adzymic

Catalysts for
Agentic Advertising

# The Advertiser's AI Playbook:

## Building, Iterating and Scaling Ad Creatives with Creative Agents

WHO THIS PLAYBOOK IS FOR

**Creative agencies** | **In-house brand marketers** | **Media agencies**

**Creative agents accelerate creative production** and give creative teams room to explore ideas, test working creatives earlier, and deploy approved directions across formats and channels with minimal overhead.

**This playbook shows how advertisers can move from brief to campaign-ready creative with more flexibility, control and scale.**

THREE PLAYS · EXPLORE · PROTOTYPE · PUBLISH

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THE CHALLENGE

Creative teams are not short of ideas. The hard part is turning them into experiences people can actually see, test and launch across channels — especially when exploration, prototyping and production still happen in separate steps.

## The three plays

Creative Agent connects those steps into one workflow — **explore different treatments, build working interactive prototypes, and carry the chosen direction through to launch.**


**Prerequisite — Brand Kit**
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Click a play to jump straight to it

# The challenge

The key visual (KV) for your campaign is approved, **but that is when the real work starts.**




The approved KV now has to be adapted across various channels, not to mention in different sizes for the open web, where HTML5 is the default code standard.

Creative management platforms like Adzymic addressed this challenge through creative automation and dynamic creative optimisation, where we build many versions of an ad from one master design — sometimes up to thousands of variants, cutting production time from days to hours.

# A new reality with AI agents

Creative automation has traditionally focused on scaling an approved design — once a static key visual has been translated into a master design or template. **What it has not addressed is the work before that point.**

THREE GUIDING QUESTIONS

1. Before production, **can advertisers see how a key visual comes to life through interactive formats** — across multiple storyboard options, not just static mock-ups?
2. **Can they compare several creative directions**, not just one, without multiplying design and development costs?
3. **Once a direction is chosen, can the storyboard become the basis for the campaign build** — with the right dimensions, file weight and format — instead of starting from scratch?

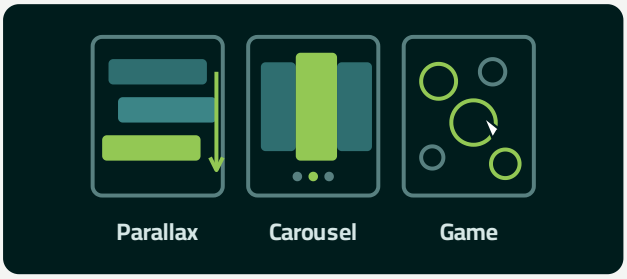
# Creative Agent extends the automation *a step earlier*

**Creative automation has already made production significantly faster. But just as AI is extending what automation can do, there is an opportunity to rethink how creative agencies and advertisers run the production workflow altogether.**

**With Creative Agent, we want to explore the next step: what happens when creative automation becomes agentic? Could agentic AI compress parts of the creative production process from weeks to minutes?**

Give the Creative Agent the brief, the key visual and the **Brand Kit** — a structured profile of the brand's colours, fonts, logo rules, tone and legal boundaries, set up once per advertiser — and it returns a set of working, rich media and interactive HTML5 ad units in standard IAB sizes in 3–5 minutes. Instead of signing off static comps or written descriptions, advertisers now get rich media HTML5 ad units with animation timed, interaction built, safe zones respected, weight under limit — either as previews or production-ready creative assets.

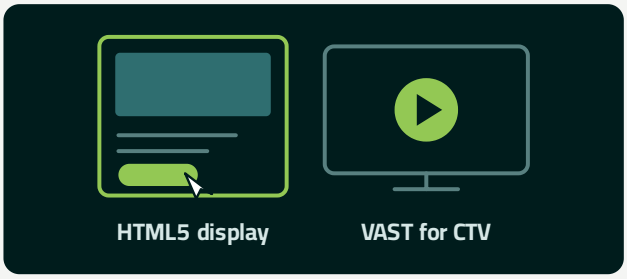
## There are two common starting points




STARTING POINT A Play 1 →

### Deciding how the key visual should come to life

The same key visual can become a parallax scroll, a carousel, or even a game — the possibilities are endless, but what works for one product or campaign may not work for another. Now, advertisers can see several of those treatments side by side before committing to any of them.

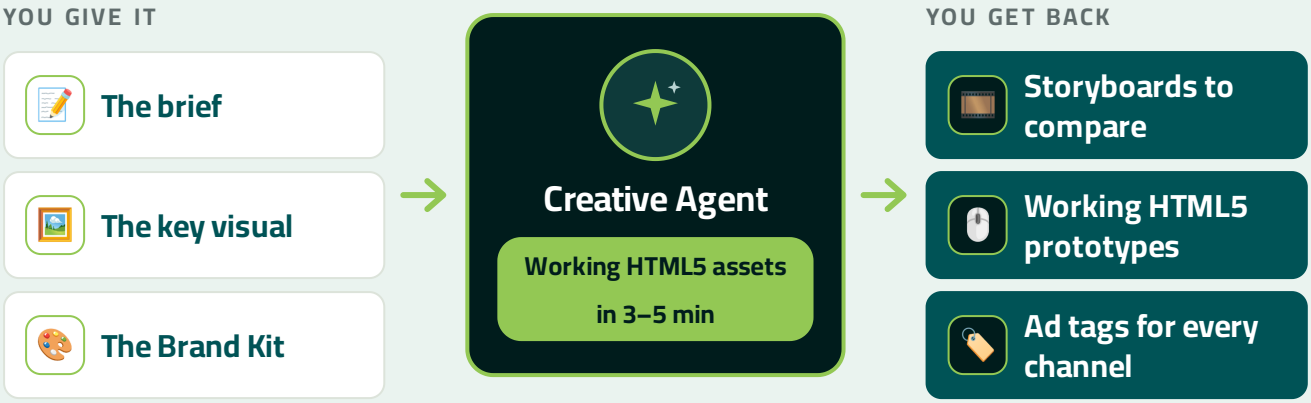



STARTING POINT B Play 2 →

### Building an interactive experience out of the key visual

A working prototype — a rich media HTML5 display ad unit, or VAST video for connected TV.

## What the Creative Agent does in practice




TIP

### The 90/10 rule

The Creative Agent achieves roughly **90% of a finished ad asset reliably** — layout, colour application, typography, logo placement within defined rules, resizing, spec conformance. The remaining **10% is contextual judgement**: whether the imagery feels right for the market, the tone fits the moment, or the idea itself is strong.

**Keep this in mind throughout the playbook: give the agent what can be defined by rules, and people what requires judgement.**

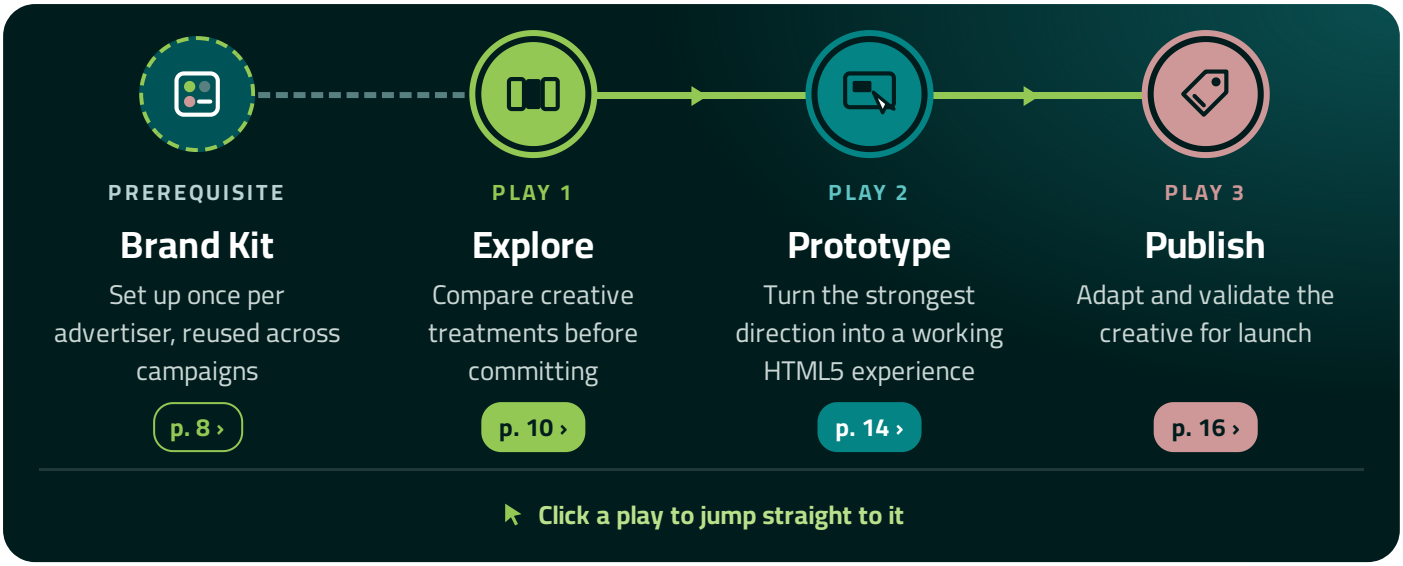
## What this playbook covers

Built from real campaign workflows run through the **AgenX Creative Agent**, this playbook distils what we learned into three practical plays for **creative agencies, in-house brand marketers and media agencies**. It focuses on generating rich media and interactive HTML5 ad creatives across these formats, and more:

- **Standard display**
- **Connected TV (CTV)**
- **Digital out-of-home (DOOH)**
- **High-impact formats**

# How the three plays fit together

The Brand Kit is set up once. Everything after it is a play you can enter at the point your campaign is already at.




## Where you're starting from

The plays apply differently depending on who you are and what you already have in hand. Find your entry point, and what changes most for your role.

### 🎨 A creative agency or in-house studio

You own the concept and key visual; the Creative Agent storyboards the treatments, builds the shortlist as working prototypes, and hands you tags. **Start at Play 1 and run straight through.**

**What changes:** Instead of static comps, you now have the capability to pitch fully interactive, working prototypes to your clients.

### 📋 A brand marketer with a brief or key visual

Start at **Play 1** if you are still exploring the creative direction or how a key visual should come to life. If the treatment is already decided, jump to **Play 2**. Either way, **Play 3** gets you to tags ready for your media agency.

**What changes:** You can test richer creative ideas before committing production time to them.

### 📊 A media agency planner

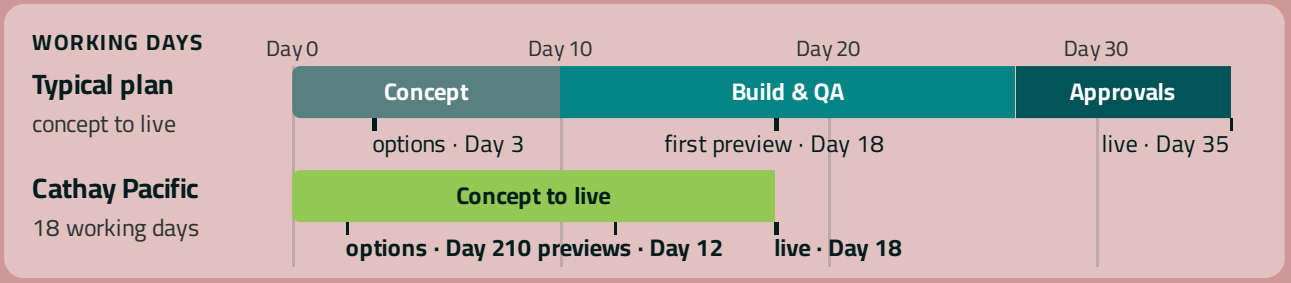
Read **Plays 1** and **2** to understand what the creative workflow can now support, then work in **Play 3** — spec validation, brand consistency and the channel mix.

**What changes:** Production complexity becomes less of a reason to rule formats out upfront.

CASE STUDY: CATHAY PACIFIC'S 80TH ANNIVERSARY CAMPAIGN

# How AgenX Creative Agent brought a campaign from concept to live in 18 working days

Typically, brands spend six to eight weeks to go from concept to live. For Cathay Pacific's 80th anniversary campaign, we reduced the turnaround time by roughly 50% — from 6–8 weeks to 18 working days.

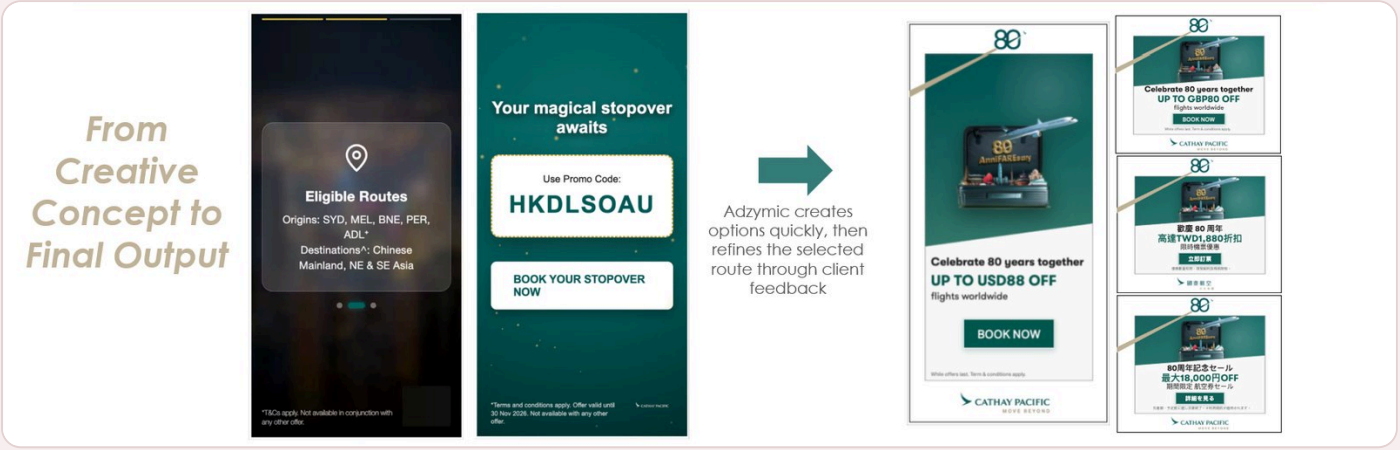



Within two working days of receiving the brief, two options — generated with the Creative Agent — were shared for review. By around day 12, the team had developed 10 fully interactive, working prototypes, giving stakeholders a clearer view of the final experience and making feedback more concrete. Much of the turnaround was cut short with the Creative Agent.

That flexibility carried through to production, allowing the selected route to be refined without restarting from scratch. Technical and DCO requirements were also defined upfront, helping keep the scope controlled as the creative evolved.

## The result was one of the region's first multi-channel campaigns with creative produced using AI agents — and live in market in 18 working days.

The time saved was only part of the value. The workflow gave the team more room to explore ideas while still moving quickly towards launch, without trading creative exploration for production speed.



# Prerequisite — Set up your Brand Kit

**Brand Kit**
Define the brand rules the Creative Agent should work within

**Play 1 · Explore**
Compare creative treatments before committing

**Play 2 · Prototype**
Turn the strongest direction into a working HTML5 experience

**Play 3 · Publish**
Adapt and validate the creative for launch

### What a Brand Kit is

A structured profile used by the Creative Agent to evaluate outputs before generation.

### What this sets up

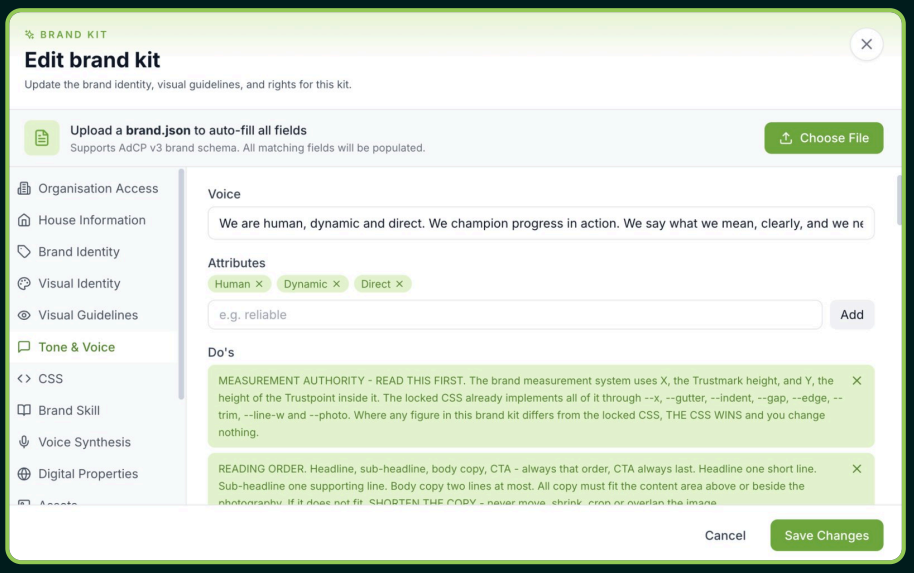
Define the brand rules the Creative Agent should work within — set up once per advertiser, reused across campaigns.

Brand inconsistencies often come down to small errors — the wrong colour, off-brand imagery or tone, or missing legal requirements. As creative variants multiply, manual checks against brand guidelines become difficult to scale.

Instead of a human comparing each output against a guidelines document, every output is now validated *at generation* against the same brand profile — covering visual identity, tone and legal requirements.

## The Brand Kit

One source of truth for how your brand looks, how it sounds and what it can and can't say:




🎨 Colours · 🔤 Fonts · 🏷️ Logo rules · 🖼️ Imagery direction · 💬 Tone of voice · ⚖️ Legal boundaries · ...and more

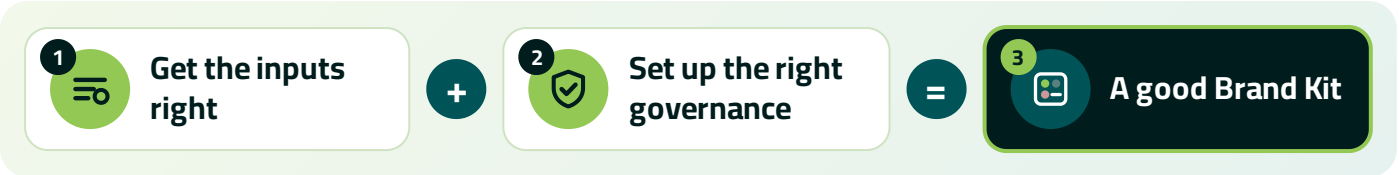
**Reused across campaigns**

**Every output validated at generation**

**Set up only once per advertiser**

**Uploading an existing brand document, or build it with AI**

# Best practices for building a good Brand Kit




## 1 Get the inputs right

Give the Creative Agent enough context to understand not just what your brand uses, but how your brand should look and feel.

### Capture what makes the brand distinctive

Go beyond logos, colours and fonts to include the visual cues, motifs and stylistic choices that make the brand recognisable.

### Define how the brand should come together

Include rules for hierarchy, proportion, emphasis, and how elements relate — not just the individual ingredients.

### Give the Creative Agent a reliable source of truth

The assets, rules and references in the Brand Kit should be complete, accessible and approved for use. Match the level of detail to the complexity of the brand: a simple brand may need only a few clear rules, while a multi-market or multi-brand organisation may need much more structure.

## 2 Set up the right governance

It can be tempting to treat every AI-generated creative as something that needs another pair of human eyes. Instead, agree upfront on what "good" looks like.

### Use the 90/10 rule

Let the Creative Agent handle the repeatable 90%: layout, colour application, typography, logo placement, resizing and spec compliance. Reserve the remaining 10% for contextual judgement.

### Fix repeated issues at the source

If the same inconsistency keeps appearing, update the Brand Kit rather than correcting each asset individually. It could be a sign the Brand Kit itself is under-specified.

### Agree on what "good" looks like, then calibrate

Use initial outputs to refine the Brand Kit and align on what counts as on-brand.

### Revisit when something material changes

A rebrand, new market, new campaign direction, new sub-brand, or updated usage rights. This helps the Creative Agent work from the right rules again.

**The Brand Kit gives the Creative Agent clear rules to work from.**

The better the inputs, the more reliably it can handle the repeatable work — leaving people to focus on judgement.

NEED A HAND?

**Not sure what belongs in yours? That's where our team comes in.**

# Play 1 — Explore
# Compare creative treatments before committing

**Brand Kit**
Define the brand rules the Creative Agent should work within

**Play 1 · Explore**
Compare creative treatments before committing

**Play 2 · Prototype**
Turn the strongest direction into a working HTML5 experience

**Play 3 · Publish**
Adapt and validate the creative for launch

### Start here if you have the idea, but not yet how the ad should come to life.

Explore different ways it could move, interact and behave, then choose a direction before building it. Already know the treatment you want? Skip to **Play 2**.

### What this play enables

Explore several creative directions before committing to production. The Creative Agent turns a brief and/or key visual into frame-by-frame Storyboards that show how each direction could work.

A campaign idea, concept or key visual can become many different ad experiences: from animation, parallax and carousels to gamification and interactive video. For most advertisers, the challenge is not a lack of options. **It is deciding which treatment is right for the campaign, audience and idea.**

## Storyboard makes those options visible before production begins, so teams can compare treatments side by side before committing build effort.





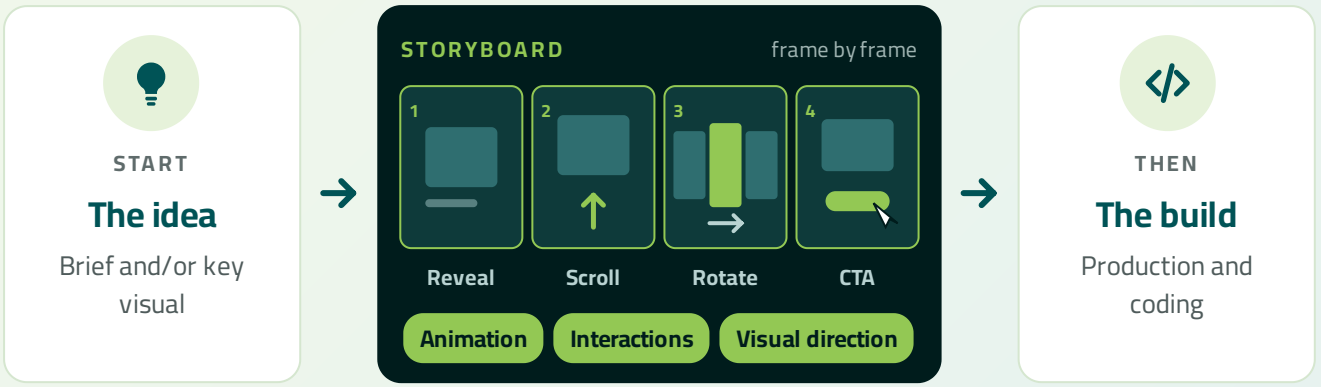


*A bubble popping game may work well for a fun soft drink brand, while a quiz may suit a range of running shoes. Both interactive HTML5 display ads are generated by AgenX Creative Agent.*

## Storyboards in a nutshell

Interactivity is difficult to show in a static comp. A treatment like "the product reveals on scroll, then the cards auto-rotate" is often described — or painstakingly illustrated frame by frame — but people can still picture it differently.

**A Storyboard turns that idea into a frame-by-frame blueprint of how the ad behaves** — its animation, interactions and visual direction — before production or coding begins.




Like storyboards and moodboards in a traditional creative workflow, it gives teams a shared reference point to compare treatments, refine the strongest direction and align before the build.

## Start from a key visual, or from a brief

IF YOU ALREADY HAVE

### An approved key visual

The Creative Agent explores different ways that visual could come to life through animation, interaction and rich media treatments.

IF YOU ARE STARTING FROM

### A brief

It can explore different creative directions instead.

**Either way: compare several Storyboards side by side before committing to production.**



# Three directions, from one prompt

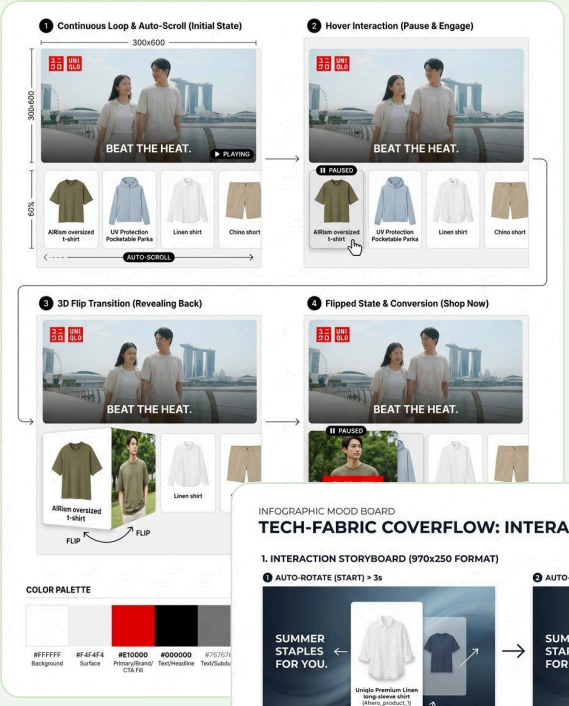
THE PROMPT

> Can you create some ads for Uniqlo Singapore's summer range?
>
> I need two templates: a video ad, and a product carousel that rotates automatically and animates on hover. The carousel should show products based on each user's recent searches.
>
> Sizes are 970×250, 300×600, 300×250, 1920×1080 and 1080×1920. We're targeting 18–40 year olds, and the CTA is "Shop Now".

**AgenX Creative Agent**

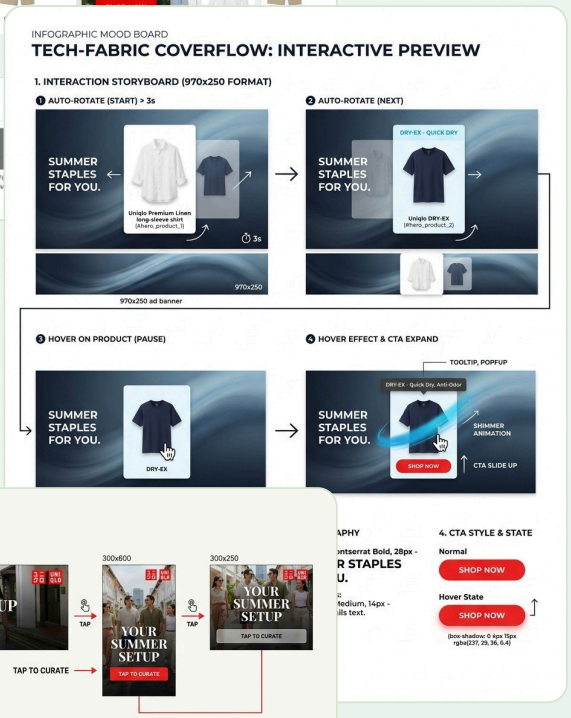
Here are **three Storyboard directions** for your summer range. Each explores a different interaction, with the product feed and Brand Kit rules kept the same. **Which one should I take forward?**

**Advertisers can review three storyboards simultaneously, select a direction, and move forward with production.** Decision-making occurs at the concept stage when adjustments carry minimal cost, rather than mid-production.



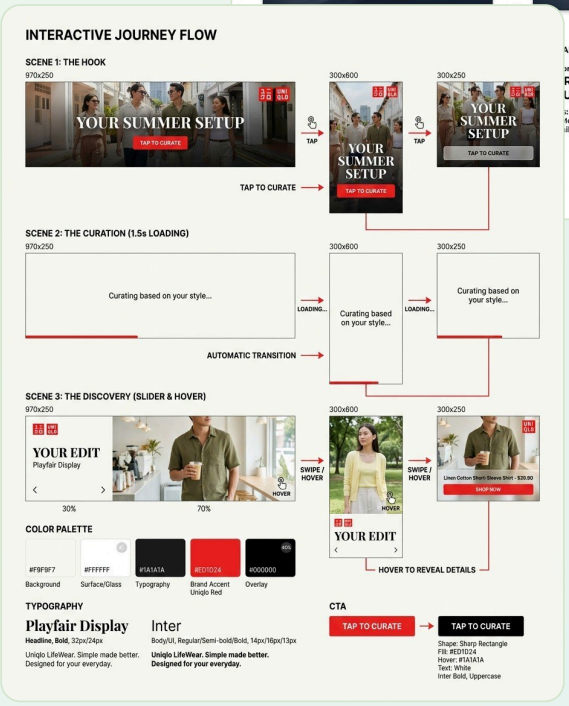

OPTION A

## Minimalist LifeWear Loop




OPTION B

## Cooling Tech Coverflow




OPTION C

## Summer Journey Reveal

# Best practices for prompting the Creative Agent

Prompt engineering is not far from writing a good creative brief. In both cases, the quality of the outcome depends on how clearly you communicate objective, context and constraints. **Anything you leave vague becomes something the agent has to infer.**

### 1 Give it boundaries as well as possibilities.

Brand guidelines, tone of voice, visual references and things to avoid all help define the space the agent can confidently work within. The clearer those boundaries are, the more useful its creative freedom becomes.

### 5 Make the important decisions explicit.

If a product benefit, offer, message or visual element matters most, say so. Otherwise, the agent has to infer the hierarchy — and its interpretation may not be yours.

**>_ A SAMPLE PROMPT**

Create a gallery/carousel interactive banner for **[Brand]**, promoting [Campaign – e.g. Double 11, Christmas], in [Language – e.g. English / HK Traditional Chinese / Thai] 1, showcasing different [Products / Destinations] 2.

Each carousel card should display the promo price and discount. CTA: [e.g. "Book Now"] 5 – make it compelling enough to convert [target audience – e.g. budget travellers] 3.

Frame 1: Big promotional headline [+ optional supporting copy], auto-rotating into Frame 2.

Frame 2 onward: Each [Product / Destination] on its own card – users can swipe or tap through manually, with auto-swipe as a fallback.

Sizes: 300×600, 300×250, 970×250 4

### 2 Use references to communicate intent, not just appearance.

Existing layouts, product imagery, brand assets and other visual references are most useful when the agent also knows why they are being supplied — what should be retained, adapted or used as inspiration.

### 3 Brief the outcome, not just the asset.

Give the agent enough context to understand what the campaign is trying to achieve, who it is speaking to and what you want the audience to do. A 300×250 banner is a format; it is not yet a creative brief.

### 4 Provide context for where the creative will live.

Channel, format and environment shape how an idea should behave. A mobile banner, an interactive desktop unit and a DOOH placement may start from the same campaign idea, but they should not necessarily express it in the same way.

PLAY 1

**Explore**

WHAT YOU WALK AWAY WITH

**Several concrete creative treatments that stakeholders can compare before committing to the build.**

Next: Play 2 — Prototype →

# Play 2 — Prototype
# Turn a chosen direction into a working experience

**Brand Kit**
Define the brand rules the Creative Agent should work within

**Play 1 · Explore**
Compare creative treatments before committing

**Play 2 · Prototype**
Turn the strongest direction into a working HTML5 experience

**Play 3 · Publish**
Adapt and validate the creative for launch

## Continuing from Play 1?

You already have a chosen Storyboard — the treatment, the interaction pattern and the visual direction are settled, and this play turns that blueprint into a working prototype. **If you are starting here,** the Creative Agent works directly from the key visual and brief when the treatment is already decided or an existing asset is being adapted.

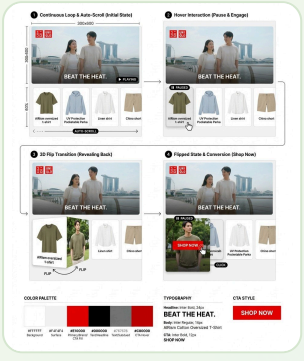
## What this play enables

The Creative Agent turns the chosen direction from Play 1 into something stakeholders can open, interact with and evaluate — not just a representation of the experience.

For interactive formats, animation and rich media, the clickable experience traditionally appears only after design and development have begun. By then, changing the interaction often means reworking something already built. The Creative Agent generates the prototype directly from a brief or chosen Storyboard, incorporating animation logic, brand elements and publisher specifications.

**In minutes, the Creative Agent produces a set of functional HTML5 units, with the interaction and publisher requirements already built in.**

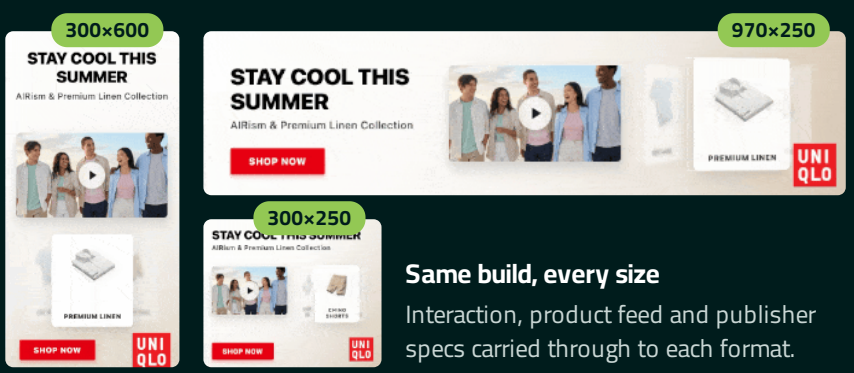
CHOSEN STORYBOARD



**Option A:**
**Minimalist LifeWear Loop**

WORKING PROTOTYPE

Live HTML5 units




**Same build, every size**
Interaction, product feed and publisher specs carried through to each format.

**Every shortlisted direction can be reviewed at this fidelity.** The prototype already meets the required dimensions, file weight and format, so what stakeholders approve becomes the foundation for the final campaign, rather than something a designer recreates afterwards once a direction is signed off.

# What you can do with the prototype

Getting to a working prototype earlier creates more room to improve the creative before launch. Instead of spending review rounds correcting what was lost between concept and build, teams can use them to refine the experience itself.

01

### Share the real experience

Send stakeholders a live URL so feedback is based on the actual interaction, not a static deck or description.

02

### Swap in final assets

Replace placeholder logos, imagery and copy without rebuilding the experience.

03

### Polish the details

Refine layout, typography, contrast and motion once the core interaction is working.

04

### Add personalisation and DCO

Use the prototype as a master for different audiences, markets, languages, contexts or live product feeds.

### Take it further with engineering

Hand developers a functional blueprint when the campaign needs custom APIs, advanced logic or deeper integrations.

05

PLAY 2

**Prototype**

Next: Play 3 — Publish →

WHAT YOU WALK AWAY WITH

**A working creative asset stakeholders can experience, refine and use as the basis for production.**

# Play 3 — Publish
# Adapt and validate the creative for launch

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**Play 3 · Publish**
Adapt and validate the creative for launch

**Start here once the prototype is approved, or continue from Play 2.**

Turn the prototype into ad tags ready to traffic — validated against publisher specs and brand rules, and adapted across every format on the media plan, rather than rebuilt one format at a time.

**What this play enables**

The Creative Agent manages technical execution by pulling specifications, validating compliance automatically, enforcing brand guidelines across outputs, and generating format variations from a single approved direction.

We now have an approved creative direction from **Play 1** (the Storyboard) and a working prototype from **Play 2**. The next step is to start trafficking the campaign through an ad tag. The Creative Agent integrates with major DSPs and ad servers, automatically outputting ad tags used to load, display and track creative across channels. Play 3 details balancing rule-based automated checks against the judgement calls no rule can act upon.

Prior to launch, creative assets must pass publisher specification checks and adapt to scheduled media plan placements. **Creative Agents function as automated quality control inspectors.**

## Three questions matter most for advertisers

1. **Will it run?**
   Spec compliance p. 17 →



2. **Is it on-brand?**
   Brand consistency p. 17 →



3. **Does the destination require a genuinely different execution?**
   Format adaptation p. 18 →

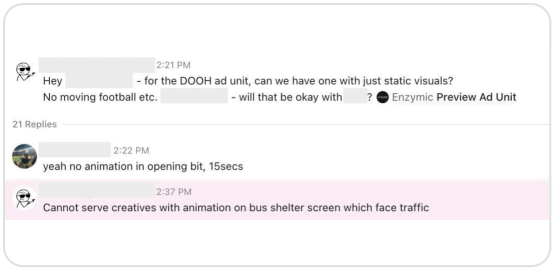


CHECKED BY
AgenX
Creative Agent

1 · WILL IT RUN?

# Spec compliance

Publisher specifications often arrive as PDFs or spec sheets covering dimensions, file size, safe zones and format-specific restrictions. In a traditional workflow, those requirements are checked manually — often late in production, when fixing a mismatch means reworking an asset that is already built.




***A real conversation at Adzymic, pre-campaign.*** *A DOOH specification existed only as a PDF, and an error was only flagged after the creative reached the media owner. Agentic workflows create an opportunity to bring those requirements into production earlier.*

**Creative Agents can reference publisher specifications as structured data and validate against them during production, reducing manual checks and version mismatches.** With less technical friction, advertisers can also consider formats that may previously have felt too complex to justify — from DOOH and CTV to high-impact placements.

2 · IS IT ON-BRAND?

# Brand consistency

Multi-market and multi-format campaigns increase the risk of small inconsistencies — incorrect colours, unapproved typography, misplaced logos or off-brand copy. Brand teams remain the gatekeepers, but manually checking the same details across dozens or hundreds of variants is difficult to scale.

THE CREATIVE AGENT APPLIES

**Layout · colour · typography · logo placement · tone**

Rule-based, across every output, from the Brand Kit

PEOPLE JUDGE

**Whether the creative feels right for the market and moment**

Contextual judgement — brand teams remain the gatekeepers

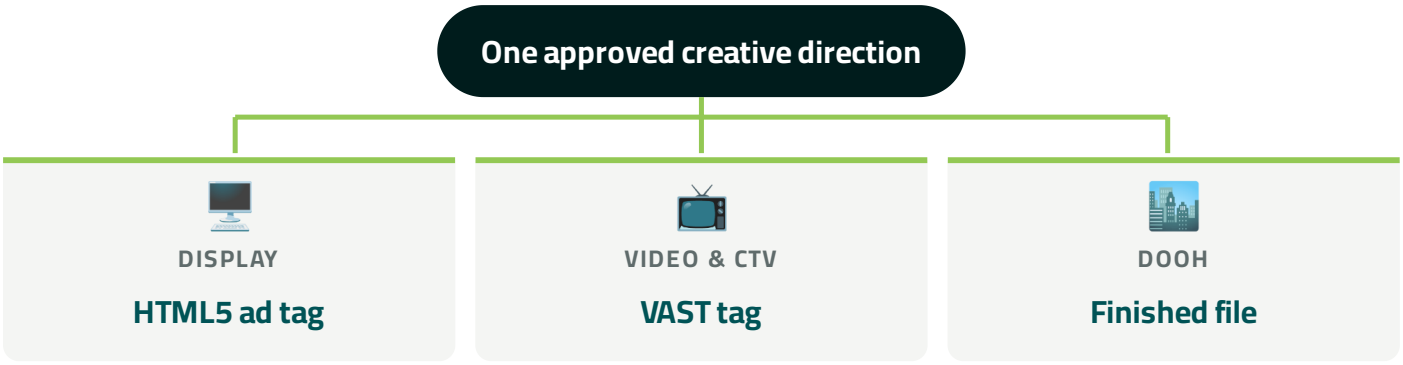
**Using the Brand Kit as a central reference, the Creative Agent applies rule-based brand requirements across every output — from layout and colour to typography, logo placement and tone.** People can then focus on the contextual judgement: whether the creative feels right for the market and moment.

3 · DOES IT NEED A DIFFERENT EXECUTION?

# Format adaptation

Different channels require fundamentally different creative outputs. Display may need an HTML5 ad tag, video and CTV a VAST tag, while DOOH may require a finished file — each with its own technical specifications.

Traditional creative automation is good at adapting within a format: one display ad into multiple sizes, or one video into multiple placements. The challenge comes when the campaign needs to move across formats. An interactive HTML5 ad cannot simply become a CTV video or DOOH execution; that usually means another brief, build and review cycle.




**Instead of adapting the finished asset, the Creative Agent works from the approved creative direction and produces the appropriate asset for each channel.** It can also account for the specifications of each destination during production — reducing the risk of discovering technical mismatches only when the creative is ready to launch.

HUMAN VERSUS CREATIVE AGENT

# What gets checked before launch

Some checks are rule-based and repeatable; others depend on context and judgement. The Creative Agent handles the former, leaving people to focus on the latter.

| CREATIVE AGENT HANDLES | HUMAN REVIEW | WHY A PERSON IS NEEDED |
|---|---|---|
| **Spec compliance** | | |
| Referencing publisher specs and validating dimensions, file weight and other technical requirements before submission | Local regulations, editorial sensitivities and other requirements not captured in the spec | Technical validation can confirm dimensions and file weight, but not whether the content itself is appropriate for the placement or market |
| **Brand consistency** | | |
| Colour, typography, logo placement, layout and other rules defined in the Brand Kit | Whether the imagery, tone and overall execution feel right for the market and context | These are judgement calls rather than rule violations |
| **Format adaptation** | | |
| Producing the required format mix from one approved creative direction | Bespoke interactions, custom logic or integrations | Some executions require new development, not just adaptation |
| **The idea itself** | | |
| — | Whether the idea itself is strong | Creative judgement remains a human decision |

PLAY 3

Publish

WHAT YOU WALK AWAY WITH

**Ad-server-ready tags across the full channel mix — spec-compliant and on-brand, without a separate production round for each channel or format.**

Next: Putting it into practice →

# Principles for working with the Creative Agent

Across all three plays, the same operating principles apply.

01

### Give it a reliable source of truth

The quality of automated decisions depends on the quality of the specifications, Brand Kit and campaign context the agent can use.

02

### Use automation for rules and people for judgement

Passing technical validation is not the same as being appropriate for a market, audience or placement.

03

### Brief the campaign, not just the first format

The earlier the Creative Agent understands the intended channel mix, the easier it is to carry one creative direction across it.

04

### Fix repeated problems at the source

If the same error keeps returning, improve the **Brand Kit**, brief or specification source rather than correcting individual outputs.

WHY NOW, AND WHY CREATIVE AGENT

The opportunity with Creative Agents is not simply to do the same work faster. By reducing production friction, teams can explore more ideas, test earlier and build for more channels without turning every new possibility into another production job.

AgenX Creative Agent

Put these principles to work on a live brief. Get your Brand Kits set up and 20 ad units generated — free.

Get your free trial →

# Putting this playbook into practice

We opened with **three questions**. The three plays change where some of the most important creative decisions can happen.

**1** Can an advertiser see what a key visual could become, across several options rather than a static mock-up or a written description?

| WHAT CHANGED | THE DECISION IT PUTS IN FRONT OF YOU |
|---|---|
| Storyboards show how an ad could behave before anything is built. | Choose the treatment worth taking into production. |

**Whose call: Brand and creative teams** SEE Play 1 →

**2** Can they compare several directions without multiplying design and development costs?

| WHAT CHANGED | THE DECISION IT PUTS IN FRONT OF YOU |
|---|---|
| Multiple directions can be compared before each one becomes a full build. | Decide which direction is strongest before development effort is committed. |

**Whose call: Brand marketers and creative teams** SEE Play 1 →

**3** Once a direction is chosen, can it become the basis for the campaign build rather than starting again from scratch?

| WHAT CHANGED | THE DECISION IT PUTS IN FRONT OF YOU |
|---|---|
| The approved prototype becomes the basis for production across channels and formats. | Decide the channel mix early enough to judge whether the direction works across it. |

**Whose call: Media planners and creative leads** SEE Play 2 → Play 3 →

# Your first 10 working days with the Creative Agent

Getting started is simpler than it may seem. We recommend a 10-day Creative Agent pilot using a real campaign, so you can compare the workflow with how you normally work. Most of those 10 days are spent on review and validation, not production. Creative assets can be generated in minutes; the rest goes into approvals, market checks and media validation.

| | WHAT HAPPENS | HANDS-ON TIME | YOU END WITH |
|---|---|---|---|
| DAYS 1–2 | **Build the Brand Kit from CI assets, claims, disclaimers and usage rules** Brand Kit → | **3–4 hours** to review and refine what matters | A reusable Brand Kit |
| DAYS 3–4 | **Brief the campaign and review Storyboards** Play 1 → | **1–2 hours** to brief and choose; Storyboards generate in minutes | Three treatments, one selected |
| DAY 5 | **Generate the working unit and share the live preview** Play 2 → | **Under 30 minutes** to generate and send | A clickable prototype |
| DAYS 6–7 | **Add final assets, review market fit and refine the Brand Kit** | **4–5 hours** across checks and regenerations | An approved unit and stronger Brand Kit |
| DAYS 8–9 | **Generate the channel mix and validate destination specs** Play 3 → | **2–3 hours** to confirm placements and outputs | Campaign-ready assets and tags |

BY DAY 10 **You should have more than a demo: a reusable Brand Kit, an approved creative direction, a working prototype and campaign-ready assets.**

# What to measure, depending on your role

The workflow largely remains the same, but what you measure depends on what you own.



## Creative agency or in-house studio

**Focus on:** Exploring and comparing more viable creative treatments

AT DAY 10, MEASURE

**Creative breadth:** how many viable directions you could put forward



## Brand marketer

**Focus on:** Getting from brief or KV to an approved direction faster

AT DAY 10, MEASURE

**Time to approval:** revision rounds and elapsed time versus a comparable campaign



## Media agency planner

**Focus on:** Extending the approved direction across the planned channel mix

AT DAY 10, MEASURE

**Production coverage:** how much of the media plan was ready to launch without extending production

READY TO MEASURE IT ON A LIVE BRIEF?

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