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Dmexco ‘to do’ list
What to see and do at this year’s Dmexco ad tech conference.

The change agent
Our disruptive leadership series continues with R/GA’s Matt Lodder.

Creative and cameras
Are creative directors’ holiday snaps better than the rest of ours?

Creative Showcase
A round-up of the best new work from around the world.

Girl Guides
Mumsnet founder Justine Roberts is this issue's role model.

Open all hours
From shoppable content to pop-up shops, we take a look at retail.
We’re nothing without courage. And to be truly courageous, we need a crystal clear view of the lie of the land. So when you decide to go all-out to achieve your agency’s full commercial potential, information is everything. That’s why Synergist is designed to give you instant visibility of the status of every job, across your business – all in one place.

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MEETING THE NEEDS OF TODAY

If there’s one theme that shapes this issue of The Drum it is that brands and agencies are continually working in new ways as they attempt to step into the future without losing sight of the heritage they have built – which is by no means an easy feat.

In order to grow and succeed, every company needs to move forward and keep up with the times, no matter the successes they have previously enjoyed.

On page 12 we look at one brand that certainly enjoyed icon status, but arguably has lost its way in the world since.

Lee Jeans, which this year turned 125, has had quite a fall since the days when it was evocative of rugged cowboys and screen idol James Dean, who famously pared a pair with a white tee and cigarette in Rebel Without a Cause.

As Brand Union strategy director Laura Tan explains, recent attempts at authenticity have crashed into cliché at a time when young men are looking to rewrite the rules of masculinity.

“A classic brand can only live forever if it acts with agility and innovates to meet the needs of today,” she says.

It’s advice that could also be applied to retail – an industry dogged by continual changes in the way we shop and the constant need to adapt to technology.

Luckily, as we see in our retail and e-commerce focus starting page 33, there are forward thinking retailers transforming the sector.

We take a look at the impact of social sharing and personalisation, as well as the innovations surrounding pop-up shops, and eBay Advertising provides some insight on the shopper journey.

Meanwhile, as we continue our series of interviews with agency chiefs around the disruptive impact digital is having on agencies and their clients, R/GA London’s Matt Loder shares what this has meant for his business in terms of keeping up with client needs and expectations.

Elsewhere in this issue you’ll see another side of BMB’s Bil Bungay and a few other creative chiefs who show off their photography skills, and we gear up for this year’s Dmexco with our top tips on what you should watch out for if attending the Cologne ad tech conference.

And finally, as we move towards the possibility of major change in the make-up of the UK with the Scottish independence referendum looming ever closer, The Drum gauges the appetite for an independent Scotland among marketing and communications agency bosses operating north of the Border.
How can broadcasters fix TV’s diversity problem?

Marcus Ryder, chair of the Royal Television Society Diversity Committee and BBC current affairs executive, explains why prioritising diversity in the UK media sector is needed.

Diversity in television is a hot topic. It is almost impossible to get two television executives together without the conversation turning to the need to increase the number of black, Asian and minority ethnic (BAME) people working both in front and behind the camera. And the name ‘Lenny Henry’ is never far behind in the conversation.

Last Month BSkyB announced it would implement BAME quotas for on-screen talent and certain key roles behind the camera in drama. The BBC has announced a raft of initiatives including more training schemes to increase the number of BAME people working in the corporation. ITV has also announced initiatives and Channel 4’s chief executive David Abraham has said diversity is a major priority.

So with all this ‘progress’, why isn’t everyone happy? What prompted the Guardian to publish an open letter to the heads of the UK’s major TV broadcasters calling for more programmes made by and about Britain’s BAME population?

The signatories of the Guardian’s letter read like a who’s who of the British creative industry (including Rufus Norris, Idris Elba, Emma Thompson, Alan Brough and Richard Curtis) and they are calling for broadcasters to take a similar approach to rectifying the BAME diversity problem as they take to rectifying nearly all serious issues in the UK television industry: either ringfence money or set a quota.

In 2007 the BBC realised too much of its production was centred in and around London. Relying on the goodwill of commissioners to commission more programmes from the ‘nations and regions’ had failed. It set itself stringent targets that at least 50 per cent of its programmes would be produced out of London and the number produced in Wales, Scotland and Northern Ireland would directly reflect the percentage of population living there.

In the last seven years the media landscape across the UK has been revolutionised. More Scots, Welsh and Irish are employed by the BBC than ever before. Similarly, if broadcasters want to ensure that certain programmes are produced they should set quotas tying the hands of the commission. They have done this with children’s programmes and news and current affairs. If this is not done, the pressures to commission other types of programmes are so strong that it is almost impossible for commissioners to prioritise these incredibly important public service requirements.

Now, the major criticism of ringfenced money for BAME programmes is that it will ghettoise black and Asian programme makers as they are forced to make ‘black’ programmes. This misunderstands what the signatories are asking for. Just as there are quotas for Welsh, Scottish and Irish programmes, these programmes are not about St David’s Day, eating Haggis and Irish dancing. It is about quotas that enable Welsh productions to make Doctor Who, Scottish productions to make Question Time and Northern Ireland to make a fifth of all Panorama current affairs programmes.

BAME programmes are defined by fulfilling two of three criteria: 50 per cent of on-screen talent is BAME; 30 per cent of staff making the programme are BAME; or 50 per cent of senior staff on the project (executive producers etc) are from a BAME background.

If broadcasters want to ensure that certain programmes are produced they should set quotas tying the hands of the commissioners.”

“...at that, I give you three words: ‘Michael’, ‘Brown’ and ‘Twitter’.

After Michael Brown – an unarmed black man – was shot by police in Ferguson, America, more than a million tweets were sent about it before any major news outlet covered the story three days later in primetime.

Until mainstream media more closely reflects our viewers we will continue to miss stories that are important to large swathes of our audience, be they news stories, dramas, comedies or documentaries.
Is the BBC taking enough creative risks?

BBC One controller Charlotte Moore vehemently defends the channel’s output over the last year, rebuffing claims it plays it too safe.

BBC One wasn’t deserving of a nomination for Channel of the Year at this year’s Edinburgh International Television Festival controller, but in conversation with Channel 4’s Krishnan Guru-Murthy, controller Charlotte Moore said she “didn’t agree” with the BBC Trust’s comments that the channel is relying on soaps and not taking enough creative risks.

“The thing about BBC One is there has to be a mix, something for everyone, but there is a real opportunity to take risk.”

One – it surprised at every turn.
“TV is clearly now a combat vehicle for tech and mobile companies and platforms to compete with each other rather than a sovereign industry in its own right.”

“An Apple-Disney merger would substantially dwarf Fox-Warner-Sky. But what duties or obligations will these new global gated communities have towards our industry whose future they increasingly influence?”

With American conglomerates increasingly attracted to British investment, Channel 4’s David Abraham has called free-to-air channels as this year’s “must have accessories – the tiny dogs of US media companies”.

He said that UK production has, in 20 years, “turned from an ugly duckling to a very valuable goose indeed.” And while UK production is an undoubted commercial success story, Abraham wondered “if it will continue to be a creative one”.

He stated: “Scale demands an increased focus on cost-cutting and margins. Reformating ideas is more efficient than the messy business of finding new ones. Fear of risk overtakes an appetite for it.”

Abraham warned that the creativity of British broadcasters and producers could be sufcated by a wall of money from across the pond as US tech and media giants snap up swathes of the television sector for profit.

Warning of the growing encroachment of Rupert Murdoch and Virgin Media owner John Malone on home turf as well as an existential threat from behemoths such as Google and Amazon, Abraham claimed only Channel 4 and the BBC remained to fly the flag for Britain.

“TV is clearly now a combat vehicle for tech and mobile

“An Apple-Disney merger would substantially dwarf Fox-Warner-Sky. But what duties or obligations will these new global gated communities have towards our industry whose future they increasingly influence?”

“TV is clearly now a combat vehicle for tech and mobile
Scottish industry on independence

The Drum surveyed bosses from 53 agencies across Scotland, spanning the advertising, design, digital, media and PR sectors, about their voting intentions for the independence referendum on 18 September, asking for their anonymous thoughts on the impact independence could have on the marketing communications industry. Here’s what they had to say...

- Do you plan to vote for an independent Scotland?
  - Yes: 60.38%
  - No: 37.74%
  - Undecided: 1.89%

- Would Scottish independence benefit the country’s marketing comms sector in the next decade?
  - Yes: 50.94%
  - No: 39.62%
  - Unsure: 9.43%

- Would clients spend increase over the next decade in an independent Scotland?
  - Yes: 54.72%
  - No: 30.19%
  - Unsure: 15.09%

- “After 2-3 years of ‘turbulence’ Scotland’s communications sector would feel free from the shackles of London and create a vibrant forward thinking example to the rest of the UK and beyond.”

- “I believe independence will result in a major expansion of Scotland’s economy. That can only benefit Scotland’s creative industries. I also believe that a new Scottish Government will take a positive, entrepreneurial approach to business and, again, that should help to reverse the decline in our communications sector.”

- “Why make it fragmented more? Westminster/central government are attractive and current clients. Suddenly my company would be considered foreign and in a weaker position for bids.”

- “It’s the worst thing that could happen to Scotland, and will take the communications sector back more than 30 years.”
Last month we witnessed a film of such simplicity, purpose and extreme violence it ripped away at the ideals that secure the western fabric. Make no mistake, this is a new propaganda war and those that understand emotion are winning.

The video execution posted with such cold blooded purpose to YouTube tackled and hit the golden touch points of this Call of Duty age. We may well be repulsed, but we should not underestimate either the tactics or the results. From the very beginning Isis understood the culture it wanted to undermine and the vital need to create emotion amongst the crowd in doing so, and as we have witnessed, it is masterful at it.

Every great communicator from every age has understood how to use the tools of the time to their best advantage and to drive them with emotion and simplicity. These new media terrorists also understand the impact of the visual meme and how that feeds the global newswire to engage and shock the masses. They know how to pierce the imagination and conscience to recruit, create fear and make no mistake about their point. These are young people who have grown up in a disruptive technology age, where gaming crosses the reality divide and those with fatal charm grab the headlines and effect life forever.

The West need to liberate themselves from these suffocating mantras with a genuine strategy and purpose that matches in engagement. We can’t struggle to keep the old world alive. This world needs better insights, imagination, thinking and collaborative inspiration for a better purpose. Too often the West is still pre-occupied with useful things for themselves – recognition, growth, money – than useful things for the world we live in. Communications and messages are mired in complexity and opaqueness and too often miss the point.

This is not only a ‘Message to America’, it’s a message to us all. These propagandists know exactly how to tell a story and leverage it at maximum speed across social channels, disrupting the well-oiled Western propaganda machines and placing them on a back foot.”

“These propagandists know exactly how to tell a story and leverage it at maximum speed across social channels, disrupting the well-oiled Western propaganda machines and placing them on a back foot.”
THE DEFINITION OF TELEVISION IS CHANGING AT BREAKNECK SPEED...

WE’VE BEEN WAITING.

Videology is a programmatic platform that specialises in TV and Video, providing technology to advertisers, agencies, and media companies to more efficiently sell their products, serve their customers, and monetise their audiences.

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Videology is proud to be The Drum’s official video content partner for DMEXCO 2014.

To connect with our team in Cologne email dmexco@videologygroup.com or visit Videology’s booth: Hall 7, CO61 DO68.
Heading to Dmexco 2014? Here are our top tips for getting the most out of the conference

One thing you should be aware of if you’ve never been to Dmexco before is that the Cologne ad tech conference is absolutely massive. With 800 companies exhibiting and an estimated record of 30,000 thousand marketing professionals set to descend on the German town on 10 and 11 September, it’s easy to get overwhelmed. Luckily, The Drum’s online editor Stephen Lepitak is on hand to offer up his top five things to do and see at this year’s event.

01 New for this year, the conference is set to introduce its Start-Up Village, where start-ups from across Europe can apply for space during the two day event, with successful applicants given a timeslot to present their company ideas to potential investors.

The organisers are genuinely excited by the prospect of featuring some of the hottest start-ups around and are clearly expecting some of those involved to profit from being in front of some of Europe’s most prominent venture capitalists and digital entrepreneurs.

02 Jonah Peretti, CEO of Buzzfeed, will be speaking in two sessions at the conference, the first a discussion with Criteo president Greg Coleman on programmatic and native advertising from a marketer and publishing perspective.

Peretti will also be the closing keynote speaker in the Congress Hall on Thursday evening discussing ‘The Big Shift in Media’, where he will talk about how he sees publishing and advertising progressing. And, having just raised £30m in investment for Buzzfeed, he is clearly someone worth listening to on this subject.

03 Make sure you take some time to walk around the conference halls and see who is exhibiting. Facebook took a stand last year, as did eBay, and the three halls are always full of well known marketing networks and technology companies. If you hang around at the end of each day you’ll find that many host party sessions – so free beer and hot dogs. Some companies do have a penchant for banging techno tunes though, making meaningful discussions in the vicinity nigh on impossible.

04 There is a VIP opening night party on the Tuesday night, but if you’re not lucky enough to receive an invite then Wednesday evening sees the official party take place – although it does require pre-registration. It’s a great event to bump into new contacts and, it’s Germany, so the beer is fantastic as well.

05 The final panel session of the event, taking place in the Debate Hall, features a stellar line up of names, from Bonin Bough, vice president of global media and consumer engagement for Mondelez International, to Vice Media’s president Andrew Creighton, Mozilla’s Denelle Dixon-Thayer, IPG Media Lab’s Chad Stoller and Kiip co-founder Brian Wong.

The group will be making some advertising predictions with a five-minute time slot each. Trust me, you want to hear what these guys have to say in order to future proof your business or marketing strategy. Do not miss.
Lee Jeans turned 125 this year, but despite its rich heritage this once iconic denim brand appears to be struggling to remain relevant in an era of increased competition. Brand Union strategy director Laura Tan takes a look.

**FADED DENIM?**

It’s one of the most iconic images in modern cinema. James Dean in his plain white tee, red jacket and blue jeans, leaning casually against a bare brick wall. With a cigarette poised between his lips, he epitomises ‘cool’ as the Rebel Without a Cause. You will know this iconic star, but would you know which brand of jeans he was wearing? My guess is that if you knew they were Lee 101Z jeans, it’s because you’re a movie buff and not because the brand has held onto its iconic status. How has a brand that proudly stood for pure craft and authentic style fallen from the stars into the dark corners of department stores?

The best brands are like your favourite pair of jeans; they stand the test of time. Yet despite Lee’s 125-year history, its rich heritage appears to have faded from the brand’s image today.

Lee’s brand story began with a pioneer. In Kansas in the steamy summer of 1989, businessman and factory owner Henry David Lee spotted an opportunity that would change the way we dress forever. As with most great innovation, it began with dissatisfaction at the status quo. Unhappy with the quality of reliable workwear from eastern suppliers, Lee set out to do better by inventing the iconic one-piece overall that would protect the worker waist-up and waist-down. This evolved from functional to fashionable when the first Lee cowboy pants were introduced, as well as the first ever fly zip. The market was beginning to grow from work-wear to pop culture and with it, the choice of denim brands. Lee developed its product range, featuring tailored sizing based on the rise and seat proportions, as well as inseam measurements. With the creation of the hair-on-hide label, featuring the company logo literally branded onto a leather patch on the Lee Rider jeans (reminiscent of the cowboy image of masculinity it wanted to stand for), denim branding was transformed forever. This simple stroke of marketing magic sheds light on the kind of innovation Lee jeans once had.

Compared to when Lee first emerged, denim is a busy and ubiquitous category and so communicating to customers why they should choose your brand over another is more challenging than ever. The heritage brands such as Lee and Levi’s are up against a double-squeeze: from above with the more luxury, specialist denim brands such as J Brand and Seven For All Mankind, and from below with the high street’s increasingly credible offering. Tellingly, Topshop’s popular Baxter jean style reportedly sells nearly 20,000 pairs a week.

In his TED talk on ‘The Paradox of Choice’, Barry Schwartz describes his experience of buying jeans that he now wears every day. Once upon a time there was only one classic pair to choose from. They got the job done, sure, but they didn’t have that unmistakable feeling of the perfect fit. Schwartz points out that with hundreds of jeans to choose from, the onus is now on the customer to make the right choice. If you pick the wrong pair, it’s your fault. That growth in choice has led to increasing anxiety among consumers.
Lee Jeans turned 125 this year, but despite its rich heritage this once iconic denim brand appears to be struggling to remain relevant in an era of increased competition. Brand Union strategy director Laura Tan takes a look.

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Learn how to build more intimate relationships with your customers and create more meaningful, fulfilling experiences.

This conference is as much about the ‘what’ as it is about the ‘how’

Book before 12th September to save £100: thedrum.com/joyofcx
Therefore, the opportunity for brands is to provide an experience that makes choosing a pair of jeans easy, efficient and, above all, enjoyable. Unfortunately for Lee, it’s hard to find evidence that it is making the choice-to-purchase journey either easy or enjoyable. From a retail perspective, in the UK it is not actually possible to buy Lee jeans via its website. One has the ‘choice’ of either trawling through sites such as ASOS, Debenhams or even Amazon to find a pair from their limited collections, or to look at a visual minefield of a map to find nearest bricks-and-mortar stores. Yet perhaps one would be willing to overlook these (major) obstacles if the brand itself was compelling enough to seek out.

The brand has long stood for comfort, with deep associations of masculinity and sturdiness (as epitomised by the ‘Can’t bust ‘em’ promise it held for years). This was perhaps the root of the ‘Move Your Lee’ campaign, which attempts to show Lee jeans in action on ‘real’ New Yorkers. The demonstration of great fit through the ‘Move Your Lee’ stories and images are aesthetically appealing and feels contemporary – if relying a little too heavily on the ubiquitous street-style fashion photography – yet it fails to deliver beyond secondary sponsored testimonials. The experience should emphasise the ‘Your’ not the ‘Lee’, and help customers to discover their perfect fit. For example, the Acne jeans site features a visual tool, Virtusize, which allows you to compare the jeans you are buying with the exact fit of your current pair. It’s a simple, insightful way of improving the experience by helping you feel you’ve made the best choice for you.

Another attempt at authenticity which crashed into cliché is Lee’s #LeeModernMan campaign. Again, a credible idea rooted in the brand’s heritage - redefining the rules of masculinity. Yet in a campaign that was set up to subvert stereotypes, new ‘Rules for the Modern Man’ features generic glossy imagery with lines including ‘Always have your beer cold’, ‘Never wear tighter jeans than your girlfriend’ and – in the tone of a fridge magnet you found at a 1950s car boot sale – ‘Happy wife, happy life’. It’s a woefully missed opportunity to stand for something greater, at a time when young men are looking to rewrite the rules of masculinity.

The aforementioned campaign concepts suggest that Lee is looking to stand for something; but predictable, cliché execution proves that the brand isn’t brave or decisive enough to make a commitment. As a result, its recent marketing feel a bit ‘me too’, drawing on the familiar techniques of its competitors and other fashion brands but in so doing, getting lost in the noise. Lee has the potential to own a number of compelling territories in the denim market, whether that is staying true to its masculine, no nonsense roots or concentrating on a long heritage of understanding comfort and fit. Interestingly, the brand is gaining traction in Asian markets, where Lee has been presented as a more premium choice when it comes to great fit, so perhaps there is something in this?

James Dean famously said “Dream as if you’ll live forever. Live as if you’ll die today.” Perhaps it’s a mantra that Lee should live by as a brand. A classic brand can only live forever if it acts with agility and innovates to meet the needs of today. Until Lee decides what it truly believes and boldly behaves in accordance, it will be like the faded starlet who looks wistfully at old photographs and says ‘I was in a movie once’.

**A CLASSIC BRAND CAN ONLY LIVE FOREVER IF IT ACTS WITH AGILITY AND INNOVATES TO MEET THE NEEDS OF TODAY.**

Laura Tan is strategy director at Brand Union where she is lead strategist on the global Vodafone account and responsible for the strategic output of the Brand Union consumer branding practice. She also lectures at the London College of Fashion on luxury marketing and has a regular column in the Metro on the subject of fashion and digital.
Marketing communications has progressed rapidly over the last decade and is now almost unrecognisable in comparison to its early 21st century guise, with technology developing at an exponential rate, affecting brands and, in turn, their agencies.

Matt Lodder, who worked at AKQA in London before moving over to head up R/GA's presence in the same city, has witnessed first-hand how the sector has progressed and client relationships changed in recent years, and when he catches up with The Drum as part of our disruption series, he begins by claiming that the term disruption, unlike many other buzzwords, is one that is still apt, if a little overused.

“Look at what we have seen recently and disruption is polarising right across the spectrum for ourselves and clients. There are people who are disrupting and completely changing the marketplace they are working in, and we are lucky to have a load of clients who are like that, including the likes of Google and Beats by Dr Dre – brands who are disrupting and at the forefront are creating new markets for themselves. And then there are those people who are being disrupted and our partnership is equally important for both of those groups and anyone in the middle. It’s not a term we are finished with. We are still absolutely in the middle of this seismic shift.”

Lodder goes on to add that such a shift in the marketplace is a “huge opportunity” for R/GA, a company known to instil an acceptance to major change every few years while also prescribing it to clients (chief executive Bob Greenberg famously shakes things up at regular nine-year intervals to keep pace of technology shifts).

In fact, no company is able to escape the digital tidal wave, with some of the world’s most famous media names struggling to keep their heads above water, as highlighted by the digital innovation report leak from the New York Times earlier this year.

Referring to the report, Lodder says: “Here is an organisation that has more than 200 developers, with more funding and more power than nearly anyone else in the world, and it is struggling to get a recipe website out of the door.

“That for us as an agency is hugely significant and it’s what we see all the time – large companies with huge amounts of power and resources, research and development budgets and all of the things that go with large operations, struggling to keep up with the pace of change.

“That’s where we can come in and help. Often, we are that sharp edge change agent that allows them to produce innovation in a way that the silos of their company don’t allow.”

Lodder points to Apple which has also been found, through the leaking of internal memos, to have its own issues, despite having been at the forefront of the digital age for decades.

“It’s a company that is struggling to break down its internal silos and organisation structure to deliver brand messages that are relevant. If Apple is struggling then everyone is,” he warns, adding that most of the agency’s clients will struggle with disruption in some form.

Lodder says one of the reasons we are seeing polarisation within traditional companies is that, increasingly, brands are having to “be more transparent and work in real-time,” while combining “a series of different functions across products, service and communications that may not have ever talked to each other before”. That is a massive challenge he says.

“They’re not doing all of that for fun. They are doing that because people demand a much more contextual, relevant, human set of experiences. That’s the real shift that’s happening. The technology changing all of these business structures is creating opportunities to produce integrated experiences that are truly contextual and relevant to our lives. That’s what I demand now. I’m not prepared to settle for a microsite – that’s not going to give me what I need anymore.”

Consumer wants for a contextual, truthful and personal experience across various channels have
The Change

on R/GA London boss Matt Lodder to find out how his agency is
the marketing communications industry. Now Stephen Lepitak calls
Sapient Nitro’s Nigel Vaz to talk about the effect digital is having on
chiefs including AMV BBDO’s Ian Pearman, Sir Martin Sorrell and
So far in our disruption series The Drum has caught up with agency
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And then there are those people who are being
forefront are creating new markets for themselves.
Dr Dre – brands who are disrupting and at the
marketplace they are working in, and we
who are disrupting and completely changing
for ourselves and clients. There are people
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many other buzzwords, is one that is still apt, if a
with The Drum as part of our disruption series, he
changed in recent years, and when he catches up
in the same city, has witnessed first-hand how
turn, their agencies.

Referring to the report, Lodder says: “Here is an
earlier this year.

“I want you to talk to me on Twitter, but I also
want you to remember me when I go back into
your e-commerce site. And I also want you to
know when I go in-store.

“For a normal corporation that’s not possible.
Silos make that impossible. That’s why they are
coming to agencies to help solve that problem.
How can you field that many teams to solve those
problems and have them find a solution in time
to meet consumer demand? This isn’t stuff you
can do in five years time. It has to happen in six
months time and that is why they come to us to
help with these complex problems.

“The reality is, consumers don’t buy into brands
any more. Some of that illusion has dropped.
Brand love is in flux and if that is the case then
the only response is to provide something

that has true value. That’s why we address
those problems by being an agency to partner
with brands, helping them work through the
omnichannel ask.”

Campaigns also have expectations to be met,
in that they must be culturally relevant, operate
at the pace of society, with teams who are able
to react when necessary and produce creative
concepts that are ‘elastic’ enough to provoke a
two-way dialogue and be moulded to fit.

“That has transformed the agency dialogue
completely. It’s not a broadcast, it’s a two way
dialogue. What that necessitates in terms of your
team is that it is never done. You’re campaign is
never finished. In fact, the campaign only ever
really starts when people start interacting with it.
How does that impact on the traditional agency
team? Pretty heavily.”

He continues to say of the expectation of any
brand’s online experience: “There is nothing that
isn’t connected and what people expect and
what we expect is that life is a series of things
that connect together and make that meaningful
to me. I don’t need your brand message – I need
something that is useful, entertaining or enriching
my life in some way. Those are the things I
embrace, and then I will respect you as a brand.”

Marketing has changed for good, there is no
doubt about it. And as brands and chief marketing
officers adapt, agencies must maintain a lead on
them to offer expertise and knowledge, as well as
insight and services to meet client needs.
CREATIVES AND THEIR CAMERAS

When The Drum caught up with Bil Bungay recently, the BMB founder revealed a lesser known aspect of his creativity as he proudly showed off this photograph taken at a Red Arrows display. Despite his protestations that the camera did all the work, it got us thinking whether the inventiveness of advertising creatives regularly finds its way into their holiday snaps. We asked around and convinced a few other creatives to show us the best photo they’ve ever taken.
When The Drum caught up with Bil Bungay recently, the BMB founder revealed a lesser known aspect of his creativity as he proudly showed off this photograph taken at a Red Arrows display. Despite his protestations that the camera did all the work, it got us thinking whether the inventiveness of advertising creatives regularly finds its way into their holiday snaps. We asked around and convinced a few other creatives to show us the best photo they've ever taken.

Bil Bungay, founding partner, Beattie McGuinness Bungay

First, let’s get one thing clear. Whilst I have had the privilege of working with some legendary photographers over the years including Nadav Kandar, Jim Fiscus, Rankin, Mary McCartney, David La Chapelle, even the great Terence Donovan, sadly that doesn’t make me one.

So imagine my surprise when the brand new Canon 6D I was road testing for an upcoming pitch for Canon presented me with this image of the Red Arrows at the rarely seen climax of one of their air displays.

To be honest, I couldn’t believe my eyes. For starters I broke the first rule of photography and shot into the sun, and as The Reds burned off into the distance, hit their smoke trails and powered vertically directly up into it. I just kept shooting. One of the joys of the digital era I guess, I wasn’t going to run out of film.

It was the best I could do to frame up the unfolding scene despite the burn on my retina. Through the lens all I saw was a painful white ball of light and the barest hint of smoke trails silhouetted against the sky.

Having used film in a Nikon F3 for years, I was expecting nothing but the said white ball with solid black at its fringes, but then this surreal one eyed, tentacled alien later appeared on my iPad – yes, Wi-Fi is another joy of the digital era, as is ‘Digic’, the Canon digital imaging brain that I assume was responsible for making all the instantaneous corrections required to produce this incredible image.

Thanks to my 6D, ‘Red Arrows Sunburst’ has now raised thousands for the Normandy Veterans and been presented to The Reds at their base in Scampton. It has also won me a second Canon DSLR in a competition chaired by Eamonn McCabe, making me look like I could hold a conversation with any pro. Who’d have thought?

Sadly this passionate film and photography fan never got to pitch for the Canon business due to a technicality. But hey, now that I have inadvertently cracked their brief and subsequently solved their structural issue – like shooting into the sun with a Canon 6D – you simply never know.

Nicolas Roope, executive creative director, Poke

Over a few years I built up a series of images called ‘People in Cars’. We feel protected inside our vehicles, and subsequently the hardened emotional guard we throw up in the street is softened within the car’s shell and our true expressions and feelings emerge unedited onto our faces. So I hid behind posts, doorways and phone boxes snatching glimpses of these feelings as drivers sped past oblivious. This picture, taken in Las Vegas a few years ago, captures a deep fatigue and a kind of sadness in the subject. The crop makes it look like the car’s door frame is a futuristic exoskeleton and helmet propping him up and protecting him.
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Jaywing.com/money
Wayne Deakin, executive creative director, formerly Engine and Jam

Not the best technical shot by any means (I am a writer, that's my excuse) but it's a picture that for me captures an emotion and a moment on holiday with my son in North Queensland. Taken in a hotel swimming pool on a cloudy day – he couldn’t care what the weather was like and just wanted to enjoy the freedom of water. I like the carefree nature of this image. It feels a bit like a painting but it’s just a different view on a slice of real life through the fixed lens of a mobile. I've always been a big fan of the brilliant Martin Parr and his documentary photographic style, but I think Mr Parr’s job is still very safe.

Jonathan Sands
chairman, Elmwood

Impossible to choose the best shot you’ve ever taken but often chance plays a big part in my best photographs and this is no exception. Taken on the Mornington Peninsula the southern most tip of Australia, next stop Antarctica, people say that you get four seasons in one day here and so was the case this day. Beautiful sunshine one minute, hail the next. Playing golf with one of my very best friends, suddenly as he was putting the rainbow appeared. I grabbed my iPhone and snapped. No Leica or Hasselblad. I really love the casualness of the flag and Steve’s wedge laying on the green coupled with the vivid contrasts in colour and light. And just to show there is a pot of gold at the end of the rainbow, he sunk the twenty foot putt which pretty much sealed his win.
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A few years ago I went to Kenya with my then client, VSO. We visited places where volunteers were working with local people, one of which was a communal cattle grazing area outside Isiolo in the north of the country. This teenage boy walked in with his herd of about a hundred cattle. He was a nomad, from Lake Turkana, even further to the north, where some of the earliest human fossils have been found. He was happy to let me take his picture, and found me at least as exotic as I found him. Alongside his various traditional adornments, the pink plastic whistle, with its look of having come from a Christmas cracker, is a perfect touch.
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Mr President’s work for Morph Costumes

Download Blippar app... and scan where you see this image to watch video.
Mr President: Morph Costumes ‘Get Morph’

Mr President’s campaign for Morph Costumes (previously Morph Suits) celebrated the weird and wonderful situations wearing one can bring. The work is the first to be undertaken by the agency since being appointed as global partner in early 2014. The advert, which shows how wearers become ‘Morphfamous’, ‘Morphflirty’ and ‘Morphfilthy’ once slipping one on, will hit TV screens in the autumn.

Creative director: Jon Gledstone  Design director: Dan Viverios  Senior planner: Pete Jackson  Business director: Polly Dedman  TV producer: Nikki Cramphorn  Production company: Rogue Films  Director: Reuben Dangoor  Editor: Kevin Palmer, Ten Three  Post-production: Unit
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Iris Worldwide: Adidas Football ‘Lionel Messi Back in Barcelona’

Lionel Messi puts World Cup disappointment behind him and gives an impressive display for Adidas in the latest commercial for its Adizero F50 football boots. The Barcelona striker is transformed into a tiger in the film, which creators Iris Worldwide describe as a ‘monument to the man, the way he plays and the city he loves’.

Deputy creative director: Adam Fish
Art director: Ollie Agius
Copywriter: Pete Ioulianou
Managing partner: Henry Scotland
Account director: Simon Yoxall
Account manager: Ben Buchanan
Producer: Rachael Young
Production company: Radical Media
Director: Luc Schurgers
Producer: Ben Schneider
DOP: Jan Richter Friis
Animation: The Mill London
Executive producer: Luke Colson
Editor: Gabriel Britz
Edit house: Rock Paper Scissors LA

Grey London: The Times and The Sunday Times ‘For the moments even we can’t describe in words’

Deputy executive creative director: Dave Monk
Creative team: Pauline Ashford, Mike Kennedy, Felipe Montt, Henrik Dufke
Agency producer: Natasha Johnson, Elaine Coyle, Harriette Larder
Creative producer: Sarah Benson
Planner: Mike Lean, Harriosh Cameron
Account team: Natalie Graeme, Tamsine Foggin, Albert Ponnelle
Media agency: M/SIX
Editor: Xavier Perkins
Post-production: 750MPH

Nicky Bullard, ECD, LIDA

I’m not neat. My clothes drawers aren’t neat. My hair isn’t neat. I don’t even eat neat. But, what is neat, and tidy, is the Times’ ad for their football video highlights. Probably a tricky brief this. The Times is known for its brilliant writing, but they want to talk about our new video offering, where they’re not writing anything at all. A cracking little line does the trick. ‘For the moments even we can’t describe’. Think the sound effects could have been better, but still a neat [have I used that word?] job.
Mother: Money SuperMarket ‘You’re So Money SuperMarket’
Mother has created the latest iteration of Money SuperMarket’s ‘You’re So Money SuperMarket’ campaign. Filmed against an New York City backdrop, the advert continues the ‘Save Money, Feel Epic’ theme with Graeme, a man so happy with his savings he takes a journey through the streets of New York atop a giant African elephant.

Director: Guy Shelmerdine  Production company: Smuggler  Post production: MPC  3D artist: Fabien Frank  2D artist: Matt Jackson  Sound: Gary Walker at 750mph
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Director: Guy Shelmerdine
Production company: Smuggler
Post production: MPC
3D artist: Fabien Frank
2D artist: Matt Jackson
Sound: Gary Walker at 230mph

Harlequin: Tequila Patrón ‘Meet the Makers’ Selfridges window
Tequila Patrón worked with Harlequin to create its first ever Selfridges window on Oxford Street. Part of the department store’s ‘Meet the Makers’ campaign the window focuses on the 60 hands it takes to make one bottle of Tequila Patrón. The window concept is inspired by artist Bruce Nauman’s 1996 show ‘15 Pairs of Hands’.

Muldowney/Serafini Creative: J.P. Graziano Grocery & Sub Shop ‘JPG Proposed Rebrand’
Jack Muldowney and Jen Serafini have come up with a branding concept for J.P. Graziano, the oldest Italian grocer in Chicago, focusing on its rich history and quality products. The colour palette used aims to reflect a more traditional Italian look and feel with clean and simple typography bringing in some modern touches.

Art Director: Jack Muldowney & Jen Serafini
Copywriter: Jen Serafini
Photographer: Nick Serafini
Don’t feel guilty (“it’s a pointless emotion”) and don’t try to be a perfectionist (“cut corners wherever you can”) – just some of the advice Justine Roberts, co-founder of Mumsnet, gives to all working mothers.

Before conceiving the idea of a parenting website – something which came to her after a “disastrous holiday in the wrong destination, time-zone and resort” – she worked as an economist, then a trader for a City bank, moved to New York, moved back, fell pregnant and become a sports journalist.

“As soon as I got pregnant I knew I didn’t want to work in that environment [the bank]. I’d seen a number of women who had children really have to pretend they didn’t,” she says, recalling a boss who took sales calls from her delivery suite before and after the birth of her child.

“It was just one of those things – you had to be more like the men than the men, and put your children very much in firm second. So I gave it up and became a sports reporter,” she laughs.

“I thought I could do it at evenings and weekends. It’s all mooched up. I’m often grabbing bits for packed lunches as I’m taking a call from Radio 5 Live,” she says. “I sometimes feel like I’m a mouse on a treadmill just desperately trying to deal with what’s thrown at me.”

Offering her advice to other working mothers, Roberts says guilt is a “pointless emotion” and urges them to “cut corners” as often as you can.

“Any hour of the day is a very different picture. It’s a very diverse world. You very rarely get advertising that takes that into account.”

She points to technology companies as among the worst offenders. “They don’t tend to do any work with us. It’s young men mostly making these decisions.”

Tackling the issue head on, Roberts established the Mumsnet ‘Family Friendly Programme’ in 2010 to work with businesses to improve family policies. It counts EasyJet, P&G and the National Trust among the businesses it has helped.

“The best companies realise there is very little point in training smart women up to middle management only to leave them,” she explains. “We’ve all seen that lack of diversity in the boardroom is not a healthy thing. So actually working a little bit harder at innovating to keep them is worth it to the business.”

Returning to where she gets her own advice and parental inspiration from, Roberts confesses to reading threads of fellow mums.

“I used to be a multiple identity poster and would answer my own questions, right in the early days when I was trying to get things going. Now I’m more of a lurker.”

Continuing our long-running series where we champion the women carving out their own place at the forefront of the marketing and media industries and providing female role models for future generations, this issue we catch up with Justine Roberts who, after a career in banking where she saw women pretend they didn’t have children, and a disastrous first family holiday with her one-year old twins, founded Mumsnet to provide a place for parents to pool information and advice. Here Jen Faull finds out more about Roberts and her climb to the top.
“THE BEST COMPANIES REALISE THERE IS VERY LITTLE POINT IN TRAINING SMART WOMEN UP TO MIDDLE MANAGEMENT ONLY TO LEAVE THEM.”
The SM2 Mobile Innovation Summit speaker line-up is laser focused on delivering stories from today’s influential brands who will share how mobile is building closer connections to consumers, and how technology is being used to push the boundaries for how people connect, consume content and interact with their devices. SM2 Innovation Summit is set to delight from start to finish.
OPEN ALL HOURS

From shoppable content and personalisation to pop-ups and ‘switcher’ shoppers, retail experts give the inside track on what lies ahead for the industry.
Driven by social sharing and consumers’ increasingly mobile lifestyles, the next wave of e-commerce is contextual and personalised. The Drum takes a look at some of the ways retailers are looking to achieve this.

**SHoppable Content**

Marketers have long been experimenting with shoppable content, but with online video more popular than ever this could be a development that’s about to really take off.

Online retailer Net-a-Porter and fashion designer Temperley recently partnered to create the first shoppable fashion film which allowed viewers to click on and purchase the pieces shown within the video (read more on page 37).

Meanwhile, Levi’s rolled out a shoppable film on its new digital platform as part of the $96m global campaign ‘Live in Levi’s’. By clicking on the video when they’re interested in a particular story or look, users can access additional content including videos, photo galleries and links to shop the looks.

“Shoppable video is created using HTML5 and by embedding appropriate interactivity over the top of a specific video item, or by synchronising an external creative element with the pertinent part of the video,” says James Booth, CEO and co-founder of video tech company Rockabox. As with all emerging tech innovations, there are however some issues around shoppable video – namely how to avoid intruding on the user experience.

“From a tech point of view there is a challenge connected with how to blend interactive functionality into a video without spoiling the user experience. For this reason most shoppable videos tend to be product promotions rather than the entire line of products. Consumers are used to e-commerce working in a certain way and can become confused and frustrated if a retailer’s site turns into a content hub rather than somewhere they can simply buy what they want.”

Lack of consumer trust may also prove a barrier for the growth of this technology, according to Booth, who says that completing a purchase outside of a brand domain can prove tricky with consumers.
Consumers increasingly inherently expect brand experiences to be contextual and tailored to them. Short attention spans and a mass of content vying for their attention makes this even more pertinent for advertisers, but technology has aided the process. Wolf Allisat, SVP international at tag management company Ensighten, says: “Technology has driven a rapid change in the past 20 years, with brands now fully grasping that the data they hold on their consumers is essential to delivering increasingly personalised experiences.”

The challenge for marketers, says Allisat, is to “unify their data across channels” to keep up with the multichannel experience being driven by consumers. “The way consumers interact online is seamless, so retail experiences need to reflect this behaviour, and this can only be achieved by weaving together data from onsite, offline and offline channels,” he adds.

“Modern, agile consumers are searching, shopping and sharing wherever they are and whenever they want to; they demand a seamless experience that allows them to fit between channels and touch points at will, and with no loss of quality or momentum,” says Pete Martin, managing partner, UK head of retail experience at Maxus, adding that retailers should consider how to humanise technology to improve the customer experience – for instance, by creating a loyalty smartphone app to provide inspired and relevant offers.

The number of touch points in the customer commerce journey has greatly increased over the last few years and the trend is continuing to rise. The evolution of single channel to multichannel and now omnichannel experiences are providing many challenges for retailers and transactional businesses to keep customers engaged and ultimately enticed to spend.

Until recently the focus has been on providing a consistent message and experience to the customer, but this was predicated on assuming the retailer knew exactly what the customer was trying to do or the main reason for their visit (which in the past was just to buy something online). Nowadays, there is an emerging trend that is seeing retailers move towards providing a tailored digital experience, relevant to the stage of the commerce relationship the customer is at. Customers are now interacting digitally with brands in many different ways that start with discovering the brand, finding products and researching their shopping options. Hopefully they will then come back to buy something else or get more information on a particular product.

As customers return over time, their engagement with the brand should be at the point where they have built up trust and are evangelising the brand by sharing content via social networks, all of which increase conversion and average basket value. This interaction will occur via many different channels such as the desktop site, mobile site, call centre, mobile app, external market places and even print media. Retailers need to make sure they are prepared for this level of digital experience and ensure they have both the strategy and systems in place to move as quickly as their customers’ behaviours and engagement expectations are changing.

Kevin Murray, director of e-commerce and technology solutions, Greenlight
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How do you create timely, relevant customer experiences?
Currency and newness is key as our customers live and experience the ultimate in transparent information in the digital age – omnichannel retail means that they can find the products they love wherever they wish, when they want to and at the price they are prepared to pay. It is therefore our commitment to get the product to our customers as timely as possible and to offer as many relevant means to purchase – whether it be desktop, mobile, app or a new technology that suits her lifestyle at that moment she chooses to purchase.

How do you tap into content generated by consumers?
Our channels are platforms for content immersion, content creation, sharing and messaging and as such are used primarily as a means of engaging our followers about the world of Net-a-Porter.com, Porter magazine and the fashion and beauty brands that we admire and carry. Franchises such as ‘I am Porter’ and ‘The Net Set’ continue to showcase content created by our customers along with magazine and fashion lovers and we enjoy the unprompted spontaneous nature of this content that is prepared without a commercial bias.

What’s the importance of shoppable content for the brand?
At Net-a-Porter.com we love to experiment with new technologies. When we can combine immediacy of purchase with immersion into a brand, that’s when we know we are on to a winning format as this appeals to two very important customer needs. Shoppable content has always been the key proposition of The Edit, our weekly digital magazine published online, and our Porter app merges content and commerce as our reader can order straight from the pages. We are always pushing forward in this format to find ways in which product can get to our customers in the most immediate way and satisfy her need to purchase on the spot. This is why we decided to work on the Temperley project.

The shoppable video format that we created with the Temperley team was a resounding success. Traffic to the Temperley product pages more than doubled during the launch of the video. We also saw a very clear uplift in sales of both Temperley Ines as well as other products on site. Over two thirds of the traffic that visited the shoppable video clicked on the product drop down to investigate the product – indicating that the link between the content and its ability to drive through to purchase is clear.

User generated content
Retail and fashion brands are using social channels and their engaged online communities to reap the rewards of user-generated content – not simply for awareness but as a conversion tool too. Recent examples include Asos’ ‘As Seen on Me’ channel, which links customers’ own content with e-commerce.

Recent research from Crowdtap and Ipsos found that user-generated content is 20 per cent more influential than any other type of media when it comes to purchasing, and 50 per cent more trusted.

“User generated content is a great indication of engagement or commitment, and brands can derive enormous benefit from consumers sharing interesting, fun or positive experiences with one another,” says Peter Martin, head of shopper marketing and retail experience at Cheil UK. “Our herding instinct means that we are more likely to be influenced by likeminded individuals than by corporate entities, gaining reassurance through ‘social proofing’. When it doesn’t feel forced, prompting sharing behaviour can incite a triumph of advocacy over advertising, inspire purchase or force a product or brand onto a consumer’s wish list.”
In a time of divided loyalty and almost unlimited choice, brand switching has become a new headache for retailers. Now research from eBay Advertising has found that almost a third of shopper journeys are carried out without any predetermined brand loyalty in mind. So how can retailers prevent consumers switching?

**Switching off?**

In an era of price-comparison, increased reliance on recommendations from peers, and ease of access to product reviews, brand loyalty has become harder for advertisers to maintain. Research from the Future Foundation found that polarisation of loyalty is a key trend as marketplaces have become crowded and consumers are overwhelmed with choice. The research found that 50 per cent of respondents said they are less loyal to brands than they used to be, while over 70 per cent agreed that they ‘shop around’ to find the best deal.

New findings from eBay have further cemented evidence of the phenomenon, revealing that many shoppers consider several brands before making a purchase, with only 37 per cent of online purchase journeys focused on just one brand.

When eBay Advertising assessed the ‘switcher’ opportunity for two competing technology brands, the results indicated that almost half of consumers began their shopper journey for Technology Brand A more than 10 days before they made their final decision to purchase – suggesting retail brands have a lengthy window of opportunity to influence and guide shoppers.

However, although 56 per cent of buyers who initially searched for Technology Brand A remained loyal and went on to buy it, 38 per cent began their purchase journeys with a generic search term for the product. Meanwhile, six per cent first searched for Technology Brand B before going on to buy Technology Brand A. This demonstrates that by putting the processes in place to engage and retain undecided shoppers at the right time in their purchase journey, Technology Brand B could have significantly increased its market share.

“On average, switchers compare three brands before making a decision; by tapping into rich consumer insights, marketers have the ability to intercept or retain customers before they even consider switching. This also gives brands the potential to grow market share by tempting consumers to switch away from competitors,” says Rob Bassett, head of sales at eBay Advertising UK.

“APR – availability, proximity and reassurance – is also important to switchers. Brands should ensure that they are always present when their customers are in a shopping mindset, that they are ready to tempt people away from competitors should shoppers begin to look elsewhere, and that they reassure consumers that they’re making the right choice.

“Marketers shouldn’t leave switchers’ decisions to chance – they are an extremely valuable audience because they are the swing voters of shopping. What’s more, in comparison to their ‘loyalist’ or ‘brand agnostic’ counterparts, the cost to convert or retain a switcher is relatively low, but has the potential to deliver tangible, long-term ROI.”

Shopping behaviour has changed significantly as a result of the recession, with consumers placing greater scrutiny on the products and services they want to spend their money on.

Pauline Robson, director of real world insight at MediaCom, says: “Many people have become much more value focused, looking for the right relationship between quality and price rather than just the cheapest item. For many this behaviour is set to stay, which means that the potential to tempt switchers with a value-based message is huge.”

Robson adds that the challenge for brands has always been identifying those people most likely to switch, so that they can be “in the right place with the right message at the right time”.

“This is where behavioural insight is crucial. The watch-out here is that switchers aren’t bombarded with re-targeted messages that might cause a negative reappraisal of the brand.”
In a time of divided loyalty and almost unlimited choice, brand switching has become a new headache for retailers. Now research from eBay Advertising has found that almost a third of shopper journeys are carried out without any predetermined brand loyalty in mind. So how can retailers prevent consumers from switching?

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Switchers are extremely valuable. They are the swing voters of shopping.

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**Source:** eBay's 'Brand Switchers' research supported by greenlight

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**33%**  
of journeys are 'brand agnostic' – shoppers are motivated by factors such as price and functionality as opposed to brand

**30%**  
of journeys are carried out by 'brand switchers' who care about brand values but don’t go into the shopper journey with a predetermined brand in mind

**76%**  
Switchers are more motivated by value (76%) than price (38%)

**38%**  
The average number of brands considered is 3

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Up to $5.9tn, according to estimates

Source: eBay's 'Brand Switchers' research
MAKING YOUR BRAND POP
No longer simply the preserve of independent retailers and food vendors, pop-up innovation is shaking up the retail market with more established brands popping up in temporary spaces, creating memorable brand experiences, writes Jen Faull.

Pop-up shops have become ever more popular, with high streets across the country becoming home to temporary franchises cropping up in disused retail spaces. But no longer is pop-up simply the domain of small independent businesses. It’s now a lucrative means of bringing innovative retail experiences to life, and the names popping up are bigger than ever, with brands such as Marc Jacobs, Louis Vuitton and Nokia investing in the trend.

Pop-up shops add an estimated £2.1bn to the economy each year, a figure which could increase by over eight per cent in the next 12 months and one which led Richard Lim, head of business information at the British Retail Consortium (BRC), to proclaim: “we’re only at the beginning of the pop-up revolution”.

The concept might not be new, but more and more online-only retailers are dipping their toes in the bricks and mortar world with temporary lets, while traditional high-street retailers are trying out new ideas in small, short-term spaces.

And leading the charge is not a retailer’s operational department; the decision to ‘pop-up’ is frequently falling into the domain of the chief marketing officer.

“Marketers are spending their money on print and digital. But once they’ve maxed that out they’re thinking about retail and if they can pay for it flexibly it can be scalable and cost effective as an acquisition channel,” explained Ross Bailey, co-founder of Appear Here.

Appear Here could be described as the Airbnb for commercial property. It was established just 18 months ago by Bailey to help make the process of renting vacant shops for short periods as easy as booking a hotel room. Retailers can rent a space for as little as a week and sign the lease within a few clicks via the website.

Bailey explains that he came to the idea after setting up his own pop-up shop selling t-shirts in Carnaby Street during the Queen’s Jubilee.

A few weeks later, the CMO of Under Armour called him for advice on how to set up a pop-up for the Olympics.

“I thought there must be a pain point for you to call up some random kid in London and at that moment realised that it was the same issue for the big brands as for little guys,” he says.
Transport for London is among the landlords to have started renting out vacant space through the company.

“It is a key part of the TfL retail strategy,” explains TfL’s head of retail Stuart Anderson. “We have 1,200 units across our portfolio and at some time some of these will be vacant.”

TfL has created a “pop-up destination” at Old Street Station in London’s east end and is opening up space in Piccadilly Circus where retailers can lease space for a week, a month or a year.

Citing his favourite example, Anderson said Jamie Oliver brought his cocktail making YouTube channel – Drinks Tube – into the real world. Nothing was for sale in the pop-up, instead people could request for a new cocktail through social media using the hashtag #CocktailRequest and then watch it being made.

“From a consumer perspective, neither digital nor physical retail is enough for today’s shopper, and what pop-up shops are able to do is link the internet world with the real world,” he says.

Fashion brand Marc Jacobs is similarly investing in the pop-up space. Last month, it created a pop-up shop to promote its latest fragrance, Daisy. Rather than creating a place where people could purchase goods with money, social currency prevailed and the space became a physical call for online engagement with the brand.

Visitors to the store were encouraged to tweet pictures and videos of the shop – which was opened for three days – using the hashtag #mjdaisychain and in exchange they would receive a free manicure or keyring.

Natalie Moon, marketing director at Coty Prestige – the manufacturer of the Daisy fragrance – says: “One long weekend is the perfect amount of time for the pop-up Tweet Shop. It was long enough for consumers to have time to stop by and experience the world of Daisy, yet it was short enough to leave them wanting more, curious about where it will pop up next.”

Appear Here’s Bailey agrees, explaining that for a pop-up to grab the increasingly fleeting attention of the consumer it has to take advantage of a moment.

“In the same way ITV pitches space around the X Factor to all of the media agencies, we can do that physically. It’s giving retailers the opportunity to attach themselves to a moment in time.”

For Wimbledon this year, tennis ace Maria Sharapova launched a pop-up shop for her sweet brand Sugarpova. The store on Wimbledon High Street appeared the week before the tournament and closed its doors almost immediately after.

Similarly, Louis Vuitton opened its first pop-up shop in Dover Street Market last month in time for London Fashion Week and the market’s 10th anniversary celebrations. The store showcases a selected edit of Nicolas Ghesquière’s debut AW14 womenswear collection.

“There has to be a curiosity and an opportunity to miss out; were you there, did you see it, did you hear about it? And it’s the kudos of discovering it for yourself. Brands are realising that to be here today you have to be gone tomorrow. It’s that scarcity that has real value to consumers and pop-ups bring that for brands,” adds Bailey.

Finally, the pop-up shop can be a place for brands to try out a new store design, technology, collection of goods or even a concept, without investing heavily.

Boxpark in Shoreditch, London, is a ‘pop-up mall’ built from old shipping containers and is temporary in every sense of the word. “That whole area is going to disappear in a year. It has the intention to do that. They’ve brought the audience to them compared to something like Old Street where you take ideas to an audience,” says Baily.

Among the residents are Gap, which is using the space to hold events such as DJ nights and to showcase a curated collection before it appears in general stores. Meanwhile, student travel agency STA Travel is testing a digital concept store in the space which features iPads, free Wi-Fi and digital...
screens showing the latest holiday deals. And just a few doors down, the Guardian has launched an entirely new venture – its own coffee store. Littered with tablets, a tweet wall and plenty of workspace, it also houses a space for interviews and hosts regular events.

The likes of Boxpark, underground pop-ups and other initiatives of this ilk are indicative of the massive change our high streets are experiencing.

BRC’s Richard Lim says the organisation is supportive of such initiatives, having recently partnered with EE to bring better technology to pop-up stores.

“It shows just how innovative a sector retail is. It’s becoming much more experiential and is not just about going in and getting your groceries once a week. The high street is changing,” he says.

Agreeing, Bailey called for a ban to the word pop-up: “It’s just retail – people wanting to showcase their wares and products. They should be able to do that over a week, a year or five years if they want to.”

Rather than culling the sense of community in town centres by appearing and disappearing, pop-up retailers have generated their own unique kind. Anderson says: “We’ve got one pop-up that’s been in Old Street for 40 years – a fruit stall. The owner is very much part of the culture and environment; he advised a pop-up next door selling health juices about the best place to buy fruit and vegetables and even took him to his supplier at four in the morning. It’s indicative of the pop-up culture – sharing information and helping each other. It’s not just about making money.”

Retailers must innovate if they want to pull in the increasingly demanding consumer.

- Kellogg’s: Claiming to be the first brand to embrace ‘social currency’, Kellogg’s opened a Tweet Shop back in 2012. Visitors could pick from a ‘menu’ of three prefabricated tweets such as ‘Guilt-free snacking with new, moreish Special K cracker crisps. Only 95 calories per pack #tweetshop’, or create one of their own in exchange for a free bag of the snack.

- Nokia Lumia: Earlier this year Nokia launched the Lumia 630 #100aires pop-up store which allowed people to purchase pieces of art using social currency. The 100 art pieces of art were priced in social currency by Klout and visitors could bid on items based on their own Klout score. Interested buyers were urged to share images of their favourite pieces, which were then pulled into the #100aires tumblr page, enabling buyers to track their bids.

- Birds Eye: Embracing the trend of foodies’ taking pictures of their plates, in May Birds Eye opened the #BirdsEyeInspirations pop-up restaurant which allowed customers to settle the bill by sharing an Instagram picture of their food. The newest additions to the Birds Eye product range were on the menu.

- MJ Daisy Chain: Marc Jacobs’ pop-up store opened in London’s Covent Garden was opened for three days in August 2014. After wandering the store and capturing images and videos of the products and extravagant displays, shoppers were simply asked to show a member of staff their tweet in exchange for a key ring or free manicure. It pulled in a total of 12,000 visitors to the Tweet Shop and an exposure of 33.7 million on Twitter.
Take your customer engagement to the next level!

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This section of The Drum showcases marketing industry insights. For the opportunity to share your knowledge, contact James McGowan at james.mcgowan@thedrum.com or call 0141 559 6072.
Drive success by rethinking the customer journey

The term ‘shopper journey’ is too often defined and considered as activity from ‘car park to till’; when the consumer is consciously in shopping mode – in-store or online – and close to the so called most profound moment of truth; when payment is handed over and the purchase is complete.

When we consider the shopper journey we go well beyond what happens at this specific moment in time in-store, we examine the entire journey.

A recent HUB Shopper Marketing Update survey compared best practice around the world and found that despite marketers reporting that the scope of their shopper-marketing efforts included a full path-to-purchase perspective (80%), most still focused on in-store activity.

Seamless shopper thinking

We make it our mission to understand the entire journey – from initial awakening to beyond usage. We take the view that to understand the shopper, we should simply do just that – understand the shopper full stop – not just a moment in time or them in a certain shopping mode.

For us, this is all about three words, which have a wealth of meaning: seamless shopper thinking.

Seamless in the sense of integrated communications and the experience for the shopper as well as in the understanding of the whole shopper journey.

The journey isn’t linear

Rightly there has been much discussion about the impact of mobile search on the shopper journey – whether at home, work or on the move, only three or so years ago we were talking just in terms of ‘search’ but this has now evolved to ‘mobile search’.

Faced with a constantly growing plethora of choice the shopper is now massively more informed than they have been previously. And while mobile search has made the information gathering process much easier, the shopper journey has become potentially more multi-faceted.

Historically shoppers may have explored their options in just a small selection of competitor stores, but now it’s become commonplace to research potential purchases to the nth degree – wherever we are and whenever we want to. If when in-store we discover some new information that we hadn’t previously considered, we can immediately re-assess all our options, right there and then on our mobile devices.

There is a huge amount of information that attempts to depict the flow of a shopper’s journey and iron out its complexity. While it’s easy to get hung up on this, the most important thing to recognise is straightforward - that the journey isn’t linear.

To successfully engage and influence shoppers, brands should be ‘present’ and ‘effective’ at each moment in the shopper journey.

Driving action

Identifying the key moments or touch points is only part of the equation. To influence shoppers we need to go beyond awareness, beyond influencing their perceptions and attitudes. This is why really successful and engaging campaigns are built on three core areas of understanding:

- The barriers at each touch point
- The specific role for the brand at each touch point
- And – most importantly - the desired action we want the shopper to take

Unified messages

Even if brands appear to be present across the shopper touch points, understanding and leveraging opportunities at each stage of the journey, there can still be a sense of disjointedness where communications fail to be truly integrated.

The digital world often leans towards Uber personalisation and multiple communication opportunities, which while bringing immense benefits, can sometimes lead to too many messages.

To ensure a campaign is truly integrated it’s essential for all communications to consistently deliver or reinforce a unifying brand message, reinforcing core values and amplifying the proposition.

To successfully influence today’s shoppers we need to understand them per se, not just when they are in shopping mode, and seek to apprehend the role of the brand at each point of their journey. This approach will deliver a seamless experience from the stage of initial awakening, right through to purchase and beyond.
Keeping your customers in the loop

Over the last few years, there has been a convergence of standard features and engaging customer components that are now expected on ecommerce websites. By exploring upcoming trends in each part of the customer engagement lifecycle loop (Reach, Find, Convert, and Retain), we can determine how these emerging features can ultimately contribute to maximising conversion to meet digital revenue targets.

1. Reach
Reach is the first stage of engagement where a customer becomes aware of your website and is given a reason to visit. This is often overlooked in retail, but as the market is very competitive, there is a need to lay the path for those potential customers to find you rather than your competitors.

The emergence of social commerce is becoming the main influence in attracting customers to retail sites and at present there are very few sites offering something different to drive more visitors. Rather, the traditional word of mouth approach is being transferred into a digital message that is being shared across social networks. ‘Liking’ and ‘sharing’ content is having an indirect influence, which will in turn affect SEO rankings much more.

2. Find
A number of very interesting features in the virtual dressing room are beginning to appear, and are greatly helping customers find the right item (and ultimately increasing conversion). For example, FitsMe uses ‘flexible’ mannequins, where the mannequins can be adjusted to different body shapes and sizes. This means specific visualisations of a garment can be shown on a particular body shape. Another service, from My Virtual Model, claims to provide a solution that uses digital technology to create virtual overlays over a model that can be configured to specific body shapes and sizes.

The emergence of digital personal shoppers will also be a trend to look out for in the format of chat window engagements, for customers to be able to ask, in real-time, more about a product or advice on matching items (such a service is currently being trialled by ASOS). However, this will move into a more visual medium where webcams and mobile phone/tablet cameras will be used to enable a ‘real’ personal assistant to interact and help with customers.

3. Convert
With payment tools such as PowaTag and Paddle, consumers are being given an alternative and secure way to make quick payments. While Amazon’s 1-Click ordering has been around for a long time this, of course, works well when you are known to that retailer and you have already stored your details on their system. However, by using these new payment methods via your phone or tablet you can store all your purchase data, such as credit cards and addresses, in the phone itself. Then when you are at the checkout, you can simply enter a unique code or take a QR code capture to complete the order, rather than entering all the data usually required at the checkout.

4. Retain
Retailers looking to blaze a trail are leveraging more external data about their customers, rather than only relying on the data that is captured when a customer is browsing onsite. As people ‘share’ and ‘like’ on social media sites, this data is being made available as part of the Open Graph; a standard used to allow the sharing of information and functionality via social networks in a common way. This will then go beyond just data related to those who explicitly opt-in, but instead employ that from other external sources. For example, your payment transaction history provides useful information about what you buy and where you buy it. In addition, with mobile tracking set to emerge with Apple’s release of iBeacon (where the Bluetooth signal on your phone can tell other devices placed in any location where you are), this data will be used to drive prediction models of shopping behaviour where retailers can maximise their spend based on targeted and segmented marketing campaigns.

At present, retailers with ecommerce sites need to be laying the foundations by doing the simple things well, so that when the more challenging growth opportunities need to be realised via ecommerce technology, they are ready to achieve the next stage of revenue growth.

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Ecommerce is entering a new era. Not only are traditional bricks and mortar retailers fighting back, with newly refurbished stores offering customers a vastly improved shopping experience, but competition online is also stepping up a gear, meaning you need to work harder than ever if you want to offer your customers a ‘stand out’ experience.

In a lot of ways, online retailers have been playing catch-up over the last few years. The industry has seen some major changes, not least the rapid shift from desktop to smartphones and tablets, leaving many struggling to get even the basics right. But, as most have caught up with the times, what we’re seeing now is the need to re-focus on something that has been put on the backburner to some extent: your customers.

The great thing is, you have the basic tools you need at your disposal. Take social media, for example. Love it or hate it, it’s something that each and every brand out there can use to become more customer focused. Providing an engaging voice on social media channels not only allows you to give your customers the information they want, when they want it, but it also allows you to obtain vital information you can use to continually improve their shopping experience.

In fact, you can go one step further with social commerce, by encouraging your customers to become brand ambassadors and, in effect, sell your products for you. Take the example of the online community we created for The Protein Works. This online forum and blog allows customers to talk to each other and upload their own content, for example recipes or workout plans, which inevitably link back to products sold by The Protein Works. And, they’re happy to do it because they’re highly engaged - and they believe in the product and its values.

Of course, it’s your virtual storefront – your website – that really makes the difference when it comes to fostering loyalty amongst your customers. I’m not just talking about having a website that looks good. It needs to work. Yes, appearance is important as far as brand image and creating that initial ‘wow’ factor goes. The really important part though, is keeping those customers engaged - and converting them, time and time again.

That’s why the design of your website should be driven not by your creative design team, not by your developers, but your marketing team. That’s our approach here at CTI. Our marketers have the understanding to provide vital information such as where customers are coming from, what they’re searching for and how exactly they navigate sites - plus they have a thorough understanding of the development side of things, so they can inform the design of our websites to help us produce entirely customer focused platforms.

To keep your customers coming back again and again, it’s vital that you give them what they want and keep them engaged throughout the entire purchase process. By using data to provide personalised browsing experiences and by taking a joined up multi-channel approach to marketing, you can encourage brand loyalty and drive up sales.

From customised on-page product feeds displaying relevant items and unique offers, to automated re-engagement emails and targeted display advertising, at CTI we understand that the future of online retail will be supported by an intuitive website which acts as central hub of data to ensure you can provide your customers with personalised cross-channel experiences. All this is driven behind the scenes by our integrated approach to marketing and development with our technically focused team, who completely understand the full customer journey.

It’s time to take a second look at your online presence and ask yourself what you could be doing to become more customer centric. The days of mediocre online shopping experiences are over. As customers become more tech savvy, they expect more - and it’s up to you to ensure that your online strategy is focused entirely around acquiring and retaining – and satisfying – your customers, to ensure you’re always their number one shopping destination.

Nick Rhind
CEO
CTI Digital
**Real men do shop… they just do it differently**

“All stereotypes have their root in some truth; certainly these differences remain in our consciousness for good reason.”

So as Kellie Maloney (formerly Frank Maloney, boxing promoter and Celebrity Big Brother contestant) plans her return to the world of boxing, the biggest question on her mind will be ‘What am I possibly going to wear, do I need to go shopping?’

Only a year ago, all that would have been on Kellie’s mind would have been the outcome of the fight and the money at stake.

Amazing what a change in gender does to a person’s outlook on shopping. Or so the prevailing thinking in retail would have us believe.

A recent article examining the male shopper compared ‘gaggles of giggling girls shopping with their mates, happily browsing for hours’ to the male ‘guided missile of the shopping world’. All stereotypes have their root in some truth; certainly these differences remain in our consciousness for good reason.

The view that women shop more frequently, spend more and control the household purse strings has led to a vast majority of marketing communications focusing heavily on the female shopper.

But there is a much more interesting story sitting beneath this behaviour. As every retailer will tell you, there have been huge changes in the customer journey over the last 20 years.

**Technology:** Technology has completely changed the way consumers interact and purchase from retailers. While many retailers are fretting about the drop in in-store sales and footfall figures, others have identified opportunity. John Lewis’s 44% increase in online sales, driven by a hugely successful ‘Click and Collect’ set-up, demonstrated how delivering a truly omni-channel offer will create better customer experiences, increased brand loyalty and in turn profitability.

**Demographics:** Generation Y is the first generation to be ‘digital natives’. They’ve never experienced the world without the internet. This ‘hyper-connected’ generation has driven further significant sociological changes. Growing up in a deep recession with high levels of unemployment has changed their priorities, increasing the importance of family, friends and social responsibility over a career and money.

According to GfK Roper, the most important values in the UK in 2013 were ‘protecting family’ and ‘stable personal relationships’, while the least were ‘status’ and ‘power’. The latest ‘Make Love, Not War’ TV campaign from Lynx, once a bastion of machismo, has shown how brands are switching on to this trend.

**Sociology:** Which brings us to our point. Changes in demographics and technology have blurred once distinct gender roles. The traditional male role in the home and society is being subverted, men are becoming far more hands on at home, with 77% of men saying that being a parent is important to them and 42% of men feeling anxious about balancing the demands of work and family (JWT).

So where does this leave retailers’ communications? Firstly, there needs to be the recognition that the male shopper is increasingly important. They are shopping every 2-3 days according to a recent Shoppercentric survey and increasingly taking overall responsibility for the main household shop.

But, beyond this, retailers must overcome the perception that ‘men buy, women shop’. People buy; just in different ways to how they have done in the past.

Both genders follow very similar patterns of customer journey. From ‘initial consideration’ to ‘active evaluation’ through to the moment of purchase (McKinsey Consumer Decision Journey), the process is complex with multiple touch-points.

The key differences in approach between the genders are around channel and mind-set. Both men and women research and compare product prior to purchase; but in different ways. Men carry out the majority of research online, but very often still visit a store to purchase; women, in contrast, will often research in-store and use mobile/digital to complete a purchase.

The real challenge for retailers lies beyond simply targeting a specific gender or demographic. Our work with IKEA has highlighted the benefits of mapping the customer decision journey, taking a truly integrated approach and identifying customer mind-set at the moment of engagement. This frees retailers to:

- Build a truly omni-channel approach that is built around individual consumer behaviours
- Create targeted messaging across different touch points for different audiences
- Target multiple audience groups effectively and efficiently

Whether your customer is Kellie, Frank or both, they are looking for an ever more personalised, interactive and engaging experience before they will part with their hard earned cash. It’s down to retailers to provide that experience through an understanding of behaviours rather than demographics.
Dawn of the designer shopping experience

As UK retailers are poised to see a 16% rise in sales by the close of 2014, we’re reminded that retailers were the first to bear witness to the rise of the digital consumer and the first to realise that today this includes everyone. The ordinary challenges retailers faced have been compounded by an increasingly global market place that can be accessed by anyone, anywhere at anytime.

The average UK household has more than 11 media-enabled devices under one roof, and the convergence of all these channels now means that product engagement and research is happening in real time. For example, around 60% of Generation X and 66% of Gen Y now use a tablet, re-confirming that multiple device usage is still on the rise.

As this further drives the fragmentation of people’s attention, their shopping behaviour continues to evolve. Two thirds of 18 to 24 year olds confess to openly sharing personal data with retail brands, and 36% of them do it in exchange for promotional discounts. So retailers are now in a unique position to pull large volumes of consumer data and use it to mould their communications in real time.

Technological developments such as 4G, public Wi-Fi and superfast broadband (which BT believe has contributed an extra £225m in the UK’s online spend this year alone) have led to the emergence of new ideas and trends that capitalise on this new found data haven. Showrooming (the practice of browsing in-store then finding the best price online) has surged, with retailers estimating that it steals 32% of revenues from their high street stores. In addition 57% of smartphone users admit to browsing online while out shopping. These examples highlight a period of empowerment welcomed by consumers, but also presents a real opportunity for retailers, if they can overcome their fear and embrace the consumer-driven change.

After all there is still a competitive advantage to be grabbed, and we can’t help feeling this lies hidden in the rising expectations of the digital consumer. Choice, Convenience and Price have been the traditional battleground for retailers, a throwback to catalogues. But a great retail experience still finds loyal customers. So what is the online shopping experience of the future, and how should this differ from the traditional retail model many try to emulate online?

Here at The Agency we believe that the most successful retailers of the future need to do four things.

1. Always remain aware of the changes in consumer behaviour and the evolution of their expectations. Retailers must seek to know every aspect of their customers’ shopping cycle. This includes when they shop, where they shop, why they shop and how they shop - by device.

2. Connect with people at the best time and place. Most retailers initially opposed the idea of shoppers showrooming. But there is no way to prevent it. Retailers who embrace showrooming, using it to promote in-store discounts, price matches or even exclusive high street ranges have seen a surge in sales and embarked on successful loyalty programmes with their customers. But why stop there? Marketing automation tools and real-time data mining is helping retailers deliver a designer shopping experience.

3. The most successful retailers will be integrated and optimal. Every consumer touch point will deliver a seamless, relevant and potentially unique brand experience. Retailers must choose the right path for their web and mobile channels. Responsive websites, separate mobile sites and app development are just the beginning.

4. Retailers still need to be mindful of their own promotion. It’s not just about product and price, it’s about being found – easily. By optimising consumer touch points for smartphones, tablets and in-store, they are more likely to appear on search engines and be shared among online communities and social networks. To support this move, Google Adwords has shown that mobile already accounts for 38% of paid search clicks in the UK and 26% of all paid search spend.

Daunting as it may seem, we believe for many, adhering to the above principles will prove the difference between successful growth and obscurity, not just in retail but in retail as a whole. All retailers need to embrace retail, just as all consumers are now digital consumers.

In recognition of this we have found that many retailers have already started to break down the walls between their sales, marketing and IT departments, allowing them to develop a common integrated approach to communications and technology. But while this process is heavily data centric (we have seen 61% of UK retailers increase their analytics budgets in 2014) a retailer’s future advantage won’t just rely on keen pricing systems, timely emails and predictive data models. We must never underestimate the impact of creativity for brand engagement, reputation and customer service as they ultimately provide cross channel shopping experiences that today’s digital consumer is coming to expect. In short a bespoke designer shopping experience.


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Measurement is becoming increasingly important to marketers as they seek to prove the value of their campaigns. As a result, digital marketing professionals are using data insights to identify audiences, monitor, improve and continually prove the performance of their brand.

A recent global survey by the CMO Council showed that the highest paid CMOs have used big data to optimise customer analytics and insights, highlighting the value of data management within corporate strategy to produce strategic, creative and measurable campaigns. Data insights have always been at the forefront of programmatic advertising; one reason why it is now high on the agenda for many CMOs. An IAB study shows that 28% (c. £500m) of the UK digital display market was traded programmatically in 2013 and that this could rise to between 60% and 75% by 2017. Programmatic is likely to impact the way you work across a number of digital marketing channels, as the value of data insights continues to be realised in the boardroom.

Programmatic enables ads to be served to audiences based on insights about browsing behaviour and individual profiles, meaning that customers are identified and targeted through data. Audience profiles are anonymous but detailed, so for example an insurance company might target female car-owners over the age of thirty with lower price insurance.

Before this type of technology, marketers had to serve ads blindly, with no guarantee that they would be seen, let alone engaged with. Being able to identify trends and then plan campaigns to reach particular audiences allows marketers to be much more strategic in their approach and therefore wiser with their marketing spend.

With this data-led approach at the core, our Advertising Intelligence Index report reveals key trends in programmatic advertising. Here are two examples of the insights they reveal:

**Programmatic enters more – and new – channels**
Savvy marketers have realised that consumers use numerous devices before making the decision to buy. As a result, they are setting up multichannel campaigns to reach customers throughout the purchase journey. However, this means more marketers are entering more channels using programmatic, and there is now constant competition across not just display, but mobile, social and video too. Now even new formats like television are set to move into the automated mix.

With growing competition across channels, marketers need to use a targeted and agile approach to cut through the noise above other brands. We worked with a major cosmetics brand to increase its social and mobile reach, tasked with driving site visits to the brand’s landing page from mobile, Facebook Exchange and display advertising over a two-week period. Gathering data insights for each channel was essential to allocate campaign budget for optimal performance. Initial results indicated that users were engaging more on mobile, so the brand chose to allocate more of their budget to mobile. In just two weeks, the campaign was able to deliver an exceptional increase in site visits and impressions from mobile alone - two times the overall campaign goal.

**Data use is maturing**
Higher levels of competition for available inventory are also a result of better planning by marketers. We’re seeing smoother spending patterns, which means they’re using data insights for proactive media planning like preparing for seasonal highs.

In the travel sector, spend is more stable throughout the year but competition increased from January to April. Travel brands could look for opportunities to target audiences outside of this competitive time, securing placements based on real-time weather insights and holiday peaks. In addition, in times of high competition, brands should use great content to set them apart; this is also crucial to engage the right audiences.

Marketers need to locate the optimum time, channel and content for different points in the customer journey so they need to have better insights than their challengers. Programmatic can provide this complete picture of consumer browsing behaviour, meaning advertisers can take an “audience first” approach to ad buying, where they reach particular customer types across multiple mediums and devices, rather than relying on single-channel tactics. Putting processes in place to adapt and implement findings is crucial to driving tangible results. With this approach, meeting your true audience is absolutely possible.
The right to be forgotten doesn’t mean the end of free speech

Earlier in the summer, the European Court of Justice delivered a landmark decision on the right to be forgotten. It ruled in favour of a Spanish man who didn’t want his financial circumstances disclosed to all and, consequently, Google will remove links to an old newspaper article on him.

With that simple decision, the Court also made it possible for the rest of us – you and me, your neighbour, your friends – to take back some measure of digital dignity.

While many are convinced this is the first and ominous sign of sweeping web censorship, it’s just the opposite. Let’s remember a fundamental truth: Google isn’t God. It isn’t the engine of free speech. This ruling certainly doesn’t mean that people can hide from their pasts.

While Google isn’t omniscient, it does play an important role in our lives, providing speedy access to information we desire – and, most importantly, influencing our perception of that data. For instance, recent World Economic Forum research shows that people trust search engines second only to online news sources. The first page of search results receives, on average, 92 percent of the traffic; nearly 70 percent of people don’t venture below the first four results on that initial page.

The issues around personal privacy arise when those search results are misleading, inaccurate, outdated and even wrong. That’s often the case with subjective content that surfaces information about individual people versus objective content, rooted in substantive fact, like wondering which season is best for planting petunias. When a person’s search results are wrong in some way, it indisputably impacts that individual’s personal and professional reputation. And the Court was correct to try to tip the scales back just a bit toward personal privacy – it’s wrong to suffer so massively based purely on Google’s algorithm, with no real recourse for remediation.

The right to be forgotten does allow results that are “inadequate, irrelevant, or no longer relevant, or excessive in relation to the purposes for which they were processed” to be removed. It’s important to note that the content itself will still remain there for the finding – it’s only the search results that link to that content which will be removed.

The practical implementation of the law is still a work in progress. At the end of July, just two months after the law was put in place, Google, Bing and Yahoo were called in to explain to the EU data commissioner how they are complying with the ruling and the processes undertaken to ensure it is applied fairly.

Google has announced that in the first two months it received more than 70,000 requests and it alone has decided which should be upheld and which links should be removed from the search results. Search engines should not be classed as data collectors and given the power to decide the validity of requests, it has argued. The law’s detractors argue that those in the public eye shouldn’t be allowed to hide what they have done and are ashamed about.

We agree. Information that is of public interest should always be available; wisely, the ruling includes a significant exception for content that remains relevant for the collective good. That’s very important: no one wants politicians, criminals or corporations to be able to hide or mask pertinent information.

But what about those not in the public eye?

For many years, Internet law has protected copyright but it is only just starting to catch up on protecting human dignity. Just as people shouldn’t infringe on someone’s intellectual property just because the Internet enables the possibility, the same is true of personal privacy. Politicians and criminals shouldn’t (and won’t) be able to hide their past decisions but your friend in the midst of a messy breakup shouldn’t suffer because her ex decides to write a vicious blog.

As the ruling matures, it will be imperative that the correct processes are put in place to ensure that it doesn’t allow web censorship and only those links that fit the strict criteria are removed. In the end, after the aches and pains that are only natural with any new law subside, we’ll be left with an Internet that’s substantially fairer to individuals – and that will be a very good thing.
Originally spun-out from a university research unit, creative and technical agency Amaze has been pushing the boundaries of digital communication since before the rise of the internet. In the latest of our 20/2000 series of features, celebrating 20 great digital shops created before 2000, The Drum finds out more about the pivotal moments in the agency’s history.

Amaze has a uniquely academic origin among UK digital agencies in that it began life, in 1995, as a spin-out of the Learning Methods Unit (LMU) at Liverpool John Moores University. Led by Peter Fowler, along with the late Roy Stringer, the unit was formed to explore how digital and emerging new media would change the ways that we learn and communicate. Together, the founders nurtured the development of a multimedia agency that within two years was bought and run as an independent commercial business.

CEO Natalie Gross, who joined the agency in 1999, says: “The founders anticipated that digital would drive a social and technological revolution. Their clear vision of the future commercial landscape – long before there was a bandwidth or the technology to facilitate it – made them want to lead the way.

“In terms of market need, Amaze saw a different and better way of engaging with information in order to deliver an outcome. In the early days it was a learning outcome, but we knew we could extend that to a commercial outcome, to a social outcome or even a political outcome.”

This innovative approach to presenting information delivered early success for the agency when it was approached by a publisher to produce a CD-rom for a book on the subject of immunology. Rather than simply produce a text and picture based work, Amaze used its own 3D navigation structure – the Navihedron – to create an interactive 3D model of the human body. Amaze’s solution so successfully presented complex information in an accessible way that the CD-Rom went on to beat Microsoft Encarta (the software giant’s flagship encyclopaedia product at the time) in a number of European product awards.

Amaze’s CTO, Matt Clarke, who also first joined the agency in 1999, explains that the technological limitations of the time posed a real challenge to the business’s ethos of innovation: “The biggest challenge prior to 1999 was that we were dealing with a broadband media type, but the tools available to most people at the time weren’t capable of carrying rich media, so you had to physically shift content via laser disks or CD-roms. When we started to move forward, we had the challenge of constraining our creativity in line with the evolution of the internet and server technology of the time.”

**AHEAD OF THE CURVE**

Amaze was to continue its habit of being ahead of the curve when, in 1999, it was hired by Volkswagen to support a fledgling online networking project. This was a client win that Amaze CCO Wendy Stonefield describes as “massive” for the agency.

“It was our first major European deal and the nature of work was cutting edge,” says Stonefield, who became part of the Amaze team in 2004. “We were commissioned to support the development of an online and offline community – Volkswagen Zoon – aimed at future drivers. The project pioneered social networking tools and saw us produce interactive and editorial content that, for me, still rivals anything you’ll see today. As a result, Volkswagen Zoon quickly became the second largest youth site in Germany.”

Success with Volkswagen led to further high-profile automotive clients and in 2002 the agency began work with Toyota to deliver strategy, brand, creative and feature rich solutions across 28 European markets. Then, in 2004, it became Lexus’s European digital partner, delivering strategy, design and build and digital communications across 42 markets.

Another significant win of the early 2000s was PWC, developing a global e-learning platform to support its audit division. However, as Gross recalls, despite the steady flow of new business, the agency also suffered a few set backs around this time.

“We want to work with household name brands. If I need to explain to my mum who they are, we probably don’t want to work with them.”

Natalie Gross, Wendy Stonefield (below left) and Matt Clarke (below right)
“As a company we were always early to the marketplace, and in 2002 and 2003 we recognised the transformational potential of digital and brought in people in from the big five consulting companies to create our own e-business consultancy,” says Gross. “The reality was that this was maybe five years too early for the marketplace and people were not quite ready to buy a lot of the services we had on offer.”

Gross, however, has no regrets: “Sometimes you need to question the norm and not just be thinking a year or so into the future, but five to 10 years into the future to really do something differently. Unless you challenge the norms nothing ever changes and you don’t evolve.”

In 2007, the agency was to evolve again when it became part of the Manchester-based media company Hasgrove Group. This move, says Stonefield, “enabled Amaze to establish itself a leading marketing and technology consultancy and to work with global brands like Coca-Cola.”

THE WORLD STAGE
In the years that followed, Amaze would go on to secure its first major global contract with Unilever, with responsibility for strategic co-ordination and implementation support across the corporate brand’s entire digital operation. This opened up further new business wins, including working with industrial textile company Coats, and in 2012 Amaze’s appointment as global e-commerce partner to sports clothing and equipment brand Asics confirmed the agency’s status as a digital player on the world stage.

This highly successful period culminated in Amaze being acquired by St Ives Group in 2013 to establish a new digital solutions pillar within the group’s marketing services division.

According to Stonefield, the acquisition provides the agency with the support and investment it needs to accelerate its growth and expand into new territories. “Moving forward, we’ll continue to build on our commerce practice and capabilities, which we see as integral to our wider digital proposition moving forward,” she says. “Our key focus is building on the success we’ve had in terms of global enterprise level deals and evolving our offering in line with where we think our clients need to be in an omnichannel world.”

Clarke, meanwhile, adds: “Connected consumers, big data, content management and engagement are still treated as separate disciplines but need to be combined into one unified approach. Vendors won’t do that; it will be businesses like Amaze that will make it all work together.”

Today, Amaze employs more than 230 staff across its UK offices in London, Manchester, and Liverpool. Gross acknowledges the debt owed to the agency’s founders and credits all the talented staff and management, particularly the current senior team, who have helped to keep the company at the forefront of the industry along the way.

She says: “20 years ago we envisaged this connected omnichannel brand world that we see today, and we saw it clearly because of the visionary people that led the business. It has been a long time coming for the digital capacity and advancements in technology to catch up and allow us to realise this for our clients, but, at last, that time has truly arrived.”

Which, all things considered, is truly an amazing story.
Fame & Fortune

To make a remarkable transformation to your agency visit

THEDRUM.COM/NETWORK
As accountants specialising in creative businesses, The Wow Company has worked with hundreds of creative agencies over the years, from start-up to £5m turnover. It regularly looks at what its top performing clients are doing, so we asked it to share its unique insight into how to create a super-profitable agency.

Step 5 – Valuing Yourself

Setting the right pricing is crucial and is probably the easiest way to impact upon profitability. Therefore, it’s important that you value yourself and your agency properly and set your prices accordingly. The smart agencies are already doing this – Wow’s Creative Industry Survey found that 48 per cent of agencies were planning on putting up prices in 2014. Results from this survey also showed that those who put up prices in 2013 did better than those who didn’t.

So, how do you work out what you should be charging? Finding out what your competitors charge is a useful benchmark, but the danger is you end up pricing yourself somewhere in the middle. And being average certainly won’t help you make above average profits.

Getting others to value you

Are you selling yourself based around how much time it will take you to complete a project? What happens if another agency pitches a lower price for the same amount of time? You’re worth more than just the time you spend on a project, and you know it. So, your worth should be reflected in the price.

When you’re putting together proposals, make sure you showcase your relevant client case studies, detail your methodologies, show the client why you’re worth that higher price. They’ll need reassuring that you’re worth the extra money, so give them plenty of evidence to help build your case. Make the other agencies you’re pitching against look amateur by going to great lengths to demonstrate the value you’re going to add to the client.

Because you’re worth it

Often, pricing is all about confidence. Sometimes the difference between charging £10k and £15k for a project is simply having the balls to ask for that fee, and having the confidence to justify it. Sometimes, having a low price can actually put clients off. They start to wonder ‘why are they so cheap?’ and go with a more expensive agency as they’re seen as less risky. Don’t forget, you’re getting better each day, you’re adding new skills, offering new services, becoming more efficient. This additional value needs to be reflected in your pricing to clients.

Roll the dice

Here’s a fun game to play. Starting today, increase all your pricing for new clients by 10 per cent. Then see what happens. The chances are that you’ll see no difference in conversion rate. So, next month, do it again, and again… and keep going until you feel you’ve got it as far as you can go. If, at the same time, you’re picking up larger clients with bigger budgets, you’ll find that you’ll be able to keep increasing your prices far beyond where you previously could have imagined. We’ve seen agencies double their pricing in less than a year with no impact in conversion rate, but a big impact on their profit.

Have you got room to manoeuvre?

It never works out quite as you imagine – the price you start with in the proposal is the highest your fee will ever be. It assumes there’s no negotiation from the client, no scope creep on the project and that everything goes perfectly to plan. Life doesn’t work like that, so it’s important that you have some resilience built in for when things don’t go to plan.

As well as making sure you’ve got room to manoeuvre, it’s important to negotiate properly and always get something in return if you have to reduce the fee, e.g. payment up front or an introduction to someone the client knows. Something that will help with negotiations is creating different price points for your offering (that are profitable for you at each level). For example, clearly outlining what the client would get for £10k, £20k, £30k gives them options, and ensures that whatever option they choose will be profitable for you.

The penny sweet days are over

The cost of running your agency is rising. As the economic recovery gathers pace, all your costs will be gradually creeping up, with probably your biggest cost (your team) expecting pay rises as standard. If your costs are rising and your pricing isn’t, your margins will get squeezed and your profits will start to disappear. If you’re not sure how much your costs have increased in the past 12 months, do some analysis on your accounts – the results may surprise you.

Alternatively, walk into a shop and try buying a penny sweet – it will remind you that the penny sweet days are over. Look at things differently: £10k, £20k, £30k gives them options, and ensures that whatever option they choose will be profitable for you.

Top Tip for More Profit: Ask for it! One agency started its journey on becoming super-profitable by just asking for more – in just one day it increased its fees from £900 to £1,200 a day and its clients... didn’t bat an eyelid!

Looking to increase your profits?

If you’d like to discuss the difference a proactive accountant could make to your profitability, call Wow on 0845 201 1580 or email info@thewowcompany.com.
Twist or Stick

The Drum and Twist Recruitment catch up with Bloom MD Jill Marshall, who shares the story of her career so far, while offering counsel for anyone looking to make it in the creative industries. Her advice? You have to love what you do. If you’re not jumping out of your bed every morning, you are in the wrong industry, she says.

For someone who didn’t even know the creative industry existed upon starting her career, Jill Marshall of Bloom’s journey from account manager to managing director is pretty impressive. Jumping ship from Nestlé in the late 80s following an agency presentation, Marshall learnt the ropes at Lewis Moberly during the “peak of its creative powers” before spending time at Coley Porter Bell, Design Bridge and ultimately Bloom, proudly professing she “won’t be going anywhere else after Bloom, just for the record”.

Founded in 2001 by “two ex-Unilever clients and a creative”, the early ambition of Bloom’s founders was to take all the best bits of the agencies they had worked with over the years and create the agency they had always wanted as clients.

“Strategy, creativity and delivery are the three pillars on which the business was founded and that is still the case today,” explains Marshall. “We’ve got a great client list that consists of most of the big FMCG companies that you could ever wish for – Diageo, General Mills, Nestlé, PepsiCo and Danone – but alongside that we also have smaller, more lifestyle clients.”

Clearly proud of Bloom’s current client list, Marshall reckons “the client gets the agency and resulting piece of work they deserve” but is surprised by the number of clients who still “don’t really know how to work properly with an agency”.

“Part of the problem within the client community at the moment is there has been insufficient training for marketers,” she says, describing this as one of the things she’d change about the industry at present. “Design training and brand training used to be quite high on the agenda for most companies, but now it’s only the likes of Unilever and Diageo who are investing, and it shows.

“You can’t expect brand managers who haven’t worked on design before, and haven’t been trained, to know how to go through the process. We try and help as much as we can but it can sometimes be very hard work.”

With over 20 years’ experience under her belt, Marshall’s advice to those looking to emulate her success is very simple: “you have to love what you do”. She adds: “If you’re not jumping out of bed every morning to do what you do, you’re in the wrong job. Life is precious, time is precious. Nobody ever sat on their hospital bed and said ‘I wish I’d spent more time in the office’.”

Despite trying to enjoy every moment of her career, Marshall has her fair share of horror stories and cites a pitch four or five years ago as one of the worst – when a tardy key decision-maker chose Bloom’s presentation as the best time to have lunch. “It was just before Christmas, and when she arrived, she asked if she could eat her lunch before telling us she only had 20 minutes before the next meeting,” Marshall recalls. “As always we tried to include a couple of more light-hearted stories but all I can say about this meeting was it was like one of those moments on ‘Vic and Bob’ where the tumbleweed blows through the room and there’s a whistling wind all around,” she laughs.

“It became very clear that we were not going to win as she chomped through her chicken sandwich, ate her crisps and left after about 10 minutes.”

Though able to look back on that particular experience with humour, Marshall believes sometimes losing out on an account is not always the worst thing and counts working on Sir Richard Branson’s failed bid to secure the National Lottery as a career highlight. “I worked with JWT on the bid and got to meet Richard Branson, have dinner with him and celebrate the bid going in. And although, of course, he didn’t win – it went to Camelot – it was nonetheless one of the most interesting projects I’ve been involved in.”

Which brings Marshall back to her core philosophy that you have to love what you do. Admitting it “sounds a little bit glib,” she says that part of the company’s mantra is “about having fun and enjoying this – because if you can’t have fun working in this industry, you want shooting, frankly.”

“It is one of the most amazing industries to be involved in and you get to work on great brands, with creative people who have some of the most inspirational ideas and skills, and it’s fun.”

Interview by Paul Wood
Words by Gillian West
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TWIST OR STICK

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I don’t gamble.

Money or

happiness?

Happiness.

Twist or Stick?

I don’t gamble.
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**Pic of the week goes to Rainey Kelly Campbell Roalfe/Y&R co-founder Mark Roalfe and executive creative director Mick Mahoney, who pushed aside their regular work duties to get busy painting their nails pink in honour of RKCR/Y&R’s #2fingers2breastcancer campaign for Breakthrough Breast Cancer.**

**The Guardian’s critic Prince Caspian has given the thumbs up to Sunshine co-founder and ECD Al MacCuish’s second children’s book – The Bee Who Spoke. Caspian (a child critic who no one knows the identity of, but who has become revered as someone authors of children’s literature should aim to please) said of it: “I think this book is really great because it shows you what bees would say if they could talk and teaches you all about nature!” However, I understand that MacCuish, whose first book, Operation Alphabet (The Ministry of Letters), was also well received, started his writing career in a very different environment. In fact, he was on the writing team for Channel 4 comedy series Bo Selecta. And, I also hear, MacCuish can lay claim to proposing one of the programmes best remembered and loooooongest running gags, involving The Bear and a certain protrusion which would take place every time the dirty little puppet interviewed a female celebrity. It’s clear this author has a wide range when it comes to imaginative writing.**

**The return of Fittest in Media began at Zenith’s offices last week. Run by Dennis Publishing title Men’s Fitness, the challenge looks to identify the hottest, sweatiest, best built bloke working in a media agency. I don’t understand why they don’t sell tickets – guys in shorts and T-shirts doing as many push ups, sit ups and burpees as they can in a minute! To quote a workman I passed earlier in the street “Phwoar！”! Details and dates for each event are on The Drum website (thedrum.com/fittest), alongside a league table of those taking part. Marc Whittle holds the top score following the first event.**

**Finally, I’m certain that Red Brick Road creatives Marcus Smith and Tom Hopkins will be pleased to see this picture of themselves getting some shut eye on the way to a shoot last month. Adorable.**

**Although I have never eaten aスタイルd by a Styalise dog, I’m sure I would have been able to identify the cutest dog if I was what I call a dogholic. (I’m not sure if that’s a word. But I like it!)*

**Email me at claire.snare@thedrum.com or vibrator@thedrum.com**

All tip offs will be handled in confidence.

*I PROMISE!"
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<td><strong>Mobile UI Developer / Ad Format Engineer</strong></td>
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<td>The mobile web developer will be responsible for developing and supporting software for Millennial Media’s various product offerings related to rich media and creative services development. <a href="http://bit.ly/1tJsT2w">http://bit.ly/1tJsT2w</a></td>
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