

31. Relevance of project

Please outline how the project has contributed to the policy objectives and priorities of the Culture Sub-Programme and the specific action as indicated at the Part 1 of this eReport and the associated Call documentation¹. Please give concrete examples based on the objectives of the project and their implementation. The text should not exceed 7.480 characters including spaces (equivalent to 2 pages).

Within our project proposal we identified several Culture Sub-Programme objectives and priorities that our programme delivered against. Below is a summary of our substantial achievements against each one:

1. Capacity Building / Improving professional skills

The programme was particularly successful in delivering this objective and did so in a wide variety of ways:

- Direct training delivered by industry leading experts. These Masterclasses were designed to tackle industry skill gaps as determined by each lead country partner. The training provided went beyond the classroom, immersing delegates in a practical experience where they learnt by doing and put their learning into practice - both during the session and immediately when they went back in the workplace. Direct training:
 - UX Design for Digital Creatives (A4.3.1.1.1)
 - Digital Storytelling for advertising, by LA Ronayne (A4.3.1.1.2)
 - Digital Art Direction, by Alex Lampe (A5.3.2.1.1)
 - Creating Emotion in Digital, (A5.3.2.1.2)
 - Presenting Creative Work, by Tom Evans (A5.3.2.1.3)
 - The future of UX Design & Fundamentals, by Chris Ball (A6.3.3.1.1)
 - Alchemy of Truth, by BETC (A6.3.3.1.1)
 - Be Your Own Agency built the capability of the prospective start up communities through 6 - 10 week learning programmes.
In Spain – ‘Curso Creativos Empresarios’ by Philippe Bernard – (A8)
In London – ‘Start-up School’ by Tom Evans and Andy Shanks (A7).
 - Using insight from the 25,000 pieces of work entered into the D&AD Awards, the feedback from over 250 creative leaders who judge it and the EU roundtable discussions we developed a trend report (A2) that:
 - gave time poor creatives insight into macro trends driving creative work in advertising and design
 - provided a new lens for creatives to view their work
 - identified the challenges and opportunities associated with the trends within agencies and studios.
 - Following a series of 6 roundtables (A3) educators were informed about the gap between the skills that they are teaching in university and those that are required and desired by industry. Through the project ideas were provided to educators and students to help bridge that gap.
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- Portfolio surgeries (140 students) allowed students to understand what industry are looking for in the new talent that they are seeking to recruit. These sessions also enabled students to practice how to sell their talent to prospective employers.

To ensure relevancy of the skills taught all training was delivered by practicing experts rather than training professionals. The topics were based on the needs of that particular region.

Below is some feedback from participants who experienced the training.

"I found it very inspiring and positive"

"Really interesting, love the chance to practice, e.g. Personalising storytelling"

"Interactive, useful, resourceful and friendly"

"I found it very inspirational and built my confidence"

2. Peer learning and information exchange.

Peer to peer learning lay at the heart of the entire programme.

The Masterclasses were designed to ensure that attendees learnt as much from working together as they did through the course facilitator / leader.

The Be Your Own Agency courses were designed to ensure that participants felt part of a network of people who were all going through the same process and could therefore become sources of support and insight. Skill sharing was a key part of this.

The roundtables were also a great example of peer to peer information exchange with everyone from students to industry leaders contributing to build an understanding of the issues facing the industry and the gap that exists between education and the world of work.

3. Creating networking possibilities

Altogether over 874 people engaged in the different elements of the programme within a face-to-face environment. At all sessions time and space was provided for both formal and informal networking. It was particularly pleasing to see this happen between the students who had attended the portfolio sessions and the industry leaders. The Madrid Portfolio winner, Pablo Criado, was offered a job at TBWA by one of the professionals attending the portfolio. And one of the winners of Paris, Harignordoquy was offered two job interviews during her participation at New Blood Festival.

Events and networking opportunities were marketed beyond the host country via broader contact lists. Where this worked well was when the activity was part of a bigger programme – for example when project activities connected into the CdeC Festival in San Sebastian and the D&AD Festival in London. This allowed for powerful networking opportunities.

Photo Portfolio Surgery London (A4.3.1.4)



1.1 Audience Development

Please explain the results of the selected strategies for audience development. The text should not exceed 3.740 characters including spaces (equivalent to 1 page).

The Creative Futures project was successful in connecting with the intended audience and provided them with new insight and development opportunities. Below is a summary for each of the key audience groups identified in our original proposal.

Target audiences	Audience Development
Creative professionals from the advertising and design industry	<p>The Creative Futures project was successful in providing meaningful learning opportunities for more than 874 creative professionals in a number of different ways. Below are some examples:</p> <ul style="list-style-type: none">• The trend report enabled time poor industry professionals to understand the key trends driving creative excellence in advertising and design; and appreciate how their future work can respond to them. The report was downloaded over 900 times, was sent to the D&AD, BETC, CdeC audiences, was delivered in Paris (x2), London (x4) and CdeC (x2) but also to over 750 people collectively. It was also delivered to 225 further professionals in Australia outside of the specifics of the programme and in front of an audience of 400 people at Adfest by Tim Lindsay. The trends report online had 8000 views.• We also delivered designated training to professionals to address skill gaps in the 3 project locations Madrid, Paris, London.• Over 763 people attended inspiration talks across as part of the series Week of learning (re-branded NOT a Conference) the project in the 3 locations and Decoding .
Students / Recent graduates	<p>Approximately 140 students received portfolio reviews across the programme locations</p> <p>Students who attended a portfolio surgery also received tickets to attend the trend presentations and industry talks.</p> <p>We invited a small group of students and recent graduates to the roundtable discussions about the gap that exists between degree courses and the world of work within the creative industry.</p> <p>An additional benefit has been that D&AD used the material gained through the Mind the Gap work to inform the development of a student workshop. The workshop has been delivered to over 20 universities and addresses some of the skill gaps in graduates. This has been delivered to over 1500 students across the UK.</p>
Other audiences: Educators, marketers & brands; government,	<p>We conducted 5 roundtables across the key project locations with very senior industry figures and educators to look at the educational gap between what is taught at university and the skills needed by industry.</p> <p>These findings were shared within each country at specific EU events. Additional dissemination has also taken place - for example</p>

innovators	<p>in Madrid an additional event was delivered on 24/10/2018, which tackled how to teach creativity in a better way. This information has also been shared with wider influencing groups – The Mayor’s Office in London and the Creative Industries Federation.</p> <p>Through our Start-up School / Be Your Own Agency programmes we also reached out to entrepreneurs who required support to take their concepts to the next level.</p>
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2. Quality of activities carried out

Explain the work carried out during the reporting period and the results achieved. Please report on the quality of activities. The text should not exceed 7.480 characters including spaces (equivalent to 2 pages).

Below we have outlined a brief summary of the work undertaken against each area of activity contained in our original proposal.

Industry Trends Analysis

The intention

Every year through the D&AD awards we receive 25,000 examples of creative across the world responding to the needs and wants of their audience, and understanding the cultural context that surrounds each one. This work is judged by 250 of the best creative people across the industry and the globe.

The challenge that we wanted to tackle through this EU Creative Futures project was to see if we could derive greater value out of this incredibly rich source of insight and information.

The outcome

Following a great deal of analysis of the work entered, interviews with experts and a survey of all D&AD judges – 3 trends were identified as driving the work that we are seeing coming out of design studios and advertising agencies.

We then turned this analysis into a trend report: which highlighted the macro trends affecting the work, the impact that these are having on the industry and importantly the opportunities that can be exploited within the trend going forward.

The report has proven to be an invaluable resource for the industry and for the next generation of talent coming into it. It has been distributed to D&AD, BETC and CdeC audiences. The presentation of the findings was presented at 5 project dissemination events in Madrid, London and Paris. It has also been presented on various platforms across the globe: including China during Adfest by Tim Lindsay, Australia by Paula Taylor and we also got further exposure by distributing it through the Adobe network and received good industry press coverage.

Following the success of the project we have committed to a further trend report, presentation and we hope to develop a complementary workshop.

Mind the Gap

The intention

To deliver 5 roundtable discussions sessions will focus on discussing the challenges faced by the next generation of creative talent, the skills and attributes the industry are looking for in new talent, and how the industry and educational institutions can work together towards more successful outcomes.

The outcome

The 5 roundtables took place within Edinburgh, London, Paris and Madrid, and included university representatives, recent graduates, mid-level creatives and industry leaders: for example the founder of BBH Sir John Hegarty, Steve Vranakis (head of Google Creative Lab Europe), Eva Santos (Chief Creative Officer, Proximity), Nathanael Rouas (Publicis Conseil – La Pepiniere des talents)

Some of the key findings:

- Within all the cities the gap between education and the industry was substantial (the gap was particularly stark in the UK)
- As the pace of change within the creative industry has increased so the gap with education has widened. Education is hampered by the fact that it takes so long to change/update courses, provide up to date technology and expertise.
- The industry skill seen to be most lacking was creative thought / ideation – an ability to deliver the unexpected to solve a business / societal challenge. The impact of this skill gap was intensified by the sense that young people do not stretch their thinking far enough and lack curiosity. This has partially been driven by an education system that rarely celebrates difference.
- Other key gaps were identified across different categories (Mindset, industry knowledge and creative skills) and included: business acumen and appreciation; understanding how to use technology rather than being constrained by it; copywriting and storytelling; resilience; and understanding how different skills can work together.
- The over-riding feeling was that young people have become overly professionalised. They lack the rogue / renegade spirit which the industry desperately needs. Instead too many opt to stay with the crowd as stepping outside increases the risk of getting a poor grade, which in turn can jeopardise the huge investment made into acquiring a good degree result.

The findings were disseminated at the week-long events in each partner city (Paris, London and Madrid), further conversations have occurred within partner organisations and follow-up action has taken place, for example CdeC delivered an event looking at how creativity is taught, D&AD delivered the findings at a careers event in London and also developed a workshop for universities about filling some of the skill gaps (delivered to over 20 universities and 1500 students). Conversations are underway about how to spread the learning to schools across the UK too.

Wider Learning Programmes

The intention

To provide a blend of different learning opportunities to people at all stages of their career.

The outcome

We provided the following learning programmes, packaged within the learning 'weeks' – events spanned over the year in London and Paris and concentrated on a week in Madrid:

- **Portfolio surgeries:** Overall 140 students. Took place in all locations to connect students to industry, get feedback on the content of their portfolios (B2B) and practice the art of pitching themselves to industry.
- **Masterclasses:** took place in all locations and sought to respond to skill gaps within the industry. Topics encompassed:
 - UX Design for Digital Creatives (A4.3.1.1.1)
 - Digital Storytelling for advertising, by LA Ronayne (A4.3.1.1.2)
 - Digital Art Direction, by Alex Lampe (A5.3.2.1.1)
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 - Alchemy of Truth, by BETC (A6.3.3.1.1)
- **Headline speakers:** provided invaluable insight about the state of the industry and city-based networking opportunities: speakers included; Cheyney Robinson, Nick Law, Eva Santos, Tom Evans, Olivier Altman, Stephan Shwarz, Tom Goodwins, Jamshid Alamuti, Marie Alani, Jose Gamo, Quique Vidal, Juan Santacruz, Pablo Rubio
- **Pro-Europe Roundtables:** discussions about the situation of the industry took place in each location. The findings were also disseminated at the Learning Week, which took place within each country. Some of the findings were also contained within the trend report. Findings were disseminated at CdeC's festival in San Sebastian, the D&AD New Blood Festival and the main D&AD Festival.
- **Be Your Own Agency:** took place in London and Madrid and equipped people with the skills to start their own agency or take a new product/service concept and turn it into a business reality. Some quotes from the London cohort are below:

I learnt....The basics of setting up a company. That the motivation of my colleagues helped me to keep going

The course was great in that it made me really think and question my idea in terms of feasibility

2.1 Deviations

Explain the reasons for any deviations from the Grant Agreement and the subsequent corrective actions. Please provide details about the tasks not fully implemented, objectives not achieved and delays. Also, present explanations on deviations at resource level, including unforeseen subcontracting and conflict of interest. **The text should not exceed 3.740 characters including spaces (equivalent to 1 page).**

There deviations from the proposed activities and timings:

1. **Be Your Own Agency Paris:** We had it all organised and were ready to roll it due to some unforeseen difficulties in recruiting people in Paris able to commit to attending the 6-week programme, we needed to cancel it 48 before starting. Part of the content and concept had been partially anticipated it with a separate event for a larger number of students interested in enterprise / starting a business. The event was designed as a taster of the full training. 50 people attended a talk about freelancing/enterprise as an alternative to agency work while a portfolio review in Paris.
2. **Training during the Week of Learning London:** This activity was undertaken but delivered at a different point in the year when we used the EU programme to provide free places on an alternative Digital Storytelling Course and on 2 half-day courses on UX design.
3. **Week of learning Paris/London:** All the activities were undertaken but their life was spanned over second half of 2018 due to restricted availability of the team.
4. **The Pro-Europe lab: The Pro-Europe** roundtables took place in Paris, London and Spain, however the results were not clear and delegates were not keen to be quoted in print as often perspectives were personal. It was therefore not appropriate to translate the information into a PDF. Instead findings were presented as part of the program in Paris, London and Spain as part of Trend and creative excellence dissemination.

2.2 Follow-up EACEA's review(s)

Specify the recommendations - comments made by EACEA and how these have been followed up (if applicable). The text should not exceed 1.870 characters including spaces (equivalent to 1/2 page).

Not applicable

3. communication, Dissemination, Branding, distribution

Please outline the communication, dissemination, branding and distribution activities in view of raising public awareness and visibility of the project and the Creative Europe Programme, sharing knowledge within the sector and across borders, as well as, about the circulation of cultural works. Give details about the visibility and publication of the creative works, as well as, about the reaction of media, field experts and broad audience. Indicate the chosen circulation channels and pricing (if applicable). **The text should not exceed 7.480 characters with spaces (equivalent to 2 pages).**

Below is a summary of the communication activity that supported the programme and ensured that we reached our target groups. The EU's Creative Europe Programme logo was prominent throughout all activity.

Branding: BETC developed the identity for the full project: events and social media assets. The striking design and copy reflected the idea that we are not interested in being just another conference or series of talks – instead we wanted to stimulate better creative output in the regions where we are operating and beyond.

Every design and presentation deck contained partner logos and the EU logo to ensure that it was clear that this was only made possible through the Creative Europe Programme. We also ensured that all events introduced speakers as being part of the EU programme. This provided visibility of the EU and gave the work that we were doing an important level of gravitas.

Below is an example of the finished look and feel:



Dissemination:

Face to face

- 140+ students attended the portfolio surgeries
- 214 people attended the Paris trend and industry talk
- 92 people attended the London trend and industry talks with Tom Goodwin and Stephan Schwarz
- 120+ people attended the Trend dissemination talk at the D&AD Festival in London with Dave Birss.
- 225 people attended the Trend dissemination talk in Australia delivered on three events by Paula Taylor.
- 400+ people attended the Trend talk at Adfest 2018 delivered by Tim Lindsay
- 250+ people attended the dissemination talk at the CdeC Festival in San Sebastian
- 300+ people heard the results of the Mind the Gap programme across the 3 sites

Wider dissemination and audience building

- All activity was supported on partners' social channels
- The Trend report also benefited from Adobe as a distribution partner
- A podcast was developed from the Paris event
- The Creative Futures Hosted as a panel on the 'About D&AD' Page. on our website has had 46,161 page views since May 1 2017
- The Trends Report Page found here has had 8,053 page views
<https://www.dandad.org/en/d-ad-creative-excellence-themes-trends/>
- The information about the project is Hosted as a panel on the 'About D&AD' Page. This page had 46,161 page views since 1 May 2017.
<https://www.dandad.org/en/global-creative-design-advertising-association/#creative-futures> . This Technical Narrative report has been also uploaded.

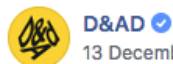
The Trend report was picked up by industry press:

<https://www.shots.net/news/view/95418-top-takeaways-from-d-ad-s-2017-creative-excellence-report>

<http://www.thestable.com.au/dad-what-25000-entries-reveal-about-tomorrows-creative-opportunities/>

<https://lbbonline.com/news/new-dad-trend-report-reveals-what-drives-brand-content-today/>

Below is a selection of supporting photos:

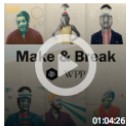


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13 December 2018 · 🌐

The future of creativity with Nick Law from [Publicis Groupe](#) and Olivier Altmann from [Altmann + Pacreau](#). For the first time, two industry heavyweights, share the same stage to express their ideas and views on the state of creativity and the future of the sector. Listen to their talk, which was recorded live at Not A Conference in Paris. <http://fal.cn/r4qt>





Not A Conference: The Unmissable Talk with Nick Law and Olivier Altmann

6 Dec 2018

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