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THE
BOLD

2016

QUARTERLY

**I DON'T LIKE
FILMVERTS OR
TRUMP, BUT I DO LIKE
SAYING "SORRY"**

**SELLING OUT OR
WISING UP?**

**HOW TO BE BOLD
(MAP TO THE SOUTH
POLE NOT INCLUDED)**



**YOU WOULDN'T
WORK FOR FREE.
WHY SHOULD
ARTISTS?**

**SOMETIMES
THE BEST
ADVERTISING
ISN'T ADVERTISING
AT ALL**

WELCOME TO THE FIRST BOLD QUARTERLY OF 2016.

AT LEITH WE KNOW THAT THE FIRST JOB OF ANY IDEA IS TO GET NOTICED, AND IF THE LAST 30 YEARS IN BUSINESS HAVE TAUGHT US ANYTHING, IT'S THAT THE MOST NOTICED IDEAS ALWAYS HAVE A BOLDNESS ABOUT THEM.

TO UNLOCK BOLD IDEAS YOU NEED BOLD THINKING. ACROSS EVERY PAGE OF THE BOLD QUARTERLY YOU'LL SEE SOME OF THAT THINKING, WRITTEN BY LEITHERS FROM EVERY FLOOR.

HOWEVER OUR DOORS ARE NEVER CLOSED, AND WE'RE CURRENTLY LOOKING FOR INDEPENDENT THINKERS TO HELP US CREATE MORE BOLD IDEAS THAT WORK. SO IF YOU HAVE BIG AMBITIONS AND WANT TO GET NOTICED, GET IN TOUCH.

OR IF YOU JUST WANT TO TELL US HOW MUCH YOU LOVE – OR HATE – ANYTHING WRITTEN HERE THEN LET US KNOW. IT'S ALWAYS NICE TO HEAR FROM YOU.

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I DON'T LIKE FILMVERTS OR TRUMP, BUT I DO LIKE SAYING "SORRY"



Leith Planner, Vic Milne, is feeling **fighty** and wants to get a few things off her chest.

I love lists.

Who doesn't?

I especially like short lists. Lists of 3 are the perfect number for me...

So, even though we are well past the traditional list-making season, this is the first Bold Quarterly of 2016, and I'm using artistic license to go with a list of 3 reasons which prove we are all going to hell in a hand basket.

Those who know me can vouch for my penchant for hyperbole and rantyness, and I will not apologise for it because as my grandma used to (inexplicably) say, "Ocht, who wants to live life like a pebble?"

I do want to make the point that we realise that all of the following things are piffing little trivialities compared to the atrocities happening all over the world right now.



But we work in an industry of First World Problems"

1.

I like adverts and I like films but I don't like Filmverts

I recently realised that two of the biggest brands of my childhood disappeared over 30 years ago without me even noticing.

Picture the scene. Friday night, curry and Blade Runner (for the young folks, this is nothing like Netflix and chill, just an attempt to escape from the world of work).

Wrong bloody film!

Maybe I was alone in my ignorance of the brand curse of Blade Runner, the one that resulted in all of the major brand placements in the film either going bust or at least, like Coca Cola, losing their way slightly (see 'New Coke', 1985).



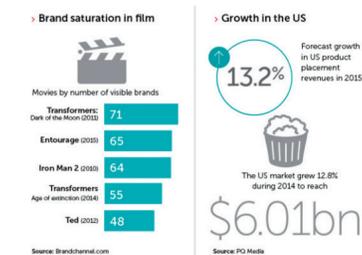
For those who are interested, the following brands went tits up after featuring on the billboards of a dystopian 2019 LA as imagined in 1982:

- **Pan Am** – went bust in 1991
- **Bell Telephones** – died the same year Blade Runner was released
- **RCA** – company was dismantled in 1986

The two that I am in belated mourning for are Atari and TDK, brands that were the foundation of many teenage weeks in the 80's. Endless afternoons playing Frogger to a soundtrack of the Sunday Chart show taped on a TDK C-90.



So far, so self-indulgent, but the wider depressing issue here is that the industry has failed to take heed of the Blade Runner curse and in fact has laughed in the face of it. It is barely possible to watch and enjoy a film now without 55 brands being thrust in our faces. And sometimes it's way more than 55:



marketingweek.com

I know I'm a luddite and that content is king and all that – but give me a lovely dedicated 30 second advert every time.

Also, and I know this is tangential, but I don't want Darth Vader on my apples either...



2.

This guy might look like a hairy neep but is sadly much more dangerous

This rant is short and simple. This man, this awful, awful man:



Seriously he looks like he's not going anywhere...

And he said this:



What does that even mean?

And this:



And most scarily this:



Nothing to do with marketing but everything to do with the end of humanity as we know it!

On the upside his ludicrousness has spawned many funny things like this:



trumpdonald.org

3.

I heart polite individuals

Last in the hellbound list is the 'Just Not Sorry' app.

FYI – Just Not Sorry is a Google plug-in designed to highlight key phrases in emails that are apologetic and “undermine your capacity for leadership” – this was designed and launched specifically with women in mind.

The founder of the app, Tami Reiss, wrote in a Medium blog:



Our friend Emma Sinclair suggested that Just Not Sorry should be women's New Year's resolution for 2016. We created justnotsorry.com to help people publicise their desire to change. Our goal is to have 10,000 women sign the pledge and have more effective email communication be their New Year's resolution for 2016. We hope you'll sign the pledge today and share with your friends"

This suggests saying “sorry” is a gender issue; that the way women talk and write in the workplace is holding us back, and that in order to get ahead we all have to act, sound and write more like a man. Thus, perpetuating the fact that it is still a man's world. Not helpful.

Firstly, men say sorry too, and many women don't, this is a common decency issue not a gender one.

I want to be polite and if I am a little self-deprecating that is because that is part of my personality not because I'm a silly wee lassie. I am also sometimes quite rude and abrupt, also part of my personality.

The idea behind this app is counter-intuitive and infuriating and does nothing to further the advancement of anyone in the workplace. It seems to be a tool to comprehensively remove individuality and personality from emails rather than help assert your “capacity for leadership”.



More importantly where is the Just Not Arrogant or Rude app to rectify the cockish way many men and women communicate in the workplace?"



SELLING OUT OR WISING UP?

George Gunn, Content Strategist at Leith, about surviving now that recorded music is throwaway.

@gwjgunn



Jack White has just done a song for Coca-Cola. End of. He ceases to be in the club. And he looks like Zorro on doughnuts. He's supposed to be the poster boy for the alternative way of thinking... I'm not having that, that's fucking wrong. Particularly Coca-Cola, it's like doing a fucking gig for McDonald's."

Noel Gallagher didn't hold back when Jack White 'sold out' in late 2005. Fast-forward a decade, though, and Noel was quite happy to receive a tidy cheque for allowing Aurora to cover "Half The World Away" for John Lewis's annual Christmas tear-jerker.



Some turnaround. But, to be fair to Noel, the music industry – and the way recording artists are now forced to make a living – has changed unrecognisably over the past ten years.

The model in 2005 (and for 50+ years before that) was a pretty simple one:

1. Spend money recording a single or album
2. Spend more money promoting it
3. Make a bit of money by gigging relentlessly around the release
4. Make even more money through record sales

Simply put: **step 4 doesn't exist anymore for 99% of artists.** Thanks for that, Radiohead.



In Rainbows: Radiohead's pay what you like experiment

Recorded music has been throwaway for years now – with Noel himself pointing out that your average music listener today feels affronted at the thought of having to pay £10 for a record (yet will quite happily spend the same on a few coffees).

Streaming services were supposed to provide a solution. But Spotify (don't get me started) famously paid Lady Gaga just £108 for 1m plays. Screw that.

And so we find ourselves in a world where wrinkled punk rockers flog us car insurance, and someone who once famously sang "Don't be told what you want, don't be told what you need" tells us to buy a certain brand of butter.



It's still just about possible for up-and-coming artists to make a full-time living from music. But forget trying to sell 100,000 records. Shareable music videos and YouTube pre-rolls (OK Go rake it in, despite their forgettable music), partnerships, creating unique live experiences and licensing to ads / TV are the new step 4.



The most successful musical artists of the next decade won't be the most talented musicians. The cream won't automatically rise any more. The musical 'stars' of the near future will be social media-savvy, forward-looking, and they'll wisely modernise the old music business model. Let's just hope they can write some decent tunes between them...

WE'RE JUST LIKE
72 AND SUNNY,
BUT 34 AND DRIZZLY.

Creatives wanted

Would you
Adam & Eve it?
You can make
great work
outside of London.

Creatives wanted

As good as
Forsman & Bodenfors
but easier to pronounce.

Creatives wanted

Why have
Grey when you
can have tartan?

Creatives wanted

LIKE WIEDEN AND KENNEDY,
PORTLAND, BUT IN EDINBURGH
AND CALLED LEITH.

Creatives wanted

WE ARE SOCIAL
ARE NOT AS SOCIAL AS
A BUNCH OF SCOTS WHO
WORK ABOVE A PUB.

Creatives wanted

HOW TO BE BOLD (MAP TO THE SOUTH POLE NOT INCLUDED)



Leith Marketing Manager, Eilidh Munro, talks to record-breaking explorer, Luke Robertson, about making brave decisions and sticking to them.

@eilidhmunro8



Luke Robertson recently became the youngest Brit, the second youngest person in history and the first ever Scot to complete a solo, unsupported and unassisted expedition to the South Pole, Antarctica. He is certainly no stranger to overcoming challenges, so we caught up with him to learn how we can all be more bold.

Let's start off with an obvious question: Why did you want to go to the South Pole?

I am curious by nature and have always been fascinated by both the unique and vast expanse of ice that surrounds the South Pole, and by the adventurers of the early 20th Century (known as the golden age of polar exploration). After having heart surgery in 2008 and brain surgery in 2014, I certainly became more determined to achieve this goal. I wanted to inspire others to overcome their own personal issues in life and surprise themselves by what they can achieve. I also wanted to fundraise for Marie Curie, a fantastic charity whose vital palliative care and support I have witnessed first-hand.

Why did you choose such a physical challenge when your body had already been through so much?

My health issues made me more determined to take on such a challenge. I felt so fortunate to have come through those experiences alive and well, and have the opportunity to take on challenges that others could not. I promised myself from then that I would make the most of every day, because we truly never know what is around the corner in life.

Can you tell us a bit about your training regime?

Training was tough at times, but also very enjoyable as I certainly wasn't forced into taking on this challenge! I undertook expeditions to Greenland and Norway to focus on the correct equipment and routines, and went through a pretty gruelling weights regime to build strength whilst competing in a number of endurance events around the UK. All three combined to ensure that I was at peak fitness from both a physical and psychological perspective.

That sounds extreme in anyone's books. Which part did you find the toughest?

I have to say that I genuinely enjoyed almost all aspects of training. The toughest part, however, was probably an activity undertaken during the group expedition to Greenland. Because of the proximity of polar bears, we took it in turns to 'bear watch'. This required standing in absolute silence, in the darkness and freezing cold for hours looking out for polar bears. Absolutely exhausted and cold, it was a real mental challenge, but an important one, which required alertness and focus at all times.



I can't believe you continued to work whilst training for the expedition. How did you fit it all in? And do you have any 'top tips' for people trying to run extra projects outside of work?

This was perhaps one of the most challenging aspects of all, but both the planning and undertaking of the expedition helped me to refine a whole new skillset. When tight on time I found it key to focus on my own strengths and leverage the offers of assistance from others better placed than myself. Try not to take on too much as you can always learn these skills when time is less precious. Time management is clearly key and never underestimate the benefits of spreadsheets and lists!



It's often easy to look back on an achievement and feel like it was always destined to work. At any point in your training, or on the expedition, did you think you might not make it?

I always hoped that if I didn't make it that it would not be because of a physical or mental barrier. I felt I had too many driving forces pushing me to reach my goal. When my batteries and solar panels succumbed to the conditions quite early on in the expedition however, I had no method of charging my electrical devices. This meant I had no music, no tracking device and almost no use of any other electrical equipment. From then on, I had almost no contact to the outside world, other than a daily 30 second satellite phone call to the logistics team at base camp. From then on, if my satellite phone failed to work and no contact could be made, the logistics team would send out a plane to find me and the expedition would be over. Fortunately, this never happened but I knew the risk of failure from that day on had increased significantly.

That sounds like a nightmare...

It was, without doubt, a major issue. From a positive perspective, however, it did focus my mind on taking care and being increasingly prudent with all other equipment, specifically those batteries. I became so determined that nothing else go wrong that I resolved to really, even more so than before, double-check every piece of equipment, tie everything to absolutely everything and try to avoid any unnecessary physical injury. I also strived to complete the trip perhaps quicker than I normally would have given the awful conditions this year. Each day spent out there was another day where something could have gone wrong. It's a strange thing to say, but perhaps in hindsight that tech equipment failure might have been a key driver of the success of the trip.



Is there someone that you turn to when you need a bit of a boost or advice?

I have no shortage of personal experiences to reflect upon or people to turn to when looking for inspiration. I often reference my time in hospital, particularly the feeling of waking up after brain and heart surgery. I will never forget the

relationships made, and advice given by those around me during that time. Visiting the Marie Curie Hospice and talking to patients is always incredibly humbling and helps to realign my focus on objectives too. Additionally, thinking of all those who helped with my expedition and the many who donated constantly delivers a bigger boost than I could ever need.

What's the best piece of advice you were given before the trip?

To enjoy it. I was told that at many points the days would seem never-ending – and I suppose in some ways they actually were, with the sun omnipresent in the sky at that time of year. However, I was also told that once complete, it would feel like it was all over in the blink of an eye. No truer words were spoken. Heeding this advice, I determined to take 5 minutes each day on the ice, just to take it all in. No longer than this though, as it was far too cold to stand around for any longer than 5 minutes!



Do you have any advice for someone who wants to do something bold but hasn't yet made the leap?

I believe that everyone has an inner strength within themselves to make a positive change to their own life. Nobody needs to have had my range of health issues, nor do I expect many to be silly enough to ski solo to the South Pole, but we can all take the first step to achieving a goal. The most difficult part of my whole trip was, each day, taking that first step out of the tent, from the relative warmth to the freezing cold; as soon as I had done that the day became a lot easier and more enjoyable. Every person has the ability to take a step out of their own comfort zone and out of their own metaphorical tent and move in a positive direction. You will surprise yourself with how far you can go. When training hard in the winter months, looking out the window at the dark wet night, it was always difficult to step outside and go for a run. However, once outside, and once finished, I never once regretted that decision to go out. It really is about making that first initial step in the right direction and then never looking back.

Wise words! And it's good to know you even need spreadsheets at the South Pole.

A huge thanks to Luke for sharing his incredible story with us and for joining us at the Leith's latest Bold on the Barge event.

The Due South expedition has raised £64,498 so far for Marie Curie. If you'd like to read more about Luke's story or donate then visit duesouth2015.com

YOU WOULDN'T WORK FOR FREE. WHY SHOULD ARTISTS?



Charlotte Morgan, Leith Account Manager, on how we can support the next creative generation.



Beauty will be convulsive or will not be at all.”
– André Breton

In a world rife with so many forms of expression, the act of creation has become egalitarian.

With pixels, a microphone, and a computer, things can be made. There are no boundaries – in our country at least – to prevent a person from publishing, and participating in that ever-expanding archive – the internet – and taking their work to mass audiences.

But when so many people can create, how do we assign value to things which are done for free?

Creativity is not simply the act of making. It comes from a life lived, dreams unfurled, images collected through time. Ideas are simply one iteration of a process which is wholly deeper and more profound, that of considering reality, absorbing sensations and actively seeking out new knowledge.

In Marxist terms, creativity is immaterial labour; from an economic viewpoint, it is often seen as fluff. But still we must agree that there are certain people in this world whose talent gives rise to works which take us out of the everyday, and make us feel something, think differently, change in some way. Hardly a soul in the world would pay £200 million for a Picasso painting, and certainly many art pieces are divisive, even incendiary. However, we can all surely agree that beauty compels us, it leaves us fuller.

So what kind of value should we assign to acts of creative labour? And how should we treat those who work so hard to communicate ideas?



When it comes to the issue of getting paid for my work as an artist, I can think of very few instances in the last seven years in Scotland where the fee for the show or commission has paid me at least minimum wage for my time. The majority of work I have done has been for vastly below minimum wage.”
– Rachel Maclean, Artist, currently exhibiting in British Art Show 8”

According to a survey of almost 2,500 working writers (the first comprehensive study of author earnings in the UK since 2005) the median income of the professional author in 2013 was just £11,000, a drop of 29% since 2005 when the figure was £12,330 – well below the £16,850 figure the Joseph Rowntree Foundation says is needed to achieve a minimum standard of living. The typical median income of all writers was even less: £4,000 in 2013, compared to £5,012 in real terms in 2005, and £8,810 in 2000.

Whilst creatives have mechanisms – copyright, patents – to safeguard the replication of their ideas; whilst creatives are able to charge for their time, for a book, for a painting; whilst creatives can measure the effects of our work – how it makes people feel, if it changes minds, if it wins prizes, if it sells – they often do not receive the money they need to live. Many of these poorly paid writers are award-winning novelists whose work has gone on to be taught in schools, revered in universities, and transformed into a cultural object.

Moreover, many of the most extraordinary pieces of art are born of a lengthy and often painful process; from long hours, days or years spent giving life to a work which aims to capture something unanimous out of a world filled with disorder, and pain. Some of the most ingenious creators have spent long, long years honing their craft – whether drawing, reading, painting, learning code, or dancing until their toenails fall from their feet.



What moves men of genius, or rather what inspires their work, is not new ideas, but their obsession with the idea that what has already been said is still not enough.”
– Eugene Delacroix

As a bridge between the private life of the consumer and large organisations offering investment in communication, advertising agencies have a unique opportunity to democratise creativity. Campaigns like Poetry on the London Underground or Alasdair Gray’s Glaswegian Tube Murals demonstrate the ways in which organisations serve art to the masses. But how can we bring these outsiders into the economic mechanics where money and opportunity flow?



West End Report

At Leith, we have first-hand experience of this approach and have seen the benefits of using local illustrators, photographers and musicians in our campaigns. 15 year-old actor Connor Newall (whose family has been directly affected by knife crime) was recently discovered through street casting for a short film we produced for the Scottish Government, ‘One Knife. Many Victims’. The kids we needed to reach were well aware of why people carry knives. They wanted to see someone like them picking up a knife for the same reason they would, and with Newall playing it out to its grim conclusion the campaign was all the more authentic; and effective.



Perhaps agencies as a whole could be more open to alternative ways of doing things, and not because it is cheap. Why not use poets to perform more creative VO scripts? Why not use real artists to illustrate campaign ideas?

There is a set of brilliant spoken word artists, illustrators, and photographers making brilliant work. Work which is relevant to mental health campaigns, the representation of women, the joy of drinking a fresh cold beer, the strangeness of millennial life. Ideas abound, and we need to connect with the people who are filled with inspiration, and communicate with brilliance.

It’s time to challenge the status quo and identify more opportunities to work with up-and-coming thinkers, and to pay them properly for their work. Tear down the barriers, and talk to the young generation. Why do we pay so much attention to young bloggers, young consumers, young actors and musicians – but no time at all to young artists? Surely they are the true diamonds in the rough – the makers with longevity?

Creativity requires openness – the ability to grapple with reality and behave as a kind of antenna – absorbing the experiences of others, witnessing change. It is a mode of being, in which the creator becomes an outsider.



The artist is a receptacle for emotions that come from all over the place: from the sky, from the earth, from a scrap of paper, from a passing shape, from a spider’s web.”
– Pablo Picasso

How can we explain the brain – the most complex structure in the universe? Or creativity? Perhaps one day we will be able to map the neurotransmitters that fabricate music out of silence; the nerve endings which instruct our fingers to sketch so exactly the patterns of leaves on a tree. For the time being, the evidence is this: creativity offers a value which far transcends economic or financial quantification.

Yet, it is clear that the old ways of curating content are fading fast. Guarded coteries of art collectors, production houses, and literary megaliths still exist – but they are transcended by graffiti artists with access to Instagram, adhoc filmmakers with YouTube Accounts, self-published YA authors with millions of online readers.

With this influx of creators – and an over-saturation of talented artists – the value of creativity is being diminished. Artists, writers, photographers are expected to work for free, providing content for enormous platforms like The Huffington Post without seeing so much as a penny. The support systems for these individuals are few and far between, financial support is rare and oversubscribed. And few people recognize the mental exhaustion, long hours, isolation, and sometimes painful neuroses that can accompany moments of brilliance.

As individuals who work within the creative industry, as agencies for whom creativity and brainpower is our main commodity, it is vital that we recognise this collective group of thinkers whose work attempts to make sense of the same reality we occupy; that we do not subscribe to this ever growing phenomenon of corporations taking advantage of students, young artists and other groups of people who may be exploited for their desire or their skills.



Life beats down and crushes the soul and art reminds you that you have one”
– Stella Adler

SOMETIMES THE BEST ADVERTISING ISN'T ADVERTISING AT ALL



Lassi Kurkijärvi

Jim Wolff, Head of Digital at Leith, says what he really thinks about advertising.

@jimwolffman

I'm going to come clean.

After many years working in an ad agency, I've got a confession to make:

I don't really like advertising.

There, I've said it.

I've probably just blown my chance of a raise, but I can't hold it in any longer...

I begrudge the 5 seconds it takes before you can 'skip ad' on YouTube.

I don't like the way crappy GIFs for liposuction clutter the websites I'm trying to read.

I don't like the way Facebook has stuffed my newsfeed with so-called 'Sponsored Stories' about Viagra (maybe that's just me).

And now my preferred socmed app of choice, Instagram, is slowly filling itself with sponsored posts that are mostly designed to plant hate in your soul (see the Instagramadsareawful Tumblr if you don't believe me).

But I suppose what I'm getting at is that it's not really advertising that's the problem – it's bad advertising. I've got nothing against a product trying to differentiate itself in a crowded market, or a charity trying to get people behind their cause, or a government reminding us that some of the things we do will kill ourselves or others. But bad advertising is giving good advertising a bad name.

Because when advertising's good, you don't even notice it's advertising.

So here's a challenge to advertisers everywhere:

Do advertising, without making it look like advertising.

Here's how...

1.

Take it back to the old, old school

Let's start with the ancient principle of *Wu Wei* – or 'doing without doing'.

Wu Wei was all the rage among Taoist strategic planners in China a few millennia back, and translates roughly as "without action", "without effort", "without control", or "effortless doing". The tricky bit is, you can't actively pursue *wu wei*, but you know it when you see it.

And that's the annoyingly elusive quality of good advertising – it often appears effortless.

But that doesn't really help us much when trying to re-create it. So I'm going to make a stab at pinpointing the elusive quality of so-good-that-it's-invisible advertising.

It's all about **DISRUPTIVE INNOVATION**.

This is at the heart of creativity. It's about scooping a market inside out, flipping the status quo on its head, and turning things upside down. Like this ad for Doom & Dickson has quite literally done here.



Comicbase on Flickr

2.

Rethink media

The best advertising and marketing has always been disruptive with its innovation, and this is often best seen when it breaks out of the confines of traditional media space. It's a guaranteed way not to make your message feel like advertising. And one of the best examples I know of this disruptive thinking comes from 1810, long before advertising as we know it came along.



Pears Soap coins: a surefire winner of Most Creative Use of Media at Cannes

The president of Pears, a British soap company, came up with an ingenious ploy to publicise the brand – by making use of a media space that everyone had in their pockets: money.

Just as there is now, there was a law in Great Britain prohibiting the defacing of the monarch's portrait. But in the 1800s, French centimes were accepted as pennies in Britain, and this law didn't apply to French coinage. So he ordered about a quarter million copper coins from France, stamped Pears' Soap into them and circulated them widely. They were all over the place. Right up until Parliament cottoned on to his fiendish plan and had them destroyed.

3.

Never underestimate the power of PR

It's said that the best ideas generate their own PR, and this takes some disruptive innovation of a different kind. Red Bull's Stratos freefall from space was a stellar example of this. And Paddy Power regularly use ballsy stunts to feed a controversy-hungry press.

Looking back to look forward again, meet the godfather of PR, Edward Bernays, who was inspired by his uncle Sigmund Freud's investigations into the underlying subconscious desires that motivate our actions. What follows is a genius example of disruptive innovation in PR to market a product – some might say evil genius (his work went on to inspire Goebbels and the propaganda of the Nazi party).



Back in the 1920s, women who smoked were called nasty names and there was a big taboo in America against women smoking. This presented a real problem to the American Tobacco Company (now BAT) – they were missing out on half their potential market. So they hired Eddie Bernays to market cigarettes to women. It was a hard sell.

It was around this time that women had achieved the power to vote, and were moving into jobs that had traditionally been filled by men. But women still faced huge discrimination. It was even illegal in many places for women to smoke outside.

So crafty Eddie took advantage of the social movement for women's liberation and associated cigarettes with breaking the shackles of masculine control. (Kind of like what Fairy liquid are now doing when they say 'women doing all the washing up isn't Fair-y').

He arranged for a group of brave women to light up during New York's Easter Parade, and primed the press beforehand that this was happening. The headline on the New York Times the following day? "Torches of Freedom".

From then on smoking was seen as an aspirational behaviour for women, and BAT got their new market. Job done.

4.

Give advertising the finger

There's other good examples of 'advertising without advertising' closer to the present day, and closer to home too. I love the fact that BrewDog outwardly shuns any traditional advertising, which in itself becomes brilliant advertising for them.

BrewDog founder on advertising: 'I would rather set my money on fire'

By Gemma Charles, 20.01.2013



BrewDog planning US TV show

5.

Don't buy media, sell it

And the ultimate prize for innovating how a brand is publicised goes to Red Bull. They now make money on their content by selling it to TV networks. So TV stations are actually **BUYING** what amounts to feature-length Red Bull ads, instead of selling them as 30 second ad slots.



6.

Breaking out of the box

As a final point, it's worth harking back to the beginning of the year, when Nils Leonard, Chief Creative Officer from Grey London, put out a call-to-arms to advertising agencies on Campaign. The age of the 30 second TV ad is over, he said. The future lies in cultural change.



The most successful businesses will be those that remove their self-imposed shackles and aspire to make culture, not just 30-second ads... The best ads don't look like ads any more. They look like Manhattan grocery shops that sell guns, hoverboards, buckets of ice that ease suffering, life-saving paint that glows in the dark and Kim Kardashian's arse."

So the challenge to ad agencies, or creative agencies, or whatever we call them nowadays, is to think beyond media and to disrupt the very essence of what we think of as advertising.

Easier said than done. And when it's good, you won't even notice.

THE
BOLD
QUARTERLY



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