

**How agencies
can invent
new ways of
connecting with
young creatives.**

A REPORT BY PAPEL & CANETA

AUGUST 2016

UNITED STATES
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C H I N A
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B R A Z I L



David Broner



Tayfun Sarier



Bia Bezamat



Matt Eastwood



Katrina Encanto



Jess Greenwood



Rob Campbell



Ina Behrendt



Lani Dourado



Kim Boutin



Guus Ter Beek



Sarah Watson



Fred Saldanha



João Faissal



Blake Winfree



Blake Winfree



Matt Eastwood

JWT'S WORLDWIDE CCO

On my first day at my first job, my boss asked me if I had read any of a list of literary masterpieces: *Slaughterhouse 5*, *Catch 22* and a host of others. I hadn't. And a few days later, he presented me with a gift for my ignorance: a stack of more than a dozen classic novels that I had not yet read.

A bit later in my career, I met Bob Isherwood, the first global creative director I ever really had access to as a young creative at Saatchi Sydney. From Bob, I witnessed firsthand how one bold and determined mind could influence a global network. His confidence, his willingness to take on risks and his ability to think without limitations still inspire my management and creative philosophies today.

These were some of the earliest instances I can point to in my career of the meaningful impact a seasoned creative's guidance, wisdom and open arms, ears and door can have on a young creative's journey.

There are so many people who have helped me throughout my career and now as a slightly more "experienced" creative, I have the honorable and gratifying opportunity to pay it forward and be for young creatives the kind of mentor and guide I had at their age. It's a responsibility I've been proud to take on throughout my career.



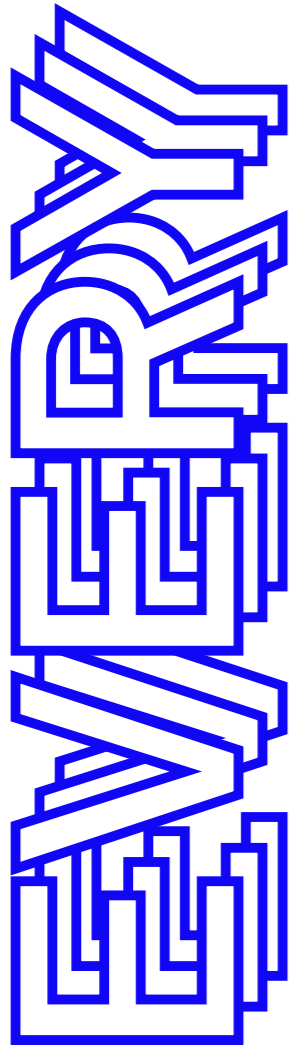
**a lot has changed
since my days as a
fledgling creative.
The young creatives
of today are not the
young creatives of
my day.**

Our responsibility, as advertisers and as creative leaders who value great work, is to make sure we get the great people to make that work, but in the past few years, there has been endless chatter about advertising's talent crisis. The industry's most popular publications have sounded off with theories dissecting why the ad world is no longer attracting and retaining the young talent it used to.

It's clear that despite the importance we place on phenomenal work and despite the pressure we put on ourselves and our teams to make work that is innovative, boundary-breaking and reflective of the times, we do not pursue young creative talent with the same ferocity. We have not reworked our recruitment processes to accommodate and cater to the needs of the modern young creative. Our search for the young creative is not nearly as imaginative as the work we expect them to create.

And that is a serious mistake.

Young talent should be pursued like an all-agency brief. This next generation of CCOs, ECDs and Senior Art Directors are *the* future of advertising and failing to nurture, support and engage this group means we are opting out of an essential investment in advertising's future and a vital opportunity to have a hand in the direction of creative work in the industry.



day young talent finds its way to the Facebooks and Googles of the world, and if we want to win them back; we have to work for it. How can our industry remain viable in the coming years if we do not invest in the creative minds of the future?

I am lucky to work for an agency that is aggressive, innovative and progressive in the ways it pursues young creative talent.

In 2014, J. Walter Thompson answered the long-heard call for more female creative leadership in the industry with [the Helen Lansdowne Resor Scholarship](#). The scholarship, designed to support young, aspiring female creatives around the world, awards five individual annual scholarships and gives recipients paid internship placements at a J. Walter Thompson office.

Last year, we launched [Jump/Start](#), a global internship program geared towards finding and nurturing talent in the next generation of creative minds, giving young professionals from Hong Kong to São Paulo the chance to work in an active agency setting, work on live briefs and collaborate with our network of experienced and talented teams.

Another of our internal programs, [Insomnia Briefs](#), is an inclusive program that gives every office and every employee the opportunity to develop and share creative solutions for a live brief. Insomnia Briefs are unique because they are formed under the assumption and, quite honestly, the new modern reality that great creative ideas don't just come from the copywriter and art director. It forces us to undo our understanding of the traditional creative team and, ultimately, allows us to give a chance to the young account manager who might not have ever had the opportunity to stretch his creative legs. It pushes us to find creative gems under new rocks; to look beyond the creative department for the next generation's creative minds.

The Millennials that make up today's creative talent pool are drawn to culture and they're keen on working for brands that have a social purpose that makes them feel like they're making a difference. We need our agencies to build this kind of culture because our competitors are. And Millennials who feel the need to move from one place to another to build their careers, *need* this type of culture to stay long-term.

Beyond the theories and hypothesizing, I believe every advertiser needs to address the following questions to unlock the ever elusive but highly coveted young creative talent.

HOW

are we stacking up against the ever-growing and ever-compelling tech industry in the eyes of young talent? How are we making ourselves competitive in a marketplace that places the youth at the center of their crosshairs? How have we shifted our understanding and engagement young talent to accommodate the new reality?

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Sarah Watson

GLOBAL CHIEF STRATEGY
OFFICER AT BBH

It used to be that way.

The agency I started out in was a proud living organism, annually replenishing its own life-blood by taking in the brightest and best. This was not just vital to the talent pool. It was also vital to the agency's sense of itself as a worthwhile entity that the up-coming generation still aspired to join. Vital, in other words, to the agency's soul.

In 1978 David Ogilvy talked about the 'advertising teaching hospital', and it is worth quoting him in full:

“Great hospitals do two things: They look after patients and they teach young doctors. Ogilvy & Mather does two things: We look after clients and we teach young advertising people. Ogilvy & Mather is the teaching hospital of the advertising world.”

It's a brilliant analogy. A teaching hospital is a place of serious endeavor and grown-up outcomes, where those who are learning have a privileged status. It is a place founded on the belief that the craft they practice is both worthwhile and painstaking to learn.

Can you imagine an agency making a statement like that today? I certainly can't. This is exactly the mind-shift that Matt is calling for.

To unpack it a bit: at teaching hospitals those learning have a privileged status.

One of the things I've learned from the participants of the **Griffin Farley Search for Beautiful Minds** is how cavalier agencies are with those wanting to break into the industry. Endless months of couch-surfing as internships are extended for yet another consecutive month, the carrot of employment always dangling but never quite landing. We are turning off a whole cohort before they've even started. Privileged?

Then let's ask ourselves – do we think of our craft as worthwhile?

Back when I started, the annual rhythm of graduate intake ensured there was a constant focus on the youngest talent right from the very top; forging links between the most senior and most junior ends of the business. It perpetuated a sense that our craft was a special one that required years of dedication to master.

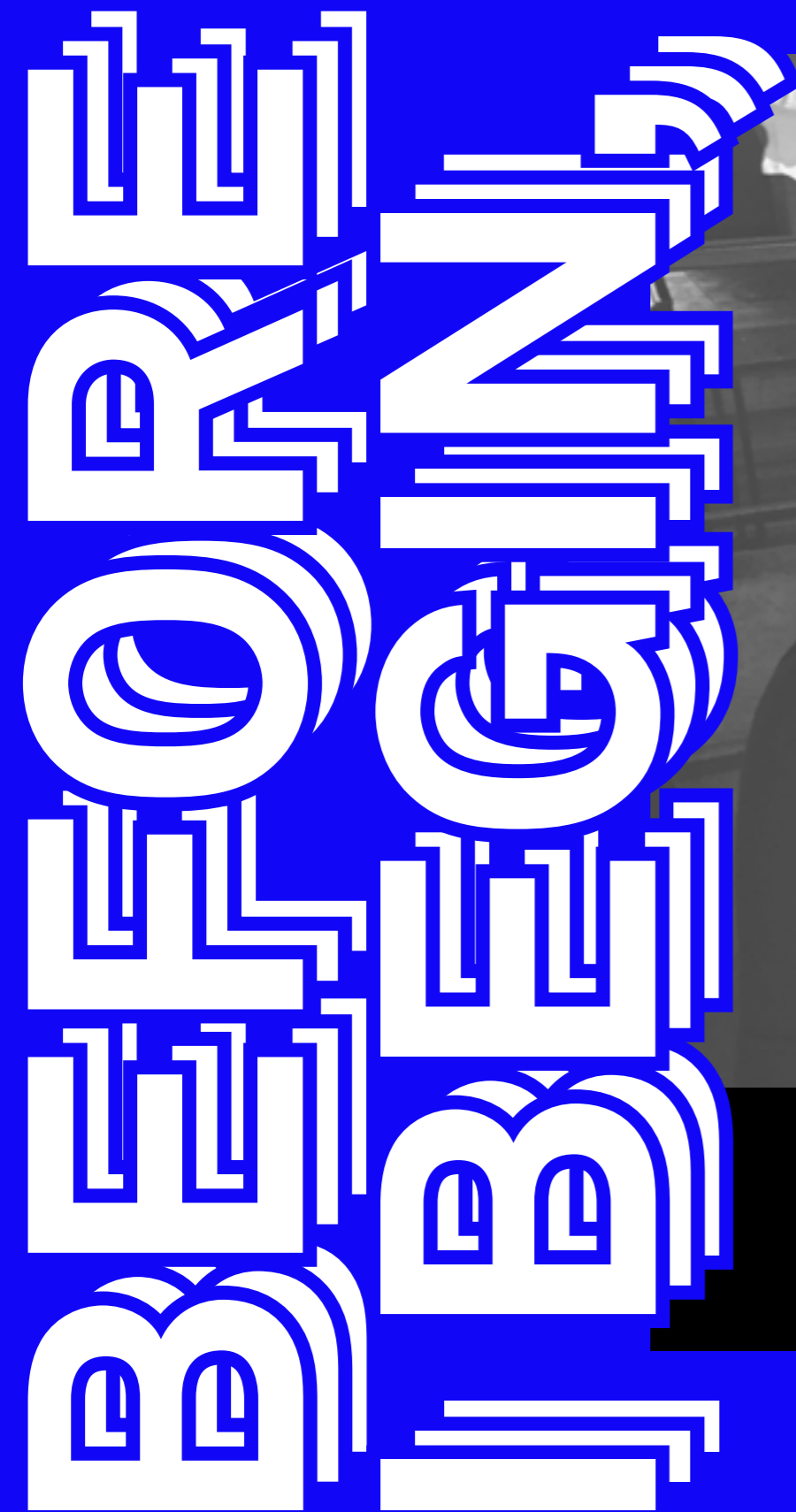
Focusing on finding and carefully inducting the brightest stars into our extraordinary business should be the central work of the agency, and top of mind right from the very highest level. But to do this we have to believe that our craft is still worthwhile, and our skills still valuable and hard-won.

It seems that this isn't just a crisis of talent, to be solved by well-meaning but isolated initiatives. It is a crisis of the soul of agencies. We bemoan the brain drain to Silicon Valley, but the answer lies within.

Young talent should be pursued like an all-agency brief.

An all-agency brief at its best is something that deeply stirs the ambitions and creative juices of the whole team. It unites the group to achieve something that no individual could have done alone. But at its worst it is something that falls between the cracks because we all think someone else will do it.

Which are you going to let it be?



Rob Campbell

HEAD OF PLANNING
AT W+K SHANGHAI

I should point out there are still agencies and individuals who act as an inspiration for young creative talent to join our industry... However, it has been widely acknowledged that this is becoming harder to do, so this is my response to that challenge.

Advertising is the only industry that gives people business cards that label the holder as ‘creative’. Musicians don’t call themselves that. Neither do authors. Or games designers. **Why does adland feel it is necessary to say what someone is, rather than show what they do? Hell, why does adland think creativity only lives in those who work - or want to work - in the field of art and copy?**

Of course there are many reasons for this - from remuneration to routine - however I also believe it’s because we’ve been slowly moving away from creativity to focusing on execution. In other words, from thinking broadly to thinking narrow.

If people don’t fit into our tight definition of ‘what creativity is’, then we tend to view them as misfits ... obstacles ... people who block creative potential rather than have the skills to maybe bring original ways to solving clients problems.

Of course it’s not entirely adlands fault, clients have also contributed to this situation by placing ‘KPI’s’ on agencies that basically pushes them to hire people who will deliver exactly what they want, but the fact is that while I praise Matt for what he is doing at JWT - and acknowledge everything has to start somewhere - agency programs will not fundamentally change the business until we do 2 things.

1. Change how we structure our remuneration because without that, the status quo will always beat doing something new and different.

2. Change our attitude towards what ‘creativity’ actually is.

Is it any wonder young creative talent are questioning a career in advertising when the work they see us put out to the world hasn't really evolved over the past 50 years?

That doesn't mean the work we are doing is wrong - nor does it mean there hasn't been immense creativity, craft and purpose put into it - but given so much of it doesn't reflect the world young creative talent live and operate in, it's hardly a surprise they aren't inspired by it, compared to industries, like tech, fashion, music or a billion start-ups. [who are perceived, probably rightly, to offer better money, potential, hours and glamour]

The fact is, creativity is not this narrow space we have pulled ourselves into and the fact we hold on to it so doggedly - both because a lot of clients ask for it and because it gives us a sense of control and security - is contributing to young creative talent turning their backs on career in advertising.

So how do we change it?

Well, it's easier said than done and - as I said - I applaud Matt for what he's doing, but we need to change how we do what we do and how we charge for it.

In other words, blow the whole fucking thing up.

Sure, the industry can continue to make money doing what it's doing, but whether it will be able to claim it is 'creative' is another thing altogether ... and then we'll be in an even worse situation. I hate to say it, but we talk big but the reality is we often think quite small. Worse, when we talk big, it's often in terms of 'ad ideas' rather than ideas.

I still passionately believe 'Square' should have come from an agency. Or a bank. Let's face it, the situation it was addressing - small business finds cash flow

difficult – was hardly some astounding revelation. But we didn't, because it's easier - and cheaper - to say we care rather than develop stuff that shows it and then use communication to amplify our solution to the masses. [I also acknowledge it could be because clients often don't give us the chance to explore these possibilities, so it ends up being a chicken and egg situation]

For me, a great start for change would be if we got back to embracing broad, rather than narrow. Open ourselves up to new thinking ... change how we work ... question our processes and systems ... give people the time, support and encouragement to try stuff. Really try stuff. Not send them to some 2-day workshop but push them to push themselves. Help them invest in their own development and let them know they have a place where they are allowed to try. And fail.

I would personally stop our obsession with award entries and allocate some of that time and resource to developing mini businesses. Or new [commercially minded] products. Or anything that shows the best of our creative thinking, rather than the laziest. Stuff that could generate awareness and prestige because they're not focused just on the bubble of advertising, but culture.

I've always said that our biggest problem is thinking other agencies are our competitor. They're not. We might not like to admit it, but Google, HBO and Facebook [to name a few] have impacted and influenced culture far more than we have.

We've absolutely helped with their success, but they've been the instigators of it ... but it doesn't have to be that way. Hell, it wasn't always that way. **"But Rob ..."**, I hear you say, **"... we've lost our seat at the boardroom table"**.

Yes ... but that's not just because of clients, it's also because of us.

The fact is we've often been more interested in talking about what we're interested in doing, rather than what the client is interested in achieving - and while we've all started talking more openly about the need to impact business - this has seemingly resulted in some agencies behaving in a way that's made them indistinguishable from the clients they represent.


Some think this is a good idea - that it helps clients take them seriously - but for me, I've always found the best clients like 'intelligent outsiders', because we offer them something they don't already know, something they don't already have, something that can fundamentally help their business in ways they never imagined.

As Matt said, things won't change overnight and I am certainly not suggesting the industry should blindly try and attract 'young creatives' to like us – there's a lot of stuff we're great at that young creatives will prosper from knowing and learning - however I feel if we change our attitude and process towards what creativity is, it will start to point our industry us in a new direction ... a place where the sun hasn't already set ... a place that young creative talent [in the broad sense of the word] will want to explore and learn from.

A place that is infectious again.

Then it's up to us.

Just like changing the remuneration system.



**SHOW ME WHAT YOU
DO OUTSIDE THE
AGENCY, AND I WILL
TELL YOU IF YOU
ARE AN INSPIRING
CREATIVE. THIS HAS
BEEN MY MANTRA
WHEN HIRING
YOUNG TALENT.**

Fred Saldanha

EXECUTIVE CREATIVE
DIRECTOR AT HUGE NY

After many years of looking at the same portfolios, the same formulas repeated to exhaustion, I started to turn almost exclusively to the creatives' side works. If something catches my attention, because it is either provocative or culturally relevant, or done with amazing craft, I hire them immediately. I do so knowing that I will help them whenever I can, so they go on with their side projects and do even more of them. I hire them certain that their personal projects benefit both the agency and the creatives themselves.

I believe the side work can inspire better campaigns for our clients, and vice-versa. They enhance our stories, our experiences, our worldview. I want people on my team who can live more than just one story, who see the world from as many angles as possible, who fail more often and succeed where nobody expects.

From experience, I know we often need to channel all the creative energy we have within in projects that we own and of which we are in full charge to make happen. This autonomy is revealing and extremely important to help us know ourselves better as individuals, discover our limits, understand how far our resilience and self-will will go. It is almost like a process of self-knowledge and creative exploration that molds us into better professionals.

I myself have given great dedication to these kinds of projects, and I know how much they have helped me grow professionally. I have launched a comedy book written from the perspective of a homemaker, the cover of which was a Scotch-Brite.



I once had fun for months with a Polaroid project, and a few months ago, I launched a project I had carried out for more than 1 year, and **which is my first startup**. I don't do it because the daily agency routine is frustrating me. On the contrary, I do it because I feel the time I spend in the agency is too short to satisfy our creative, curious spirit.

If we want to keep the best talent inside our agencies, we should encourage and promote what they do outside of them. We all have only one life, but no one wants to live just one story.



helptodress.com

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Blake Winfree

CREATIVE DIRECTOR AT
MULLENLOWE



For an industry that prides itself on its liberal nature and cultural astuteness it's become painful to observe a near homogenous collection of ad men stumble forward so grossly unaware of the great crime being committed against their better intentions. So engrossed by the daily routine of scouring through analytics and sifting through the days heap of content in search of the next cultural trend to co-op on behalf of their brands that they're failing to notice that the true participants of those cultures are nonexistent within their agencies. There in lies the crime.

Exclusion is killing our creative product and weakening our talent pool.

Imagine if the culinary arts or the music industry were to operate similarly, acquiring its artisans from the same watering holes. Similar sets of hands of similar life narratives solely responsible for the world's culinary experiences and musical output. What tones, textures and tastes may have gone unearthened? Yet, within the advertising industry the practice of acquiring talent from familiar ecosystems is the norm and it has created a chasm between the young creative class (particularly those of diverse backgrounds) and the modern advertising industry.

If advertising hopes to keep pace with a world that is rapidly evolving in both ideology and complexion it will need to correct course and begin to narrow that gap.

In the interests of better comprehending the realities of this divide a group of coworkers and I, armed with cameras and a strong desire to mend fences, traveled to the Boston Arts Academy to pick the brains of a collective of students and faculty. The Academy is an art based public high school with an intense creative curriculum and a diverse student body representing a broad cross section of inner city Boston's most creative milennial minds. Over the course of two days we were awed by their talent, intrigued by their perceptions of advertising and dually excited and saddened to hear their mixed reactions regarding their individual futures. With talents ranging from music to film to visual

arts we found there to be a seamless intersection between their world and ours. As time came for us to expose them to that interchange we were honored to observe a group of kids pondering for the first time what a life in advertising might look like. This struck a deep and reverberating chord that was so palpable that it gave birth to what we believe to be a viable solution to our industries recruitment woes, **THE 2540 PROJECT.**

The 2540 Project is an industry wide diversity initiative that targets millennial students at a point in their lives when they're in full consideration of who and what they hope to be when they grow up. It is a program whose name pushes off of a very simple metric. If twenty-five agencies could each expose forty diverse high school students to the field of advertising we'd create one thousand chances to open our doors to a new set of minds, unfamiliar sets of hands and a contrasting set of experiences, in turn shifting the culture of ad culture.

For agencies, participation comes in two forms.

Over the course of the school year the agency conducts a speaker series that introduces the students to the broad assortment of expertise at work within an agency.



25 PROJECT 40

THE PROBLEM THE PLAN GET INVOLVED

25 AGENCIES X 40 STUDENTS = 1000 CHANCES TO SHIFT OUR CULTURE

If 25 agencies each reach out to 40 local students, we can create 1000 new exposures to the world of advertising next year.

We can make our industry more diverse. We can make it more modern.

We can make it more creative.

GET INVOLVED

PAPEL & CANETA

The agency will collaborate with the students on a brief and subsequent body of work for a local company or organization that is pushing the local community forward in a unique way.

The 2540 Project is a boots on the ground action over rhetoric initiative. Our solution, at its core isn't particularly groundbreaking or new yet the collective investment of our industry giving enough of a shit to apply its energy and resources to this issue will be.

The reality, not lost on us, is that this is a long game. The ROI won't be seen immediately and that's ok. Our sincere belief is that with the industries arms collectively engaged we will see these young artisans again.

The concluding realization as to why diverse millennials of the creative class are bypassing advertising isn't overly complicated. Though a deep systemic explanation exists, for us it's comparatively rudimentary.

These young artisans have never danced with us because we've never asked them to.

As an industry of communicators this is a sin that we must one day atone but for now we have our fingers on the pulse of an answer and if our time at the Boston Arts Academy provides any indication, we won't have to sell these diverse creative minds on advertising. All that will be required of us is to simply expose them and allow the great and powerful currency of creativity to do the rest.

Interested to be involved or to simply find out more visit: www.2540project.com

My answer is:

COLLABORATION



Ina Behrendt
 MANAGING DIRECTOR DIGITAL
 AT MIAMI AD SCHOOL EUROPE

Agencies have to collaborate in a much stronger way with innovative brands, startups and tech companies to achieve something bigger and more meaningful together. Instead of seeing the digital industry as a big competitor – advertising agencies need to use them as sparring partners in order to learn from them throughout the process – helping them to stay relevant in the future.

We also need to engage more with and – most importantly – LISTEN to

the main target group that is changing our whole industry: The next generation of creatives! This next generation is voracious – they seek insights from around the world and different cultures, understand diverse mentalities and also want to explore them in person, not just through TV or magazines – but LIVE. They are smart and they know that it's essential to build their own professional

network on a global basis. They are seeking career mentors and role models all over the planet and not just by ‘following’ them. As they get in touch with them through all the available platforms and channels, they want to impress, show their passion and to get their professional opinion, in order to build their future career.

For us as employers and educational institutions, it is essential to understand the latest trends in the creative sector, and how the next generation of professionals can help shape our business for the future. That’s why we need individuals with different skill sets on our staff, working closer together for a common purpose and a meaningful impact. I agree, the young creatives of today are not like the young creatives of our days from 10 or 20 years ago – their user behaviour is so much different based on new technologies and possibilities to communicate, engage and

interact. THEY REALLY LIVE THE MEDIA. That’s why they are also harder to impress. They’ve grown up in this age of rapidly evolving technology. They grew up multitasking and inhale massive amounts of information on a daily basis.

Two things to have in mind when engaging with this target-group.

***First:* This hunger and attitude requires a fundamental, professional and inspiring education.**

There are some international advertising academies that understand these needs and who help raise and shape this smart, creative and ferocious generation with new majors like Digital Design, User Experience, Design Thinking, Internet of Things and Tech Garage, Planning, Storytelling, coding, and so on. These institutions also offer quarter away internships to the best agencies and creative companies worldwide that involve the students in the daily agency life and get them in touch with their top dogs – a recipe for success, as most of these kids turn out to be some of the most awarded students within the whole industry.

***Second:* I think we need to implement the concept of “liquid talent” that flows freely**

in the millennial era, as these young professionals expand their skill sets across various disciplines and geographies.

These millennials definitely don’t want to settle for one long term role only—staying in creative or media or planning for the rest of their careers.

I think, it is clear that people ages 18 to 34 are a huge cultural factor, and not just in the advertising industry. They are the change, and this massive disruption is needed to shake agencies out of their comfort zone and set them in step with the times – and that’s not linear, that’s not silo. And this also not just in terms of work – but more importantly, in terms of job description and hiring, too. I absolutely agree that we have to rework our recruitment processes to accommodate and cater closer to the needs of the modern young creative.

We have to invent new ways of reaching them, getting in touch and engaging them.

R/GA already did a great job in this field, when they invented ‘The Social interview’ in 2011 – whoever applied for an internship at R/GA was also given the option to do the ‘Social Interview’. Three job-related questions got posted to the applicants’ Facebook walls to be answered by their friends. The more creative the answers, the bigger the chance on an internship.

Yes, millennials can, want and should help define the future of our industry – that’s why they also need to be part of the recruitment process! There’s also **72U** from 72andSunny LA which helps ‘young creatives’ become young ‘social catalysts’. That means, instead of creating an internship like so many others that teach



LOS ANGELES

www.72U.org



the way of business, the agency has developed a three-month creative residency so that young people from different countries can come together and explore the intersection of art, culture, and technology. By opening people up to new ways of collaborating, taking creative risks and making things that matter in culture.

Agencies have to become entrepreneurs for new job titles, too, and should bring in talent from different fields and backgrounds to fertilize the traditional positions.

Can an architect really be part of an Art-Director/Copywriter team? Or can an educated sound artist and fashion designer get hired as a ‘Community manager?’

I say ‘Absolutely’! The future of advertising jobs, agency life and recruitment processes is about being open minded with a visionary thinking – and somehow finally becoming a millennial, too. :)

NO MORE FUD



**Jess Greenwood
and Lani Dourado**
R/GA



Ben Goldacre is a British doctor and journalist who writes prolifically on the subject of what he calls ‘Bad Science’. Among the subjects he’s taken on are the 100% unproven connection between vaccines and autism; and general clickbait hackery that announces this berry or that beverage as the latest cure for, or cause of, cancer.

Why are we talking about this now? Bear with us for a second. Goldacre’s true crusade lies in getting the public to see, in his

words, that **'I think you'll find it's a bit more complicated than that.'** He wrote a [book](#) with exactly this title. His point is that science is messy and complex. That we still know less than we don't know. That curing cancer, or understanding the root causes of autism, is less akin to finding the one silver bullet and more about the painstaking work of uncovering a series of microconnections that, if tweaked, might be shown to have a positive effect.

Trying to 'fix' the advertising industry's current struggle with talent is not rocket science, and it is definitely not finding a cure for cancer. However, as every agency struggles to find their own silver bullet, it's clear that the reality IS more complicated than we would like it to be. Matt at JWT is starting in-house programs. Rob at Wieden is recommending a change to how we bill for work. Even companies like Google, previously synonymous with employee satisfaction, has been forced into starting its own in-house incubator to stop young talent from defecting to startups. All of these are great ideas. None of them are enough on their own.

We're not looking for one silver bullet. We're looking for hundreds. And finding them is everybody's job.

Have we hit 'peak drain'?

To fix any problem, you first have to understand what caused it. For a while there, from 2011-2015, the single biggest challenge to acquisition and retention was 'equity'. Why slave away at an agency when you could roll the dice on a startup and make gazillions? However, nothing stays the same for long, and as startups face an alleged 90% failure rate and investors become increasingly cautious, the equity-chasing drain has slowed.

Meanwhile, tech giants like Google and Facebook are currently picking off vast swathes of talent in order to steal larger portions of the advertising pie (12% of all media dollars spent last year went to Google). However, we may be wrong, but our hunch is that this, too, shall pass. Maintaining an interesting creative culture in an enormous media sales organization is a challenge in itself, no matter how colorful your sofas are. The pendulum is always swinging.

So - if the problem isn't technology or entrepreneurialism (not just these, anyway); then we have no other choice but to look in the mirror, without self pity, but with true and brutal introspection.

Young people are creating and making and publishing at a rate that is dizzyingly higher than previous generations. We are knee-deep in creators and creative potential. To complain that there is a lack of young talent says less about the talent pool, and more about the industry.

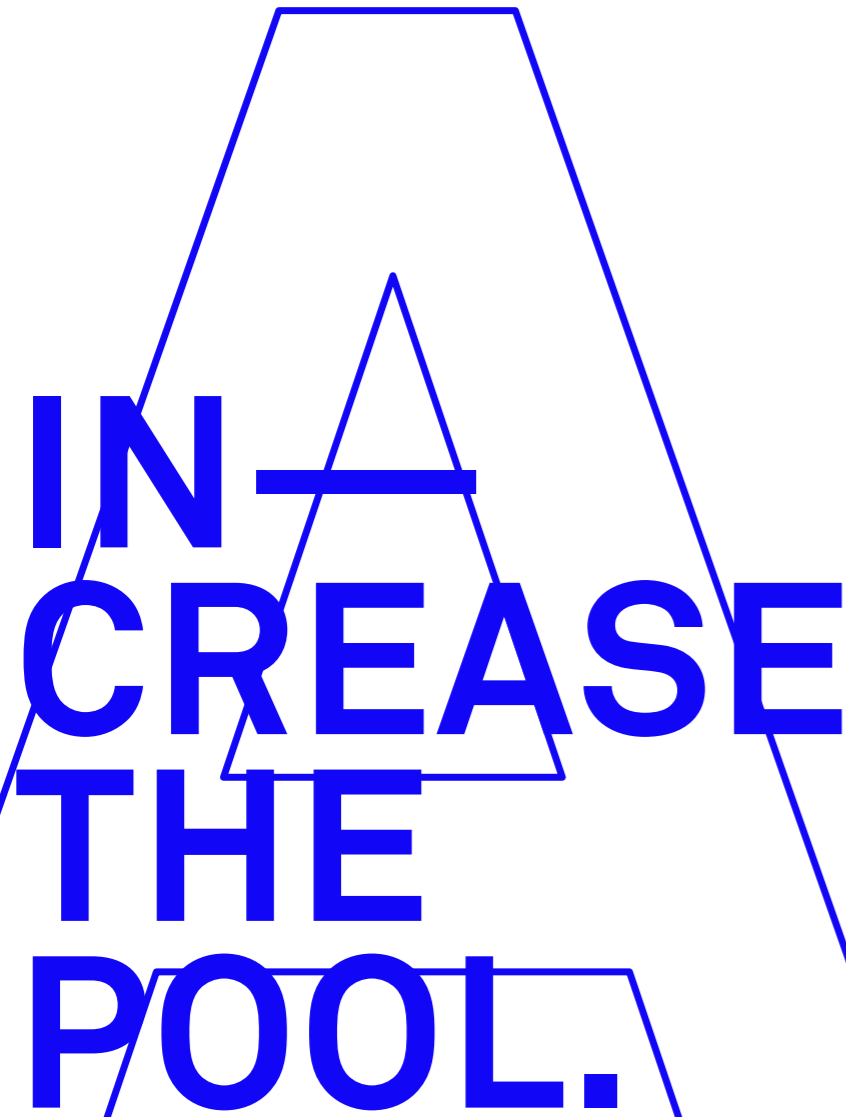
A few silver bullets to start with.

While R/GA isn't immune to the vagaries of the job market, what keeps us competitive is the same internal mantra that's kept us competitive for the last 37 years:

'It's all about the work'.

R/GA believes so strongly in this mantra that we've restructured the company, and the talent, every nine years to keep pace with the changing nature of technology.

This focus on chasing the future we would like, rather than the one that we're being given, requires effort on three fronts.



**IN—
CREASE
THE
POOL.**

Hire different, diverse
or unusual people.



**SET
THEM
UP FOR
SUC—
CESS.**

Train the hell out them.



**KEEP
THEM
INTER—
ESTED.**

Create systems for fluidity
throughout the company.

HIRING

While we continue to jostle for elbow room at the ad schools recruiting drive, insisting on seeing books and portfolios, we're ignoring the cross-pollination of talent that comes from other industries. Some of our best strategists started out as journalists. Some of our most talented creative directors were hired as community managers. Some of our smartest producers cut their teeth in entertainment.

Silver Bullet #1. Hire weirdos, on the understanding that they may need a little longer to get good at advertising, but their diversity of experience will give them a fast track to being great.

Meanwhile, in the US particularly, we are fishing from a very shallow pond that includes students who have made the financial decision to be up to \$200,000 USD in debt by the time they reach us. The tyranny of the 'good college degree' therefore precludes us from picking up raw talent from less economically stable backgrounds.

TRAINING

Given that we work in an industry in which the urgent will often trump the important, training is one of the first things that gets lost. This is particularly problematic when you're trying to hire weirdos, or bring in inexperienced talent. We're setting them up to fail, which reinforces the belief that the only people we should be looking at are ad school graduates with books full of print ads.

Last year, at R/GA, we merged our social media, content and planning departments into one big group with the amorphous title of 'strategy'. This was for a few reasons, but mostly to make our talent as useful as possible in the work while keeping them happy and growing. In 2016, a planner who doesn't know social, or media, is not useful. Neither is someone with strategy in their title who can't brief creatives.

To support this move, we developed a rigorous 12 week training program that everyone, on both sides of the divide, has attended. Some have specialties, still; all have a career path and a new set of skills.

We also know, from talking to the ad schools, that more diverse talent, particularly from the Hispanic or African-American communities, doesn't always consider advertising as a career choice. Gen Z is the most racially diverse US generation of all time, with 47% of their 83m members Hispanic, African-American, Asian, or multiracial. Given that many of the people we're currently hiring looks like everyone we already have, that light at the end of the tunnel is the light of an oncoming train. It's not just the right thing to do. It's the only thing to do.

Silver Bullet #2. Get in at high school level. Help the ad schools develop programs that make advertising an appealing career to everyone. Explain the benefits of advertising to the people we want to hire (creativity, travel, interesting work) and their parents (job security, above-average salaries).

Silver Bullet #3. Don't just expect them to pick it up on the job. If you want hybrids, grow them yourself.

MOVING

Keeping the work fresh and challenging isn't just a demand of young creative talent. Everyone wants to do interesting work. Everyone wants to keep growing. Nobody wants to get 'stranded' on a tricky client for years.

The breadth of the work that we do at R/GA - from business consultancy to service and product design to communications to experiences - makes finding something new and fresh a little easier, but only a little. Large companies are not structured for fluidity of talent, and finding exactly the right new opportunity for the right person at a time when client deadlines and deliverables are flying can be really tough.

However, there is no more frustrating resignation than the one that goes, *'I didn't get this thing I didn't ask for, so I'm leaving.'*

Silver Bullet #4. Implement a flag system for talent. Identify the up-and-comers that you don't want to lose. Put a sponsorship program in place so that they know where to turn when they're ready for a change. Surface new opportunities on the regular.

And finally. R/GA culture is a constant work in progress, but we're usually chasing this combination of interesting work, weirdos, and company fluidity. It's not for everyone, but it does lead to a very high proportion of 'boomerangs' - people who take up other opportunities, try them on for size, and then return to the fold. I (Jess) did this. So have dozens of others.

Silver Bullet #5. Nobody good leaves on bad terms. If you've tried your best to keep them, the only thing that remains is to wish them luck and leave the door open.

There are many more silver bullets to be uncovered, and every agency has to choose the ones that are right for them. It IS complicated, But it's not broken.

MANIFESTO

Guus Ter Beek

CREATIVE AT TRIBAL
WORLDWIDE LONDON

Katrina Encanto

CREATIVE AT MULLENLOWE
LONDON

David Broner

FOUNDER AT DVTK



YOUNG

Bia Bezamat

INNOVATION CONSULTANT AT
GDR CREATIVE INTELLIGENCE

Tayfun Sarier

CREATIVE AT TRIBAL
WORLDWIDE LONDON

Kim Boutin

FOUNDER AT DVTK

CREATIVES

NETHERLANDS – FRANCE – PHILIPPINES – BRAZIL

YOUNG PEOPLE ARE NOT ASKING AGENCIES TO REINVENT THE WHEEL.

They are not demanding agencies throw out the rulebook. The creative industry has thrived on its structure and talent since its inception, and there are plenty of things that do work brilliantly. But the fact is, young talent has changed, and agencies need to keep up. Creatives are more keen than ever to stretch their wings and break the rules.

Young people want their work to speak for something and have a positive impact in how people live their lives. In a world where you can create and share your work at the click of a mouse, they find the idea of spending decades going up the ladder in an agency outdated. They are not willing to wait and want to experiment and experience as much as we can.

AGENCY CULTURE IS OLD-FASHIONED, BUT CAN TEACH NEWCOMERS A THING OR TWO.

Young creatives respect the hell out of you. And they would love the opportunity to sit, watch, and learn. But they genuinely think that nowadays this exchange can be mutually beneficial. Newcomers are eager to find a way in, but often don't know how to capitalise on their skills. How to self-promote, network, and approach new clients is not something you learn at university.

Agencies that offer a mentorship programmes could also benefit from bringing a fresh, unbiased pair of eyes into their day-to-day work process. Investing on new talent and allowing them to be genuinely productive and voice their opinions should be a part of the fabric of a creative environment.

IT'S TIME TO STRIVE FOR A COLLABO— RATIVE CULTURE.

Ideas are not precious - everyone with a good Internet connection and a willingness to explore can have one. In a world of co-working and car-sharing where millennials strive for a sense of community more than ever before, agencies should be revisiting its old hierarchy model to create an inclusive, collaborative environment that welcomes input from all members of the team.

Managing egos and hierarchies is a tricky thing in this industry, but an approach where everyone has the chance to voice their ideas can lead to some of the most interesting, and often unexpected, work. Creating a collaborative environment when pitching and developing projects also encourages a healthy sense of competition, as everyone is forced to perform their best if they wish to succeed.

The Internet has brought on an immeasurable amount of benefits to the process of creative thinking, but also a deep sense of humility. No one is special and 100% original in this universe. If there is an awareness that there are other people who can do the same as you - and often better - why not extend a hand, and get the best work out as a result?

**BE BRAVE AND
ENCOURAGE
THE FREEDOM
TO EXPERIMENT.**

There is a reason the tech industry has been busy poaching ECDs from the world's top advertising agencies. There is a lot to be learned about how this industry approaches innovation and experimentation. Innovation labs, and the way start-ups operate, grab creativity by the balls. Hack events and quick prototyping mean that there is no time to sweat the 'boring' stuff such as logistics and budgets. Some of the best ideas come when a creative is under pressure to be quick and to deliver.

Google's famous 20% rule, where its employees are allowed one day a week to work on a project they personally think could benefit the company, means that they are free to experiment and learn from their mistakes. Could this approach be something a creative agency applies to its young creative programmes or even potentially to all its employees?

**IN THE
FUTURE, WE
SHOULD ALL
TRY TO ACT
SMALL.**

We think growing bigger as an agency can be both a blessing and a curse. Smaller, younger agencies *have* to be ballsy in order to stand out, and that attitude is often the reason why clients first approach them.

Developing an idea costs less, in both money and time, and the need to be more flexible is part of their survival. These agencies are also more open to trial and error, as failing is only part of their learning curve. There is a lot of learn of this approach in both its ethos and work mentality. Young professionals often see themselves more attracted to this environment as it speaks to desire to be free and constantly fluid.

YOUNG CREATIVES ARE WILLING TO GIVE EVERYTHING A CHANCE. TO TRY AND FAIL. TO EXPERIMENT AND COLLABORATE. TO SHOW THEIR WORTH AND BUILD TRUST. AND MOST IMPORTANTLY, TO CHALLENGE THE STATUS QUO AND CREATE BEAUTIFUL WORK THAT MAKES A DIFFERENCE IN PEOPLE'S LIVES. MEANWHILE, WHEN ARE AGENCIES GOING TO STOP RECYCLING THE SAME TIRED MODEL? WHEN ARE THEY GOING TO STOP WORKING DAY AND NIGHT TOWARDS AWARDS AND ACCOLADES, AND INSTEAD FOCUS ON REAL RECOGNITION? WHEN ARE THEY GOING TO STOP TRYING TO IMPRESS JUDGES, AND START CREATING AN ENVIRONMENT WITH LESS AGGRESSIVE COMPETITION, AND MORE COLLABORATION?

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