI on the largest video platforms across connected TV, Mobile and desktop.**



Get your free report today at [precise.tv/cmo](https://precise.tv/cmo)

▶ London

▶ New York

▶ Sydney

1) Source: Comscore OTT Intelligence, U.S., Oct 2016 – April 2018.

## THE FUTURE CMO

Distributed in THE TIMES



### Contributors

**Simon Brooke**  
Award-winning journalist, specialises in business, finance, marketing and lifestyle trends.

**Morag Cuddeford-Jones**  
Journalist, editor and broadcaster, specialising in marketing and business.

**Virginia Matthews**  
Award-winning journalist specialising in business, education and people management, writing for national newspapers and specialist business titles.

**Chris Stokel-Walker**  
Technology and culture journalist and author, with bylines in *The New York Times*, *The Guardian* and *Wired*.

**MaryLou Costa**  
Business writer and editor specialising in marketing, tech and startups, with work published in *The Guardian*, *The Observer* and *Marketing Week*.

**Rob Gray**  
Writer and editor specialising in marketing, comms and HR. His books include *Great Brand Blunders* and three corporate histories.

**Rebecca Stewart**  
Business writer, covering media, technology and advertising as a senior reporter at *The Drum*.

### Raconteur reports

Publishing manager  
**Libby Owen-Jones**

Associate editor  
**Peter Archer**

Deputy editor  
**Francesca Cassidy**

Managing editor  
**Benjamin Chiou**

Digital content executive  
**Taryn Brickner**

Production manager  
**Hannah Smallman**

Design  
**Sara Gelfgren**  
**Kellie Jerrard**  
**Colm McDermott**  
**Samuele Motta**  
**Jack Woolrich**

Art director  
**Joanna Bird**

Design director  
**Tim Whitlock**

Although this publication is funded through advertising and sponsorship, all editorial is without bias and sponsored features are clearly labelled. For an upcoming schedule, partnership inquiries or feedback, please call +44 (0)20 3877 3800 or email [info@raconteur.net](mailto:info@raconteur.net). Raconteur is a leading publisher of special-interest content and research. Its publications and articles cover a wide range of topics, including business, finance, sustainability, healthcare, lifestyle and technology. Raconteur special reports are published exclusively in *The Times* and *The Sunday Times* as well as online at [raconteur.net](https://raconteur.net). The information contained in this publication has been obtained from sources the Proprietors believe to be correct. However, no legal liability can be accepted for any errors. No part of this publication may be reproduced without the prior consent of the Publisher. © Raconteur Media

@raconteur f /raconteur.net @raconteur\_london

raconteur.net future-cmo-2020-oct

## FOUNDERS

# The rise and fall of the celebrity founder

When a brand's identity is so heavily intertwined with that of its prominent, public-facing founder, marketing professionals face an increasingly tough task to manage reputation and risk

MaryLou Costa

**A**s *The Ellen DeGeneres Show* returned to American daytime TV screens in September, after a summer mired by accusations of a toxic workplace culture including racism and bullying, her apology made marketers sit up and take notice.

"This is *The Ellen DeGeneres Show*. I am Ellen DeGeneres. My name is there," De Generes said in a recorded statement.

While the damage to De Generes' reputation and brand remains to be seen, it may raise alarm bells for marketers working with a celebrity founder. And not just celebrities who have founded businesses, but those impacted by the culture of celebrity around iconic brand founders, such as in the tech startup world, where the likes of Mark Zuckerberg, Steve Jobs and Bill Gates are both idolised and immortalised.

It highlights how crucial it is for marketers to unravel a brand narrative from that of its founder. But what do they need to do when it comes to building a brand reputation that honours a founder, yet can stand on its own?

Charly Lester, an entrepreneur and marketer who co-founded then sold the over-50s dating app Lumen, knows firsthand the ups and downs of balancing a founder brand with that of the business. She has worked with startup founders whose inflated egos have got in the way of developing a clear brand mission, leading to the failure of their business, and learnt in her own ventures what that journey looks like.

"I developed *The Dating Awards*, based on my impartial views as a successful blogger. As the awards grew, my reputation grew and I ended up in a situation where I was unable to separate the brand," Lester recalls. "It made it impossible for me to sell the company and no longer be a large part of it, because buyers recognised it would lose credibility if I stepped away."

And when she co-founded Lumen in 2018, she was careful to use her personal brand to amplify its mission, while ensuring it would have a life of its own. "Lumen had a strong identity and mission from early on – anti-ageism – which helped ensure my own personal brand didn't eclipse the brand itself," she affirms.

"As a founder you need to share the same values as your business, but you need to be able to neatly separate yourself from the brand when



approach that was no longer sustainable once it expanded across the United States.

"I interviewed existing patients to understand what brought them to the brand. We came up with four main reasons and none had to do with the founder. So that was a clear indication it was time to develop other key attributes and messages for the brand," says Weil.

She also cites her work with breast pump startup Willow Pump as an instance where the brand story needed separation from its founders from an early stage. "Our primary founders were both men, but as a company that creates a product for women, it didn't make sense to play up the founder angle," she says. "In that case, we actually brought on a chief executive that was a woman and she became more the face of the company."

It's not just in the startup world where the culture of a celebrity founder is present. Numerous iconic brands bear their founder's name, with the likes of Dyson and Estée Lauder still demonstrating clear links.

For the Marriott International hotel group, founded as a root beer stand by husband and wife J.W. and Alice Marriott in 1927, a combination of consistency and evolution has driven its growth.

"When it comes to brand and marketing, the leaders of our 30 brands are empowered to evolve the brands to ensure they stay relevant and meet the changing demand of the market," says Neal Jones, Europe, Middle East and Africa chief sales and marketing officer for Marriott International.

"Yet each of the 30 brands in the Marriott International portfolio has a distinct set of brand standards that any property flying that brand's flag is required to follow. These brand standards ensure consistent levels of quality and service worldwide and are audited regularly to ensure our hotels deliver on their brand promise."

If marketers learn anything from the Ellen DeGeneres story, it's coming up with strategies for devotion, such as wellness platform Goop leveraging its chief content officers as co-hosts alongside celebrity founder Gwyneth Paltrow in its Netflix incarnation.

"It's important as your brand is growing to be super conscious of how the founder story plays into the brand story. You never want to make it all about the founder," Weil concludes.

the time comes, without the foundations crumbling around you."

Currently chief marketing officer (CMO) of Clementine, a women's mental health app whose founder is now stepping aside for a new chief executive, Lester must forge a clear strategy and brand reputation that is supported by the founder's personal brand, but is not reliant on it.

Ultimately, this is a marketer's responsibility, says Michelle Weil, a San Francisco-based marketing and growth strategist. She has worked with a number of startups, including comedy production business Funny or Die, with celebrity founder Will Ferrell at the helm.

She acknowledges that in the early days, a founder's story can add to the marketer's toolbox and can be dialled up if a business trajectory needs it, as was the case at Funny or Die.

But for a number of businesses she has worked with, there have been clear tipping points to suggest it's time for a brand to forge its own path. She gives the example of an orthodontics startup whose founder was its face, which was an

58% of CMOs see reputation as a competitive differentiator

32%

say they lack a structured process for implementing reputation management

20%

say their CEOs and/or other C-level executives are not fully supportive of implementing reputation management

The CMO Club 2019

## TV ADS

# Reality check for Christmas ad campaigns

As marketing teams finalise this year's Christmas campaigns, gauging the emotional health of the nation, while in the grip of a pandemic, won't be easy

Virginia Matthews

**T**he prospect of a coronavirus-appropriate Christmas advert from a marketer famed for dragons, bears and unashamedly sentimental scripts isn't one to warm the festive cockles. This isn't any old Christmas

advert though, it's the John Lewis Christmas advert, a key barometer of the nation's emotional mood for more than a decade and an annual marketing event all its own.

With the retailer still smarting from a £635-million pre-tax loss in the first half of 2020, scaling back the gold, frankincense and myrrh for a modernised brand purpose allied to wellbeing and sustainability is understandable.

Yet however poignant this year's ad turns out to be, and many lay bets that it will succeed in hitting the spot once again, few doubt that among chief marketing officers (CMOs), Scrooge has vanquished Santa for this first COVID-19 Christmas sales period.

Navigating the potential banana skins lying in wait for brands that prove deaf to the country's fast-changing mood music is tricky, agrees Chaka Sobhani, chief creative officer at Leo Burnett London. "You need to be acutely listening to the heartbeat of the nation and recognising that even though the world has changed, people need optimism in advertising," she says.

"The national mood will continue to shift in the coming few weeks, but the spirit of Christmas will reappear and brands that can unite people and bring them hope will win."

The impact of disruption to TV ad production schedules earlier in the year will play a key part in how big-name marketers present themselves in the holiday period. While some commercials are already in the can, more flexible attitudes among media owners are allowing others to be tweaked to suit as the countdown to Christmas begins.

Although it seems likely that a plethora of cheaper animations will fill the place of the top-dollar crowd scenes usually on show in the archetypal Christmas advert, the need to "tell great stories" will be more important than ever, says Matt



Still from John Lewis's Excitable Edgar TV advert last Christmas

Davis, executive creative director at Red Brick Road.

"Acknowledging in your advertising that the world is upside down, rather than pretending everything is the same, is vital as is realising the situation is not going to change in the foreseeable future. Being on the cusp of a huge recession means that anything which looks big budget, or appears to be pushing a sale too hard, is a no-no."

However, by shooting a variety of alternative endings to storylines and producing short cutdowns for social media, it is "still possible to stay one step ahead of any changes in the regulations [restrictions] between now and December", he adds.

Despite the second wave of COVID-19, Christmas remains a key sales period for brand owners, for whom choosing the right channel, tone and message must be a priority, says Sam Hawkey, chief executive at Saatchi & Saatchi.

While nostalgia for pre-COVID days, resignation to yet more disruption or even devil-may-care

optimism could all be winning sales pitches in two months' time, it's more about being relevant and authentic, he believes.

"The danger is to wander into the 'we're here for you' and 'we understand it's a tough time' messages when that's not a brand's place," says Hawkey. "Understand what your product delivers, bring it to life in a way that is true to the brand and make it Christmassy because, COVID or not, we all love Christmas."

With perfect families plucked straight from central casting off the table for the time being, the way is clear for creative brains to dish up a more fitting alternative, argues Mel Arrow, head of strategy at BMB. "Given that it's all about small gatherings this year, many of us will be nostalgic for those larger, often imperfect Christmases which involved more of the people we love or perhaps simply put up with because of the time of year."

A Christmas advert which captures the complex feelings which a family Christmas can evoke will work better than what she calls "a truckload of Coca-Cola-style Santas, possibly masked and driving through heavy snow".

Cancelling Christmas altogether remains an option for CMOs severely feeling the pinch, yet not showing up when consumers will be almost literally a captive audience would be bad for business and would add to the general apocalyptic mood.

What about humour though? If it's true that laughing through adversity

is a British trait, is escapism and engagement through shared laughter a viable option in COVID-19?

Yes, says Davis at Red Brick Road, who cites a recent commercial for Yorkshire Tea in which contemporary office life is brilliantly lampooned via a social-distancing teapot.

"Not everyone can pull off this sort of humour because being funny is brand specific and the recent return to home working highlights the dangers in being behind the news, but making people laugh is as important as ever," he says.

With the sound of the Thursday evening clap for the NHS still ringing in our ears, the role played by king workers looks certain to feature heavily this year, along with good neighbours and united communities.

What Arrow hopes we won't see more of, however, are ads which can too easily be mistaken for ministerial pronouncements. "Real people talking at us through Zoom and earnest poems about separation are already the two most overused tropes in COVID-19," she says.

If Christmas advert fashions ebb and flow, John Lewis's unblinking focus on the role it plays in society reflects an ongoing and important debate throughout the marketing industry.

"Just before COVID, CMOs were getting to grips with the need to have a clearly defined brand purpose and, since the pandemic, this has come to the fore more than ever," says Davis. "If a brand can demonstrate empathy this year and elicit an appropriate emotional response, its relevance and purpose will be clear."

## OPINION

## 'What we have right now is a one-off window of opportunity'

**W**hen the other side still seems far away, why should brands stop waiting and start doing? Let's start with what we know. We know on-going global events have catapulted brands into uncharted waters. We know consumers are increasingly looking to brands that are assuming a solid political, social or environmental position and using creativity to bring this stance to life. We know in response to this brands have raised their hands and made pledges, in many ways stepping up to become brand activists.

The intention is clear, but how should brands go about delivering on that promise, whether it be aiding the process of recovery, assuming the role of change-makers, creating new models or transforming business for the long term?

Here are three observations about the current state of play. At Lions we know the companies that invest in creativity – those that actually act – will emerge stronger. We've recently gone through more than 65 years' worth of Cannes Lions data from our intelligence platform, The Work, to interrogate creative produced during previous recessions. As an example we've calculated in the 1980s brands that increased their ad spend saw sales which were 256 per cent higher; on the flipside we predict brands that continue to lie dormant will see a drop of -39 per cent in brand awareness.

We're very fortunate that we have a helicopter view of the industry. Over the past six months we've spoken to global brands, agencies, media owners and many others, and the breadth of approaches to our current condition is both overwhelming and inspiring. We're now starting to see which approaches aren't hitting the mark and which are paying off. For example, one theme is that it's the people and businesses making decisions that carry permanence, rather than temporary acts of transience, who will have a smoother ride.

From the various approaches being taken, it's clear the more energy a business pours into buying sticking plasters, the less time they're spending on building the future state: the platform, business, culture and ethos that will underpin it.

What we have right now is a one-off window of opportunity. When do we usually get the chance to hustle,

innovate, take risks and get approval for that thing we've always been too afraid to do? Chipotle is a fantastic example of a brand that seizes opportunity, having responded to shifting consumer behaviour at speed during the pandemic; their company culture believes in "always getting there first". During our podcast series, *Progress Through Creativity*, I asked chief marketing officer Chris Brandt what advice he would give brands that know they have to make a change. His response was simple: "I don't know how you can afford not to; you just have to start doing."

Often we find crises accelerate trends. One such trend we've presented at Lions Live this week, is that of low-fidelity (lo-fi) content. It's not new, but the pandemic has made lo-fi mainstream, fuelled by creator platforms such as TikTok and locked-down audiences in search of more meaningful emotional connections. This under-designed aesthetic that purposely rejects high-spec content has won favour as brands including Burger King, Reebok and Netflix have all tried it. Now, I'm absolutely not saying we do away with beautiful craftsmanship, but in the spirit of opportunity there's no reason why the two approaches can't complement each other and work in tandem.

Spoiler alert: the "new normal" isn't coming; it's here. It's everyday and it's the brands and businesses which dive in and invest in creativity and the future, seize the opportunity and start doing that will live to tell the tale on the other side. Time to do the thing you've always wanted to. ●



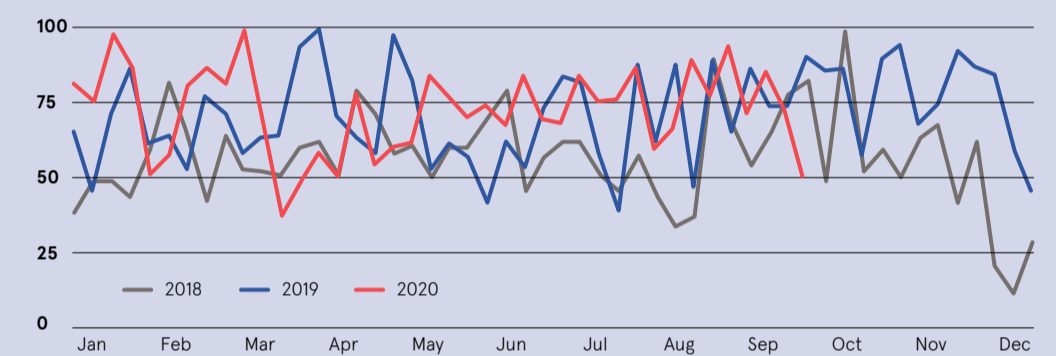
Simon Cook  
Managing director  
Cannes Lions International  
Festival of Creativity

# How a DXP can transform digital transformation

Marketers are using plug-and-play functionality to carry out complete digital overhauls

## THE GROWING URGENCY FOR DIGITAL TRANSFORMATION

Google Trends data shows the search interest for the term 'digital transformation' is growing; a value of 100 is the peak popularity for the term. 50 means that the term is half as popular.



**T**he coronavirus pandemic has forced businesses to take a long hard look at their online presence and digital engagement strategies.

The truth is, while digital transformation has long been on the agenda, for most organisations the changes just haven't gone far enough. Now these companies must adapt for a future that's arrived far quicker than anybody anticipated and they're doing it by implementing a digital experience platform (DXP).

DXPs combine core marketing capabilities such as content management, digital marketing and commerce, and can be easily integrated into the existing tech stack.

"We are seeing many organisations in the process of a complete overhaul," says Petr Palas, chief executive officer of Kentico Software, creators of Kentico Xperience, an award-winning DXP. "The term 'digital transformation' seems far too understated for what we've seen of some of our clients."

He gives as an example, London Luton Airport, which used Kentico Xperience to build a web platform that integrates with flight systems, travel services and parking reservation software to provide customers with live travel and reservation information. These upgraded capabilities have been vital to help the

airport deal with disruptions caused by COVID-19.

The need to be able to react quickly to the changing environment, available resources and market-space circumstances has never been more pressing. Businesses still reliant on complex legacy technologies that require unreasonably heavy developer involvement find themselves at a distinct disadvantage.

"Companies are now looking to identify more modern technology options that better empower marketers and customer experience teams with low-code or no-code capabilities to create unique and personalised online engagements," says Palas. "Enterprise" used to mean the system had to be overly painful to implement or cost a fortune to even assume the promise of an investment return, but modern digital experience platforms have simplified significantly and can deliver near-immediate real value with even the leanest marketing team."

It's not just marketing jobs that are getting trimmed; 61 per cent of marketers have had their budget cut since the start of the pandemic, according to OpenX. It means money needs to be spent wisely, yet accelerating digital transformation must remain a priority for 2021.

Implementing a solution like Kentico Xperience promises a short time to value. And not just for the marketing department as centralised data can also be leveraged by sales and human resources teams.

But, as Palas points out, any investment chief marketing officers make in marketing technology needs to provide value beyond today; new additions to the tech stack must be future-proof. It's why Kentico Xperience will deliver continuous product updates.

He concludes: "Focusing on delivering on our product vision through innovation will allow us to be more agile. Ultimately, this means we can help marketers respond with the speed they need to succeed, whatever the future may throw at us."

Dominik Pinter, vice president of product at Kentico Software, says marketing automation will become increasingly important as teams grow leaner: "A key challenge for marketing teams is meeting the expectation to deliver the same marketing efforts with reduced resources. Automating processes like personalisation, emailing and lead scoring will not only make

teams more productive, but also enhance customer engagement."

Kentico's soon-to-be-released product update Kentico Xperience 13 features a raft of marketing automation functionality. This includes the ability to create new automations from pre-designed templates and build bespoke templates. The platform's built-in email builder lets users design and A/B test emails. Meanwhile, automation analytics, including customer journey and customer demographics, are at marketers' fingertips.

### Short time to value

It's not just marketing jobs that are getting trimmed; 61 per cent of marketers have had their budget cut since the start of the pandemic, according to OpenX. It means money needs to be spent wisely, yet accelerating digital transformation must remain a priority for 2021.

Implementing a solution like Kentico Xperience promises a short time to value. And not just for the marketing department as centralised data can also be leveraged by sales and human resources teams.

But, as Palas points out, any investment chief marketing officers make in marketing technology needs to provide value beyond today; new additions to the tech stack must be future-proof. It's why Kentico Xperience will deliver continuous product updates.

He concludes: "Focusing on delivering on our product vision through innovation will allow us to be more agile. Ultimately, this means we can help marketers respond with the speed they need to succeed, whatever the future may throw at us."

To book a demo of Kentico Xperience please visit <https://xperience.io/digital-transformation>



63%

of 2,000 consumers surveyed don't think brands should spend money on big, lavish Christmas ad campaigns in 2020

33%

would feel less positive about a brand that does so

8%

believe brands should cast actors over people telling their own stories

36%

said Christmas campaigns are overrated

OnePoll/Truman Films

“Being on the cusp of a huge recession means that anything which looks big budget, or pushing a sale too hard, is a no-no

# Optimism in B2B marketing as recovery plans gain steam

Though it has been a difficult time for marketers, many are now confident, optimistic and playing a pivotal role in preparing companies for recovery and growth, say senior marketing leaders at Adobe, HSBC, WalkMe and WeWork

**M**arketers feel the force of every crisis and 2020 will be one for the history books. The main challenges seen in this unique pandemic year have transcended business-to-business (B2B) and business-to-consumer (B2C) enterprises, though appear to have been somewhat more intense for B2B. A recent study by LinkedIn found that three in four B2B marketers have faced budget cuts, compared with two thirds of their B2C counterparts. Despite this, B2B marketers are more confident in their chances of defending budgets over the next six months.

They are agile, resilient and optimistic for the future, the research found, and in many ways more so than their peers in B2C companies who are reliant on an increase in consumer confidence and spending. Both groups, however, have largely been forced down an unwise path, focusing on the here and now rather than preparing for the recovery that is sure to follow. Success will require a savvy focus on brand investment.

More than a third of the marketers surveyed by LinkedIn said they are less able to take risks with campaigns due to budget constraints and half said they will focus more on tactical

execution than strategic projects over the coming year. While the tendency to submit to short-termism in an uncertain landscape is understandable, analysis of past recessions suggests more successful marketers commit to long-term brand advertising.

"This is because the key benefit is felt later, during recovery, when markets are rebounding and the returns on that investment will be much greater," says Peter Field, an independent marketing and advertising professional who has studied marketing performance during previous recessions. "On the other hand, short-term direct-response advertising is likely to experience reduced returns because its effects occur immediately, while sales are generally still depressed."

### Opportunity amid uncertainty

As many companies regenerate and return to growth, marketing is proving integral to business recovery. While the coronavirus pandemic has presented challenges for businesses of all sizes around the world and limited access to physical marketing channels, it has also created opportunities to be more creative. For example, with various restrictions

and government lockdowns preventing WeWork from conducting in-person tours of its workspaces, the company has adapted by taking members on virtual tours.

"We have also been able to leverage our owned assets and channels, and placed more focus on determining which aspects of our narrative resonate most with our members and where we need to pivot our strategy to achieve more targeted results," says Amanda Zafiris, head of regional marketing, Europe, Middle East and Africa (EMEA), at WeWork. "The pandemic has taught us that flexibility and a willingness to adapt quickly are the key to thriving in this new era, and advanced technology as well as a resilient team are crucial in the process."

**92%**  
of marketers say the changes they've made during the pandemic will continue in the way they operate in the future



**01** Amanda Zafiris  
Regional Head of Marketing EMEA, WeWork

**02** Simon Morris  
Senior Director, Digital Media Marketing, Adobe EMEA

**03** Joanna Kalenska-Guiridlian  
Global Head of Marketing and Client Experience, HSBC Global Asset Management

**04** Maor Ezer  
Senior Vice President of Marketing, WalkMe

"Thanks to our diverse, global community of over 600,000 members, we've been able to have insightful conversations with businesses across all industries to get a better understanding of how we can support them now and in the future. This insight has enabled us to tactfully pivot our offering and focus, placing value on flexibility, health and safety, and collaboration, to meet the ever-evolving needs of organisations."

### Adapting content and creative

Marketers across nearly all industries have been encouraging their teams to think creatively with fewer resources. Multi-nation software company Adobe took some of its biggest challenges and created teams across different disciplines to bring a variety of points of view to the table. This led to its decision to digitalise its flagship events, including this month's Adobe MAX conference, and share free on-demand content.



"COVID-19 caught the world by surprise and very early on we created a squad mentality," says Simon Morris, senior director of digital media marketing at Adobe, EMEA. "Having fewer resources and levers forces you to think differently and our focus has been on providing value to our customers. We've also done a lot more to digitally network with our customers, including the Adobe Live for Business programme."

Marketers have been adapting their content to evolving consumer attitudes during a pandemic crisis that has exposed some companies to greater scrutiny when it comes to their purpose-led activity. LinkedIn's research found that almost half of B2B marketers have adjusted their strategies to focus more on their vision, mission and strategy, and four in ten have adapted their content or creative to be more emotional in nature. In the next year, two fifths of marketers expect to change their tone, content and messaging.

"We pivoted our content strategy to focus on remote work, stressing that culture and employee wellbeing are now the central tenets of digital transformation initiatives," says Maor Ezer, senior vice president of marketing at WalkMe, a digital adoption platform. "For many of our customers, their digital transformations accelerated at a pace they were unprepared for. We sought to convey the necessity of these initiatives for sectors such as retail, while reassuring them the digital future is an exciting

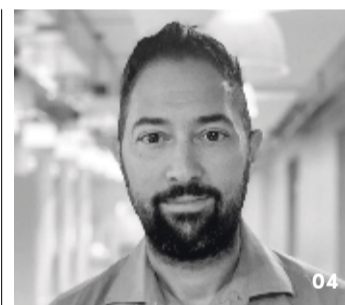


opportunity. We also elevated our strategy to provide real-time business data through surveys and market research, and proactively sought new distribution channels, including engaging with influencers, a new podcast and revamping our YouTube page."

Global platform content consumption on LinkedIn through the pandemic has shown a particular tendency towards inspirational and uplifting content. It has also signalled brands can play a valuable role in providing audiences with the information and resources they need. Consumers value companies that inform the public about their efforts to face the situation and support their employees and customers, stay emotionally close to gain trust and discuss how they can be helpful in the new normal.

### Redefining marketing functions

The greatest opportunity presented to chief marketing officers (CMOs) during the pandemic is redefining the role of marketing. CMOs are working with other internal stakeholders, such as



sales and finance teams, to drive business recoveries and show their true value to the company. Morris says his team at Adobe has been partnering with sales to build out strategies and devise programmes and activities that align to the issues and challenges its biggest customers are facing.

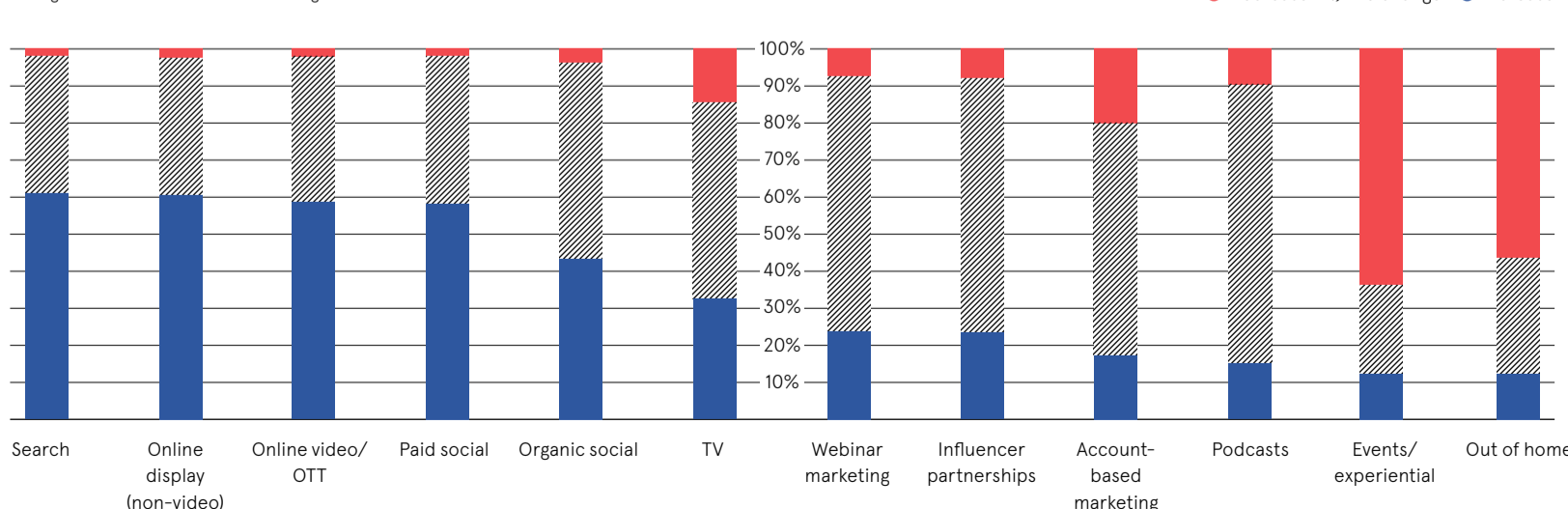
Cross-function collaboration has also been vital at HSBC. "Businesses often do things because that's how they've been done for a long time and they can be too focused on doing versus thinking," says Joanna Kalenska-Guiridlian, global head of marketing and client experience at HSBC Global Asset Management. "The new context has forced companies to revisit their thinking. More thought is now required before we are able to do this, but working closely together has enabled us to do it more efficiently than ever before. More cross-functional, deeply collaborative conversations allow different perspectives to surface and be evaluated in the right way. It's about tightening our focus and truly understanding the problem we are solving."

For more information please visit <https://business.linkedin.com/en-uk/marketing-solutions/blog>



## MARKETERS ARE BALANCING SHORT-TERM RESPONSE ACTIVITY AND LONG-TERM BRAND-BUILDING

Changes to channels' share of marketing mix



# Q&A Returning to growth as marketers steer businesses into the 'new normal'

There is no doubt the coronavirus pandemic has presented great challenges to chief marketing officers, but it has also provided an opportunity to redefine their role and guide businesses out of the crisis, says **Tom Pepper**, head of LinkedIn Marketing Solutions, UK, Ireland and Israel



**Q** How have marketers responded to the coronavirus pandemic and pivoted their strategies accordingly?

**A** COVID-19 has impacted regions and industries in different ways, so there is no one-size-fits-all recovery plan. However, we are seeing three common scenarios. "Business disrupted" companies have been severely impacted by the pandemic, leaving a lasting impact on profit and loss. They have paused marcomms budgets and, in some instances, proceeded with job cuts and restructuring, and as such their marketing teams have had to maintain a laser-focus on achieving return on investment (ROI). "Business unusual" companies are those we identify as being affected, but with clear recovery opportunities. Faced with budget cuts, chief marketing officers (CMOs) in these companies have reprioritised their strategy, investing in short-term impact and shifting their spending efforts to strategic planning and digital transformation, while seeking to identify profitable initiatives with positive ROI. Finally, "business evolved" companies, which have actually seen opportunities to grow in the pandemic environment, are actively seeking to accelerate change and find new customers. In all these scenarios, marketers are playing a vital role in pivoting strategy and achieving business objectives.

**Q** Amid the challenges, where are you finding reasons for marketing optimism?

**A** There's a real sense that a lot of the new ways of doing things are here to stay. More than a third of business-to-business marketers in our study said they are excited about the opportunity to redefine their role in the business and over half think challenging times bring out the best in their teams. I couldn't agree more. No

**Q** What can marketers do to ensure they're steering their business out of this crisis and beyond to return to growth?

**A** COVID-19 has changed many things, but it hasn't changed which teams are on the frontline of business: sales and marketing. Together, they are the chief drivers of economic recovery. The world around them, however, has undoubtedly changed. Customers and prospects are less interested in being sold. Budgets are tight and time is scarce, meaning buyers will stay deliberately hidden until ready to engage. In this environment, the hard-sell or scattergun marketing approach can shatter relationships. Instead, businesses need to meet buyers on their own terms, delivering real value through informative, inspirational insight. To be effective, sales and marketing first need to rethink their own relationship and fortunately the pandemic has accelerated the trajectory of sales and marketing alignment. More so than ever, I'm hearing from clients and witnessing first hand how they are driven by the same unified focus on customer value to deliver a positive impact on customer experience and revenue performance.

**Q** Has the pandemic and resulting recession caused businesses to redefine their marketing function?

**A** It is definitely forcing marketers with reduced budgets to rethink how they operate. One of the positive outcomes of these challenging times is that many businesses, despite budget

cuts, are valuing marketing more and want their brand to emerge from the recession relatively unscathed. This is a great opportunity for marketers to redefine their roles and show their real value to the business. I've heard from multiple clients recently that they now have a seat at the board table, which wasn't always the case. It's clear CMOs are being given the opportunity to steer their business out of the crisis.

**60%**  
of marketers think virtual events will be as effective as in-person events post the pandemic

**50%**  
of marketers are most excited about having the opportunity to redefine their role in the business

FAKE NEWS

# The problem with fighting misinformation

Marketers have the power to combat fake news featured alongside online advertising, but simply boycotting offending sites or platforms won't solve the problem



Morag Cuddeford-Jones

**F**ake news is big business. Despite marketers' moves against misinformation, the sheer size and complexity of buying online ads has meant simply blocklisting, or blocking, sites carrying fake news is not enough. Many brands insist the problem is with the platforms and they are demanding action.

The US-based Stop Hate for Profit campaign orchestrated a month-long boycott of online ads on Facebook in July. Among the 1,200 brands participating were global names P&G, Disney and Coca-Cola. Industry analysts believe Facebook suffered a drop in ad revenue of around \$30 million from just its top 100 advertisers as a result.

The social media giant's response was to launch a campaign to help people spot fake news, however many contend this doesn't go far enough. Facebook has also revealed it will block all political and issued online ads after US election day polling closes on November 3. This follows an earlier announcement that it will ban new political ads in the week leading up to the election. Additionally, in early-October, along with Twitter, it once again flagged as misleading a post by President Donald Trump about mail-in postal voting.

The impact of fake news on brands is not simply theoretical. Believers of conspiracy theories around 5G took to destroying mobile network masts, putting emergency service provision at risk. As a result, O2 joined around 70 others as part of the Conscious Advertising Network (CAN), a volunteer-led group supported by industry names such as O2, WWF, Accenture Interactive, KIND Snacks, Havas Media and Merkle as well as civil society groups like Tell Mama, Show Racism the Red Card, Stop Funding Hate and even the United Nations.

Nina Bibby, O2's chief marketing officer, says: "We are marking our commitment to helping the industry establish clear ethics and practices that positively impact customers' lives and wellbeing. The misinformation around 5G is just one example of the damage fake news can cause." One of the first steps needs to be a change in attitude towards how

**“ This is a pandemic of misinformation that threatens our way of life. We are doing this in an absence of regulation**

online ads are placed. "The default needs to be changed in the way ads are bought and sold. Brands need to be asking their supply chain what actions they are taking to stop toxins ending up next to fake news," says CAN co-chair Harriet Kingaby. Cheryl Calverley, chief executive of Eve Sleep, which joined the Stop Hate for Profit Facebook boycott, adds: "This is a really difficult topic

for brands. It's easy as a little brand to make the right choice, but in a really big business you don't know where your marketing supply chain is."

Pressure should be brought to bear on the supply chain from all sides through industry-wide bodies including the Trustworthy Accountability Group, or TAG, and ISBA, she says. CAN's co-founder and co-chair Jake Dubbins doesn't mince his words: "This is a pandemic of misinformation that threatens our way of life and democracy. We are doing this in an absence of regulation. Brands and people like us are having to step in to this. Why is it left to volunteers?"

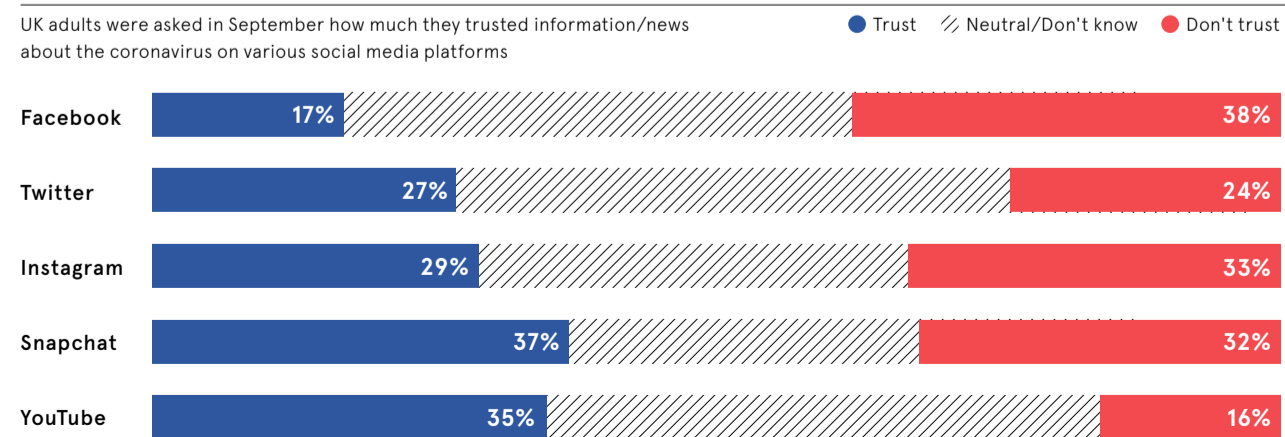
Increasingly, it's not just brands and pressure groups that are taking a stand. While a social platform's commitment may be seen to be left wanting, more experienced publishers recognise fake news is also a threat to their product. Reuters is engaged not only in fact-checking its own output, but also works with third parties including Facebook to flag misinformation and demote it via its algorithm so fewer people see it. But why not remove it altogether? "There is the need to draw the line somewhere so the focus is on harm," explains Hazel Baker, head of user-generated content news-gathering at Reuters. "There is a whole series of categories where content is flagged because it violates community standards. If it absolutely violates standards, then if it's flagged, it's taken down. It's been strict around coronavirus because the real-world risk is high.

"Other things don't carry immediate material risk, such as reports around [US Democratic presidential candidate] Joe Biden's tax plans. Claims have been distributed in campaign videos which are incorrect and miss huge context, but there's an argument for leaving it up."

Baker argues there is, in fact, value to the reader in seeing misinformation debunked and advertisers shouldn't be scared of this. "Nuances need to be explored. It's the place to advertise because that's where the eyeballs are. Blocklisting is problematic as these are the news articles dominating our coverage."

While fake news is clearly a no-go area for brands, Thomson Reuters programmatic sales specialist Josef Najm believes marketers need to understand nuance if they're to make the most of their online advertising exposure. The flight from news sites during coronavirus was damaging to all concerned, he says. "I'd like to have a discussion around brand suitability, rather than brand safety," says Najm. "Technically, news is not brand safe. But you'd have better performance and better engagement [with an ad] adjacent to a news article that's informative and empowers decisions." He believes marketers need to take some responsibility for their online ads. "That programmatic advertising is automatic is a misconception. If you 'set it and forget it', you're not going to get the best performance. Advertisers are putting a lot of trust on kids right out of college to put together media plans. You have to be the conductor in an orchestra," Najm insists. Calverley at Eve Sleep concludes: "Every marketer cares deeply about where their brand is featured and the company it keeps. But divisive views are driving eyeballs and it's very difficult. We are customers of media owners. The question is could you repackage your media? I would love to buy inventory that has been stamped 'This is not funded by hate!'"

TRUST IN SOCIAL PLATFORMS LOW



Ofcom/Populus 2020

# Is paid social marketing pointless?

How the Facebook #stopphateforprofit boycott presented the perfect opportunity to test the true impact of social media ads – with surprising results

**H**ow many times have you found yourself targeted on social media by ads for products you've just bought? Annoying, isn't it? It's just one instance of how the algorithms used by social media platforms can get it very wrong. In many cases, these ads have been sold to companies as part of a costly digital paid social marketing campaign. Paid social was the main source of Facebook's \$70-billion revenue in 2019, which accounted for just over a fifth of estimated total digital ad spend.<sup>1</sup>

Yet there is growing concern among savvy marketers that the analytics used to plan and execute campaigns on social media are inherently weak. That matters because it means you could be spending money putting adverts in front of customers who were going to buy anyway. In other words, you might be wasting precious budget firing at the wrong target.

Determining whether or not that's the case isn't easy. But action taken this year by more than 1,000 advertisers on Facebook has provided a unique opportunity to examine what might

happen if you cut back on paid social. The results of our study were so surprising we had to run the numbers several times to prove it to ourselves and might just make you think again about whether paid social is a good use of your marketing spend.

But first, some context. Any marketing plan has to start with understanding the customer life cycle, which is easier said than done. Marketers have focused on clicks as a measure of engagement and more specifically on the final press of the mouse that signals a purchase, so-called last-click attribution.

It's a perfectly good measure, but it focuses only on the last couple of minutes of the customer's journey. Most of us, depending on the product, will have done some research before we buy; maybe asked friends, read reviews, used a price comparison site or seen an advert somewhere else. We could have seen multiple ads on different channels and in different formats before deciding. We might even have browsed in a bricks-and-mortar shop.

Last-click attribution fails to capture the whole of that journey, the hard work of brand building and demand generation that goes on away from paid social. Yet it is important for marketers to be able to work out the effectiveness of marketing spend and, more particularly, incremental return on investment, which is the difference between doing or not doing any particular part of the journey. That's a tricky thing to measure without a parallel universe.

In July, more than 1,000 companies boycotted Facebook as part of a campaign putting pressure on the social media platform to change its handling of hate speech and misinformation.<sup>2</sup> #stopphateforprofit called on businesses to pause advertising for a month and major brands from adidas to Verizon did just that. Some are still continuing the boycott.

This gave a unique opportunity for Crimtan to conduct the perfect A/B test and assess the difference on underlying revenue of Facebook being on or off. Across our clients, there is significant amounts spent on paid social activity, the majority being split

**\$70bn**

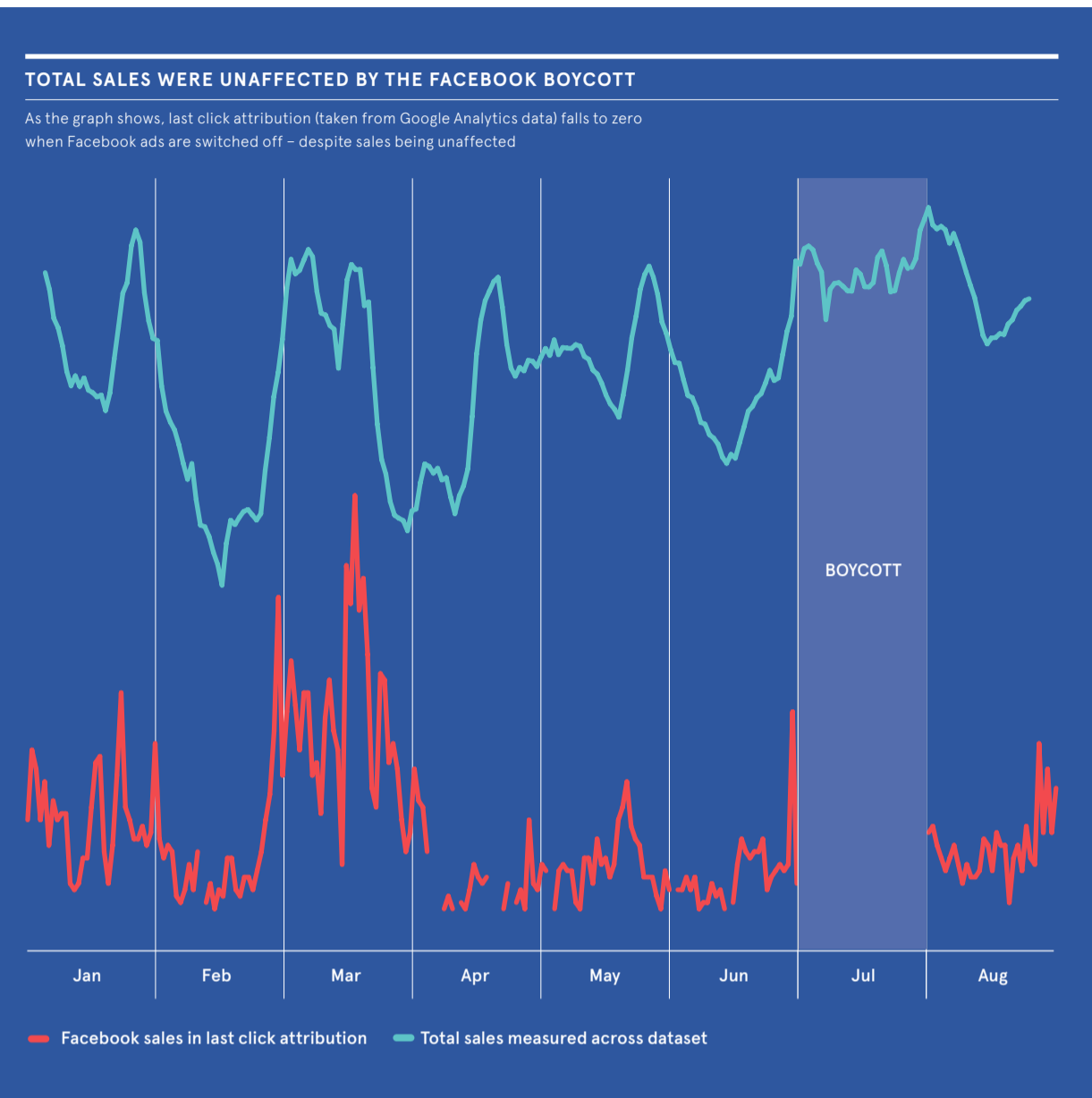
in revenue for Facebook in 2019

**20%**

of all digital advertising spend is on Facebook

**0%**

impact of switching Facebook ads off (model accuracy: predicted correct outcome 99 out of 100 times)



TOTAL SALES WERE UNAFFECTED BY THE FACEBOOK BOYCOTT

As the graph shows, last click attribution (taken from Google Analytics data) falls to zero when Facebook ads are switched off – despite sales being unaffected

Facebook sales in last click attribution Total sales measured across dataset

between Facebook and its sister company Instagram, with the aim of leveraging potential customers who show an interest in their products. Many companies are unwilling to test the efficacy of that spend and risk losing sales.

But the boycott was the perfect parallel universe, a chance to assess the impact of Facebook and whether the money that is pumped into advertising on its platform generates a true incremental return, or simply puts ads in front of customers that were going to buy anyway, generating no incrementality.

We compared sales for the month of the boycott with a prediction of what sales would have been had brands continued to spend with Facebook, using the last three years of Google Analytics data to produce a prediction.

Astonishingly, switching off Facebook had no discernible impact on bottom-line revenues for the brands in the dataset. Indeed, the modelling suggested a modest improvement in underlying revenue as a result of turning off Facebook, but this was ruled out as being a significant upward trend.

Of course, one swallow does not a summer make. But the result feeds into our concern that basing marketing spend on current tracking methods, such as last-click attribution, is not giving marketers a real picture of what is working well. It is looking at an unhealthy narrow metric, focusing on the easiest element to measure rather than what is most effective.

With the growing importance of customer privacy, social media platform analytics are increasingly obscure, with data carefully guarded. Yet for a quarter of the digital advertising spend market, which is money taken by Facebook and Amazon, you cannot track customer engagements using any tools other than those provided by these businesses.

Attribution should not aim to provide the perfect picture of your customer. Instead it should offer the best picture of the combinations that drive the best engagements and returns for your business. Customer actions, such as scrolling through pages or length of time spent on your website, are as important as last click, yet few marketers have learnt

to understand and challenge the finer details of social media analytics or statistical modelling. As a result, the billions spent on paid social could be money down the drain.

Marketers need a means of analysing and measuring the whole of the customer's digital journey. It is this deeper understanding that is provided by Crimtan's hybrid attribution model and life-cycle product.

Analytics should be transparent in showing what works for you and your brand. Marketers should be given the correct information to be able to deliver cohesive marketing strategies to find new customers, prospect them to conversion and grow lifetime value. It's time to question whether the most popularly used metrics provide the answers you need.

<sup>1</sup> www.emarketer.com/content/global-digital-ad-spending-update-q2-2020  
<sup>2</sup> www.nytimes.com/2020/08/01/business/media/facebook-boycott.html

To download the full white paper **Is Paid Social Marketing Pointless?** please visit [crimtan.com](http://crimtan.com)

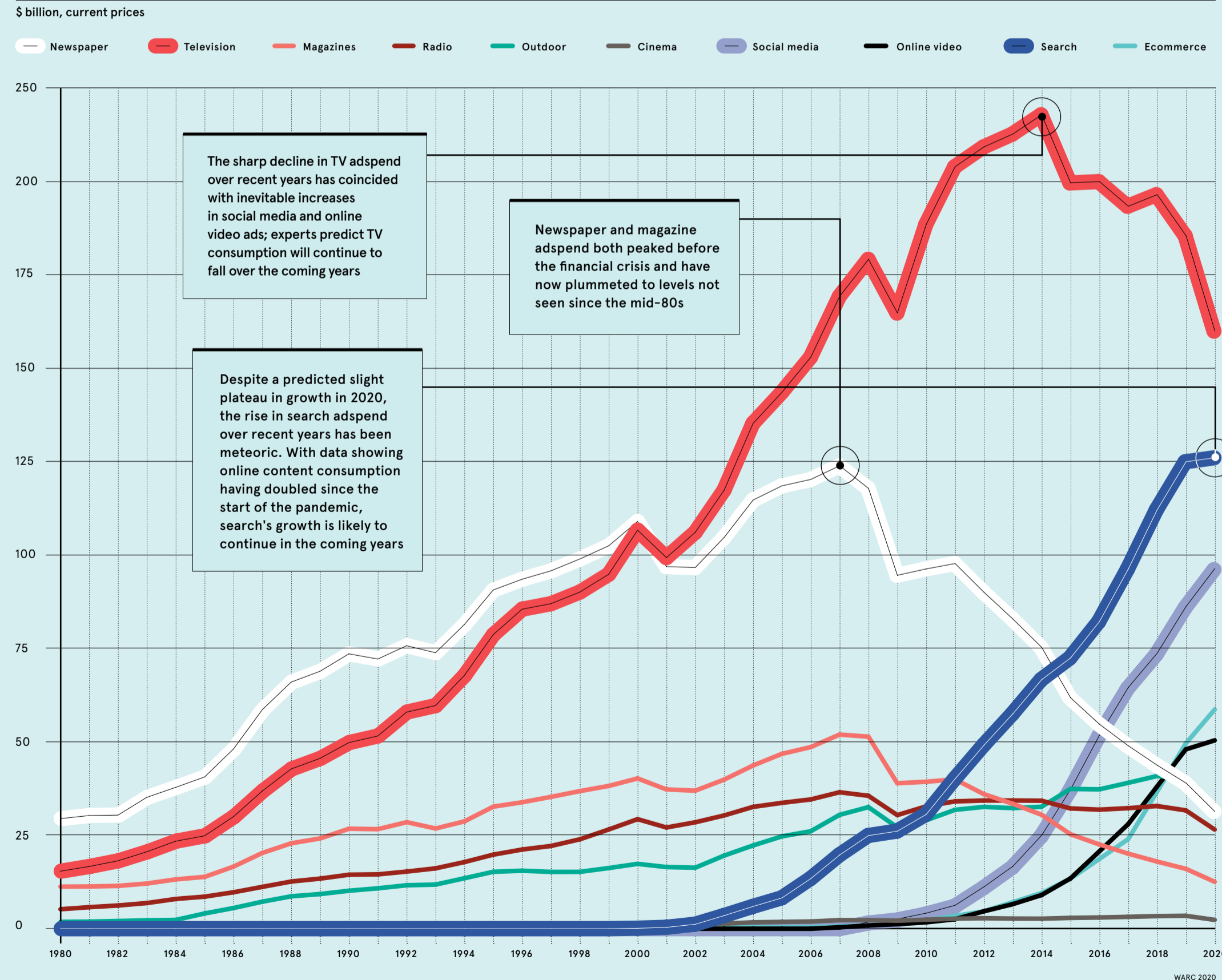


**“ You could be spending money putting adverts in front of customers who were going to buy anyway. In other words, you might be wasting precious budget firing at the wrong target**

# AD EVOLUTION 1980-2020

The advertising landscape has changed beyond recognition over the past three decades, with digital channels now accounting for more than half of total adspend, and strong growth in social media, video, ecommerce and search over the past ten years has come at the expense of more traditional channels, such as TV and print

## GLOBAL ADSPEND OVER THE YEARS BY MEDIUM



**\$299bn**

was spent on global internet advertising in 2019, almost twice as much that was spent in 2015 (\$156 billion)  
WARC 2020

**13.5%**

estimated decline in the amount of time UK consumers will spend consuming print media in 2020  
eMarketer 2020

**6:59**

daily amount of hours and minutes, up from 3 hours 17 minutes at the start of the pandemic  
DoubleVerify 2020

**\$183bn+**

additional amount expected to be spent online by consumers as a result of coronavirus in 2020  
WARC 2020

**53%**

of global adspend is expected to be on online advertising in 2020  
WARC 2020

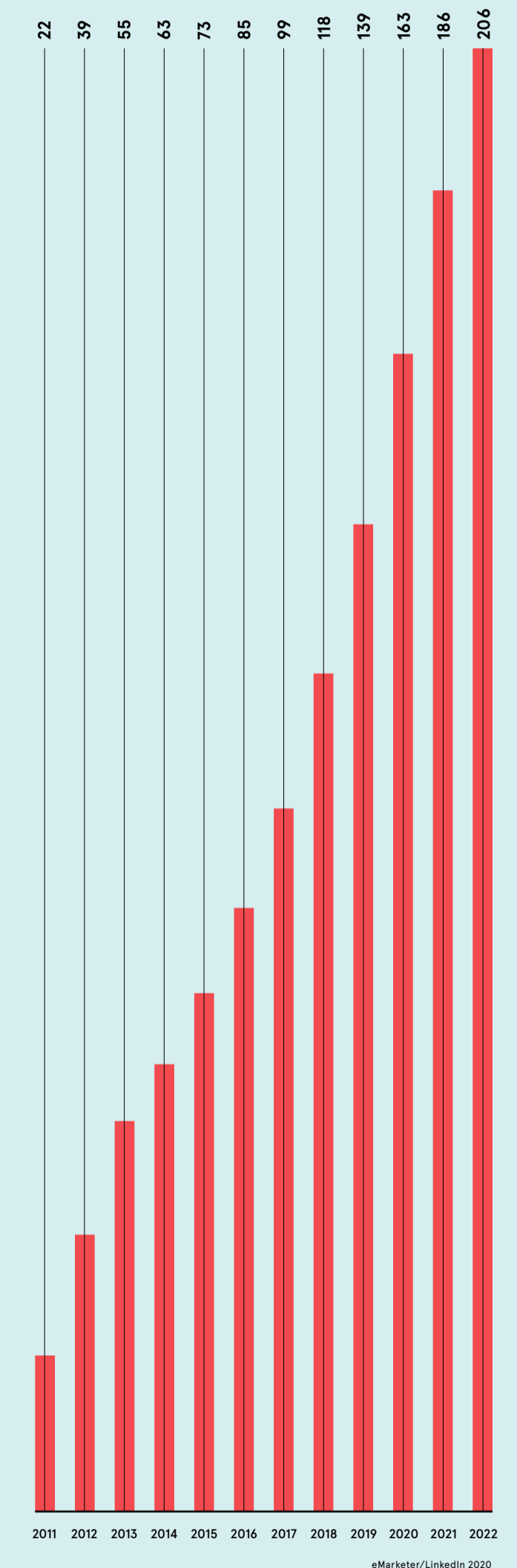
## COVID TO CAUSE VIDEO SPIKE IN 2020

Time spent per day consuming TV and digital video among UK adults (hours:mins)



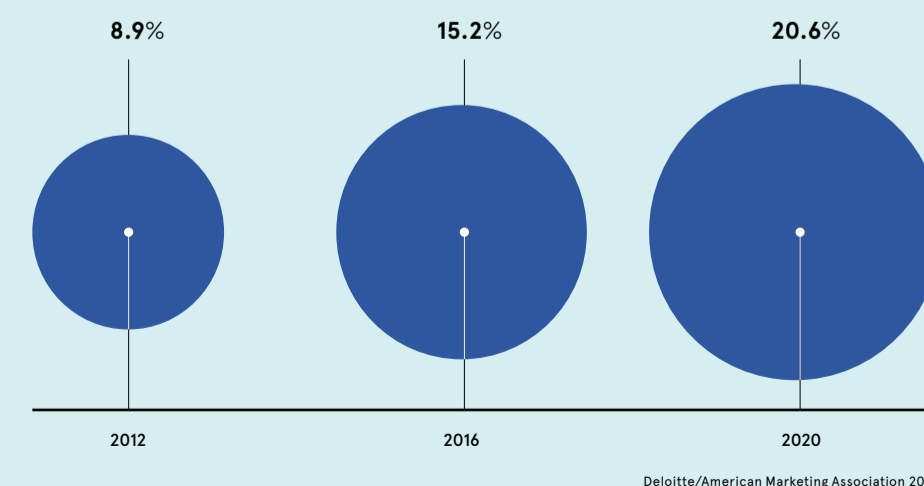
## GROWTH IN SMARTPHONE USAGE

Average daily usage by adults in China in minutes



## SOCIAL SURGE TO CONTINUE

Percentage of US senior marketers' budgets allocated for social media



## ESPORTS

# Why smart CMOs are betting big on esports

Coronavirus-imposed cancellations of major sporting events have left fans hungry for alternative entertainment, paving the way for CMOs to take a chance on the burgeoning esports market

Rebecca Stewart

**S**ports stadiums around the world fell silent in March as major events, including the Tokyo 2020 Olympics, English Premier League, Spain's La Liga and Wimbledon, were postponed or cancelled due to the coronavirus pandemic. Some games and tournaments have resumed behind closed doors since, though the roar of impassioned supporters has been replaced with canned crowd noise mixed by sound engineers.

However, there is one form of sporting event that has been making more noise than ever amid the pandemic: esports. As it turns out, competitive video gaming, where elite individuals or teams compete while being watched by mass audiences, is filling a void for sports fans in the current climate.

Many major online gaming platforms reported inflated figures when global lockdowns kicked off in the first quarter of 2020. Among them was Steam, which saw usage surge in March and April, recording

## \$584M

estimated value of esports sponsorships in 2020, up 7.5 per cent on last year

## \$163M

estimated value of esports media rights in 2020, up 3.3 per cent on last year

Newzoo 2020

24.5 million users playing at peak times against a previous high of 18 million in February.

Twitch, Amazon's video-game streaming service has the lion's share of the market for all gaming viewers at 70 per cent. It marked an increase in viewership of around 45 per cent, 32 per cent and 282 per cent for online battle arenas *Dota 2*, *League of Legends* and team-based first-person shooter game *Counter-Strike: Global Offensive*, respectively, between April 2019 and April 2020. In total, the service broadcast more than two billion hours of gameplay in the two months to April.

Charlie Allen, director of global brand partnerships at ESL, one of the largest gaming and production companies that hosts competitions with partners like Riot Games and Microsoft, says: "Esports has been the one live sports and entertainment show that hasn't stopped. While the world of live sport ground to a halt, esports kept going.

"Our ESL esports audience figures went stratospheric, with some of our live audiences numbers going up 200 per cent." Demand went "off the chart" for online tournaments as people around the globe were urged to stay at home.

Aided by its ability to transition leagues into online formats, esports has also seen a sudden spike in interest from traditional sporting teams and events, including Formula 1 which quickly adapted to replace grand prix stages of the 2020 season with virtual events.

All of this has served to push digital "athletes" and teams into the mainstream. And it has not only brought them to the attention of a more diverse fanbase, but also to savvy sponsors looking to forge partnerships and experiment with marketing strategies fit for a virtual world.

Businesses are now looking to diversify their media budgets away from live events and capture audiences



Brand sponsorship of esports teams is already big business: here, Rasmus Winther of G2 Esports in action on day two of the League of Legends 2020 Worlds Group A taking place in Shanghai in October

online. The Institute of Practitioners in Advertising's latest *Bellwether Report* shows that in the three months to July, 76 per cent of marketers made spending cuts in these areas.

Against this backdrop, some of the world's biggest corporations are now funnelling their ad dollars into the space. Four months ago, BMW announced plans to partner with five top organisations representing teams that compete in *League of Legends* US events and South Korea's T1.

P&G, meanwhile, has issued a chunk of its \$6.75-billion ad budget to EA Sports FIFA 20 Global Series, a nine-month-long series of gaming tournaments with more than \$3 million in prize money sponsored by Gillette.

"Esports and gaming have become mainstream and we are seeing this with brands like TikTok, Kappa, BMW, Mercedes and Puma entering the arena," says Trev Keane, esports partnership consultant for London-based FIFA team Tundra.

Keane recently secured TikTok and Kappa as advertising partners for Tundra, with TikTok taking on headline sponsorship and the Italian so-called athleisure brand designing the club's uniform. However, he cautions that before diving in feet first, CMOs need to determine the right

strategy and make sure their entry to the market adds value both to the community and their own brand.

ESL's Allen agrees, saying that much of the success his company has had with partners such as Intel, DHL, Vodafone, Mercedes and PepsiCo has come down to trust and collaboration. DHL has made a particular success. For any brand to connect and engage with the esports community, they need to have a fresh, authentic and fun approach to the way they speak to their customers," says Allen.

Jake Myhre, brand strategist at Superunion, has seen a big uptick in CMOs coming to his ad agency asking for advice on entering the fray. Though some tournaments do take place in physical spaces – *Rocket League*, *ESL* and *League of Legends* had to retool plans to broadcast planned live events online in March – Myhre argues that because esports hasn't faced the same level of disruption as its traditional rivals this year, it's arousing the interest of brands.

The ability to tap into a burgeoning community and sought-after demographic is also a big draw. The average age of a Western esports fan is 26, according to Nielsen, which is decades younger than the average for most professional sports.

"The experience of watching esports online is highly interactive and social," says Myhre. "In-broadcast fan commentary is the norm, with online platforms such as Twitch thriving due to their ability to foster community through their next-generation broadcast formats.

"Given the highly interactive nature of these online platforms, brands are

able to have one-to-one conversations with fans, building deeper relationships over time, creating more opportunity to generate brand love through direct connections," Myhre adds.

As a community that has been largely overlooked by mainstream brands in the past, he insists that engaging with gamers authentically and demonstrating "a true passion for and dedication to esports" presents marketers with an opportunity to create lifelong advocates.

Carmaker Ford is one such brand playing the long game when it comes to esports. In 2019 it launched *Team Fordzilla*, which competes in Forza Motorsport 7, among other racing titles. Earlier this year, it debuted a namesake shapeshifting "hypercar" designed for the simulated world.

"Racing is in our DNA, so it was a natural move for Ford to embrace the world of esports through Team Fordzilla," says Roelant de Waard, vice president of marketing, sales and service at Ford Europe.

For de Waard, the audience is a crucial part of its esports buy-in and beyond the thrills of sim-racing, Fordzilla is helping Ford connect with what he describes as the customers of tomorrow. "The best way to do it is to engage with them in an authentic and genuine manner, to be a part of that community, which is what we're doing with Team Fordzilla," he says.

And there's an added bonus too. "The virtual world is the most important area for us to develop new thinking that can apply to our production vehicles," says de Waard, reflecting just how valuable esports can be to real-world business strategy. ●

## OPINION

## 'Marketers need to learn the lessons of the previous recession and invest in brand building'

**T**he pandemic has seen the global economy in freefall. Ad spend is at its lowest levels since records began. Marketing is feeling the heat.

Speaking to 600 senior business-to-business (B2B) marketing leaders in September, the team at alan. and I discovered more than half (53 per cent) have suffered budget cuts and 43 per cent experienced headcount reductions. In parallel, the majority of marketers are now being forced to prove return on investment, with one in four seeing it as critical to the existence of the marketing department. The pressure is on.

In such adverse conditions, natural instinct is for self-preservation. In marketing terms, this often means a focus on short-term tactical activity that can be measured in sales performance. Such an approach is short sighted.

In an environment where demand is suppressed, investment in activation offers diminishing returns. Instead, marketers need to learn the lessons of the previous recession and invest in brand building. At the point the economy bounces back, it will be those brands which have deployed a long-term strategy and remained front of mind that will win.

Indeed, according to the Institute of Practitioners in Advertising, brands that invested in growing excess share of voice, or ESOV, by 8 per cent during the 2008-9 downturn, grew their market share by an average of over four times more during the recovery phase.

As a rule of thumb, brands should seek to maintain share of voice equivalent to market share. However, the reality is if competitors are cutting their activity, brands can get away with reducing their budget accordingly. As callous as it may sound, recession offers the opportunity for discounted share of voice.

Encouragingly, this brand-building school of thought is gaining traction. Some 43 per cent of the B2B marketers we spoke to are prioritising investment in brand awareness and increasing share of voice. However, doing more of the same is not going to cut it.

Simply focusing on brand awareness is a fallacy. Awareness is, of course, fundamental, but alone it is not what wins a customer or client. Instead, I would argue it is brand salience or fame that should be strived for.

Salience is ultimately how quickly a brand comes to mind in a specific purchase environment. Those brands that "appear" first are those a buyer will instinctively feel more connected to and consider to be more relevant to the decision. Intuitively, this makes sense in a business-to-consumer context, but a 2019 study by LinkedIn shows it is equally true in B2B. The study goes on to demonstrate strategies targeting salience outperformed those based on rational messaging twelvefold.

Salience requires brands to become embedded in wider culture. An implicit understanding of the brand's advantages has to develop. Neither are easy tasks.

To achieve this, brands have to engage their audience on an emotional level at scale. This may seem daunting, but is something all brands are capable of. In my experience, it comes down to two key things: a reimagining of audience and marketing bravery.

B2B brands need to see their audience in a wider context, beyond the job role, to understand what energises, delights and fascinates them. This appreciation of them as humans provides a critical centre of gravity to the creative process, enabling experimental and original thinking without losing focus. Armed with a compelling, distinctive, remarkable piece of creative, it is then down to the marketer to have the courage of their convictions.

Taking such a bold approach may seem anathema to an industry increasingly constrained by the need to deliver immediate, quantifiable results. However, with one in three marketers we spoke to seeing the pandemic as a catalyst for taking risks and being more daring with creative and campaigns, the tide could be turning. ●



**Benedict Buckland**  
Creative director  
alan.

# Digitalisation requires right and left-brain marketing

The marketing function has been transformed like no other by data and digitalisation, leaving chief marketing officers faced with a delicate balancing act between creative and data-driven campaigns



**D**igitalisation, driven particularly by the wide availability of data, is a trend that every organisation has had to embrace in some way to keep up with changing customer expectations and to evolve successfully as a business. This has impacted all C-suite roles, but none more so than the functional expertise required of a chief marketing officer (CMO).

CMOs have traditionally come from a branding background and been regarded as the primary source of creative thinking in the upper echelons of company management. Marketing is therefore usually portrayed as a right-brain cognitive activity, as opposed to left-brain activity which infers more analytical thinking. When the latter has been required, such as for segmentation, CMOs have often depended on outside agencies.

The need to transform digitally and maximise the value from customer data means companies can no longer regard marketing as principally right-brain activity. Marketers now need to make decisions based on data, which is recalibrating the balance between

creative and data-driven marketing. Whereas businesses previously thought about their market as a very wide funnel and had only modest ability to track the return on investment of their marketing strategies, the power of analytics and personalisation has enabled companies to target a much narrower funnel and spend their marketing budget more effectively.

"The skillset required in a successful CMO is changing and the right and left-brain dynamic has to be identified for the future," says Andrea Weiss, founder of The O Alliance consulting firm and an adviser to Treasure Data, a customer data platform (CDP) provider.

"CMOs have to be able to achieve the capability of both creative and analytical marketing. It's rare that an individual has both as a strong suit, but CMOs can achieve a healthy balance by putting together a talented team and utilising a set of tools which allow them to get the analytics right in-house.

"Going outside to a third party to analyse your data and then come back with models and programmatic solutions is just not viable for an agile marketer. You've got to have toolkits you can use in-house and that traditional marketing executives can use to complement their right-brain dominance and to enable today's increasingly left-brain analytical marketing teams. It's one of the greatest opportunities for reaching new customers and engaging with them in new ways."

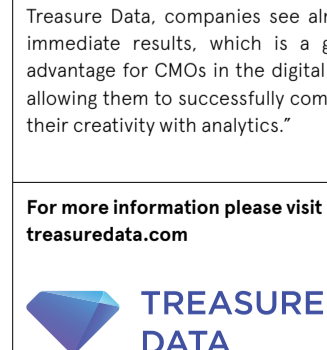
To take advantage of this opportunity, it's important companies are able to unify customer data from across the organisation. As online interactions with consumers have grown, the resulting data in many businesses has ended up residing in various disjointed buckets

depending on how each customer relationship began. Often they sit in a data warehouse or traditional cloud platform that was only ever intended to be a repository. Meanwhile, the number of devices consumers are now using has led to over-marketing, resulting in churn, opt-outs and alienated customers.

The ability to identify customers, understand where they consume information and how many touchpoints are needed before they are ready to transact is vitally important and helps solve very specific business problems. That requires a CDP such as Treasure Data, which enables companies to take in and integrate data from multiple sources to understand how their customers are interacting with their brand and products. The platform enables organisations to engage with the right person, on the channels they prefer, with the right message, supported by analytics and segmentation.

"Treasure Data has led the way in defining what a customer data platform looks like," says Weiss. "It can ingest a tremendous amount of data from various sources and not only cleanse it but also really begin to make it useful. This is something that used to take, in some cases, months or even years to do. With Treasure Data, companies see almost immediate results, which is a great advantage for CMOs in the digital age, allowing them to successfully combine their creativity with analytics."

For more information please visit [treasuredata.com](https://www.treasuredata.com)



“It's one of the greatest opportunities for reaching new customers and engaging with them in a new way”

# HELLO

my name is

JOB TITLES

## Is it time to rename the CMO?

Earlier this year, Three UK merged marketing with its customer team, Johnson & Johnson abolished the chief marketing officer (CMO) title altogether, while McDonalds and Coca-Cola have reinstated their CMO positions, reversing earlier moves to replace them. But why are companies obsessed with changing titles? Should other companies follow suit in changing the CMO role to move with the times?

Simon Brooke

### Yes

According to executive research firm Spencer Stuart, chief marketing officers (CMOs) at the top 100 US advertisers are on average in post for just 41 months, a continuing fall, compared with 76 months for their chief executives. This suggests the CMO role does not do exactly what it says on the tin and the title needs to be changed.

"Too many brands have lost sight of the importance of the 4Ps of marketing and have forgotten how to pull the levers of product, price, promotion and place," says Christian Polman, chief strategy officer at Ebiquity, a marketing and media consultancy.

"Although focusing just on the four Ps in fact misses the point about the critical role marketing

can play to influence consumer behaviour, drive business innovation, and help businesses recover and grow."

Jason Ball, founder of business-to-business (B2B) marketing agency Considered Content, says: "In B2B, CMOs are expected to run everything from bottom-of-the-funnel lead generation and sales support all the way up to thought leadership and brand development." According to Ball, the CMO role often requires delivering quarterly results, as their sales colleagues do, but without the foundation of a solid, longer-term strategy.

"This sets them up to fail because they're never given the time and scope to deliver what really matters: enduring business growth," he says. "So we see this revolving door as businesses continually abolish and then reinstate the role."

Stefano Maifreni, founder of Eggcelerate, a B2B consultancy for British and Italian small and medium-sized enterprises, points out that the CMO is fast becoming a

chief customer officer, overseeing customer interactions and experiences. "My view is that, increasingly, many CMOs will act as product managers," he says.

For Sarah Shilling, CMO at marketing and communications agency Unlimited, the CMO role needs to be reimagined because of the growing power of technology. "There are many reasons for the CMO role being displaced, one being the change in the chief

“**There are many reasons for the CMO role being displaced, one being the change in the CTO's role and a sudden surge in programmatic around the customer journey**

technology officer's role and a sudden surge in programmatic around the customer journey," she says. "Overnight, digital heads had a better handle on data and therefore a competitive advantage in understanding customers, how they behave and how to commercialise those behaviours."

In the Customer Experience Trends Report 2020, from Zendesk, a support, sales and customer engagement software provider, two thirds of those asked cited customer service as the key driver for brand loyalty, ahead of price, product or service.

Peter Lorant, Zendesk's chief operating officer, Europe, Middle East and Africa, says: "Your marketing team should have an interest in the insights your customer experience team derives from customer interaction and in turn should use these insights to create a unified, cohesive message in marketing, sales, service and beyond. Customer experience technology that unifies these teams can help make cross-departmental collaboration around customer needs

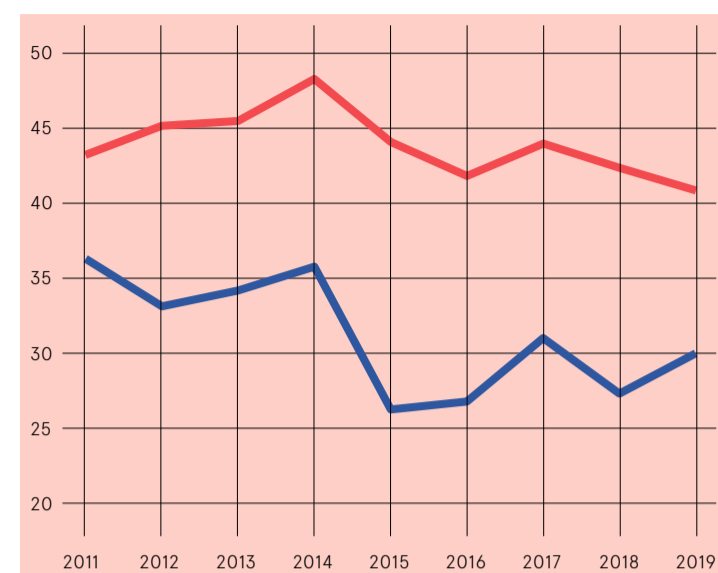
second nature. C-suite members may come and go, but this customer-centric approach is here to stay." Demand for the near real-time metrics provided by performance marketing means there's been less of a focus on longer-term brand building and this is why it's time to rethink the CMO role, argues Martina Poehler, vice president of marketing at Fresh Relevance, which uses customer data to maximise the customer experience. "Marketing teams' attention has shifted from the bigger picture and led to many becoming engrossed in lower-funnel advertising or digital advertising, to the detriment of building deeper and more valuable customer relationships," she says.

The new title should reflect control over customer experience and renewed influence on the product roadmap, according to Poehler. "By managing all interactions between the company and the customer and orchestrating an experience that adds value throughout the customer life cycle, marketing will be able to grow the brand and drive profit in a meaningful and sustainable way," she concludes.

### CMO TENURES CONTINUE TO DECLINE

Based on an analysis of the tenures of CMOs from 100 of the most-advertised US brands, months

● Average  
● Median



Spencer Stuart 2020

### No

Organisations should be cautious about changing the title of CMO title, unless it comes with an authentic change to the role or remit," says Emma Robertson, chief executive of Engine Transformation, a digital and data consultancy. The CMO role's function within an organisation is largely well defined, she argues, and this clarity shouldn't be underestimated, especially in a period of disruption. "In our experience, effective CMOs are the consistent and committed voice of the customer, preventing organisations from being too inward looking."

The CMO role is a relatively new one at Vodafone Business. "Previously, marketing was situated in our different lines of business, sales and strategy, but there was a realisation that we needed a marketing organisation which could take a more holistic approach, really get to understand customer needs and have a leader who can take a seat in the boardroom," says Iris Meijer, the company's CMO.

The challenge presented to the company by COVID-19 has validated the decision, she says. "Many organisations have had to rip up plans, answer new customer concerns and adapt their brand purpose overnight. This overhaul could not have happened without marketers steering the way," says Meijer.

Rather than change the title or rethink the role, some marketers argue that CMOs and boards need to get back to basics. "A number of reports have identified CMOs have had the scope of what they are responsible for significantly reduced to the point that they are increasingly only responsible for marketing communications," says Darren Savage, chief strategy officer, at Tribal Worldwide London, a digital

experience agency. "The CMO role should be refocused with its lost responsibilities and expanded to include internal organisational elements around innovation."

There's already evidence this is happening. Tom Pepper, senior director of LinkedIn Marketing Solutions for UK, Ireland and Israel, points to recent research from the company that suggests nearly half of UK marketers (49 per cent) have had the opportunity to redefine their roles as a consequence of COVID-19's impact on their business. "I've heard from multiple senior marketing clients that they feel they now have a seat at the board table, which wasn't always the case," he says.

Adobe International provides an example of how the CMO role is evolving without any need for a change of title. CMO Alvaro Del Pozo says: "Our teams are responsible for more than just promotional campaigns; they are the stewards of the customer experience, ensuring every single touchpoint from our digital channels across web and social, through to events and even the products themselves, is consistent, tightly integrated and delivers against the ever-increasing expectations of our customers."

Amelia Stirling, chief markets officer at law firm Burges Salmon, agrees. "I've seen a greater focus on the whole customer journey, which requires the CMO to lead collaboration across all areas of the business, ensuring all the touchpoints contribute in a meaningful and consistent way to the overall experience," she says.

According to Michael Frohlich, chief executive of Ogilvy UK, changing the title or allocating the CMO's responsibilities to other departments can lead to siloed thinking. "Marketing needs to be woven into the core of the business, requiring a more collaborative and joined-up role," he says. "A deep understanding of the needs of the business the CMO works in and how combining responsibilities to achieve greater impact is where value is to be found." ●

Better  
digital  
experiences  
make  
better  
business

Through strategy, marketing and products, we help B2B clients be at their best in a connected world.

Visit [omobono.com/futurecmo](https://omobono.com/futurecmo)





## AD FRAUD

# From click hijacking to pixel stuffing

The cost of advertising fraud is eye-watering and will be keeping many senior marketers up at night, so how can brands best navigate these constantly evolving threats?

Rob Gray

The World Federation of Advertisers has predicted ad fraud will see advertisers wasting \$50 billion a year by 2025. It's a terrifying figure marketers will hope is an overestimate to be allayed by continuing investment in fraud prevention. But with many fraudsters viewing digital advertising as low-hanging fruit, the threat is very real.

Steve Chester, director of media at ISBA, the body representing the UK's leading advertisers, describes the situation as an "ongoing arms race" between brand owners and fraudsters, and cautions chief marketing officers (CMOs) to stay informed of the latest developments.

Nick Morley, managing director, Europe, Middle East and Africa, at digital ad verification specialist Integral Ad Science, says: "Ad fraud has become a global multi-billion-dollar business and it will continue to be a major issue for the advertising industry. This is because it remains attractive within the realm of criminal activity, as it has high payout potential at a low risk to the fraudster."

All a fraudster needs is a few computers and the technical know-how. This low barrier to entry makes digital ad fraud an attractive prospect over other forms of fraud that require more investment or infrastructure.

Different types of ad fraud include domain spoofing, click hijacking, app spoofing and pixel stuffing. However, botnets present the most pervasive ad fraud type. These work by hijacking devices with malware to generate fraudulent traffic.

Botnet operations have been getting more sophisticated over the years, says Stevan Randjelovic, director of brand safety and digital risk for GroupM. "The industry has seen an uptick in botnet schemes, but in a slightly more refined way. Instead of generating traffic directly on a hijacked device, it is generated elsewhere on a server and then it is proxied through the hijacked device," he says. "This adds one more layer of obfuscation, avoiding detection with traditional deterministic methods."

Collectively, advertisers, media buyers, adtech companies and legitimate media owners selling high-quality inventory have been fighting back through greater use of ad-verification tools and some industry-wide initiatives.

"Research from the Trustworthy Accountability Group (TAG), which works with hundreds of members across the industry to tackle fraud, shows that levels of invalid traffic in Europe in 2019 stood at 9.2 per cent, but this level was greatly reduced to 0.53 per cent when working with TAG-certified vendors," says Tina Lakhani, head of adtech at IAB UK.

Moreover, IAB UK's own Gold Standard 2.0 recently introduced new requirements for certified companies to adopt IAB Tech Lab's sellers.json and OpenRTB SupplyChain Object, as well as ads.txt, resources that should strengthen the industry-wide ability to combat fraud. Lakhani says working with TAG-accredited companies is key to turning the tide on ad fraud.

**“Ad fraud has become a global multi-billion-dollar business and it will continue to be a major issue for the advertising industry**

In September, TAG, historically US focused, merged with JICWEBS, formerly the UK entity overseeing standards for digital ad trading, to create a new body, albeit retaining the TAG name. Jules Kendrick, its managing director for the UK and Europe, asserts the new organisation is moving aggressively to build a worldwide standards infrastructure to reduce ad fraud, share intelligence on emerging threats and protect brand safety.

Given these reassuring moves, can CMOs leave fraud prevention

entirely in the hands of the specialists? Absolutely not.

Scott Thomson, chief operating officer at Method Media Intelligence, says advertisers have to stay on top of the issue. "They cannot rely on doing it by proxy, be that via their agencies, or reliance on 'tried but tired' fraud detection methods, or indeed self-certified suppliers of 'clean' audience figures."

Pete Markey, CMO at TSB, says marketing leaders need to work alongside their agency partners and tech vendors to ensure the required expertise is present at all levels. "Transparency should be the main requirement, especially as there isn't a fix-all solution that is currently in-market. As more and more channels become digitally connected - TV seeing an important planning shift through 2020, for example - the opportunity for fraud in these newly connected channels could be greater."

Understanding the problem exists and ensuring the right available technology is in place to prevent fraud and other forms of invalid traffic that lead to wasted

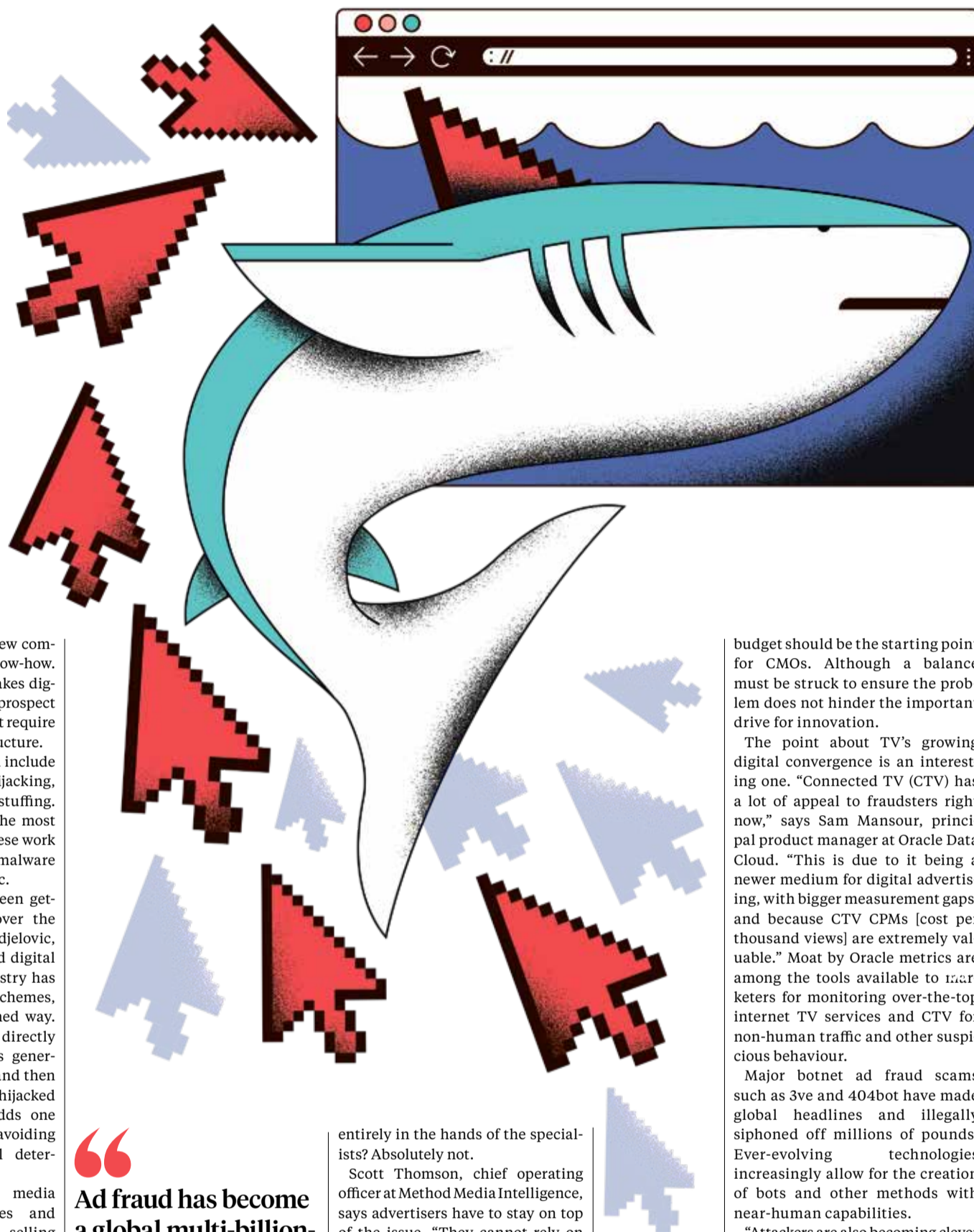
budget should be the starting point for CMOs. Although a balance must be struck to ensure the problem does not hinder the important drive for innovation.

The point about TV's growing digital convergence is an interesting one. "Connected TV (CTV) has a lot of appeal to fraudsters right now," says Sam Mansour, principal product manager at Oracle Data Cloud. "This is due to it being a newer medium for digital advertising, with bigger measurement gaps, and because CTV CPMs [cost per thousand views] are extremely valuable." Moat by Oracle metrics are among the tools available to marketers for monitoring over-the-top internet TV services and CTV for non-human traffic and other suspicious behaviour.

Major botnet ad fraud scams such as 3ve and 404bot have made global headlines and illegally siphoned off millions of pounds. Ever-evolving technologies increasingly allow for the creation of bots and other methods with near-human capabilities.

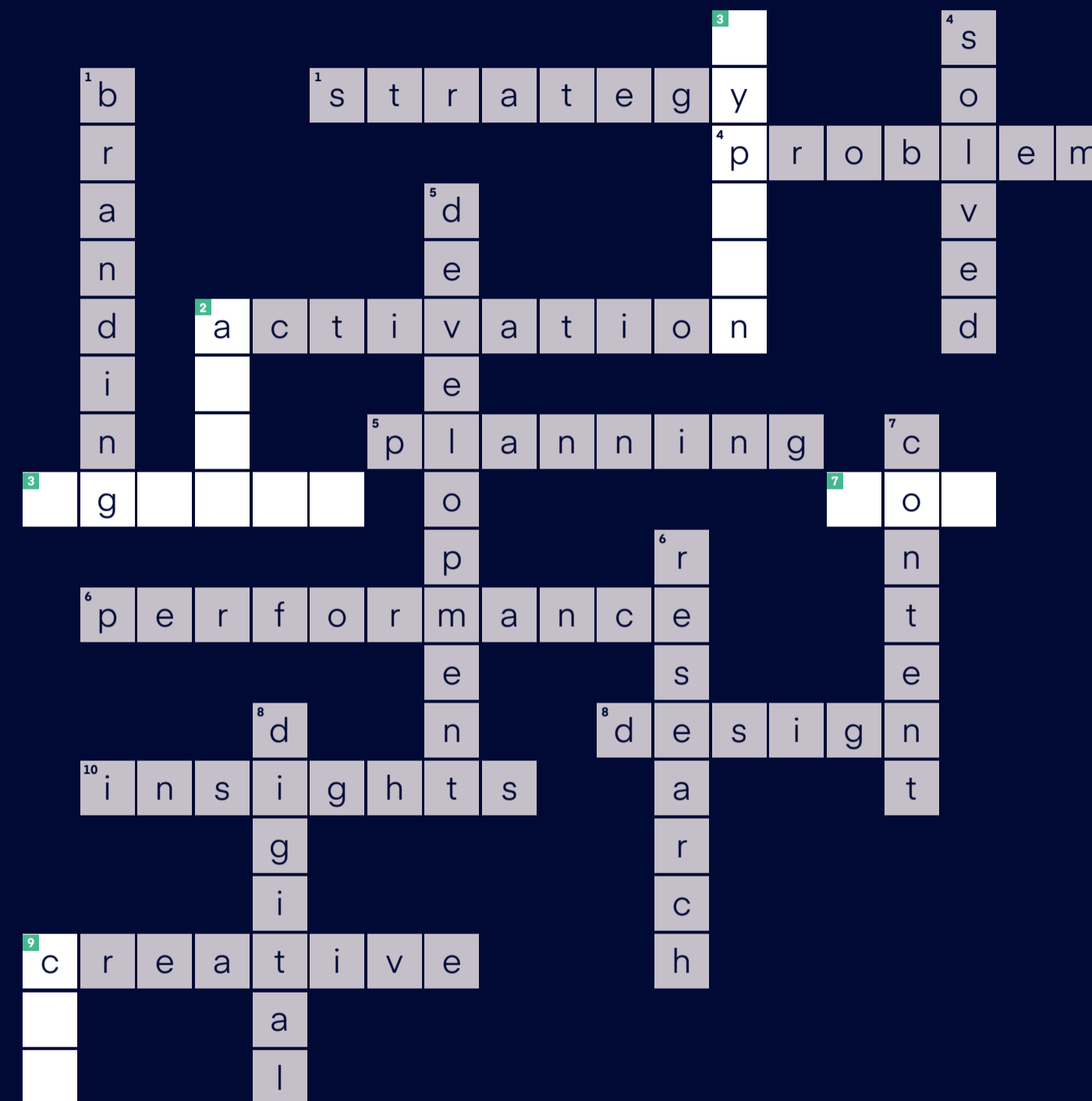
"Attackers are also becoming clever in reverse engineering against anti-fraud software so that they can avoid future detection," says Roy Dovaston, co-founder of Click Guardian. "This is expected to create particular issues for mobile ad fraud, which is becoming more refined. Attackers are now able to create new IP addresses using flight-mode and other phone settings, in an attempt to circumvent anti-click fraud solutions."

The war against ad fraud is set to rage on for a long time and may never be fully won. "From a CMO's perspective, the best way to minimise the risk of ad fraud is to make sure you understand the different forms ad fraud takes, how the available tools work to address different types and to adopt a nuanced approach accordingly," says Lakhani at IAB UK. "In short, you can't solve ad fraud via a single approach; different types of fraud necessitate different tools to be working in tandem to reduce risk." ●



## Concise marketing crossword

No. 112114



### down

1. Action of marking with an iron (8)
2. Computer pioneer who cracked the enigma code (4)
3. Punctuation mark to join words (6)
4. A matter that has been successfully dealt with (6)
5. The process of developing (11)
6. Systematic investigation to establish facts (8)
7. Material or information (7)
8. Relating to use of data and computer technology (7)
9. Domain name derived from the word 'commercial' (3)

Down: 2) alan; 3) hyphen; 9) com. Across: 3) agency; 7) dot

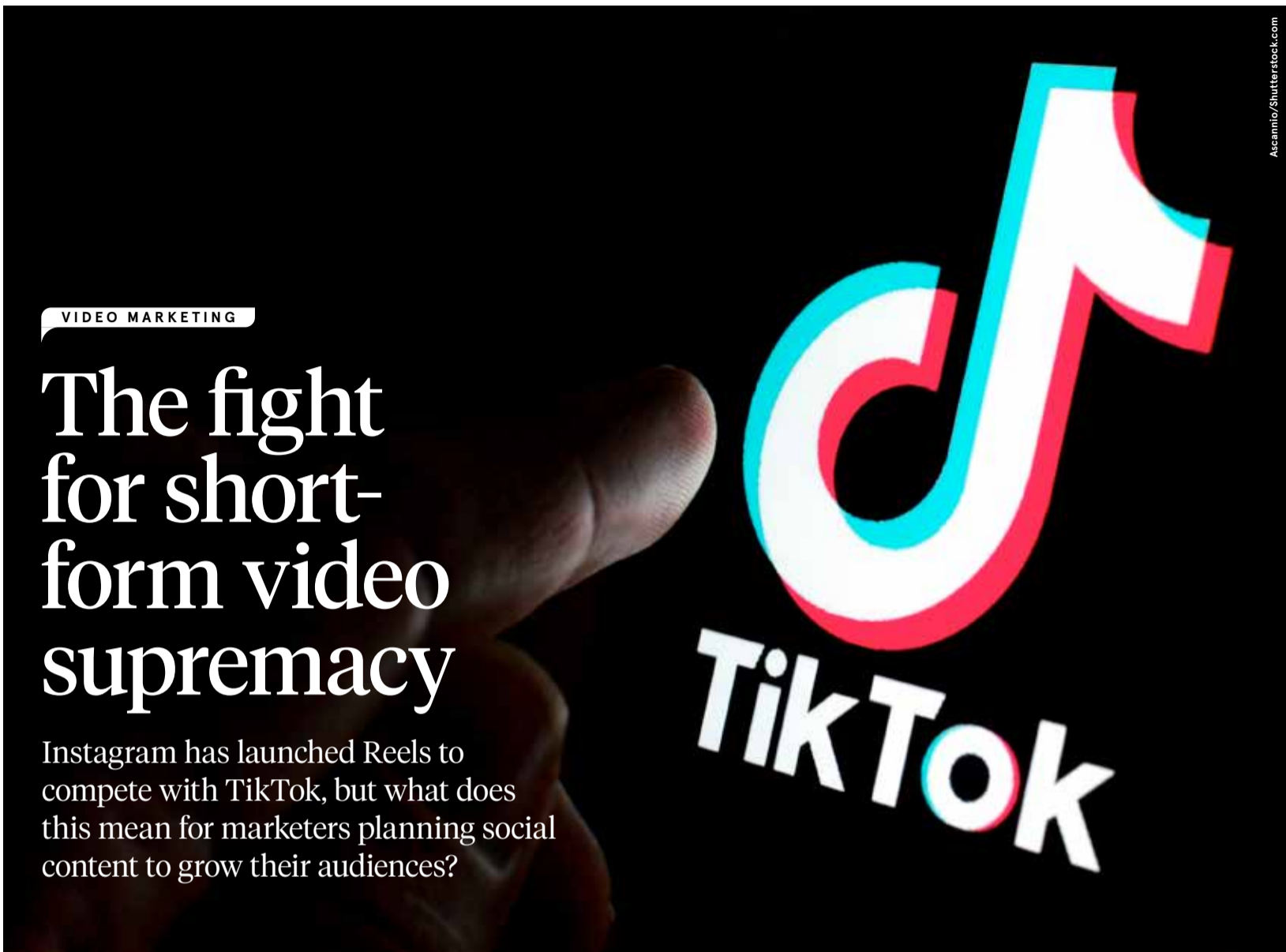
### across

1. Plan of action to achieve a long-term aim (8)
2. Process of making active (10)
3. A business or organization providing a particular service on behalf of another (6)
4. A challenge that is difficult to overcome (7)
5. The process of making a plan (8)
6. Action of performing a task or process (11)
7. A small round mark or spot (3)
8. A plan to show the look and function of an object (6)
9. Imaginative or original ideas (8)
10. Accurate and deep understanding (8)

B2B marketing. Solved.

alan.

alan-agency.com



Akannio/shutterstock.com

VIDEO MARKETING

# The fight for short-form video supremacy

Instagram has launched Reels to compete with TikTok, but what does this mean for marketers planning social content to grow their audiences?

Chris Stokel-Walker

**B**rands have never had more ways to connect with the public. From television adverts to physical billboards, newspaper advertising, and the plethora of social media and online channels, the opportunities are seemingly endless. However, picking the right platform can be tricky for marketers. One of the newest, fastest-rising platforms is Chinese-owned TikTok. But battered by negative headlines and facing the threat of a ban in the United States, some companies are looking at competitors, including Instagram Reels, which launched this summer.

The two apps are functionally very similar, but do they offer the same sorts of returns for companies looking to reach customers? When weighing up Reels versus TikTok, which one comes out on top? "The launch of Reels in August was a long-awaited, exciting development for Instagram in its pursuit of becoming a one-stop shop for any social media user's needs," says Mary Keane-Dawson, group chief executive of Takumi, an influencer marketing firm. But she's circumspect that Facebook's Instagram Reels will supplant TikTok, the short-form video app owned by Chinese parent company ByteDance, anytime soon. "Anyone making that prediction needs to remember that Instagram's platform is populated by an entirely different user base who have interests

that may not align with TikTok's," she says. "Therefore, the type of content that will likely dominate Reels will be dissimilar to the trendsetting, creative, spontaneous videos that made TikTok the world's most downloaded non-gaming app."

TikTok and Instagram have both come to dominate the world of short-form video in a very short time. Instagram users love the app's clean, idealistic aesthetic, creating content found through the Explore tab and lapping up sun-kissed photographs and videos both through the main feed and through Instagram Stories, short snippets of everyday life from users.

On TikTok, video is the main method of communication, combined with original audio. Creating content is simple and streamlined, and potentially visible to an audience of millions. In the UK, TikTok has 17 million monthly active users, a quarter of the population.

"Consumer interface is the key to TikTok's not-so-secret recipe for success: they completely remove the paradox of choice," says Andrew Rajanathan, global business director at Publicis Imagine, which works with brands to market their companies on social media platforms. Publicis also manages some of TikTok's global media advertising.

"Everything is served in one spot, designed to bring videos to users, instead of making the users search for them," says Rajanathan.

A Takumi survey of the marketing sector shows that in the current climate, Instagram is the place most businesses put their money on social media. Eighteen per cent of businesses believed Instagram was the best marketing channel to receive a good return on investment in influencer campaigns, compared to 6 per cent who said TikTok. But that's based on Instagram photo posts, rather than Reels.

"Reels feels like an add on," says Rajanathan. "It's impossible not to notice the flood of reuploaded videos from TikTok, with TikTok watermarks still dotting the upper left-hand corner of reel after reel."

But that might not be the case for long. The stakes in the battle pitting Reels versus TikTok are potentially huge. According to Takumi, over the last year, three quarters of companies

have allocated more resources to influencer marketing, with big increases in spending in retail, legal and manufacturing, in particular. It's a sector ready to grow significantly.

And Reels is coming around the corner. "The Reels product only launched in August, but there is no complimentary ad product at present," says Rajanathan. "We can expect, based on the typical Facebook and Instagram playbook, that an ad product that also covers both brand awareness and direct response will arrive sooner rather than later."

Keane-Dawson also thinks the choice won't be a binary one for brands. "We expect creators to continue using TikTok, while also testing out Instagram Reels," she says. "And for brands, the rising popularity of Instagram Reels will likely

**“**Reels feels like an add on. It's impossible not to notice the flood of reuploaded videos from TikTok, with TikTok watermarks

accelerate the use of short-form video apps by marketers.”

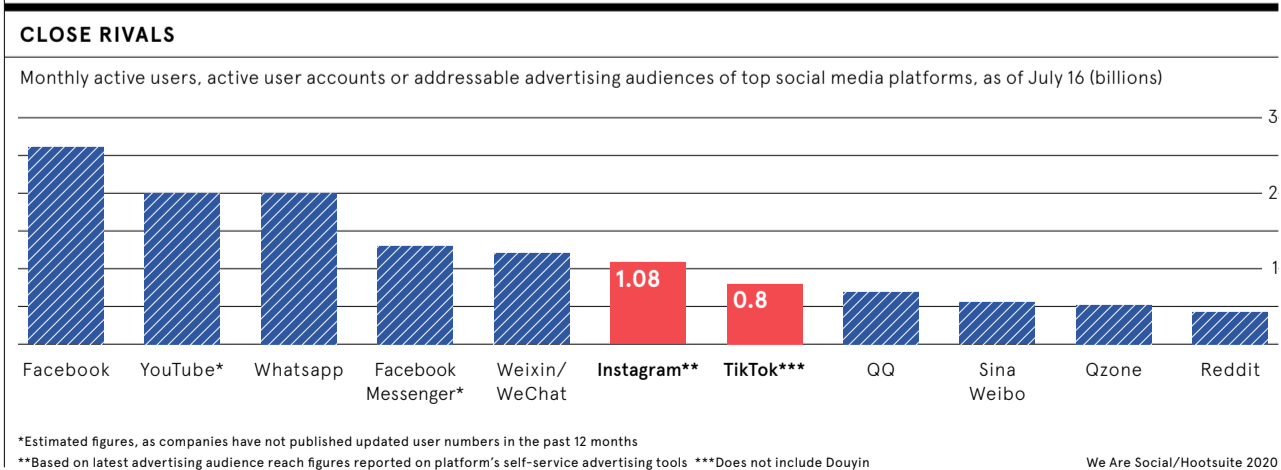
It's hard to deny the might of Facebook, Instagram's parent company. Yet TikTok has proved to be a social media monster, dominating all that has gone before it. Its growth in just two years eclipses even that of Facebook itself. Before TikTok's second birthday, it had achieved nearly half the UK users Facebook took 15 years to acquire.

As we've seen with the rise and fall of numerous social platforms in the past, such as Myspace and Bebo, or the false dawns that promised so much, but remain simply a stalwart of the social media scene like Snapchat, canny marketers don't put all their eggs in one basket, but instead rely on reaching consumers wherever they may be.

At the minute that appears to be TikTok. Its user base is young, possessing the all-important disposable income brands are keen to capture. It also benefits from the dynamism and trendiness of being the hot new app that brands can leverage to their favour. For some, Instagram is old hat and old news. But more importantly than picking one app over the other, it's how you use them that matters most.

"What will be a fundamental challenge for advertisers and agencies to overcome is building creative assets that are bespoke for these new platforms," says Publicis Imagine's Rajanathan. "For brands, messages can be deployed in very unique ways, using the various features on TikTok and Reels."

Whichever app you choose, don't simply repurpose the same messages and videos from TV adverts onto social media, or even cross-pollinate between the two platforms. Instead, carve out distinct, unique messages on both, best suited to your audience. ●



OPINION

## ‘They’re the storyteller who weaves the future from today’s insight with tomorrow’s imagination’

**P**erhaps we should feel sorry for the future chief marketing officer (CMO). The exponential knowledge growth in the marketing world, the explosion of potential tools will continue to increase in complexity and choice. And any senior marketer needs to take calculated risks to succeed, to be different, distinctive and dynamic, which can be personally challenging.

However, perhaps the future CMO could take inspiration from one of the most interesting entrepreneurs in history. The widow Veuve Clicquot was a tiny, 4½ft woman who transformed the world of champagne with game-changing technological and marketing innovations, while wrangling widowhood, war and immense social disapprobation.

Towards the end of her life, she wrote to her granddaughter with some advice: "The world is in perpetual motion and we must invent the things of tomorrow...act with audacity."

As we look to the future CMO nearly 200 years later, we operate in a business world which has been moving at a super-fast rate for over a decade. Technology layering on technology leads to exponential growth and opportunities which can be overwhelming. Curve balls hit, personal, political, pandemic-related.

Now more than ever "the world is in perpetual motion", so great marketing leaders need to get the pace right. One way to do this is to recognise they're not alone. At the heart of the marketing industry is a community who come together to help each other, to share ideas and inspiration, to support and speed up success. The future CMO knows a network of "brains to borrow" can be an accelerator.

Frequently those who succeed in marketing are those who not only value connections outside the business, but act as the ultimate connector inside, the conduit between the wants, needs and desires of the customer and the business, the bridge across different parts of the organisation.

Understanding the organisational psychology involved in building relationships is a critical skill which can be learnt and practised. They're the storyteller who weaves the future from today's insight with tomorrow's imagination. With the right influence inside the

organisation they can make incredible innovations that make an impact and make a difference.

The great CMOs of tomorrow are influencers, but they're also the innovators; it is the marketing function that can truly help "invent the things of tomorrow". The CMO is the one who drives how brands pivot and evolve, share clarity around opportunities, and who has to ensure calculated commercial risks are taken. Courage is needed to be a leader; it's the personal bravery that allows you to change the way things are done.

Barbe-Nicole Clicquot created new product innovations, expanded her brand globally and completely reinvented the typical business model. Her mantra resonates for the future CMO. We must be willing to take bold risks, to "act with audacity".

And it's this courage that's inherent in great leadership that means the future CMO should take pride in being a marketer. Sara Bennison, CMO of Nationwide, winner of The Marketing Society's Brave Marketing Leader 2020, speaks passionately about the pride in the marketing title she holds. "Businesses need people who can transfer insight into propositions and put great communication at the heart of the business, and that's marketing," she says.

Being a CMO is a complex role, with the need to connect up audiences and opportunities, to inspire and influence people to action, internally first and then with their audiences, to connect up the creative with the commercial. But it's the ability to shape a business in a successful and exciting way that is something to take pride in, to celebrate and toast. With the finest champagne, of course. ●



**Sophie Devonshire**  
Chief executive  
The Marketing Society

# Walking the tightrope

## Balancing in-housing and economic uncertainty

Our survey of **210 CMOs** found that **44% plan to in-house** more of their digital marketing activity because of COVID-19.

Find out, through expert commentary from Jerry Buhlmann and LEGO's Kate Crowley, how marketers can successfully navigate their in-housing journey. Read the report:

[insight.serpico.io/report](https://insight.serpico.io/report)

croud

serpico  
by croud



# Unlock your Marketing Superhero with Moosend



Big or small, your business deserves an easy-to-use platform that drives results on any level. Our feature-packed tool is all that. Plus a lot more. Create, personalize, automate, track, all in one.



[moosend.com/hero](https://moosend.com/hero)