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2016

THINGS AIN'T WHAT  
THEY USED TO BE?  
GREAT...

10 OTHER WAYS  
TO UNCLOG YOUR  
CREATIVE PIPES

NOT ALL  
MILLENNIALS ARE  
THE SAME

LESSONS FROM THE  
GIN CRAZE

RAARRRGHH!!  
HOW DELIBERATELY  
CAUSING OUTRAGE  
CAN BE A STRATEGY  
FOR SUCCESS

A LEITH AGENCY PUBLICATION

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**WELCOME WELCOME.**

**THE SUMMER IS OVER, IT'S BACK TO SCHOOL AND TIME FOR  
A BLISTERING AND CONTENTIOUS AUTUMNAL ISSUE OF BQ.**

**IN THESE PAGES YOU'LL FIND SOME SUITABLY CHALLENGING THINKING:**

**FROM OUR TALENTED WRITERS COLIN MONTGOMERY AND BRIAN  
TONNER, ON WHY THE PAST MAY BE A GOOD PLACE TO FIND THE  
FUTURE AND TIPS TO HELP YOU RELEASE YOUR CREATIVE MOJO.**

**AND FROM OUR TRIUMVIRATE OF TALENTED PLANNERS,  
CLAIRE, HARRY AND GEORGE, THOUGHTS ON USING OUTRAGE  
EFFECTIVELY, DEBUNKING THE MILLENNIAL MYTH ALL WASHED  
DOWN WITH SOME GIN-FUELLED (AND SOAKED) STORIES.**

**SOUNDS LIKE A GOOD WAY TO WARM UP FOR THE FESTIVE  
PERIOD AHEAD.**

**AS EVER, ANY THOUGHTS, COMMENTS OR SUGGESTIONS  
ON HOW WE CAN IMPROVE THE READ IN YOUR  
HANDS ARE WELCOME.**

**ALL THE BEST,  
ED**

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# THINGS AIN'T WHAT THEY USED TO BE? GREAT...



Colin Montgomery takes a trip down Scottish advertising's memory lane. With a baseball bat. And a grudge against hopeless nostalgia merchants.

Looking back on it, I've never been keen on retrospectives. As for all that "going forward" malarkey, the moronic mantra of middle management? Well, let's just say it's not exactly a favourite of mine either. So, by a process of elimination, that must make me a zeitgeist zealot, hot for the here and now, living as though each second was my very last, right?

Nah, none of the above please. Or rather all of the above. But at the same time. And no specific time at all.

So, a man trapped 'out of time' then? Well, going by my dodgy haircut, some would say that's apt, but as an advertising copywriter I don't see a fluid response to influences past, present and future as a bad thing. Quite the opposite. For me, a chronological cocktail is not just advisable, it's the healthiest response to any brief. Indeed, when considered within the context of the Scottish psyche, it becomes nigh on an imperative, an almost instinctive act of national expression.

For it could be said a certain creative fluidity has come to define Scotland's understanding of itself and its place in the world. We move easily from glory to grief, from gallus to glaikit, from grandeur to grit. We are pessimistically in thrall to past victories no longer attainable yet ever ready to entertain the hope of future success. We are by turns brittle and buoyant, feisties and fearties, proudly independent and er...not quite so independent (enough said about that of late).

**glaikit**

*Pronunciation: /'gleikit/*

Adjective Scottish & Northern English; stupid, foolish, or thoughtless.

Of course, any fool can play the armchair psychologist—and I'm sure many do routinely after a few down the local. But what has it got to with advertising? Well, the Scottish IPA, the industry's official champions north of the border, has recently celebrated its 50th anniversary (clearly the most important success story across these isles in 1966) and a whole bunch of luminaries have come together to celebrate the best ads from Scotland. And believe me there are more than a few...

Tennent's, IRN-BRU, sJobs, HEBS...the back catalogue of classics makes for impressive reading—and viewing. But with the exception of a late smattering of near-contemporary corkers, this is very much a back catalogue, looking into the rear view mirror. No problem there, this is a retrospective after all. It's when all those fond reminiscences give rise to the moth-eaten croak of despair that is 'things ain't what they used to be' that we run the risk of a meek surrender to time.



'Things ain't what they used to be' is up there with 'I kent your faither' in the Big Book of Caledonian Comedowns. It's a miserabilist's manifesto. A sneer before another cynical beer. The justification for not fond but feeble-minded nostalgia. Believe me, I've succumbed to its cosy charms before, idly wasting hours wondering how to imitate the magic of advertising past; the officially sanctioned greatness we are all supposed to aspire to. But it's a false comfort.

Whether we're talking ads or not, the world wasn't better back then, it was just different. Sure the differences may have included bigger budgets and a less fragmented media landscape (everyone sitting down dutifully in front of the telly to suck up your advertising genius because there was bugger else to do but play with your old Chopper outside), but fundamentally, people were still in the business of solving problems, answering briefs and making advertising of all sorts.



There are those who would question that reading, their view coloured by suspicion towards the emergence of digital as an increasingly important advertising medium. I share in part that suspicion, but only towards the bullshitters, carpet-baggers and parvenus who are always present during times of change. You still get them working in conventional advertising mediums, like print or TV; they just blend in more. To use that as a platform for a regressive mythologizing is ludicrous.

Instead of seeing the antics of charlatans as evidence of a grand malaise, we should be redoubling our efforts to apply the simple timelessness of past lessons (if that's not a paradox) and applying them to today's commercial challenges and opportunities. The greatness of a single-minded strategy. A beautiful proposition. Simplicity, empathy and truth in a story well-told. All of these qualities can and should be the hallmark of creative advertising of any era—past, present or future.

Ultimately, it's up to us, Scotland's creative community at large to make that happen. And strangely, 'things ain't what they used to be' may just be the place to start—because read another way, that gloomy observation can become a stirring call to action. Yeah, of course things aren't what they used to be (thankfully, otherwise I'd be nibbling this into vellum in some dusty abbey) as change is inevitable. It's how we respond to that change that truly matters.

The choice is simple. We can wave a white flag and retreat to our drinking dens to raise a weary glass to past glories. Or we can knuckle down right now to create a body of future work, of its time but not defined by its time, that's worthy of praise fifty years from now. I know which I would prefer to embrace and I suspect, deep down, so does everyone else—but that's for the future. For now, here's to another half century of the Scottish IPA and memorable Scottish advertising.

# 10 OTHER WAYS TO UNCLOG YOUR CREATIVE PIPES

Brian Tonner, Copywriter at Leith, offers up some alternative ways to get your creative on. @thereisabrian

## 1.

### Look at things

If you get stuck, write about the first thing you see when you look out the window. If there are no windows, stare deep into your Art Director's beard, also known as, the hirsute abyss.

## 2.

### Write with a pen

If you type, that is. Or try a new font, pad or colour. The comic book writer, Neil Gaiman writes in green ink one day and in red the next. Unfortunately, when his words are released, they only come in black.

## 3.

### Alter your state of consciousness

According to well regarded writer and psychonaut, Aldous Huxley, you should alter your consciousness to match the changing environment around you. He suggests taking mescaline as the sun goes down. Which is cactus juice. Loopy juice. Makes the brain bend, apparently. If that sounds tricky, just have a coffee, or an apple juice. Or if you enjoy beverageing, polish off half a bottle of claret and see if your muse crashes the party. In Silicon Valley – the place, not the show – speccy brain boxes survive on Nootropics, better known by their street name, smart drugs. Is this cheating? Will these brain enhancers bring about intellectual armageddon? Or have we found the skeleton key to the doors of perception that Jim Morrison lost in the 1960s?

## 4.

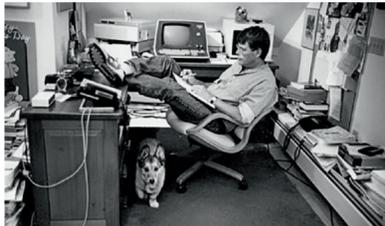
### Go on an exercise bike

Arrange for a belter of a tune to come on about 20 minutes into your workout. If you time it right, as your endorphins rocket up your spine and into your skull, the guitar solo in Freebird should just be taking off. Something related to the creative brief should come to you. Eureka!

## 5.

### Go for a walk

Up the street or over to a bookshelf. Stephen King goes for a 2 hour walk everyday. Anything could happen. He even got run over by a van on one of his walks. See? Anything can happen. Ultimately, after his rehabilitation, he wrote about that particular walk.



## 6.

### Watch Lethal Weapon

Or, if you're a reader, read the novelisation. If you're working on a retail brief, imagine Detective Martin Riggs delivering the lines:

“

Get yourself down to Carpet Land!  
Everything must go!  
Offer ends 29th of March!”

A twist on a phrase or a shunt in the rhythms might improve things.



## 7.

### Read the brief again

Then write the poetry you read between the lines.

## 8.

### Chuck Palahnuik says, find where it hurts and write that

Writing off big scary emotions, like fear, jealousy and joy can open up new ideas. A brief to sell more umbrellas and writing off fear might give you an idea about pollutants in rainwater or something. Or a smaller fear, like the rain messing up your new hairdo. Buy a broly.



## 9.

### Check out Brian Eno's Oblique Cards

If Edward DeBono's 6 hats make you scratch your head and yawn, try these. They're like the titles of Manic Street Preachers albums or a Paul Arden book, if Paul Arden was taking the piss.

## 10.

### Nap

A quick nap can make you befuddled or energised. Salvador Dali would hold a teaspoon and delicately balance it on top of a wine bottle as he drifted into a doze. When sleep took him, the spoon would fall from his hand and clatter off the glass, waking him up with a start. And while his mind was all over the place, he would sit up, grab a pad and scribble madly.



**STREET  
SOCCER**  
Scotland

POSITIVE CHANGE THROUGH FOOTBALL

**BOLD**

**MAKES  
THE  
FAMILIAR  
DIFFERENT**

# ALL MILLENNIALS ARE NOT THE SAME



Claire Wood, Associate Planner at Leith, on why marketing to special little snowflakes is wrong. Because (spoiler alert!) they don't exist!

@cmfwood

We spend a lot of time talking about big data. The unprecedented opportunities to create tailored and even individual pieces of communication posed by knowing so much stuff about our target audience. We also love to speak about Millennials.

And therein, you have a perfect contradiction. We're cleverer than ever. We know where you've clicked already so we can tell you something different next time you look. But we still persist in batching together a whole pack of people as they have birth dates within a (loose) time span. Another of those 'surgeon, heal thyself' contradictions that we bump into now and again.

In case you've been confined to a remote desert location for the past few years, without even a satellite phone for company, let's recap. The Urban Dictionary offers a wonderful definition of a Millennial:



Special little snowflakes."

A product of guilt, of encouragement over effort, of a proliferation of technology that breeds opposable thumbs as standard, they're conditioned to expect the moon on a plate and be disappointed if it's anything less than werewolf full.

Broadly speaking, we're talking about young(fish) people aged approximately 20 to approximately 34. I use 'approximately' advisedly—as no-one seems wholly able to agree on the actual age of Millennials. Just that they were 'coming of age' in Y2K.

Lots of people have spent lots of money investigating how we should speak to Millennials. Like they've tipped off the edge of their spaceship, fallen down to earth and landed blinking (their three eyes) in front of us, wondering who'll make the first move.

They want very different things to us, so the experts would have us believe. Their definition of adulthood is financial independence. Given house prices now, that's no mean feat. But it doesn't differ markedly to my own definition of adulthood. (I am long past the cut off date, having streaked past 34 some long years ago.)

But more importantly, they have a profoundly different definition of happiness. ZenithOptimedia have 'discovered' that happiness for Millennials is achieved through a winsome combination of freedom and control. By controlling their career, finances and work/life balance, they have the freedom to pursue their passion. Sounds very much like how I (try to) organise my own (old) life.

My favourite quote from Zenith's study:



In contrast to previous generations, Millennials feel they are judged on how they express themselves, not by what they own."

According to Zenith, this explains why social media has become so important for this generation. But shouldn't these sentences be the other way around? Caught in the bear trap of the multiple wonderful opportunities to express themselves, Millennials are experiencing unprecedented sleep disruption, anxiety and poor mental health BECAUSE of the pressure to partake in these social channels and the consequent pressure on how they present themselves therein.

Mark Ritson has a lovely rant over at Marketing Week. Plump with soundbites, he expostulates:



For starters, if you have been around longer than two years, you might have noticed that the 'unique characteristics' that define Millennials are the bloody same traits we were ascribing to Generation Y not that long ago, and Generation X before that."

Hear hear.

I accept that many in this age group have common traits:

1. Millennials are selfish (so am I).
2. Millennials love technology (I've just been shown the turn yourself into a dog/rainbow vomit feature on snapchat. Hours of fun).
3. Many Millennials appear unable to live offline.
4. They're a social generation. (Where I'm a hermit.)
5. They're looking for adventure. (Twice as likely to be willing to encounter danger in pursuit of excitement as other generations, apparently.)
6. They're seeking a more meaningful existence. (Funny, I spend my time eating popcorn and watching Gossip Girl.)



## BUT BEYOND THOSE EXTRAORDINARILY DISTINCTIVE TRAITS, ARE THERE ANY COMMONALITIES?

My cousin is a Millennial. She deleted her Facebook account when she felt she was wasting too much time. (Her one social indulgence is Instagram – an account for her cats.) She went straight to university, walked up and down streets handing in CVs until she got a job when she graduated. She learnt how to make suits on Savile Row. She achieved financial independence. She isn't a big fan of adventure, though she did take a city break to Germany to visit her sister.

My other cousin, her brother, also a Millennial, uses Facebook in emergencies only. Sends those strange rudimentary texts of the young. He did one degree, worked for a bit, didn't like it, wanted to do something different (more meaningful?) with his life. Is now studying architecture as a second degree. He mostly buys tracing paper with spare money as designing buildings on screen doesn't appeal. So he takes a pen and draws.

A third Millennial cousin recently moved to the UK from Canada. She's a scientist. She loves music, whiskey, coffee, tattoos. She spends most of her spare money on cats. (She gifted the newly acquired cats to the first cousin.) True to her kind, she does live on Facebook but smartly. She doesn't post photos of herself getting drunk; she posts photos of cats. (Or pugs in costumes.)



Another cousin (I have many cousins), also a Millennial, exhibited only one selfish trait: a low-slung impractical sports car as a final fling before they started having babies. He now keeps an eye on airplanes and makes sure they don't hit each other (or hit drones), raises two children and runs marathons in his spare time. (2:48 in London at the weekend. I know this from Facebook!)

These guys are all aged somewhere between 25 and 30. They all live in different parts of the UK. They do different jobs, different things with their spare time, have varying relationships with social media and technology, have various preferences when it comes to brands and various preferences about how they'd like / expect / hope that brands or products or services would talk to them. But according to us lazy marketers, they're all Millennials.

I thought we'd moved on from the bad old days of talking about 18-34s who 'work hard play hard'. Apparently not.



# LESSONS FROM THE GIN CRAZE

Harry Boulding, Planner at Leith, looks at how a new generation of alcohol brands have told their stories.

The world of alcohol has had a major shift in the last few years. We're drinking fewer units, less often—both in Scotland and the UK as a whole, but still spending more. For more and more consumers, a night out means a couple of cocktails that'll look great on Instagram, rather than spending the same cash on six or seven pints. No-one's done better out of these trends than the new gin giants, and their success has some great lessons for all of us.



## THE 'GINAISSANCE'

Gin cracked £1bn in the UK last year, up more than a quarter since 2012. The most common drinkers are under 35s, but there's fairly even distribution across demographics—which must have other spirit producers grinding their teeth with envy.



Gin aficionados and new producers alike owe a huge amount to Hendrick's, the category's real trailblazer. Developed in 1999 by the Whisky titan William Grant & Sons, Hendrick's launched its beautiful cucumber and rose infused gin and spent a tough few years gradually building a customer base.

Hot on their heels was Sipsmith (full disclosure—my previous employer), the first new copper (i.e. 'proper') still in London for nearly two centuries. Proudly independent, Sipsmith deliberately positioned itself against the behemoths that had dominated the sector.

Crucially, both knew how to tell a great story as well as they made a great gin. Both used nostalgia for a bygone era extensively, while positioning themselves as contemporary, exciting and innovative—a great blend of the old and the new. Skilful storytelling was essential, partly because premium gins were (and are) sold at such a high price point. This was about selling something more than just a better taste: the experience, a 'proper' gin and tonic, the way it was meant to be, a gin that deserves to be savoured.

## DOES THIS ACTUALLY SELL ANYTHING?

While a nice backstory is all well and good, it does of course need to work in a loud, busy bar when somebody asks "what's a good gin?" A truly great story can be distilled down to an instantly appealing point of difference—which all the great new booze brands have in spades. Hendrick's unique serve with cucumber isn't just about the taste—it's a great differentiator. It's "that cucumber one"—hey presto, an instant hook when you stare at the whole range on the shelf.

## CAN ESTABLISHED BRANDS BOTTLE THE MAGIC?

Countless examples show that a huge new demand can be built from nothing—by a savvy brand with a good story and a bit of audacity. Long before 'craft gin' was a thing, Grey Goose won itself a huge share of the super-premium vodka category. The brand had a great story of terroir and heritage—a beautifully made, unabashedly French vodka from the Cognac region. Determined to take on Absolut, which dominated Grey Goose's category in the US, the brand almost doubled its retail price overnight. (The genius behind this one was Sidney Frank, the man who also turned Jägermeister from a herbal digestif for German grandmothers into the booze half of a Jägerbomb.)

Clearly a \$30 vodka must be way better than a \$20 one? American consumers certainly agreed. If Hendrick's, Sipsmith and the other new gin pioneers had been able to charge £20 a bottle rather than £30, they might not have taken off nearly so well...

Time will tell, but Patron might well be in the process of doing the same to tequila. Sales of premium, 'sipping' tequila have started to climb at the same rate gin brands were a decade ago. The lessons are clear—don't underestimate how much perceptions of a brand (or indeed a whole sector) can be changed, if the right changes are made.



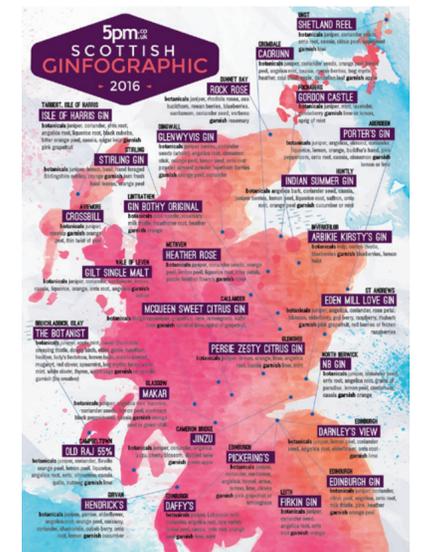
## WHERE NEXT?

Surely the market is saturated now? Supermarket and bar shelves alike are already groaning under the weight, and an astonishing 49 new distilleries opened in 2015. Meanwhile, heavyweights across the sector are working hard to reclaim the 'craft' label—see the latest campaigns from Carlsberg, Gordon's, Johnnie Walker... the list goes on. Each newcomer faces more and more competition, and without the default 'plucky little guy against the big beasts' position. Each new distillery (more than one a week have opened this year), brewery and bathtub moonshine maker will have to work a lot harder on their brands.

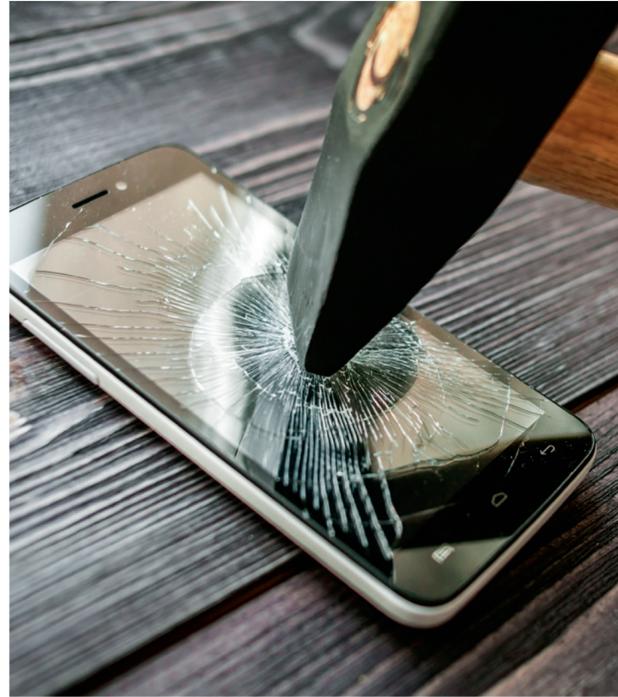


Carlsberg consider using yeast cells from a 133 year old bottle of beer in an attempt to re-brew the original.

But in the meantime, a few bold challengers have managed something incredible—not just to carve themselves some market share, but to revitalise a pretty staid sector in just a few short years. All of us can look to them for inspiration, preferably while filling up a tall glass and toasting their success.



# RAARRRGHH!! HOW DELIBERATELY CAUSING OUTRAGE CAN BE A STRATEGY FOR SUCCESS.



George Gunn, Content Strategist at Leith, explored the phenomenon of mass online outrage.

@gwjgunn

We all love a good moan. Whether it's ranting at mobile phone providers (guilty), hounding the poor souls who manage social media accounts for train companies or laying into public figures, the Internet has truly ushered in a golden age of rage. Every now and then, one of these social media rants will escalate before spawning a full-blown, outraged mob. And make no mistake, the power of these self-righteous online mobs can be devastating for whoever's at the receiving end.

Notable casualties have included bow-and-arrow wielding dentist Walter Palmer (R.I.P. Cecil the Lion), Dr Matt Taylor (NB: if you ever guide a probe through space for 10 years and manage to successfully land it on a comet that's travelling at 135,000 miles an hour, make sure you don't wear a shirt featuring semi-naked cartoon women), and Justine Sacco—a senior PR professional (of all things) who inexplicably tweeted the following shortly before boarding a flight from London to Cape Town in late 2013:



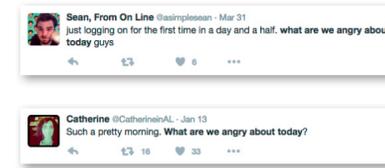
As Jon Ronson details in his book "So You've Been Publicly Shamed", Sacco spent the entirety of the 11-hour flight blissfully unaware that she'd become the #1 trending topic worldwide on Twitter, generating over 100,000 outraged tweets. The scale and ferocity of the mob forced her employers, IAC, to issue a public statement:



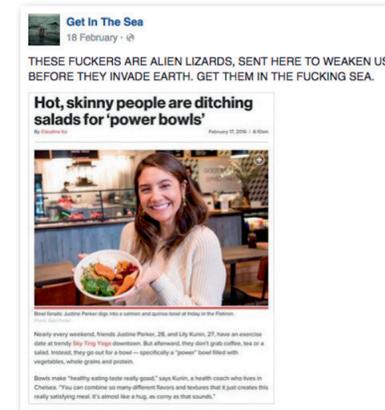
The anger subsided a little following IAC's statement, giving way instead to a form of bloodthirsty, postmodern entertainment with some misogyny thrown in. "We are about to watch this @JustineSacco bitch get fired. In REAL time. Before she even KNOWS she's getting fired", one user tweeted gleefully. The hashtag #HasJustineLandedYet trended worldwide, while someone even made the effort of travelling to Cape Town's airport to capture and share the moment Sacco discovered her fate:



Needless to say, Justine Sacco was promptly sacked—to the joy of the baying Twitter vigilantes and tabloid headline writers everywhere. Sacco was by no means the first casualty of Mass Internet Outrage, and she certainly won't be the last. You see, people just love getting angry online. So much so, Twitter users have their own running joke about it:



Get In the Sea—one of the most shareable and hilarious Facebook/Twitter accounts out there—is so successful for this very reason. For the uninitiated, irritating individuals—and pretentious, inanimate objects—are hit with capitalised, expletive-filled tirades, before being told to 'GET IN THE SEA':



In fact, now that our timelines are clogged up with spam, narcissism and BuzzFeed lists, a good old rant is one of the few things left that's guaranteed to grab and hold my attention.

What's more, outraging the masses to generate attention works in the wider media too. In a recent interview, Donald Trump said "If I was presidential, about 20% of you would be here, because it would be boring as hell." He's not correct about many things, but he was in this instance.

## WITH SO MUCH ONLINE CONTENT TO COMPETE WITH FOR ATTENTION, COULD STOKING UP ANGER AND CONTROVERSY ACTUALLY BE A VIABLE TACTIC FOR RAISING VISIBILITY?

Meet YACHT, a painfully hip boy/girl dance-pop duo from California/Oregon. Last month, they revealed to their fans that a private sex tape of theirs had been stolen. Fearing it would be leaked, YACHT announced that, rather than becoming the likely victims of revenge porn, they'd instead wrest back control of the situation by releasing the tape themselves.

With public support pouring in and the Internet suitably piqued, they revealed it was all a hoax. LOL! Instead, YACHT directed the poised masses to their new music video—a suitably insulting electro-pop-by-numbers snoozefest which did indeed feature a couple of fannies: them.



Despite the subsequent outrage and permanent reputational damage, YACHT's music video was viewed by many more people than it otherwise would have been. They also picked up some new fans (I despair). There's no denying that their tactic worked—if only in terms of gaining attention. Is it possible, though, to incite Mass Internet Outrage without suffering lasting damage?

In a word: yes.

## EXHIBIT A

In 2011, the public library in recession-hit Troy, Michigan was faced with closure. A small tax raise of 0.7% was proposed to keep it open, which was vehemently opposed by the local Tea Party on the ground that all taxes are bad ('Murica!). Step forward Leo Burnett Detroit, whose signs for a 'Book Burning Party' had locals venting on Facebook and drawing Nazi parallels. With the outraged mob suitably riled up—and with the narrative switched from taxes to books and literacy—the bluff was revealed. The library subsequently won the election by a landslide.



## EXHIBIT B

One of my favourite ever campaigns saw eccentric billionaire Chiquinho Scarpa deliberately troll the entire Brazilian nation by announcing plans to bury his \$500k Bentley for a laugh. After allowing online anger to grow for several days, and with the nation's press assembled at the burial site in his garden, Scarpa used the platform to deliver the message that the majority of people bury much more valuable things than his car: their organs. For a production cost of just \$6k, the stunt generated \$22m of earned media and helped organ donations increase by over 30%.



## EXHIBIT C

And finally, following declining sales of ROM candy bars in Romania, McCann Erickson decided to replace the iconic wrapper—the Romanian flag—with the American stars and stripes. Crowds gathered in the streets to protest and the controversial rebranding of an iconic national brand was reported in the news before all was revealed. The result? A 79% increase in market share and two Grand Prixes at Cannes.



As these three award-winning and highly effective campaigns prove, deliberately causing outrage can help change behaviour and boost sales. And, if done right, it can be achieved with no lasting damage. So, next time you're struggling on a brief, why not step back and think: 'how can we really piss people off here?' It might just work...

Writer's note: *The irony hasn't been lost on me that I'm completing this article while on a flight that's due to land 2 hours and 52 minutes late (it's only possible to claim for compensation if the delay is 3hrs+), making me severely late for work. Fortunately for the responsible airline, I'm unable to tweet abuse from 30,000 feet. This article is dedicated to them.*

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— ON THE BARGE —