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THE
BOLD

2015

QUARTERLY

CONTENT OVERLOAD

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REAL MUPPETS**

**FEEL THE FEAR
(AND DO IT ANYWAY)**

**BRANDS WITHOUT
SELL-BY DATES**

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**HOW MUSIC MAKES
GOOD ADS GREAT**

**GOLDBLOCKS,
UNICORNS & CATS**



A LEITH AGENCY PUBLICATION

THE (EXTRA) BOLD QUARTERLY

WELCOME TO ISSUE 2 OF OUR BOLD QUARTERLY, HOT OFF THE PRESS. BUT NOT AS HOT AS OUR VERY OWN WEeping SEAMAN HOT SAUCE. BELIEVE US IT'S BLISTERING... JUST ASK THAT GEEZER ON THE FRONT COVER.

WHY A HOT SAUCE? WELL, FORGIVE THE IRONY, BUT IT SEEMED A COOL WAY TO CELEBRATE OUR RECENT 30TH BIRTHDAY. PLUS WHO SAYS AN AD AGENCY CAN'T EXPLORE THE WORLD OF BRANDING AND PRODUCT DESIGN? SUCH IS OUR INSATIABLE CURIOSITY.

WHICH BEGS THE QUESTION: WHAT WILL WE HAVE ON THE SHELVES FOR OUR NEXT ISSUE*? WITH THE TALENTED TYPES WE'RE LUCKY TO HAVE HERE, ANYTHING'S POSSIBLE. YOU'LL FIND THEIR IDEAS AND INSIGHTS ACROSS THE FOLLOWING PAGES.

BY THE WAY, IF YOU HAVE NEWS OR VIEWS ON ANY BURNING ISSUES HERE OR ELSEWHERE, PLEASE FEEL FREE TO DROP US A TWEET @WEEPINGSEAMAN. FOR NOW, ANCHORS AWEIGH...

*My money's on a fine port – how else would you describe Leith? - Ed

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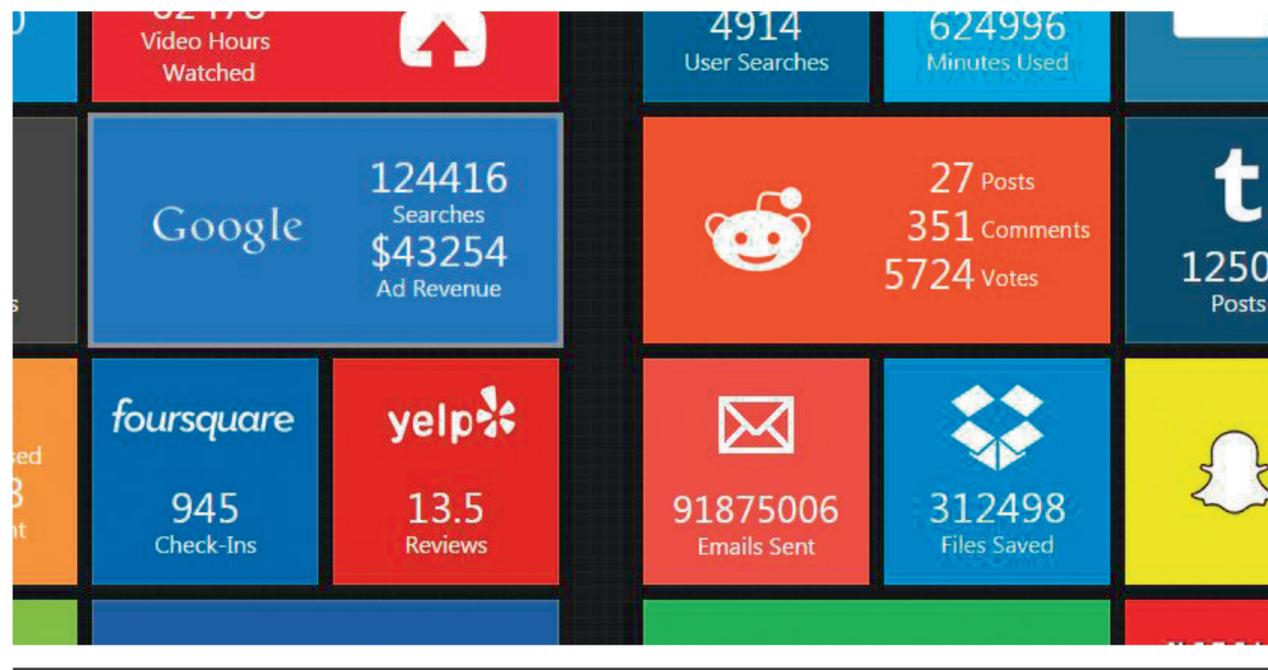
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GOLDBLOCKS, UNICORNS & CATS (AND OTHER THEMES FROM DIGITAL SHOREDITCH 2015)

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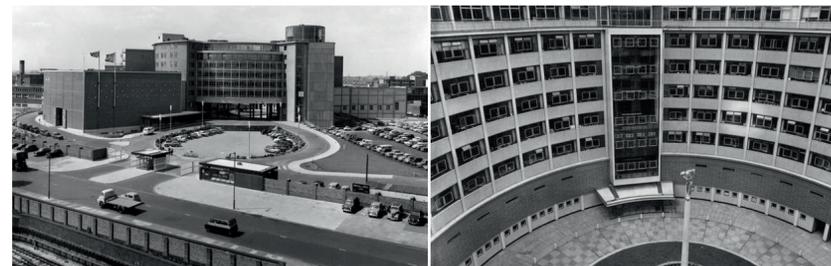


George Gunn, Content Strategist at The Leith Agency, explores what happens when we reach peak content.

@gwjgunn

Fifty-five years ago today, the BBC unveiled their grandiose new Television Centre. Sir Gerald Beadle, the BBC's then Director of Television, proudly referred to it as the "Hollywood" of the small screen.

The multi-million pound West London complex, designed by renowned architect Graham Dawbarn CBE and built over six years, enjoyed virtually zero competition when it came to vying for viewers' attention. ITV was in its infancy, whilst Channel 4, Channel 5, Sky and, yes kids, the Internet were all generations away.



With no serious competitors to worry about, Auntie Beeb regularly commanded the attention of tens of millions at a time.

This vast BBC 'TV factory' produced a mere 1,500 hours of television a year, i.e. just over 4 hours per day; a sum that now seems laughably quaint. Today, a handful of lone teenagers and 20-somethings in their bedrooms consistently produce higher volumes of video content – in a fraction of the time and for free. The most successful of these YouTube stars each enjoy hundreds of millions of views from tens of

millions of subscribers. And, due to product placements and enabling advertising on their channels, they're all impossibly minted.

Brighton-based Swede PewDiePie, whose videos consist of him literally just playing video games and commentating as he plays, has an estimated yearly income of up to \$8.5 million (and this is after YouTube, i.e. Google, i.e. our new, digital, data-harvesting god/evil genius take their 45% cut). Yes: \$8.5 million per annum for playing video games. He's also undeniably very handsome too. Utter bastard.



No wonder he's smiling.

While PewDiePie and a handful of other online sensations have huge and loyal audiences like the BBC of olde, the recent democratisation of content production, a by-product of the digital revolution, has allowed virtually everyone to unleash their creativity and broadcast it to the world. Electronica soothsayer Moby had the following to say about it in the excellent 2011 documentary "PressPausePlay":

"In the olden days, of 30, 40, 50 years ago, people didn't make things. People would go to photography exhibits, people would go buy records, and there were professional artists. And now everybody's a photographer, everybody's a film maker, everybody's a writer, everybody's a musician."

And they're all putting their creations online.

Andrew Keen, self-proclaimed "controversial commentator on the digital revolution", regards this state of affairs as an 'unfortunate reality'. We've entered a grey age of culture, he says, which has inevitably resulted in a vast digital ocean of, at best, mediocrity. The lack of quality control means we now have to wade through zettabytes (there's a word for you) of beige, needless and inane gumpf online in order to find good content.



Moby: artist. Everyone else: also artist.

But wait a minute, George! I hear you cry. "Surely this democratisation of content production and art is a good thing? Now it's not just for the wealthy and connected. It's grassroots, man. Anyone can have a go!"

That is true, and I wholeheartedly agree. However, consider this: if YouTube didn't exist we wouldn't have Justin Bieber.

Back to the point though, The Internet in Real-Time highlights the gazillions of pieces of content and data that are constantly being produced. Over a million Facebook posts were shared in the time it took me to write this sentence, for instance. Unfortunately, we can't all command as much attention as PewDiePie (lucky, handsome bastard), the BBC circa 1960 or our almighty, data-hungry deity Google. So how is it possible to cut through this noise?

The answer is by having your content shared on a large scale. Commonly known as 'going viral'.



Going viral. I want to talk about this phrase. A phrase that was once associated with disease, suffering and death has, somewhere along the line, become a highly desirable thing. Twenty years ago, proudly announcing "I've made my cats go viral" would result in a visit from the RSPCA and possible criminal charges. Saying it now brings social kudos and £250 from YouTube Framed! I propose an industry-wide ban on its usage.

As a Strategist who works in digital, I'm often asked if I can help to make campaigns 'do an ice bucket challenge'. At the risk of tendering my own P45—well no, I can't. Having analysed dozens of v***l campaigns, attended conferences and webinars and read numerous white papers, studies and blogs on the subject, I can quite confidently reveal that there is no magic formula that guarantees large-scale shareability.

Yes, I've found lots of interesting insights along the way. For instance, positive emotions such as awe, laughter and joy are the most popular emotions when it comes to sharing an article. Men, smirking away behind their keyboards, share content that makes them look funny. Women, who "demonstrate more overall emotional complexity" (Fractl's words, not mine) when confronted with a v***l image, prefer to share 'useful' content. There's a self-involved element: the things people share help them to make a strong statement about who they are. Etcetera.



Which attributes do people 'Strongly Agree' is a driving factor in social sharing?

These are undeniably useful insights that can influence how a campaign takes shape. Plus, tools like Unruly's ShareRank allow us to algorithmically improve the shareability of existing content. Ultimately, though, ours is an ideas game. All ideas require at least some creativity, and the greatest ideas tend to demand a lot of it. True creativity can't simply be boiled down to a pseudo-scientific formula and reverse-engineered from a cheat sheet.

And even if there were such a magic formula, surely every advertiser would use it and we'd soon find ourselves in a paradoxical situation in which every piece of content produced was irresistibly shareable but simultaneously hidden in the noise. In this hypothetical scenario, only an über- v***l, divinely-produced campaign could possibly rise above. But, come to think of it, Google do make pretty good content.

LEITH



HAVE YOU GOT THE BUOYS FOR IT?

[WARNING: SERIOUSLY HOT SAUCE]

The Weeping Seaman Hot Sauce is produced by The Spice Of Fife Ltd for The Leith Agency. All profits go to support the Fishermen's Mission.



@WeepingSeaman leith.co.uk

FOLLOWERS ARE THE REAL MUPPETS



Phil Evans, Creative Group Head at The Leith Agency, on Martians, monkeys and breaking the mould.
@caspersshorts

The Muppets are coming back. I read it sitting on my sun lounger a couple of weeks ago. And it got me thinking.

Muppets are everywhere at the moment, aren't they?

First there was this.



Then him.

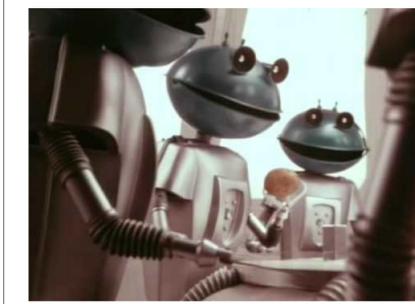


I blame Ed Sheeran.



Creatives have always looked to music videos for inspiration. So it wouldn't surprise me if the recent flurry of furry faces on our screens has more than a little to do with little Ed.

Don't get me wrong, muppetty-puppetty things have been part of British advertising since the invention of fuzzy felt. The great John Webster started it.



Webster was fond of a cuddly character or two, dreaming up the Hofmeisterbear and another of my childhood heroes...



A little later (not Webster this time) came the strangely nightmare-inducing Mr Soft...



Which paved the way for Monkey, the Dolmio family and, more recently, Birds Eye's menacing Polar Bear. It seems we can't get enough of them. (Personally, I've wanted to do an ad with a puppet since Flat Eric.)

But, history aside, there's no doubt that muppets are having a moment at the, err... moment.

Those riding this furry wave will call it the zeitgeist.

Shitegeist more like.

Now, I've nothing against puppets. And I quite like Jackson. But, every year, creatives on awards juries around the world talk about trends. This is a polite way of saying lots of the work they saw looked, sounded, and felt the same. Sad clowns at D&AD this year, apparently. A couple of years ago it was quirky songs (blame Dumb Ways To Die).

The problem with the zeitgeist is that when everyone's doing the same thing, everything becomes the same.

No one stands out.

Nothing cuts through.

Because no one is breaking the mould.

Originality is scary. But the alternative – heading straight for the comfortable bosom of familiarity – leads to the vast swaths of forgettable wallpaper we see every single day.

And that, for any brand, is about as scary as it gets.

Yes, even scarier than Mr Soft.

Advertising Muppets.

**BOLD
IDEAS**

**THAT
WORK**

FEEL THE FEAR (AND DO IT ANYWAY)



Leith planner, Thea, on ideas that scare you...
@theasgarden

I woke up one morning a few weeks back to find Scotland thrust into the biggest debate since the referendum on independence.

Is Partick Thistle football club's new mascot the worst in the history of the world? Or a stroke of mad-eyed, gape-mouthed, spiky yellow genius?

Created by the Turner-prize nominated artist David Shrigley, the mascot is...well...it's like this...

PartickThistle FC @ThistleTweet Jun 22
Introducing our new mascot, designed by @davidshrigley, Kingsley.



RETWEETS 3,702 FAVORITES 1,657

Love it, or hate it—it's a reminder that some of the best advertising ideas walk a fine line between brilliance and disaster.

Felix Baumgartner jumping to earth from space was amazing. Aided somewhat by the fact he didn't die a hideous tragic death for the sake of an odd-tasting energy drink.

The Cadbury Gorilla was advertising gold. But I doubt there was a single person who worked on it who didn't lay in bed the night before and wonder, just for a moment, if they were about to commit career suicide.

Leith's own Scottish Government campaign for breast cancer was a nerve-shredder until we knew (for real) if women were going to back the creative decision to show real breasts in a TV ad.

Because genuinely fresh ideas are scary. Genuinely fresh ideas don't have precedents. On the whole, with a genuinely fresh idea you don't really know if it's going to work or not.

It's one thing to try and 'do a Dove', or 'apply a bit of Innocent tone of voice to the shoe market'. It's quite another to try something that nobody has ever done before.

I've been doing some insight gathering research recently around cosmetic surgery and how people do and don't perceive the risks. One young woman summed up her feelings saying, "You decide that you want it more than you are afraid of it".

So maybe that's the lesson for advertising.

It's good to feel a bit afraid of your ideas. Because feeling afraid suggests you're doing something different from the status quo. You can never make an idea risk free—nor should we want to.

Take stock, for sure. Check what you were trying to achieve in the first place. Remind yourself why you got to where you did. Consider the worst that could happen. And then you ask yourself: "do I still want it more than I'm afraid of it?"

If the answer is yes then sometimes you just have to go for it.

THE STORY OF FOOD BRANDS WITHOUT SELL-BY DATES

Ed Brooke, Head of Leith, on the Big, Local, and Original food brands.
@edofleith

ONCE UPON A TIME THERE WAS BIG.

People liked Big.
Big commanded respect and loyalty.
People felt bigger was better.
As a result Big thrived.

Big looked out from his office puffing away on a cigar and saw success on a grand scale. Factories as far as the eye could see and people all around the world buying his food.

But Big's head grew and grew. He lost sight of why he started in the first place. Jetting around on his big plane and packing his products onto big boats sailing the seven seas, Big became complacent.

The top 25 US Food and Beverage companies lost an equivalent of £18 billion market share since 2009.

People started to distrust Big.

"Big has become Bad"
Exec at global Con Agra conference overheard talking to Credit Suisse Analyst.

AND IN HIS PLACE THEY STARTED TO DISCOVER LOCAL.



Image from: paintyourlife.com

Local had a nicely groomed beard and the best of intentions. He was passionate about his food, particularly about where it came from. A new important word used by Local emerged that started to appear everywhere – Provenance.

Increasing numbers of consumers are seeking authentic genuine food experiences – Campbell Soup CEO, Denise Morrison.

Local started to become achingly hip but looking around him he saw that others were starting to do the same. So he decided to out-provenance them.

His chicken had a name—Colin—and a lifestyle; growing up on a farm listening to Bon Iver and playing backgammon. This made Colin an intelligent and relaxed chicken, which added to his delicious flavour when the time came for Colin to take one for the team.



Big saw all of this from his office as he surveyed his diminished number of factories and decided on a plan. He could do provenance too. He bought up brands like Innocent to make him look good. But then Big's nature got the better of him and he tried to make Innocent better by launching all sorts of things to make some more mullah!

Innocent Veg and Noodle Pots have just been delisted.

People started to get confused. Was Big really Local? Was local starting to become Big? Was Colin for real? What about all the other chickens who played backgammon? Arrrgghh – Brain freeze.

If 92% of brands disappear tomorrow the majority of consumers in Europe wouldn't care – Havas Meaningful Brands.

And all this time there was somebody else. Somebody whose business had not really been affected by this battle between Big and Local.

INTRODUCING ORIGINAL.

Now Original had a pretty unique view on life.

Original didn't want to be like anyone else. She knew who she was, she was comfortable in her own skin, she had a great sense of humour. She could relax.

Why? Because she was unique and she realised that moving away from this wouldn't make her original anymore.

Original knew her true north and she was consistent with this. As a result people knew where they stood with her and struggled to find alternatives when they popped down to Lidl.

But it takes quite a lot of work to stay true to who you are, it takes discipline and principles not to be seduced by Big and launch a short-term money spinner or to drift into an overly provenanced and wallpapered Local to run with the crowd.

It takes a team of people committed to originality to understand the DNA of uniqueness to help Original keep heading in the right direction.

So we should celebrate the Originals: the Tunnocks, the Brewdogs, the Ginsters, the Pataks, the Marmites, The Famous Grouses, and – of course – the IRN-BRUs.

And we should continue to work damn hard to keep them true to who they are.



WALK A MILE IN MY SHOES:

THE ROLE OF EMPATHY IN ADVERTISING



Images from "A Long Walk" by Shannon Jensen, documenting the shoes of Sudanese refugees. www.shannon-jensen.com

The role of empathy in advertising and how we can all give our empathy skills a good work out, by Thea McGovern.

@theasgarden

In autumn 2015, a new museum will open in London dedicated to helping understand other people's lives.

The Empathy Museum will include a 'shoe shop' where visitors will be fitted, literally, with somebody else's shoes; a Syrian refugee maybe, or an old Etonian banker, while listening to a recording of the shoes' owner talking about their life and experiences.

Brainchild (and long-standing dream) of popular philosopher Roman Krznaric, the museum will also host events such as Human Libraries, where instead of borrowing a book you borrow a person for conversation.

It all stems from a belief in the amazing power of empathy to create social change. But it also stems from a deep concern.

"More and more people are caught up in a culture of hyper-individualism where the question 'what's in it for me?' dominates their minds," writes Krznaric. "The big picture is clear: there's a growing empathy deficit that is creating new levels of social division."



President Obama has gone a step further, saying that the "empathy deficit is a more pressing political problem for America than the federal deficit." The recent horrifying shooting in Charleston has raised questions about gun control. But it has also raised questions about how someone can come to lack such basic human empathy.

David Ogilvy is famous for saying, "the customer is not a moron. She is your wife". Thankfully, since this 1960s wake-up call, the advertising industry has got a lot better at understanding and respecting the people it talks to (versus the pre-60s defaults of shouting and patronising).

But what does it really mean to empathise with people from an advertising perspective?

1.

Firstly, I would suggest it means making a conscious effort to avoid the weird pseudo-military language people in advertising are guilty of using; laser-targeting; data harvesting; capturing the audience; harnessing attention. When we use this language we put a barrier between ourselves and the people we're talking about. We de-humanise them. And that's not good.

2.

Empathy means finding new ways to walk a mile in people's shoes. Instead of a 90-minute focus group in a bland hotel, we can spend time with people in their own world or give them creative ways of sharing aspects of their lives and thoughts with us. To understand the feelings of the audience for the Scottish Government's recent motorcycle safety campaign, research agency 2CV incorporated Go-Pro helmet cameras into their research methodology.

And here at Leith we helped people to create photographic journals of how they feel about crime and safety in their local area.

3.

Empathy means being open to recognising when a problem isn't best served by an advertising shaped solution. The 2015 Cannes Media Grand Prix went to a Vodafone app from Y&R Istanbul that lets women in Turkey call for help, secretly, by shaking their phones. Almost a quarter of all women in Turkey who use smartphones have downloaded the app and it's been activated over 103,000 times.

4.

Empathy means questioning the value of advertising that fundamentally pisses people off. Useless, lazy, pre-roll ads on YouTube would be a good place to start.

5.

Empathy means using the unique emotional potential of advertising to create positive social change. To move someone to tears in 30 seconds. To remind us the people we fear are more like us than we thought. To bring different 'tribes' together behind a bigger social purpose. With P&G's 'Like a Girl', Under Armour's 'I will what I want' and Vodafone's safety app for Turkish women roaring amongst the loudest at Cannes this year, 2015 may yet be remembered as the year the ad industry finally began empathising properly with women and doing meaningful things to help change the way society thinks about women's roles, identities and bodies.

According to Museum of Empathy founder, Roman Krznaric: "the latest neuroscience research reveals that 98% of us have the ability to empathise, but few of us put our full empathic potential to use". He goes on to say that: "as a society we have under-utilised the power of empathy to challenge prejudices and stereotypes and inspire us to take action to relieve child poverty".

So perhaps we can all have a think about better ways of bringing empathy into advertising – and doing a bit more good as a result.

Oh, and on the remote and bizarre off-chance that Roman Krznaric ever finds himself reading this – I'd be curious to ask him if he's ever been to the Museum of Childhood, in Edinburgh. Here, tucked away on one of its helter-skelter little floors, is a shoe with its own unique story of empathy. It's an old, worn shoe; but it's one that's been transformed into something altogether different. It was an artist's empathy with this shoe and its vivid suggestions of desperation and love which led to the creation of this beautiful short film. Proof, were it needed, of the good things that can happen when empathy and creativity come together.

HOW MUSIC MAKES GOOD ADS GREAT

Our digital strategist, Jim Wolff, was recently on a panel at XpoNorth all about – Music Supervision – Using Music to Make You Laugh, Cry or Buy'. Here's some of the stuff he spoke about...

@jimwolffman

To help prepare for XpoNorth I put out an all-staffer and a tweet asking people:

"Which ads are made great by their music?"

Normally you get a grunt of feedback trickling in, and the odd two fingers in a GIF, but this time the response was massive. It touched a nerve. Or rather struck a chord. I got a deluge of replies, and someone even congratulated me on 'email of the year'. What an accolade.

It made me appreciate two things: just how crucial good music or sound is to an ad or piece of film, and how much people love it when ads and music go well together.

There are times when the ad and the music are so perfectly matched that they make something better than the sum of their parts. Some of the most popular answers that came back included...

Guinness 'Surfer'

Featuring Leftfield's 'Phat Planet', this ad heralded their much anticipated 2nd album, arguably better than any music video could. And it did Guinness a world of credibility goodness, that they've never topped since. Good to know Leftfield are finishing the sets of their recent tour with this track, nearly 20 years later.

Levi's 'Launderette'



Another classic in advertising history, this was a great bit of creative and film-making, but it wouldn't have been the same without Marvin Gaye's 'Heard it through the Grapevine'. It helped push the song back up to number 8 in the UK charts at the time, and is credited with bringing soul to a new generation. It also helped establish BBH and got Levi's flying off the shelves. Though Brian in Birmingham didn't quite get the same response when he stripped off in his local laundromat.



Dunlop 'Tested for the Unexpected'



Another from the nineties (seems like a theme here), this surrealist masterpiece fit the Velvet Underground's 'Venus in Furs' perfectly, making tyres somehow enigmatic and strangely beguiling. Gone are the days of surrealist ads, which is a shame, as they have a knack of nestling into your subconscious and pitching up unannounced in your dreams.

Carling 'Big Match'



Had to get a Leith ad in there somewhere. But hopefully for good reason. The tune from the 5.6.7.8s practically invented the word earworm, and helped get the ad voted as the number one football ad of all time.

Channel 4's Paralympics 'Meet the Superhumans'



Another triumph of film-making and storytelling, with a soundtrack featuring Public Enemy's 'Harder Than You Think' and sound design that takes it to a whole other level. If you care, the original sample is from Shirley Bassey's 'Jezabel'. Another belter.

And the list goes on...

MUSIC MAKES ADS MEMORABLE

One of the things that came up on the panel was how music makes things stick in your head better. Sometimes for years. An example that came to mind features an old HEBS ad 'Stinx' written by Leith copywriter Chris Watson.



This is still remembered word for word by a few of the more recent starts at Leith who take great pleasure in singing it back to him. Who says public service advertising doesn't work.

ADS MAKE MUSIC MEMORABLE

Some ads have helped launch music careers too. Levi's in the 80s and 90s have a lot to answer for, thanks to Mr Oizo's 'Flat Eric', Babylon Zoo's 'Spaceman' and Scottish band Stiltskin.

There are others too. From Jose Gonzales (off the Sony 'Balls' ad) to Dougie MacLean's 'Caledonia' on the Tennent's ad of the same name, ads help give music and artists exposure they wouldn't otherwise have. Caledonia's rocky reworking for the Tennent's ad for example took the song from a niche folkie audience to number one in the Scottish charts. Back when Scotland had charts.



ADS CAN RUIN GREAT MUSIC

But a word of warning. Ads can soil a perfectly good piece of music for good. Think the 'I Believe in Penicuiik' ad for Penicuiik windows. Errol Brown is still turning in his freshly-dug grave...

GOLDILOCKS, UNICORNS & CATS

(AND OTHER THEMES FROM DIGITAL SHOREDITCH 2015)



Jim Wolff was asked by Interactive Scotland to head down to Digital Shoreditch earlier in the year to report back the emerging trends and themes in digital creativity.

@jimwolffman

Running over five days in the heart of London's Tech City (or Silicon Roundabout if you prefer), Digital Shoreditch was bigger than ever this year. Bringing the creative, tech and entrepreneur community together, each day covered a different main theme—from making and growing start-up ideas earlier in the week, to the future convergence of new technologies and systems on the Wednesday, and how to connect with and reach audiences in an ever-changing media landscape towards the end.

Here are some of the highlights and trends I picked out...

“Attention is currency”
// Coca-Cola's @stanm

CONTENT MAY BE KING, BUT PEOPLE NEED TO NOTICE IT FIRST.

The first session of the Connect day kicked off with Stanislas Magniant from Coca-Cola raising a theme that came up again and again: attention is becoming an increasingly valuable commodity, and brands need to work harder than ever to get it. With ever more platforms, channels and devices vying for eye space, and an increasing deluge of media to fill them, content creators need to keep upping their game to make stuff that people notice and stick with.

Another point that came up is the need to 'pay for play', or the need for some kind of media spend to get reach. With Facebook cutting back what your own fans can see, and other social platforms supporting themselves by giving preferential treatment to fee payers, it feels like gone are the days of a random hit. Nowadays, as ever, money talk

“You sell or you die”
// Appear Here's @Rossabailey

START-UPS, AGENCIES AND CORPORATES: THE DREAM LOVE TRIANGLE.

A big chunk of Thursday covered speakers and panels about start-ups, agencies and big corporations working together and learning from each other. From OgilvyLabs's work with start-ups like Givey (an app to increase charity lending) and AppearHere (an 'AirBnB for retail space'), to incubation projects like Unilever's Foundry, it seems we're seeing an increase in collaboration between different types of organisations. Start-ups need to scale, corporates need to innovate and agencies need to stay relevant, so each can help out the other. With Sainsbury's, William Hill and BBH all running their own innovation schemes, it's likely that we'll see more 'labs' popping up in the future.

“Find goldilocks moments”
// Unilever Foundry's @JeremyBasset

THERE'S NEVER BEEN A BETTER TIME TO HAVE A PROVEN IDEA.

In a similar vein to collaborative incubation schemes, it's looking like accelerator programmes are really, well, accelerating. From FinTech (financial tech) accelerators like Level 39, to MadTech (marketing and advertising tech) accelerators like Collider, there's no lack of support for new ideas. Another growing field is CitiTech, like the Cognicity scheme in London which aims to get start-ups to revolutionise Canary Wharf. Soon every sector niche will have an accelerator supporting new businesses – it seems all they need is a decent prefix for -tech.

Some of these schemes are looking for fresh start-ups, some are looking for more established 'scale-ups', who have a proven idea and are ready to grow. But what they're all looking for is the 'goldilocks moment' to back a new business – when it's 'just right' to get involved. Worth keeping in mind when getting any applications or pitches ready.

“We disproportionately appreciate the stuff we have no right to expect”
// Ogilvy's @RorySutherland

CREATING VALUE NEEDN'T COST MORE.

One of the highlights (for me anyway) was Rory Sutherland from Ogilvy's talk, loosely about behavioural economics and how to persuade people to like your service / buy your stuff / change what they do. Drawing from Daniel Kahneman's book Thinking Fast and Slow, he gave a number of examples about how appealing to people's emotional side, rather than their rational, logical side, can help brands connect better with their audiences, without necessarily having to spend their way into being liked. From the infamous Diamond Shreddies campaign, to the way Five Guys burgers give you extra fries in the bottom of your bag, it was a masterclass in demonstrating how a little love goes a long way.

“Take seven things that are good and boil them down to one”
// Karmarama's @LawrenceWebber

IN BRAND VS PRODUCT, BRAND WINS.

In an excellent panel hosted by Contagious on Friday, with panellists from Rapha clothing, Karmarama and The Partners, there was a heated discussion over what's more important: brand or product. Perhaps unsurprisingly for a panel mostly made up of marketeers, the answer came down mainly on the side of getting a brand right first and everything else will follow. Particularly in a world when tech is becoming less of a differentiator, brand becomes something that will truly set a business apart. But perhaps even more importantly is understanding culture. If you understand the culture of your audience, and build a brand and product around it, then you'll truly create something of benefit to the people you're aiming to serve.

“Over half of TV watched by under 30s is not on TV”
// BBC's @WillpSaunders

VIDEO'S GETTING BIGGER. AND SHORTER.

A common theme of the Broadcast day on the Friday was how short-form video is set to explode (if it hasn't already). Will Saunders, the BBC's digital creative director, took us through a look at how Auntie Beeb is responding to this trend, like with the BBC Trending service that applies some journalistic rigour to hot social topics, and the BBC Taster site that roadtests new innovations and ideas in a labs-like space. Worth watching the BBC's own take on the value of short-form video, Get Shorty, which was used to sell in the whole trend to the upper echelons of the organisation. Let's hope they got it, as short-form video isn't going away.

“You can't buy a share. You have to earn it”
// Unruly's @CatRJones

SOCIAL VIDEO IS MOBILE-FIRST. AND REAL-TIME.

Finally, there was more on the Broadcast day about what makes social video shareable. Unruly's Cat Jones gave an excellent insight into the science behind their ShareRank algorithm, which has tracked 1.3 million video views and now claims to be able to predict (with 80% accuracy) just how shareworthy a piece of film is likely to be. It was good to see how both psychological responses and social motivations affect whether someone clicks that share button after viewing. And how the peak of shares usually happens on day two – so why it's important to invest early in media spend if you want to get reach. Also worth noting that now YouTube only amounts to 25% of total video views – the rest is on the open web, so worth factoring that into a campaign if you want to extend reach.

Obviously this only a snapshot of what took place within the two days I was there, let alone across the full five days. With multiple rooms, hundreds of speakers and a few different venues, it was impossible to see all of it. But well worth a visit next year. Or maybe we should just do our own version in Scotland. Watch this space...

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