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WELCOME TO THE WILD EAST

If recent events have taught us anything, it’s that Western brands, marketers and agencies can no longer afford to ignore Asia. As our cover symbolises, this issue of The Drum is about what happens when East and West combine.

From Alibaba claiming the record for the largest US initial public offering to Hong Kong tycoon Li Ka-shing’s bid for UK mobile network O2, Asia’s cash-rich business leaders aren’t waiting for us to make sense of their market before taking a chunk out of ours. Whether you’re ready or not, Asia’s time is now.

And while that might sound threatening to some provincial marketers, it is our view – and very much the theme of this issue – that the narrowing of the world’s bygone boundaries and borders presents enormous opportunity for open-minded businesses to grow.

Of course, that opportunity comes with challenges – chief among them, making sense of a region that is easy to misunderstand. “The biggest business mistake most people make is to presume there’s one Asia,” says the Lowe Profero CEO Wayne Arnold in the opening episode of our Man About Asia film series, which is airing on thedrum.com. “The reality is very different.”

Spanning 42 markets, 17 million square miles and 4.5 billion people (with myriad cultural values and languages distinguishing them), this is a region that can at best seem complex and at worst appear impenetrable. That’s why we’ve asked the marketers and creatives who call Asia home to help answer some of the biggest questions about doing business there in this issue.

First, some competitor analysis. Over the coming pages, our Agenda section takes a look at some of the key business figures and brands already dominating the Asian market, from the aforementioned Li Ka-shing to the YouTube replica Youku. Then, on page 24, we examine the emerging Asian startups giving these dominant players a run for their money. The question you need to answer is: can you find a gap?

If the answer is yes, then our Asia Focus beginning on page 10 should prove invaluable. From the travails of talent sourcing to the vexing issue of where to base yourself, we bring you the inside track on some of the fundamental things you’ll have to get to grips with. When you’re boarding your flight, we’d recommend you take this magazine with you.

As the Hong Kong-based digital director Andrew Massey says of China, the true epicentre of the Asian market, “the opportunities are huge, but the challenges for foreign businesses are sizeable”. Luckily, he has some words of advice: “Welcome to the wild east. Watch your back while here.”
Internet service company Tencent has become the most valuable Chinese brand for the first time, while newly listed online retailer Alibaba has entered the ranking at number two – both brands leapfrogging long-time leader China Mobile, which had held the top spot since the ranking launched in 2011.

The 2015 ranking shows a rapid rise in the brand value of technology and tech-related retail brands, with technology companies becoming brand powerhouses – as a result, the technology category has now surpassed financial institutions as the highest value category. Brands from private enterprises (also known as ‘market-driven’ brands) dominate in terms of value growth, rising 97 per cent since 2013, while SOEs (state owned enterprises) declined nine per cent. Whereas five years ago the top five brands were all SOEs, three of this year’s top five – Tencent, Alibaba and Baidu – are market-driven. Together the three represent around half of the value of the top 10, led by Tencent which nearly doubled in value in the past year alone.

Can charm offensive from Alibaba attract overseas business?

Alibaba pairs with US lending firm in deal which could help US small businesses connect with Chinese suppliers.

Alibaba and Lending Club have teamed up as the Chinese e-commerce giant looks to attract US businesses to its trading platform. The multi-year partnership aimed at helping US small businesses more affordably connect with Chinese suppliers allows them to apply for a line of credit between $5,000 and $300,000 to pay for items from China-based suppliers on Alibaba’s platform.

Under a new product called ‘Alibaba.com e-Credit Line powered by Lending Club’, US-based business buyers can apply for short-term loans when purchasing goods on fixed monthly interest rates of between 0.5 per cent and 2.4 per cent. Alibaba’s global marketing and business development director Michael Lee explained that the company’s mission is “to make it easy to do business anywhere”. “We want to make financing as efficient as possible for the millions of US buyers that do business through Alibaba.com and are pleased to bring Lending Club’s simple, low cost and transparent financing products to our US buyers,” he added.

Not everyone has been falling for its charm however, with Alibaba continually decried as one of the biggest threats to western-based businesses, with the likes of WPP chief Sir Martin Sorrell warning tech and media companies “watch out, the Chinese are coming”. “It pays to be paranoid – you have to be paranoid in this area because you just don’t know what’s going to happen,” he told an IAB Engage audience last year.
Meet Li Ka-shing, the man with O2 in his sights

Andrew Harrison, Brand Union’s chief operating officer for Asia-Pacific, takes a look at the richest man in Asia who has quietly become one of Britain’s biggest investors.

Politicians, tabloid press editors and marketers alike are often interested in the benefits or disadvantages of overseas ownership in British brands. Just think about the furor when Kraft acquired Cadbury or when Tata bought Jaguar.

But while these high-profile moves caught the national imagination, a much quieter revolution has been taking place. And while very few people in Britain will have heard of Li Ka-shing (Asia’s richest man and Hong Kong’s leading tycoon) he has been quietly buying up many of our biggest assets.

Li, who owns Northumbrian Water, Northern Gas Networks, Felixstowe Port and Superdrug, is one of Britain’s biggest investors and his investments stretch across almost every area of British life – one quarter of UK homes receive gas through pipes owned by one of his two gas companies.

This low profile looks unlikely to last, however, and we can expect to see more public scrutiny in 2015 following a busy end to the Chinese Year of the Horse for Li.

First up was a sweeping reorganisation of his company’s assets. The two major companies controlled by the Hong Kong magnate – Cheung Kong and Hutchison Whampoa – are to be reconfigured into two new entities, unlocking shareholder value in the two companies. The restructure creates two new players: a focused property firm and an international conglomerate, including those British interests in telecoms, utilities and ports.

As soon as the ink was drying on those restructure plans, Li announced that Cheung Kong would be buying its next piece of Britain’s infrastructure, Eversholt Rail Group, for £2.5bn. Eversholt is one of Britain’s main rail rolling stock companies, owning 28 per cent of the country’s passenger trains, some 80 freight locomotives and nearly 1000 freight trains.

Cheung Kong said it expected the deal to be finalised in March and was attracted by the strong growth prospects in the British rail industry.

Lastly, Li’s most audacious plan yet – the Hutchison arm of his empire (which already owns network operator Three) is closing in on the mobile business of O2 for £10bn.

Following BT’s recently announced deal with EE, it’s part of a shake up that sees regulator Ofcom worried that O2’s acquisition will reduce industry competition.

For Li, with 24 million customers, a deal to buy O2 would catapult the company to become the largest mobile firm in UK, overtaking EE, and confirming his telecommunications- and-infrastructure company as one of Europe’s top wireless providers.

Hutchison said the talks with Telefonica for a deal will be exclusive for a “period of several weeks”, closing a buying spree which has reached fever pitch of late with proposed deals costing more than $20bn in the past month alone. So why the sudden acceleration?

One reason for the push abroad is that Hutchison and Cheung Kong dominate their home economy of Hong Kong, where they also own ports, electric utilities and supermarkets. Britain offers the scale that isn’t available anymore in Hong Kong.

Hutchison and Cheung Kong are also looking for businesses with steady cash flow to balance a corporate empire centred on volatile Hong Kong real-estate holdings.

Finally, there’s the political uncertainty in Hong Kong, with the former colony’s Beijing-backed leadership happy to support a small cartel of powerful tycoons under the Chinese “one country, two systems” political structure. But for Li, growing clamour for universal suffrage from the Occupy Central movement for democracy perhaps accelerates a need to diversify to other investment areas.

Of course Li denies his restructuring and acquisitions have anything to do with a changing political landscape. But he would say that, wouldn’t he?
Youku Tudou has grown into an inappropriate or offensive videos) Chinese government to check for most popular content providers. smartphone maker and one of its ties between the country's leading also invested in a bid to cement in September, while Xiaomi has of investments ahead of its US IPO stake in the company during a flurry buying a $1.22bn (18.5 per cent) investors this past year, with Alibaba platform has been busy courting content across multiple devices. company, enabling users to search, view and share high-quality video China's leading internet television company, to online video giants Youku and Tudou, Youku Tudou is now between online video giants Youku and Tudou, the video-sharing giant has been blocked in China, with YouTube turns 10 this year, but for much of its first decade the homegrown Youku Tudou instead leading the way. So how does the platform compare? "entertainment ecosystem" according to its chief executive Victor Koo, combining an online streaming service reminiscent of the global giant with corporate arms that make movies, TV shows and video games – something Koo says he hasn’t witnessed international or domestic counterparts do. Last year it co-produced three of China’s top 10 domestic movies through its Heyi Pictures division and for this year it has laid out plans for six movie projects it will capitalise on, “bringing successful intellectual properties from the online and offline worlds to the silver screen, transforming them into genre films that suit their original stories,” according to Allen Zhu, chief executive of Heyi Pictures, as the company aims to become China’s number one movie incubation platform.

The result of a 2012 merger between online video giants Youku and Tudou, Youku Tudou is now China's leading internet television company, enabling users to search, view and share high-quality video content across multiple devices. Headquartered in Beijing, the platform has been busy courting investors this past year, with Alibaba buying a $1.22bn (18.5 per cent) stake in the company during a flurry of investments ahead of its US IPO in September, while Xiaomi has also invested in a bid to cement ties between the country’s leading smartphone maker and one of its most popular content providers.

Rather than a mere YouTube copy however (albeit one that allows the Chinese government to check for inappropriate or offensive videos) Youku Tudou has grown into an

Youku Tudou

The Drum's new film series Man About Asia explores the charms, challenges and customs of this vast and varied region, but as series host Wayne Arnold of Lowe Profero explains, “when people first come here they often look like a deer caught in headlights, not sure where to focus or where to go”. To help, we asked some of the region's top marketers for advice on approaching Asia for the first time.

Annabel Venner, global marketing director at Hiscox

Wayne Arnold

Approaching Asia

Top marketers offer advice for counterparts approaching Asia for the first time.

The best way to really understand Asia is to visit. Get on a plane and spend time over there, experience the different countries and take in their unique qualities and opportunities. Talk to people, embrace the culture, meet the marketers on the ground, ask them questions, listen and learn. Get in touch with existing networks such as the Marketing Society Asia (we have a hub in Hong Kong and Singapore) to meet fellow marketers and tap into our network for advice, wisdom and connections.

Gemma Greaves, global managing director of the Marketing Society

Asia is vast, complex and changing fast – it’s exciting. Don’t presume that the opportunities in Asia are simply about growing your brand, it’s bigger than that: it’s about learning.
Where should marketers base themselves in Asia?

Rob Hall, the general manager of Open Thailand, has worked at agencies all over Asia, from Tokyo to Singapore to Sydney. Here he shares his experiences in a bid to help marketers decide where to base themselves in this vast, diverse and potentially overwhelming region.

In my experience there has never been a formula for choosing the right opportunity in Asia, but I do think there are some fundamental guiding principles that can certainly help you make your decision.

To be honest some of the best choices I’ve made were less through planning and more through fortunate happenstance. But I did have some guiding principles to help me along the way. There are four basic things I think you need to consider:

The first really does start with your own experience and skillset. My first move to Asia was to Tokyo to work in the international marketing department of a major Japanese company. I had a real desire to work in Japan – along with mid-level Japanese language proficiency and a degree in business. And I needed that background, because despite having other expats in my team, much of the working day was spent speaking Japanese with colleagues in the office.

So the starting point is your skill set and seniority. If you are junior or mid-level management and want to work in a specific market, you will probably need the right language skills or a very specific skillset to get a position. Long gone are the days that an expat can walk into a job in Asia – and for good reason. Local skills and knowledge are a key to success, and local capability needs to be encouraged. At a more senior level you can get away with just having a specific skill set in demand. But even this is changing.

Closely aligned with your skillset is the market you want to focus on. If you want work as an expat in places like Japan, Korea or India for example, then these are very specific markets that have their own way of working. To a large extent, this is true of China as well. Even working for a multi-national in these markets often means adapting to a very specific working style and culture.

In the case of China, it is actually more like adapting to 20 different markets. The opportunities are there, but if you go there at a mid-management level you will probably need good language skills, and at a senior management level you’ll need to adapt to working with a local team.

Specific markets have specific challenges – but they also offer enormously rewarding learning experiences. Many people who choose to work in these markets can become experts in this area because of this accumulated expertise.

Others may choose to have a more regional focus – often in south-east Asia. In this case a job may entail working in one or several markets that includes Singapore, Malaysia, Thailand, Indonesia, Vietnam or the Philippines. If you are at a senior level you will probably get away with lesser language skills, but the challenge will be more about adapting to quite different market conditions between these countries. A regional role will require a broader set of skills that can be tailored to circumstances. But local knowledge and working on the ground with local teams and partners is still the key to success.

The third point is the level of market development you want to work in for your role. Working in Tokyo is vastly different from working in Manila, which is different again from Hong Kong.

Some people thrive on only working in developed markets like Singapore, whereas others want to work in fast developing countries like Vietnam, where the future is still being shaped. Often this choice is also aligned with how well that economy is doing. If growth in China is levelling off in your field, is there something in Indonesia that may be of interest if that market is taking off? That’s something worth considering.

The last, and certainly not the least, point to consider is deciding on the lifestyle that you want. While work may be the reason you choose to move somewhere, the quality of life is often the reason you stay.

The people, culture and human connections you make are ultimately what makes a certain place special. And work life is always better if it’s also in a place where you really want to live.
The Asia-Pacific region is vast, diverse, and can at first glance seem impenetrable for western brands. But understanding the opportunity on offer is the first step to establishing presence in the region. Katie McQuater takes a look at a few key considerations for marketers – harnessing the mobile opportunity, overcoming complexity and cultural sensitivity, the issues of hiring local creative talent, and how to navigate China’s ‘great firewall’ of internet censorship.

**Opportunities in Mobile**

Mobile represents possibly the biggest opportunity for marketers looking towards Asia. Mobile penetration is at an all-time high in many of the region’s markets, not least China, where the number of mobile internet users has reached 527 million, according to a BrandZ report. Asian consumers are, on the whole, au fait with being constantly connected and comfortable with information and sharing.

Data from mobile ad platform Opera Mediaworks has shown that smartphone adoption rate across 29 APAC (Asia-Pacific) countries reached 60 per cent in 2014, according to Vikas Gulati, managing director Asia at Opera. Additionally the region’s impression market share continued to grow, finishing the fourth quarter at 26.1 per cent.

Audience targeting, video and m-commerce will all be key when it comes to brands leveraging mobile in Asia. Gulati says: “Mobile is the primary screen for consumers in Asia and the gateway to the web. The device holds the key to valuable information on the user profile, type of content consumed, environment, and most importantly, the location.”

Singles’ Day, China’s equivalent of e-commerce events like Cyber Monday, vastly outpaces its western equivalents, and is largely driven by mobile, according to Duncan Pointer, managing director at Vizeum APAC. “We’ve estimated as much as $4bn of Singles Day’s $9.3bn online sales in November 2014 would have been through mobile. “SoLoMo [social-local-mobile] is not new, but arguably more so than any market in the world, it applies to China today.”
Hiring in Asia – The Highs and Lows of Talent Sourcing

Finding the right talent in Asia is a well-documented woe for businesses establishing themselves in the region. According to a 2013 global talent shortage survey by the ManpowerGroup, 45 per cent of APAC employers have difficulty filling positions.

The problem is especially pertinent in the marketing profession, which is relatively new to Asia. So with a smaller talent pool to draw on, what’s the solution for marketers and brands?

“Retention is a huge issue – it’s not uncommon for companies in China to complain of an 80 per cent churn rate of their talent,” says Wayne Arnold, chief executive of Lowe Profero, addressing the issue in episode five of Man About Asia, The Drum’s film series on marketing in the region.

While most businesses attempt to solve the issue of creative brain drain by exporting expat talent to the region and nurture young talent locally, Arnold suggests looking to some of the more mature markets in the region such as Japan or South Korea.

“Another way of thinking about it is basically looking at the common languages of the world, and the common language is not English. One is code – because HTML is HTML whether you live in Timbuktu or Mongolia – or looking at data, because a 1 and a 0 is the same around the world. Looking to centralise that talent could be an interesting way forward,” adds Arnold.

OVERCOMING COMPLEXITY

The region is large and diverse, presenting a number of challenges for marketers in terms of communication, infrastructure and cultural cohesion.

Aside from deciding which of the 42 APAC markets to target your efforts on or whether to locate your office in Hong Kong or Singapore, marketers also face challenges in the shape of culture, and a one-size-fits-all monolithic approach is usually likely to fail – just as applying a standardised approach across the whole of Europe would be unlikely to be effective.

Localising marketing messages for a global audience requires cultural sensitivity and awareness of local holidays, language and shifting cultural trends. Winnie Park, senior vice-president of Hong Kong luxury retailer DFS, adds that brands should avoid generalising by nationality.

“With Asia, the end consumer spans a broad spectrum of ethnicities, cultures, and beliefs. The biggest mistake marketers make is to generalise by nationality. The discussions usually start with ‘Koreans... Or Chinese...’ With that said, you are always looking for the common thread among consumers – what can you do to segment your approach to that potential customer.”

Meanwhile, just as common threads exist across Asian territories, so too are there common threads in the way business is carried out, and marketers must be flexible and mindful of the characteristics typical of the region.

“Doing business in Asia requires a constantly shifting mindset,” says Nick Foley, Landor’s president of the south-east Asia, Pacific, and Japan region.

“When one considers the myriad of countries that comprise ‘Asia’ it quickly becomes apparent that what applies to Thailand may not be relevant in Japan.

“In acknowledging this, there are some commonalities. Time moves at a different pace. Attaining sign-off on an agreement can sometimes take months. Likewise, it is not unusual for there to be more stakeholders involved in the decision-making process. Protocols are not always readily established and, when they do exist, they are often less refined than more developed economies.”
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Marketers can’t avoid the ‘great firewall of China’ – the Golden Shield Project operated by the Chinese government is the world’s largest censorship programme, with sites including Facebook, YouTube and Twitter all blocked in the country.

“China presents new market opportunities for e-commerce but requires a watertight strategy to reach the world’s largest population,” says Emily Brewer, marketing manager at Oban Digital. “New market entry can bring a multitude of roadblocks including international legislation, policies, cultural differences and fierce competition.”

So how can brands marketing in China adapt their online strategies to plan around the firewall?

Vizeum’s Pointer suggests the challenge is not necessarily planning around the firewall but navigating China’s vast, fragmented digital landscape, which includes several large Chinese ‘equivalents’ including Baidu, WeChat, Weibo, etc.

“For every ‘global’ site the Chinese government blocks, there are several equally sized Chinese equivalents. As such, the challenge is to understand which platforms are best suited to deliver on your objectives in China, but also how to use those platforms.

“Effective campaigns must go beyond just including China as part of, for example, a programmatic buy. At its most simple, a BAT (Baidu, Alibaba, Tencent) strategy is vital as the key pillars of the Chinese ecosystem.”

Hong Kong-based digital director Andy Massey says: “Leaving aside any ideological issues you may have with the governance of the Chinese people by the Politburo Standing Committee, you can’t help but be impressed by their sheer audacity in dreaming so big about filtering the entire internet with a firewall. “Yes, the opportunities in China are huge; but the challenges for foreign businesses are sizeable. Welcome to the wild east. Watch your back while here.”
ASIA’S
CREATIVE
ASCENT

With advertising from Asia, and in particular China, beginning to make its mark within the industry and beyond, are we witnessing a flash in the pan or a fully-fledged creative renaissance in the region? Nils Andersson, the president and chief creative officer at Y&R China, argues that the 21st century will belong to Asia as it assumes the mantle of global centre of creativity.

Within a wider historical context, it can be argued that the 19th century was Britain’s era of world-leading creativity, succeeded by the US in the 20th century – and therefore it is inevitable that, in the 21st century, the global centre of creativity will shift once again.

So will the 21st century belong to Asia? Most definitely. Are we there yet? Most certainly not. We are but 15 years into this century, with Asia having taken mere baby steps on its journey towards creative global dominance.

Within a global context, the greatest creative work in the world accounts for maybe 10 per cent of the whole. And the very best work from China still lags behind the rest of the world, in what can be best described as a thin veneer of excellence.

Certain problems with advertising in Asia are well-documented to the point of cliché – an over-reliance on celebrity endorsement is probably the most frequent criticism levelled at China’s above-the-line output. But going deeper than that, the industry is being held back by the old distribution model. Both local and international brands are very retail-led, with everyone far too entrenched in the outdated ‘sell, sell, sell’ model, with their focus on retail and distribution availability.

But change is afoot, with the government driving China towards being a consumption-led economy. As we’ve seen with many nations across Asia, Korea, Hong Kong and Singapore for example, countries mature from merely manufacturing for the rest of the world, to becoming valuable consumers in their own right.

And as Chinese society develops, so we will see a move from sales to brands – from purely tactical communications to deeper branding. This will be a welcome departure from celebrity-driven advertising and spoon-fed messaging, and a move toward making emotional connections between consumers and brands.

Gap China is a good example, being smart enough to refresh its own image in a country that knew nothing of the brand. Back in 2010, upon its debut into the Chinese market, Gap took the time to reassess the brand and put forward its very best self within a culturally relevant context. And it made a deep emotional connection, proving that the potential to connect is very real.

But the fact that it’s still just early days for China’s creative renaissance should be seen as an opportunity, rather than a deterrent, for brands. Indeed while the market, and its marketing communications continue to mature, the climate of mediocrity is ripe for brands brave enough to engage on an emotional, rather than a purely
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Starting his career in London working on campaigns for the likes of Land Rover, Ford and Woolworths, Nils Andersson left the UK behind for Asia in 2001, first as ECD at TBWA Japan where he created award-winning work for Adidas and Nissan, then as ECD at Ogilvy Greater China where he won China’s first ever D&AD Yellow Pencil. In 2010 he moved to Y&R as CCO China, creating the launch campaign for Gap’s entry into the market and leading Y&R to become the country’s most influential ad agency and China’s most awarded agency at Cannes for the past two years.
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UNDERSTANDING
ASIAN CREATIVITY

In 2014 China ranked the 11th most creative country in the world according to the Directory Big Won Rankings, up from 14th the year before, while Japan was eighth up from 12th (due in no small part to Dentsu’s much lauded ‘Sound of Honda’) and Malaysia and Singapore both made the top 20. We caught up with Yasuharu Sasaki, the executive creative director of Dentsu Inc and the Dentsu Aegis Network, for his take on Asian creativity.

How does Asian creativity differ from creativity in Europe or America?
Asian creativity is deeply rooted in culture. Almost all the advertising creative that creates a buzz here in Japan would not be understood at all by people in the US or Europe. At the same time, minimalist design and craft that pays meticulous attention to detail can be put forward as characteristics of Japanese creativity. I believe that creatives who proactively embrace new technologies also lend strength to Japanese creativity.

Why do European and US brands struggle to succeed in Asia?
Advertising is becoming outdated. Users are no longer being moved by advertising. Communication design that is tailored to local users and that is conveyed from the user’s point of view is essential. I get the feeling that many of the big brands in the US and Europe, however, are very particular about conveying the brand message in a universal way. A ‘one fits all’ concept like the greatest common divisor that functions anywhere in the world will often lack sharpness.

What insight would you offer western brands keen to better understand the market?
I would like the brand representatives and advertisers to meet directly with the local creatives. The role of the creatives in each of the countries in Asia is not just to localise global creative content. Although the challenges brands face are different for each country, the people who are best at discovering what these challenges are the creatives in each of these countries.
Aligning a global brand with local culture is key to cracking the world's biggest economy, as Mehmet Gozetlik explores when he converts some of the world's most recognisable logos to Chinese language neon signs.
The best logos are like lightening bolts – recognisable in a flash, sparking memories and meaning, indifferent to language or location. And yet for many global brands their seals are resolutely built around western culture.

With this in mind Istanbul-based artist Mehmet Gozetlik has created his newest project ‘Chinatown’, reinterpreting familiar western logos through Chinese letterforms and neon signs.

A graphical translation of 20 brand devices, the series of artworks maintains the visual and narrative continuity of the well-known logos while opening them up to one of the world’s biggest markets and aligning them with local Chinese culture.

Gozetlik explains: “China’s economy is now the biggest in the world. To approach the market, there is a balancing act that global brands in China must achieve to be both a great global brand while also showing commitment and desire to be part of the local culture.

“Sooner or later, most major global brands will obviously need to adjust their meaning based on translation to demonstrate alignment with local Chinese culture and tastes. And most certainly they will collapse when the time comes, due to their existing brand structure that is built on western culture and Latin words.

“Chinatown reflects our branded world of the near future through Chinese letters with the classical neon sign style of China. It uses basic words for translation, such as ‘Caramel Macchiato’ for ‘Starbucks’ in order to maintain the visual continuity.

“By arranging the words this way, Chinatown pushes viewers to ask themselves what it means to see, hear, and become fully aware. Chinatown also demonstrates our strangeness to 1.35 billion people in the world, when you can’t read Chinese.”
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Conception: Mehmet Gözetlik
Producer: Handan Akbudak
Neon signmaker: Asım Dogan
Director of photography: Emre Basak
Assistant camera: Dogukan Hendem
Editor: Süleyman Yılmaz
SOCIAL SKILLS

Having worked in and out of south-east Asia for more than a decade, Wayne Arnold, CEO of Lowe Profero and chair of the Marketing Society for south-east Asia, knows a thing or two about the opportunities and challenges of doing business in this vast, sometimes beautiful, sometimes brutal and never boring part of the world. Here he tackles the hottest and most localised topic in the region at the moment – the rise and rise of social media.

As anyone who has travelled even briefly within south-east Asia will recognise, this ancient and proud continent has embraced mobile collectively to its heart. Smartphones and their ability to connect simply and cost effectively to the web, bypassing expensive and often unobtainable fixed line internet, has transformed commerce, entertainment and communication across the region.

And in the kingdom of mobile, social media is king. Across Asia, social media is everywhere, embedded seamlessly into so many lives in ways that are certainly interesting, if not sometimes a little confusing.

Exciting as all this is, brands looking to harness the power of social in the region shouldn’t underestimate the complexities that lie beneath the surface.

For starters, paradoxically south-east Asia has some of the most and least social nations in the world. Take Indonesia for example; the island nation has the world’s fourth largest population of Facebook users, generating a staggering 15 per cent of the world’s tweets. By contrast, however, internet access in Myanmar remains low, unstable and unaffordable, and at the time of writing less than one per cent of a population of over 60 million were online.

In addition, while the rest of the planet gorges on Facebook and Twitter, Asia has its own and very distinct subculture of social media. That’s not to say Facebook and Twitter are not still huge in many Asian markets. It might be hard to believe, but even Yahoo is still a major player in Japan.

But for every western platform there is a ‘Silicon Dragon’ equivalent, often doing it quicker, faster and more locally relevant than its Silicon Valley partner. Take Baidu, the Google of China, scooping an enviable $2.2bn revenue in Q3 of 2014 alone from 500m monthly searches. Baidu is now the globe’s fourth most popular search engine. Not bad considering it is only really used in one market, albeit an admittedly big one. Baidu’s share of China’s online searches rose to 70 per cent last quarter from 64 per cent the previous quarter, while Google’s share fell to 24 per cent.

At first glance it may seem that local players like Baidu are mere replicas of their western counterparts. But localisation and a mobile first mentality has created something more than a mere slavish copy of an established technology and, importantly, social platforms the west should be learning from it.

Away from the western influenced platforms you have applications like Line, WeChat and QQ. These are just some of the social juggernauts you may or may not have heard of, yet they underpin the lives of millions of people in Asia everyday. And most interestingly, they are all Asian innovations, starting to show the west how to play the social game.

So why are these players so important? Launched in Japan in 2011, Line reached a staggering 100 million users within 18 months and 200 million users only six months later. It became Japan’s largest social network in 2013 and in October 2014 is announced 560 million users worldwide. Pretty good for an ‘obscure’ app right?

And brands have not been slow to latch onto to the commercial potential, with the WSJ, Wendy's Burgers and FC Barcelona all getting onboard. In fact, according to their website, Barcelona recently gained over 10 million followers in one week after launching an account.

And then there’s WeChat, with close to 500 million active users and a growing population outside China.

Inspired by messaging apps like WhatsApp and Line, WeChat has since evolved into a mega online platform. Part Facebook, part Instagram, a mobile news platform, mobile wallet and e-commerce store, it is literally the entire web in your pocket. And it has done all of this development in half the time of a Facebook, Instagram or Amazon. In fact,
Having worked in and out of south-east Asia for more than a decade, Wayne is now the globe's fourth most popular search engine. Not bad considering it is only really used in Asia. In addition, while the rest of the planet gorges on Facebook and Google could learn from.

Exciting as all this is, brands looking to harness the power of social in the region shouldn't be slavish copy of an established technology and, mentally has created something more than a mere imitation. As anyone who has travelled even briefly within south-east Asia will recognise, this ancient valley partner. Take Baidu, the Google of China, for starters, paradoxically south-east Asia has many more local search engines than one per cent of a population of over 60 million. But for every western platform there is a local player which is rivalling Bitcoin, and it even boasts a hefty second revenue stream in branded QQ penguin merchandise.

What is most impressive about these players, and might actually be the key to their long-term success, is that they are not reliant on advertising. So while we all reluctantly and patiently skip past those sponsored and suggested posts, many of these local platforms avoid the problem completely. The reason? Their revenue comes not from advertising but from micro e-commerce plays. Think Candy Crush but for social, maximising gaming, stickers and increasingly payments.

QQ, Line and WeChat are a long way to inventing a new commercial model for social platforms that Facebook and Google could learn from.

**Sing Lap Seng**

Singapore-based Wayne Arnold is the global CEO of Lowe Profero and chairman of the Marketing Society’s south-east Asia division. He also fronts The Drum’s new video series, Man About Asia, which offers guidance to western companies looking to make an impact in the region. As well as social media and technology, the series delves into topics as broad as geography, creativity and even where to locate talent. To find out more or to watch the Man About Asia series, go to www.thedrum/manaboutasia and follow the hashtag #manaboutasia.
Breathing fire into the heart of the west, the tech startups emerging from Asia are shaking up business models in the US and Europe. Seb Joseph highlights the lucky eight startups the rest of the world should be keeping an eye on.

The Chinese tech startup wave roused by Xiaomi is taking Asia by storm. If western companies are not already paying attention, they soon will be as the region’s most ambitious startups eye even bigger conquests to prove they can become contenders on an international scale.

Smartphone maker Xiaomi’s transformation from Chinese startup to mobile giant is testament to this shift. Besting goliaths in the global smartphone market, the company’s potent mix of online flash sales, passionate fans and a quirky mascot propelled it to become the world’s most valuable technology startup. Now that it is valued at more than $64bn, the real test will be living up to investors’ high expectations.

Xiaomi has benefited from the liberalisation of the Chinese market that has marked the arrival of a plethora of innovative business models that over-index on e-commerce, mobile, apps and online marketplaces. Where there is innovation there is money to be made and entrepreneurs from the US are already looking at how they can adopt Chinese business models in what is a reverse of the copy-to-China trend of nearly a decade ago.

So who are the tech startups emerging from Asia to strike fear into the heart of the west?

**XIAOMI**
Up and coming Chinese smartphone maker Xiaomi is setting the startup scene ablaze. Its record valuation aside, the business has fashioned a disruptive model selling high-quality phones at low prices – at least 60 per cent lower than devices at the top end of the market.

To sustain the prices, Xiaomi keeps models on the market far longer than the likes of Apple and Samsung do. Instead of charging steep fees to offset the cost of state-of-the-art components, the business prices its phones just a little higher than the cost of manufacturing. It’s a reversal on Apple’s push for higher profits through product innovation, which are needed regularly to keep margins up.

Overseas expansion is imminent with Xiaomi eyeing those markets that fit its low-cost approach rather than avoid those where it could be sued for intellectual property breaches.

**GOGOVAN**
Hong Kong startup GoGoVan is going places. Founded in 2013, the delivery van hire service capped off last year with a $10m cash injection from Chinese social networking giant Ren Ren to fuel its expansion into China, Japan and south-east Asia. Ren Ren’s investment, which bought it around 10 per cent in the business, puts GoGoVan’s current valuation somewhere in the region of £100m. It marks a rapid rise for a company that has been dubbed the “Uber of logistics” through an online platform that puts users in touch with more than 14,000 drivers at any time. The startup went online in 2013 but has yet to turn a profit.

David Brabbins, associate partner at marketing services provider Prophet’s Hong Kong office, says: “The big question is whether deep pocketed Uber will overwhelm these local niche players, but GoGoVan was born from a local insight and relentless customer focus, so I think it can remain relevant by staying close to customers and tailoring the service to local needs across Asia’s diverse markets.”

**WECHAT**
WeChat may appear on the surface as China’s WhatsApp but it’s actually a lot more than a messaging app. Part e-commerce platform, part social network, the app has evolved over the last four years to become a bonafide media channel that is fast becoming pivotal to advertisers. Unlike anything here in the west, the app integrates with users’ bank accounts, allowing companies to scan objects while they are in-store so that they can later purchase via the app. Its ownership by Tencent means it is not a startup in the strictest sense, however, the app is blurring the lines between professional and social in a way that has seen its group chat feature emerge as one of the driving forces behind China’s tech and startup scene.

Putting a value on WeChat is tricky. A scarcity of details on costs and engagement statistics make it difficult to pin down the app’s earnings potential. For now, valuations are still largely based on hope.
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SHOPLINE

The hits keep rolling in for this DIY e-commerce platform. The one-year-old Hong Kong-based startup capped off a strong 12 months of media exposure and an international roadshow by raising $1.2m in funding from venture capitalists. Growing from a team of three to nine in that period, the business is targeting south-east Asia for expansion.

Shopline provides an out-of-the-box package that supplies retailers large and small with their own online shop, analytics package and CRM features for $40 per month. Beyond the basic features, the service also offers marketing advice for those non-tech savvy sellers.

In a market where consumers start many of their journeys in-store rather than online, China’s e-commerce explosion is hard to ignore but multichannel will be key, says Qusai Sarraf, chief executive of Iris Group, which is working with British retailers looking to break into Asia.

SCANDID

India-based Scandid is attracting a lot of buzz among venture capitalists. The country’s only app for geolocalised savings and discounts came close to securing $500,000 for funding earlier this month at the Seedstars startup competition only to be beaten by another Asian business. Not to be perturbed, Scandid’s founders Sushil Choudhari and Madhur Khandelwal are on the hunt for new income streams after they used the competition to gauge interest in the service overseas.

Unlike some of its counterparts on the Asian market, it is easier to envisage a use for Scandid in the west. The barcode scanner, local shopping and price comparison app lets people search for deals in three simple ways: search by keywords, scan a barcode or by simply saying the product name aloud. It is powered by Shoppingwash technology, one of the more robust platforms and coupons databases currently available in the region.

Founded in 2012, it is still early days for Scandid. Time will tell whether the innovative mix of services can attain the critical mass needed to expand beyond its heartland.
2) Lions have extraordinary vision.

Lions have especially powerful night vision, six times that of humans. Their large round pupils absorb more light. And the white circles under their eyes reflect additional light into their eyes. All of which provide Lions tremendous advantages for night hunting. Likewise, the Workfront enterprise work management platform gives teams unprecedented views into project progress and workloads.

Get the Lion on your side: visit www.workfront.com.
REDMART
Singapore-based online grocery retailer Redmart sees itself as a technology and logistics company that just happens to be delivering groceries. Eventually it wants to move beyond food and drink to sell products in other verticals, an ambition very much reflective of the e-commerce boom sweeping across Asia.

The business enjoyed a strong 2014, having closed two rounds of funding that have consequently heaped expectation and pressure on its team’s ambitious plans to be implemented. Armed with a sizeable war chest of nearly $30m, the company is sharpening its core offering. Chiefly, the logistical nightmare that is fresh food, which will see it shift to a temperature controlled warehouse and invest in new packaging technology.

While Singapore remains the current focus, Redmart chief executive Roger Egan has backed an aggressive expansion drive once it has ironed out all the logistical challenges from its business model.

MEITUAN
Dubbed the ‘Groupon of China’ by some, group deals site Meituan has raised $700m since 2010 and is valued at $7bn. Transaction volume on the Alibaba-backed platform surpassed $7.4bn last year, nearly double the increase from 2013. Meituan predicts the number of transactions to top $16bn this year and to smash $160bn by 2020.

It’s impressive stuff for a company that has become the largest service in China for activities such as restaurant bookings and movie ticket purchases, with 60 per cent share of the country’s group discount market.

Founded in 2010, the company has since gained more than 200 million active users, including 20 million daily mobile users, and is used in more than 1,000 Chinese cities – up from around 300 a year ago.

Ivis Group’s Sarraf says: “Over the last two years there has been massive growth from e-commerce in China. There are lots of innovations happening in the market at the moment to try and take advantage of the ubiquity of mobile and multichannel.”

GUAAHAO
Online healthcare service provider Guahao received over $100m investment by Chinese internet giant Tencent last October. It is the largest single investment in China’s internet healthcare sector, a telling sign of the transformation of the country’s healthcare industry into a business vertical.

Derived from the Chinese word meaning ‘scheduling a patient appointment’, the online service helps users make bookings online with doctors based on location, symptoms and other criteria. It offers a reprieve to patients across China who often have to wait in long queues for treatment and occasionally deal with third parties that push up medical fees.

Justin Peyton, chief strategy officer for Asia Pacific at DigitasLBi, says: “[Companies like Guahao] are creating apps that aren’t sexy. They are going to market with apps that are utilities in the growth economies of the world.”

Following the cash injection from Tencent, the service will plug into the internet company’s mobile apps, WeChat and Mobile QQ. It has also recently launched a mobile app that will allow users to reserve medical appointments from their phones while also boosting Tencent’s mobile payments business.
The art of fakery has become a booming trade in China, where imitation is an established mode of thinking. Katie Ewer, strategy director at JKR Global in Singapore, explores the wild wild east of branding, highlighting a few of the most memorable brand fakes emerging from Asia.
The art of fakery has become a booming trade in China, where imitation is an established mode of thinking. Katie Ewer, strategy director at JKR Global in Singapore, explores the wild wild east of branding, highlighting a few of the most memorable brand fakes emerging from Asia.

Here’s a statistic – counterfeit goods make up about two per cent of global world trade, with nearly 70 per cent of all imitation products manufactured in China, according to a report from the UN.

China’s shanzhai (counterfeit) culture is thriving, much to the dismay of the Western brands that routinely find themselves victims of enterprising individuals in the Pearl River Delta. But why is Asia, and in particular China, such a hotbed for copycat culture?

In the West, we tend to place huge significance on the value of originality and the sanctity of ‘the idea’. In China, these concepts simply do not command the same reverence. Imitation, not invention, is the established and encouraged mode of thinking. There are complex cultural reasons for this, but the net result is that what we consider private intellectual property in Western markets is viewed as public property in China. That means that not only is there a widespread copycatting culture, but that there is also a poor appetite for enforcing trademark infringements.

So what’s the outlook for brands hoping to protect their equity in the wild wild east? Intellectual Property Rights were first recognised in China in 1979 – it will take time for people to become aware infringement is even a crime, let alone stop doing it.

But there are some signs that things are improving. In 2012, the brand owners of Chivas Regal took counterfeit whisky Elysee Regal to court. Hearteningly, the Chinese court ruled that Elysee Regal had infringed the trademark of the original brand by copying its graphic branding devices, but also that it infringed the brand’s 3D trademark – in other words, the bottle structure. That was a legal first in China in 2012 and will hopefully set a precedent.

Overleaf, let’s take a look at some notable examples of sham branding.
UNLEASH THE LION

3 REASONS WHY YOU WANT THE LION ON YOUR SIDE

3) Lions are efficient.

Lions hunt prey that are often faster and larger. And consequently have developed methods to conserve energy and increase hunting success. They are patient stalkers and ambushers of faster animals. And they hunt larger animals in coordinated attacks of teams. Likewise, the Workfront enterprise work management platform enables teams to maximise your resources.

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BRASS NECK BRANDING

01. LACOSTE
Clio Coddle (you need to say it out loud to appreciate its nuance) pays some serious homage to Lacoste.

02. STARBUCKS
Who knows what the cryptically named (but who cares, it looks Western) SFFCCCKS sells? Star Fucks, another example, perhaps sells something else entirely.

03. CITY OF MELBOURNE
The City of Melbourne threatened legal action over the brazen duplication of their new identity by the Fantasia MIC Plaza in Shenzhen.

04. JACK DANIEL’S
There are various lookalike Jack Daniel’s bottles on the shelves of some cities in China. I think it goes to show how strong the Jack Daniel’s iconography is that it takes you a moment to register that something’s ‘off’. I like ‘Joens Danhse’, which is presumably how you pronounce it after drinking a bottle of the stuff. But Johnnie Worker Red Labial is my personal favourite, because it has the added advantage of being snigger-worthy. But it shouldn’t be, of course, because drinking a bottle of strong spirits with shady origins can be a seriously dangerous business.

05. IKEA
Things started to get more audacious when someone ripped off the Ikea store – right down to the little wooden pencils and the blue and yellow floor arrows.

06. APPLE
Meanwhile, a store in Kunming made global headlines with its impeccably detailed imitation of an Apple store. Apparently, even the people working there believed the illusion.

07. WANGJING SOHO COMPLEX
But why stop at a store when you can copy the whole mall? When the developers behind the Mejuan 22nd City in Chongqing ripped off Zaha Hadid’s beautiful and imaginative scheme for the Wangjing Soho Complex, the world could scarcely believe the scale of such brazen theft.

08. FAKE PARIS
But that was before we all became familiar with copies of entire cities in China – here’s Paris in Zhejiang district. Can cities be copyrighted?
The ascent of consumer economies in Asia presents an arresting opportunity for the marketing sector. But for those willing to embrace the continent’s cultural diversity, Singapore offers both a soft landing and a strategic base.

Readers with colleagues working in regional roles across Asia will know that getting hold of them can be a challenge. Why? GMT+8 aside, their phones seem permanently switched to airplane mode as they dart from SG to KL, HK to SH in blink of an eye.

Spending time on the ground in each local market is often cited as crucial for successful marketing in the region, especially among expats lacking in knowledge of local cultures and business styles. But nestled in the centre of a region that can baffle even the most intrepid business folk, is an oasis of relative calm – a former swampland turned global business hub – the island-state of Singapore.

This week sees the release of The Drum’s new documentary ‘Media Scene: Singapore’, a film that brings together the perspectives of chief executives and thought leaders from the leading media agencies operating out of Singapore.

EASY DOES IT

The effortless nature of business in Singapore is well documented, not to mention ratified by the World Bank Group, which has put Singapore at the top of its global ‘ease of doing business’ table for the past two years.

This, combined with its proximity to rapid growth markets such as Indonesia and the Philippines, has made Singapore the Asia hub of choice for many international businesses.

Hong Kong’s proximity to the pre-eminent opportunity of China makes it a rival, but as the city faces increasing regulation from the Chinese government – an issue highlighted by the recent Occupy movement there – many with an eye on China have considered the cons over the convenience.

Meanwhile, Singapore offers more than just ease. This is particularly true for the media sector. The adoption of digital technology among the island’s 5.3 million citizens is almost unparalleled. With the penetration of mobile pushing 150 per cent, 4G mobile connectivity, and home broadband touching 95 per cent, Singapore is one of the most wired countries in the world.

When these levels of digital penetration are considered alongside its relatively small population and the affluence of its consumers, the opportunities for managed risk-taking in the media arena are obvious.

Speaking of using Singapore as a test market, Adam Hemming, chief executive of ZenithOptimedia Singapore, says: “It’s developed enough to be a great hot-house for the region in terms of trying
PUTTING MOBILE FIRST

“One of the key differences with a Singaporean market as opposed to an American or European market is the adoption of mobile; it’s very much a mobile-first market. 85 per cent of consumers own a smartphone – the highest anywhere in the world,” says Greg Isbister, chief executive of BlisMedia.

This is an observation that all contributors to The Drum’s documentary confirmed, with many also claiming that it would be unlikely for desktop to overtake mobile in the future.

Mark Heap, MediaCom chief executive APAC, associates the fervour of smartphone adoption in Asia to the lack of TV content catering for niche interests, making the smartphone an exhilarating window on a new world of content for Asian audiences.

“24/7 content consumption occurs mainly on our smartphones as opposed to tablet or other forms of devices,” says Lou Dela Pena, chief executive of Publicis Singapore.

And yet many agency chiefs also expressed concern that while the media scene unequivocally recognises the strategic importance of putting mobile first, most have not squared up to the challenge.

“Marketing agencies and brands are actually far behind consumer adoption of mobile devices and they need to sort that out,” says head of interaction APAC at MEC, Ben Poole.

LOCATION LOCATION

In the face of this operational latency, location data from mobile could be the next major step in addressing the challenge.

“Quite honestly the location-based opportunity is going to be the significant driver of mobile campaigns here,” says director of client development at Xaxis Singapore, Henry Stokes.

Location data in the region is now available through the telco networks as well as application-based services. The prospect of programmatically serving impressions based on location-based profiling is becoming increasingly apparent.

“When people first spoke about location-based advertising it was all about the idea of walking past Starbucks, getting a coupon and redeeming it. We believe it’s one step further – it’s not about where you are now but where you’ve been,” says Harry Dewhirst, chief commercial officer of BlisMedia.

However the saga of mobile media develops, Singapore’s data and analytics services are set to benefit from investments from both the local government and companies such as Google and Facebook – all but ensuring that Singapore remains an Asian media hub across the new lunar year and beyond.
“My job is to eliminate my job.” That’s both the personal and professional goal of MediaCom’s global chief digital officer Deirdre McGlashan, and she won’t rest until she has nailed it.

Sitting comfortably at the London headquarters of the Group M agency in a pair of killer Dutch-designer heels, McGlashan speaks heatedly about one of her biggest pet hates – the word “digital”.

“My biggest bugbear is when people use digital as a catch-all, either as a catch-all for ‘they don’t do it’ or because they think ‘you’re digital, therefore you must do everything’.

“When people say they need a digital person in their team, I ask them to explain what they mean, but without using that word – then I can figure out what they need, and it might be that they need a strategist, or a media planner or trading person, or an account manager with digital skills – but I won’t know that if they keep telling me they need a digital person, ” she says.

After speaking fervently about this our conversation naturally turns to the seemingly sticky issue of her own job title. But she immediately reveals that culling her own job title is her number one priority at the agency and stresses that digital should be defined as a mindset – not a medium.

“When people ask me what my goal is I tell them I’ve come here [MediaCom] to eliminate my title. Then I can fix the next problem. It won’t necessarily happen quickly but it’s the goal everyone has in mind because that’s when digital will truly be powerful – when it’s not still been seen as an add-on; when interactivity, use of data and technology is pervasive in the whole communications system.”

Although much of her career has been spent media and creative agency side, McGlashan cut her teeth in the technology arena, where she project-managed multimillion dollar online projects at a time when broadband didn’t yet exist. She describes how she “fell in” to technology when jobs were scarce, temping as a receptionist for a multimedia software firm in San Francisco, at a time when CD-Roms were still regarded as cutting edge. It was here that her interest in technology was kindled, and it is this earlier part of her career that she turns to when recounting some of her biggest career challenges.

Agencies are no strangers to pulling all-nighters when faced with quick client brief turnarounds, and it was no different in 2000. McGlashan laughingly recalls a particularly high-pressured project which needed urgent attention, and prompted her to courier toothbrushes, toothpaste and vitamin C tablets to the office for her team at 2am.

For some projects she was required to be ‘on-call’ – willing to drop everything at the drop of a hat if a system went down and she had to fix it.

“My husband had to live with me sleeping with my phone under the pillow for a year. It may have been the toughest year of my life – but we got there. It was ultimately a great success, but there was a time when I thought I can get up early and see the city, and it frees up time to think, which is often when the best ideas come.”

More could be done to encourage young girls to move into tech roles, and the toy industry will play a major part in this, according to McGlashan.

She cites research which shows girls lose interest in maths and science around the age of 12, and that toys designed to teach coding and draw in both genders must become prevalent for this to be rectified. “Coding is a language and everyone should be bilingual… my nieces have a dolls house which is all circuits – you build the house but all the components are mechanical and electrical. Toys are really important as it can start them along those roads from a younger age.”

Budding young females shouldn’t be intimidated it felt like we were holding it all together with spit, tape and hope,” she laughs.

Having a husband who also has a technology background and therefore “also speaks geek” helps, she quips. However, she adds that companies should be more flexible when it comes to helping men and women maintain work-life balance, especially if they have families.

International travel is a big part of her role – in the three weeks prior to our meeting she had travelled to four continents, though she stresses this is unusual. “I was in Beijing for two days, Mexico City for two days, London for 30 hours, and New York for 18 hours, then Dusseldorf and also Cologne for three days, before heading back to New York.”

“It’s important to find healthy outlets for frustrations by the world of tech, she says. “My personal motto is “how hard can it be?” The answer is really frickin’ hard,” she laughs, “but the main thing I’d advise is to not be scared”. And this is a philosophy McGlashan evidently follows with her own team. She references a time when she was with them in a minivan in China on their way to a big pitch where they would have to present in their second language. She could tell they were nervous. “I know how hard it can be to present in your second language, and so I said ‘Look, here’s the deal. I know how unconfident you feel and that you feel you’re memorising everything rather than simply being able to express it, so just forget about that, because I’m not going to fire you, and they can’t physically hurt you, so how bad can it be?”
McGlashan joined MediaCom in 2014, with responsibilities for helping clients understand and make use of available, new technologies with the view to then threading digital through all areas of business strategy. Previously she was head of digital, global clients for Aegis Media – part of Dentsu Aegis Network. Prior to that she was chief executive of sister agency Wwwwins Isobar in China, where she managed a team of 220 digital specialists across strategy, creative, technology and media, across greater China. In 2008 she became a founding partner of London-based digital creative agency AnalogFolk, which counted Disney among its client roster.
We are an award-winning digital agency.
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lab.co.uk
CREATIVE SHOWCASE

A round-up of the best new creative work as voted by readers of thedrum.com. For the chance to see your work in the next edition of The Drum email gillian.west@thedrum.com or follow us on Twitter @thedrumcreative.

*It's time to separate the ant from the ants* campaign by King Zog for DBAD
**King Zog: D&AD ‘Time to separate the ants from the ants’**

D&AD worked with King Zog (Felix Heyes, Josh King, Jake Slee and Ben West) for the New Blood 2015 call for entries campaign to communicate the message that winning a Yellow Pencil can instantly set a graduate apart from their contemporaries. ‘It’s time to separate the ant from the ants’ shows how a Pencil can be the catalyst to a successful career.

**Creatives:** Felix Heyes, Josh King, Jake Slee, Ben West
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Creatives:
Felix Heyes, Josh King, Jake Slee, Ben West

The Marketing Arm:
Dove Men + Care ‘#RealStrength’ Super Bowl spot
Dove’s Super Bowl campaign #RealStrength targeted fathers in the run up to America’s biggest sporting event. The minute-long clip shows kids of all ages calling on their dads, taking viewers through a series of emotional events. Dove said the campaign aimed to “acknowledge the caring side of men.”

Creative director: Marc Gilbar
Agency producers: Meg Quinn, Ben Greenberg
Production company: Stun Creative
Executive producers: Mark Feldstein, Brad Roth
Head of production: Jared Christensen
Line producer: Richard Sven Shalgren
Director: Rob Meltzer
Director of photography: Eric Hassa
Editors: Rob Meltzer, Dayne Tanokia

Havas Milan:
Ferrarelle ‘Naturally Sparkling Mineral Water’
Havas Worldwide Milan has created the poster series for mineral water brand Ferrarelle. The work follows the account win from Saatchi & Saatchi in April 2014.

Creative directors: Erick Loi, Dario Villa
Art directors: Erick Loi, Diego Campana, Michele Romani
Copywriters: Dario Villa, Riccardo Walchhutter, Pietro Rivolta
Illustrator: Diemick

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Creative directors: Erick Loi, Dario Villa
Art directors: Erick Loi, Diego Campana, Michele Romani
Copywriters: Dario Villa, Riccardo Walchhutter, Pietro Rivolta
Illustrator: Diemick
Mother London: Stella Artois ‘Buy a lady a drink’
Stella Artois, with the support of Water.org and its co-founders Matt Damon and Gary White, has launched its first global social impact campaign ‘Buy a lady a drink’ to drive awareness of the global water crisis and help provide solutions. The campaign aims to help put a stop to the water-collecting journeys of women around the globe.

Director: Fred&Nick’s (Frederick Scott and Nicolas Jack Davies)

Lantern: The Muscle Help Foundation: ‘#powerof657’
Lantern has created the branding for The Muscle Help Foundation’s new #powerof657 campaign, using a typographic and illustrative approach. The campaign name, also developed by Lantern, refers to the charity’s aim of delivering a total of 657 transformational experiences or ‘Muscle Dreams’. The look and feel has been designed as a playful and positive extension to the charity’s existing creative.

Creative director: Ryan Tym
Stella Artois, with the support of Water.org and its co-founders Matt Damon and Gary White, has launched its first global social impact campaign 'Buy a lady a drink' to drive awareness of the global water crisis and help provide solutions. The campaign aims to help put a stop to the water-collecting journeys of women around the globe.

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Creative director: Ryan Tym

Iris: Adidas ‘There Will Be Haters’
Iris has united global football stars Luis Suarez, Gareth Bale, James Rodriguez and Karim Benzema for Adidas’ self-aware '#ThereWillBeHaters campaign. The TV creative is a whirlwind through the perceived lives of the football personalities with elements of the ad to extend to other parts of Adidas’ marketing efforts.

McCann New York: Clio Awards ‘Clio Creative Bowl’
McCann New York has worked with the Clio Awards to create a poster series pushing the Clio Creative Bowl ‘Super Clio’. Instead of allowing the Super Bowl’s best ad to be decided by “anyone with a couch and remote” the Clio Awards has pulled together a panel of industry experts to recognised the biggest day in advertising with an equally big award.

Executive creative directors: Bill Wright, James Dawson-Hollis
Art director: Coleman Davis
Copywriter: Lex Singer
Designer: Shelby Hipol
Photographer: Garrett Cornelison
Senior integrated producer: Deb Archambault
Print producer: April Gallo
Graphic artist: Jessica Hall
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Copywriter: Lex Singer
Designer: Shelby Hipol
Photographer: Garrett Cornelison
Senior integrated producer: Deb Archambault
Print producer: April Gallo
Graphic artist: Jessica Hall

David Prideaux, executive creative director, Publicis Chemistry

Prepare Yourself takes a very dull and complicated mobile tariff proposition and turns it into something that’s entertaining and rewarding at every turn. This ad is really well made and gives everyone a chance to snigger at three Welsh Patrick Swayze wannabes. Michael Buerk is an inspired choice of VO and “You don’t own the wave, the wave owns you” will be mimicked in pubs and bars all over the country. But the posters are great too, inventive art direction pulls off the difficult trick of showing dull images and making them look funny. I look forward to seeing the rest of the campaign.

Martin Agency: Oreo ‘Play With Oreo’
Already well known as the cookie you can play with, ‘Play with Oreo’ revolves around the ‘Twist, Lick, Dunk’ ritual traditionally associated with the brand. Spanning TV, digital and social, the global push features a suitably quirky and upbeat tone.

Executive creative director: Jorge Calleja
Creative directors: David Muhlenfeld, Magnus Hierta
Production company: Brand New School
Agency producers: Gemma Fergie, James Bolton

Wieden+Kennedy: Three ‘Surfers - #holidayspam’
Executive creative directors: Tony Davidson, Iain Tait
Creative directors: Larry Seftel, David Day
Copywriter: Erin Swanson
Art director: Pierre Jouffray
Producer: Lou Hake
Agency executive producer: Danielle Stewart
Production company: MJZ
Director: Rocky Morton
Line producer: Chris McBride
Director of photography: Todd Antonio Somodevilla
Editorial company: Final Cut
Editor: Joe Guest
Producer: Frankie Elster
VFX company: Framestore
There are exciting times ahead in the creative, marketing, media and digital sectors which are growing at three times the rate of the wider economy. The UK’s £71bn* creative sector is one of the nation’s most important industries, driving economic growth and supporting jobs. What is encouraging is that the value has increased by 15.6 per cent over the past eight years. It also employs one in 12 of the UK workforce.

Most agencies and brands we work with are recruiting, whether immediately or in the near future, and the demand for talent is high. This year’s salary survey has unearthed some highly positive stats directly from those who work in the sector supporting the macro-economic growth predictions.

Major Players is the UK’s biggest recruiter for these sectors and are recruiting across every discipline. To see the range of our roles visit: [www.majorplayers.co.uk/jobs](http://www.majorplayers.co.uk/jobs)

### Key Trends:

- Pay is increasing at around 5-10% across most disciplines

- There were many promotions across all areas, mainly internally but some moved companies to gain progression

### Account Handling

<table>
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<tr>
<th>Job Title</th>
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<tr>
<td>Account Exec/Manager</td>
<td>£27,000</td>
<td>£23,000 - £34,000</td>
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<tr>
<td>Senior Account M/Account Director</td>
<td>£42,000</td>
<td>£35,000 - £50,000</td>
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<tr>
<td>SAD – Business Director</td>
<td>£40,000</td>
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</tr>
<tr>
<td>Board Director</td>
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### Planning & Strategy

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<td>£25,000 - £35,000</td>
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<tr>
<td>Mid</td>
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<tr>
<td>Senior</td>
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### Creative

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<tr>
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</tr>
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<td>Midweight Creative Team (AD/CW)</td>
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<tr>
<td>Senior Creative Team (AD/CW)</td>
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</tr>
<tr>
<td>Creative Director</td>
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### Design - Agency

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<tr>
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<tr>
<td>Midweight Designer</td>
<td>£35,000</td>
<td>£30,000 - £40,000</td>
</tr>
<tr>
<td>Senior Designer</td>
<td>£50,000</td>
<td>£40,000 - £55,000</td>
</tr>
<tr>
<td>Design Director/Head of Design</td>
<td>£65,000</td>
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### Design - In-House

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<tr>
<td>Junior/Midweight</td>
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<tr>
<td>Senior/Head of Department</td>
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<td>Design Director</td>
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### Creative Services

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<tr>
<td>Junior</td>
<td>£23,000</td>
<td>£20,000 - £26,000</td>
</tr>
<tr>
<td>Mid</td>
<td>£35,000</td>
<td>£30,000 - £45,000</td>
</tr>
<tr>
<td>Senior</td>
<td>£47,000</td>
<td>£35,000 - £50,000</td>
</tr>
<tr>
<td>Director</td>
<td>£75,000</td>
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### Studio

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<tr>
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<tr>
<td>Midweight Artworker</td>
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<tr>
<td>Heavyweight Artworker</td>
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<tr>
<td>Business Development Director/Head of Department</td>
<td>£98,000</td>
<td>£75,000 - £120,000</td>
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</table>
**Design - Agency**

Creative account handling every discipline. To see the range of our roles visit: www.majorplayers.co.uk/jobs

Major Players is the UK’s biggest recruiter for these sectors and are recruiting across macro-economic growth predictions. Some highly positive stats directly from those who work in the sector supporting the

The UK’s £71bn* creative sector is one of the nation’s most important industries, sectors which are growing at three times the rate of the wider economy. The

**Salary Survey 2015**

<table>
<thead>
<tr>
<th>Job Title</th>
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<tr>
<td>Creative Director</td>
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<td>Senior Creative Team (AD/CW)</td>
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<td>£22,000 - £26,000</td>
</tr>
<tr>
<td>Design Director</td>
<td>£60,000</td>
<td>£50,000 - £70,000</td>
</tr>
<tr>
<td>Midweight Artworker</td>
<td>£27,000</td>
<td>£23,000 - £30,000</td>
</tr>
<tr>
<td>Junior Artworker</td>
<td>£22,000</td>
<td>£18,000 - £23,000</td>
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<tr>
<td>Director</td>
<td>£75,000</td>
<td>£70,000 - £90,000</td>
</tr>
<tr>
<td>Senior</td>
<td>£47,000</td>
<td>£35,000 - £50,000</td>
</tr>
<tr>
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<td>£35,000</td>
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</tr>
<tr>
<td>Junior</td>
<td>£23,000</td>
<td>£20,000 - £26,000</td>
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**Media Sales**

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<td>Sales Executive</td>
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<td>Senior Sales Executive</td>
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<td>Sales Manager</td>
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<td>Manager</td>
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<tr>
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<tr>
<td>Director</td>
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**Clientside Marketing**

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<tr>
<td>Search Account Director</td>
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<td>Head of PPC/Search</td>
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<tr>
<td>SEO Executive</td>
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<td>£19,000 - £28,000</td>
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<td>SEO Manager</td>
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<td>Head of SEO</td>
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**CRM**

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<tr>
<td>CRM Executive</td>
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<tr>
<td>CRM Manager</td>
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<td>Senior CRM Manager</td>
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<td>Head of CRM</td>
<td>£75,000</td>
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**PR**

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<tr>
<td>Senior</td>
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<td>£40,000 - £60,000</td>
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<tr>
<td>Director</td>
<td>£90,000</td>
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**Research & Insight**

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**Experiential**

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<td>Senior</td>
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<tr>
<td>Director</td>
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<td>£45,000 - £50,000</td>
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*source: www.thecreativeindustries.co.uk

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**About the Survey:**

The survey was compiled by Major Players using data collected from 3,500 respondents as well as gathering insight from senior consultants. The table represents salary averages in all listed disciplines. For full information on specific job roles including freelance, view our full report at: www.majorplayers.co.uk/salary or call: 020 7836 4041
Founded in 2006, Digital Annexe has grown steadily over the past nine years and now employs more than 50 people at its central London base. The Drum Network’s Michael Feeley meets the agency’s founder and chief executive officer Julian Mitchell.
“When it comes to working with agencies,” says Digital Annexe founder and chief executive Julian Mitchell, “the truth is that ‘bigger’ doesn’t generally mean ‘better’ for clients, but it always means ‘more expensive’.

“I’ve found that larger agencies can lack the level of passion needed for innovation-led clients. The results are always interesting when big brands choose to work with smaller agencies. For us, we’re going to continue working in small, dynamic teams as that is the approach that has brought us so much success to date.”

It was this view of the marketplace that led Julian and his co-founder Rachel Mitchell to create Digital Annexe in 2006, initially based in north London. “Rachel and I started in digital marketing in 1996. We both worked together agency-side on Ford’s first two European websites before moving onto other projects and agencies,” said Mitchell.

“10 years of big agency experience later, we both felt we could produce great work easier, faster and cheaper than some of the larger agencies out there and set out to prove ourselves wrong. Our approach just seemed to take off and, to deal with demand, we found ourselves in our first office having to hire two permanent staff.

“Jump forward nine years, we’ve moved several times and now have a team of just over 50 great people. We’ve seen lots of changes since we started Digital Annexe but, in this industry, change is a constant and that’s why we still love it.

STREET LIFE
In 2010, the agency moved to London’s Shoreditch, a factor that Mitchell believes was instrumental in the business reaching the next stage of its development.

He says: “Geographically, we didn’t actually move too far but it was massive change for the better for the agency and our clients. For inspiration, being right in the heart of a digital and media capital is a real bonus, as there’s always something going on nearby. Just last week, a client’s marketing director paused a meeting and walked to the window to take a closer look at a man dressed as Spider-Man jumping around on a nearby rooftop.

“We’ve also seen David Beckham in his pants filming a commercial for H&M on the same roof.

“Being in this part of London, we benefit from being able to attract some of the best talent in the world. Extending the team spirit after work, there’s also such a diverse range of pubs and bars nearby that both our team and our clients enjoy,” he adds.

When asked what has created the greatest challenge for him personally in developing the agency, Mitchell is in no doubt. “I’ve never been a big fan of process for the sake of it. We have a great production process, but each project is totally different so you need some flexibility too. It’s easy to over-engineer a process that becomes so rigid that it just gets in the way of developing a great project.”

Mitchell believes that, while the core of the business has remained consistent since launch, the range of services the agency is able to now offer around that core expertise has evolved considerably.

“Demand for our analytics offering has increased dramatically as clients continue to get more results hungry,” he says. “We’re also seeing greater interest and demand in more innovative, custom digital solutions away from just websites and mobile apps.”

UNIVERSITY DAYS
Two years ago Digital Annexe decided to launch and host an annual conference and technology showcase – Digital Annexe University – which Mitchell now describes as his “favourite day of the year”.

“We develop a range of exciting, marketing-led interactive demos showing what really can be done. This year, via an Oculus Rift augmented reality helicopter ride, we flew our attendees to the South Pole to see one of our client’s products in action; we used iBeacons to enhance the wine buying experience; we used live dashboards at the end of the day to demonstrate how we can track and analyse big data.

“We also invite external speakers to provide different perspectives that typical technology-focused conferences don’t usually cover. For clients, there is always a risk when considering trying new technology. The day really helps to push the most ambitious clients forward.”

Today, Digital Annexe’s clients include Mercedes-Benz UK, Mercedes-Benz Australia and New Zealand, Massey Ferguson EMEA and The Telegraph. In 2014, the agency enhanced its senior management team with the appointment of Sean Singleton as managing director and Anne Varney as finance director, signalling its plans for growth over the next 24 months.

Mitchell says: “We aim to expand our digital analytics offering and open our doors to new clients who have interesting challenges or problems.”

The message is clear: in the digital age, no matter the size of your agency, it pays to think big.

If you would like to find out more about The Drum Network and how it can help support you and your growing agency visit the drum.com/network.
The old Dave Trott idiom ‘hard work beats talent’ is the mantra Kastner & Partners creative managing director Neil Cook lives by after coasting along as a young creative in the 90s.

Cook always wanted to be a writer and studied literature at university. When it came to the only two career paths that were “realistically open” to literature students, he chose advertising over journalism, getting his first break in the mid-90s with Electronic Arts (EA Sports), a time when, by his own admission, gaming was the pastime of “spotty teenage boys”.

Employed as an in-house copywriter, he worked his way up the ranks to become creative director. When the agency that held the EA Sports account in North America set up shop in London, the creative team he had built was “transplanted” there to help build the brand in Western Europe.

“The line I like to throw around is I’m part of the team that helped build EA Sports from a zero-dollar to a billion-dollar brand,” he says. “It was an exciting, formative experience in advertising.”

During his time at the brand he was "lucky to work for and with some really inspiring creative directors" including Jeff Odiorne and Bruce Crouch.

And while he now always returns to the line ‘hard work beats talent’, it took him years to realise what it actually meant.

“Maybe this was just me, but as a young creative working on interesting products and brands you think you can coast, but you can’t coast. The number of times you have to stay late, work hard and think harder, and put in all the effort that’s required to get the right result will pay off more than licking your finger, sticking it in the air and hoping inspiration will strike.

“Creativity is a process, and if you dig deep and work through that process in a professional way you will get to a great result.”

Recalling his early career Cook says advertising in the 90s was “a bit of a party for a lot of people” and that at times it felt like “more of a lifestyle choice than a focused career choice”.

“If I could offer my younger self one piece of advice it would be take it seriously earlier. Don’t think you can rely on a little bit of creative talent to get somewhere.”

Joining Kastner & Partners, the global agency of record for Red Bull, in 2008, he has helped build the brand from “a nothing into a something” to today’s “global behemoth”.

It was Kaster & Partners who in 2013 helped the brand mastermind ‘Red Bull Stratos’, the ambitious stunt which saw Austrian skydiver Felix Baumgartner fly 39km into the stratosphere over New Mexico and ‘space jump’ back to Earth, breaking the sound barrier in the process.

“Each year we’re called upon to top the last thing the brand did and Red Bull consistently tops itself, but how do you top a Stratos? How do you cover a new event that might just go global?” he asks.

“That’s the real challenge – growing and evolving an already super successful product.”

“I can’t say I’m part of the team that keep Red Bull sustainable, but I love the culture and the buzz of it.”

To those looking to join the world of advertising today, he offers up an optimistic outlook, claiming that through his eyes the industry is “incredibly vibrant and healthy”. According to Cook we’re now at a point where digital is no longer seen as a threat to the old orthodoxies of advertising and is “universally embraced”.

Today’s graduates, however, seem “more switched on and professional” to Cook than he was.

“The culture at college has changed so much; it’s now a massive cash investment to come out with a degree, especially if you do something relatively nebulous like a creative degree. You have to justify it by getting into agencies because you have to pay off the debt.”

“It’s not all about the drinking and the staying out late and the bleary-eyed stories of the night before any more,” he laughs.

Interview: Paul Wood
Words: Gillian West
In the latest instalment of Twist or Stick, The Drum and Twist Recruitment feature an interview with a creative director. The director, who is with Kastner & Partners, talks about his early career and what advice he would give to young creatives.

When asked what role creativity plays in advertising, the director replies, “Creativity is a process, and if you dig deep and work through that process in a professional way you will get to a great result.” He emphasizes that inspiration will strike and that at times it felt like “more of a lifestyle choice in the 90s was ‘a bit of a party for a lot of people’.”

When it comes to work, he advises, “You think you can coast, but you can’t coast. The work beats talent’ it took him years to realise what it actually meant.”

The director also reflects on his early career and how he switched from a journalism background to advertising. He recalls his early role as an in-house copywriter and notes that he was “lucky” to work with some inspiring creative directors.

Looking back on his career, he says, “Today’s graduates, however, seem “more switch on and professional” to Cook than he was. He compares the culture at college to ‘Red Bull Stratos’, the ambitious brand mastermind ‘Red Bull Stratos’, the ambitious brand from “a nothing into a something” to today’s vibrant and healthy”.

The director stresses that through his eyes the industry is “incredibly threatened to the old orthodoxies of advertising and is now at a point where digital is no longer seen as a barrier in the process.”

Finally, the director offers an optimistic outlook, claiming that through his eyes the industry is “incredibly vibrant and healthy”.

Words: Gillian West

Interview: Paul Wood
An editor’s view: laying the foundations for grand content designs

Say the word content today and creatives begin to get ‘shiny object syndrome’ thinking about parallax microsites, bespoke graphics, large-scale competitions, videos and data-driven pieces. In short, grand designs. However, you wouldn’t build your dream house without asking the architect to draw the plans first. The same is true of online content: without foundations, it’s worth little. On-site editorial and engaging blog content are the building blocks that allow large, shiny high-concept campaigns to succeed, and here’s why.

Laying the bricks and mortar: landing page copy
Any business thinking about creative content should look first to investing in their website landing pages. Search engines are rewarding sites with unique content that is deemed relevant to the target audience. Long-form copy is now a must alongside the use of key phrases relevant to your core themes. Identify why competing sites rank well too.

Creating natural landing page copy that is applicable to the brand messaging of a business should help to increase rankings, alongside elements like strong H1 titles, imagery with alt descriptions, correct coding within a CMS and interlinking between pages. Ensure that you update this copy in-line with search engine updates – the content will weather over time so brands and agencies need to prioritise maintenance.

Finding a good builder: quality content
I was recently asked a question that made me choke on my tea: “Can you buy 200 – 300 words of content for $5?” The answer to this question is probably yes, but why would you bother? The words you get back will add no value and may in fact be penalised by search engines. Generic, duplicated content is everywhere, but it contributes nothing to your online presence. Paying a writer, or your agency, to produce unique, inspiring content will lead to better rankings and eventually conversions.

Adding a conservatory: the blog
Once you have your home, after a few months you might think about enhancing this with a conservatory or converting an attic space. The online equivalent would be setting up a blog that allows you to look out and others to look in. Create an editorial calendar and post regularly – search engines reward websites with up-to-date blogs that link back to primary landing pages. It’s also important to consider different formats and themes for editorial content: you could do an interview, write a how to guide, obtain data for an article, curate content etc. Blogs provide a space to engage with an audience and they connect to other channels like social media profiles. Launching the large shiny creative campaigns on a blog that already has regular readers will pay dividends in the long run. You will also be able to use this forum to find out audience likes and dislikes, ultimately developing and shaping large campaigns around them.

Standing out from the crowd: establishing brand voice
You don’t need to have the biggest house in the world to be unique. Sometimes small, identifying features work just as well. Focusing on editorial content is a chance for businesses to really establish a tone of voice and brand identity. What message and themes are you trying to convey to your customers, or your client’s customers? What language should you use to display this? Once you’ve answered these questions, you can bond with consumers, before increasing the scale to flashier, design-led content. Creativity doesn’t only apply to graphics or interactive pieces, the words that go alongside them can be creative too.

Small is beautiful: micro-copy and calls to action
Finally we get to the small details – adding the metaphorical taps and light fittings, the door handles and skirting boards. Micro-copy is the content consumers barely notice: the words on drop-down menus, breadcrumb categories and buttons, or similar. However, both agencies and clients should not neglect the value that this micro-copy can bring since it enhances user experience. Simple calls to action on buttons, for example, can lead directly to conversions. Alternatively you might be guiding users through a competition, or encouraging them to click through to another part of the website.

Editorial content is the foundation upon which everything else stands. Get the essentials in place and you will have the perfect home for the latest multi-faceted, impressive content format.
You don’t know what you’ve got till someone slips up!

Breach of confidence may be the most nerve-wracking area of risk for any agency. Unless you look at every email that leaves your office and listen to every conversation your staff have, you cannot be sure that one of them might not inadvertently let slip a secret about your company or a client.

Only recently you may recall that Prime Minister David Cameron breached protocol by making a comment about his conversation with the Queen [following the Referendum where he said she ‘purred’ down the line]. It’s unlikely that anyone means to do it, but we are all vulnerable to being swept up in the moment and letting something slip.

You may also recall the case of JK Rowling writing her first book since the Harry Potter series under the pseudonym of Robert Galbraith. She told only a few people, including her solicitor, Chris Gossage, a partner at Russell’s Solicitors. He knew that it wasn’t to be discussed, but caught up in the excitement of it all, told his wife’s best friend over dinner one night. In July 2013, it was revealed by the Sunday Times, following a Twitter exchange with a journalist. In November 2013 Gossage was fined £1000 by the Solicitors Regulation Authority, and Rowling accepted an apology and substantial damages from the solicitors, which were donated to charity.

In order for a claim against you to succeed, your client will usually have to prove financial loss; this can come in many forms. Whether you will be covered will be determined by the wording of your policy, and also your relationship with your insurer and their expertise in dealing with your industry.

The stories previously mentioned have been very high profile in the media due to the people involved, but there have been other far more low profile instances where something similar has occurred. This is one reason why clients often request professional indemnity insurance as part of a contract – in case details inadvertently leak out when they shouldn’t. We insured an agency who was working on advertising for a major new retail tech launch. This included a number of angles, including flyers and posters to be used in store. The client was very concerned that if any detail of the major campaign leaked in advance, their competitors would be able to pre-empt them and get spoilers in place – damaging their campaign. They did not expect this to happen, but to ensure they were protected should the worst occur, they required not only our agency to carry professional indemnity insurance, but also the printer producing the sales materials.

When you think how much money some firms invest in new product launches, it’s hardly surprising they want to be confident they will not lose out financially if something should go wrong – we would always suggest it’s important to ensure you choose your wording and insurer carefully, and choose one that understands your industry, is familiar with the things that can go wrong, and can move speedily and effectively to resolve issues should they arise.

For more insight and comments from media and marketing professionals visit: http://www.hiscox.co.uk/business-blog/
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So, how are you and what’s keeping you busy?
I was made chief exec of M&C Saatchi three months ago so I’ve been extremely busy trying to figure out how a company this size operates, speaking to all my new clients and staff and trying to get a measure of the place. To say that’s a full-time job would be a classic British understatement.

What’s your biggest gripe at the moment?
On one hand, as a creative agency there’s never been a better time to do what we do because there’s so much opportunity for an idea to be expressed in lots of different ways. My gripe is that sometimes an idea can get diluted or complicated by trying to express it in so many different ways.

At the moment it feels like clients want to see an idea working across 16 channels, when actually I think we should be focusing on making the idea brilliant. I think there’s a slight confusion in the industry about that.

Also, I commute from out in the sticks everyday so I’m coming to the end of a five-month period without any light – I feel like I’ve been indoors for five months.

Likewise, what are you loving?
I feel like my career has been reset and I’m learning a brand new set of things. Out of work, my wife bought me a boat for my 40th which I can’t get enough of at the moment, bobbing around in the English Channel trying to catch fish. I can bear about two or three hours in it...

What would you change if you were prime minister and/or had unlimited resources?
I would brief and sign off on the most incredible series of advertising for the Conservative Party that has ever been, because the way the party and David Cameron communicate with the electorate in the run up to the election will be one of the deciding factors.

If there was one thing I could change about the industry, it would be to get everyone to wake up to how fortunate we are that we can carve out a decent living from selling stuff.

Which ad do you wish you had worked on?
The HHCL campaign for Tango was a trailblazer so if I could have worked on one single ad I think it would have been the blackcurrant Tango French exchange – an amazing TV ad. It must have been totally fucking chaos to produce, with so many unknowns, so many risks and it being so different and odd. I imagine all that chaos got channelled into this one amazing bit of film.

Who is your biggest hero in advertising?
Bill Bernbach. My first job was at BMPinteraction, part of the DDB Group, and they used to distribute these little Bernbach books full of amazing quotes and wisdom.

In the heat of pitch process or a tricky situation with a client, you’ve got to remind yourself of the simplicity that should be prevalent in our industry, and Bill Bernbach is very, very good at that.

Outside of the industry, who inspires you?
My grandfather – he was a professor and helped design aeroplanes. He had an unbelievable sense of confidence about him which was a big influence when I was growing up. He was also completely cantankerous, which one day I hope to be!

Where else do you find inspiration?
It doesn’t come from art galleries or reading blogs on marketing. It comes from standing outside the pub chatting to people, and hearing the anecdotes and stories people have. When you sit a creative team down and they present an idea, it’s not often that they don’t start with ‘did you ever hear about the person that did this?’ – that type of inspiration is the most important.

And finally, what’s your last word on the industry?
The industry needs to get its confidence back. As a whole we can be too apologetic. We need to have belief in what we’re good at, and go about our business with a lot more chutzpah than we have in the last seven years.
any light – I feel like I've been indoors for five months. I'm coming to the end of a five-month period without industry about that.

I think there's a slight confusion in the industry working across 16 channels, when actually I think we should be focusing on making the idea brilliant. What would you change if you were prime minister and/or had unlimited resources?

Likewise, what are you loving?

On one hand, as a creative agency there's never been a better time to do what we do because there's so much opportunity. What's your biggest gripe at the moment?

What's your biggest hero in advertising?

And finally, what's your last word on the industry needs an injection of chutzpah. If there was one thing I could change about the job would be a classic British understatement. It doesn't come from art galleries or reading blogs. It comes from standing outside the pub chatting to people, when you hear about the person that did this? – that type of inspiration is the most important.

On the other hand, it would be great to have belief in what we're good at, and go about our business with a lot more chutzpah than we have in the industry. As a creative, we need to make our views known and not be too apologetic. We need to get our confidence back. As an industry, it would be to get everyone to wake up and hearing the anecdotes about how fortunate we are that we can carve out a decent living from selling stuff.

There's so much opportunity for an idea to be expressed in so many different ways. Sometimes an idea can get diluted or complicated by trying to express it in so many different ways. My gripe is that there's so much opportunity for an idea to be expressed in lots of different ways. My gripe is that I would brief and sign off on the most incredible series of advertising for the Conservative Party that I was made chief exec of M&C Saatchi three months ago so I've been extremely busy trying to figure out how a company this size operates, meeting and speaking to all my new clients and staff and trying to get a measure of the place. To say that's a full-time job would be a classic British understatement. To say that's a full-time job is a serious understatement. Each issue of The Drum we catch up with an industry figure to chew the fat and find out what's pushing their buttons. This is...
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