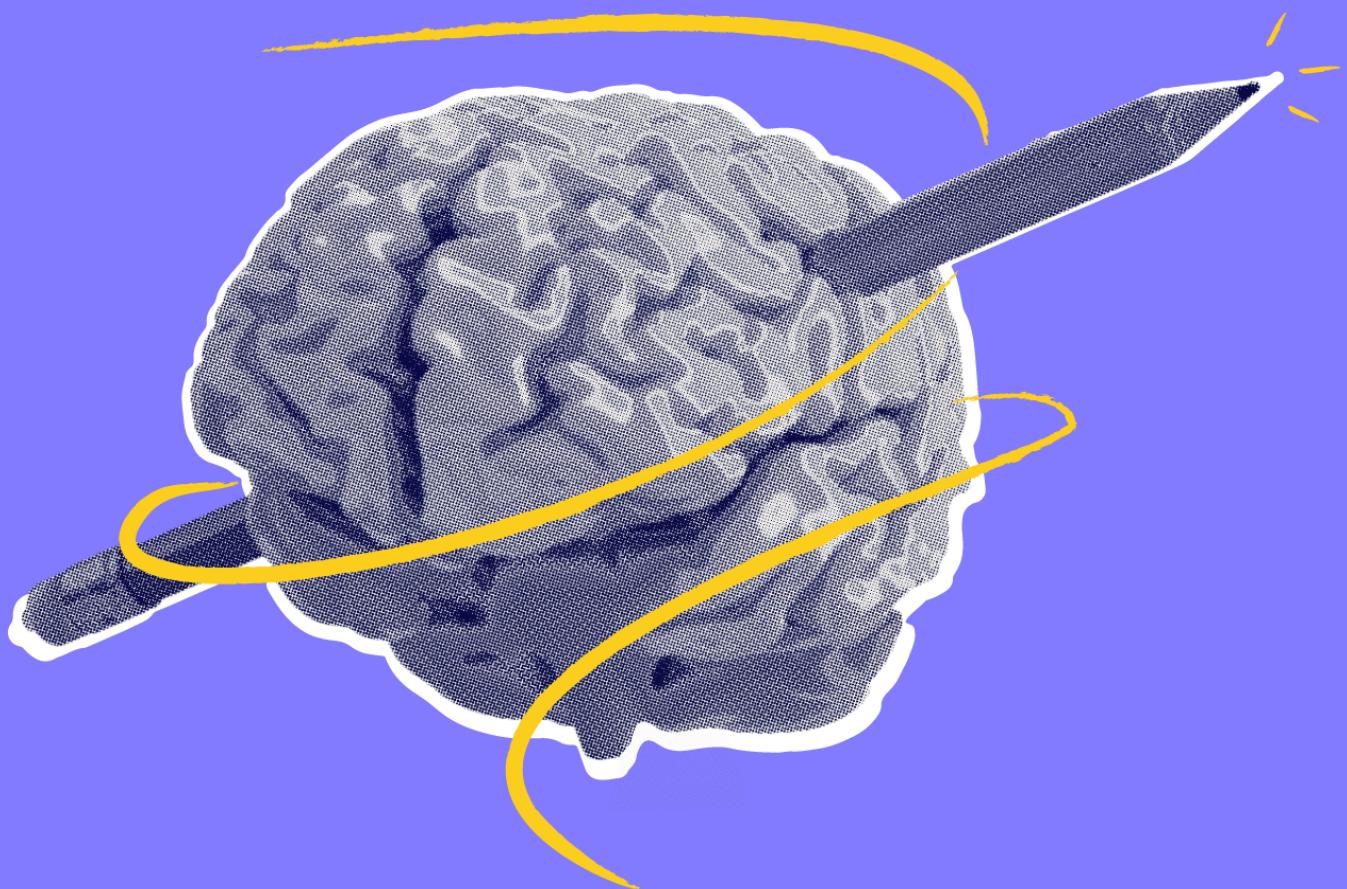


#CreateBritain2030

Using Creativity to Rebuild
Trust and the Economy



Great British Creativity

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Introduction

Creativity in Britain is in rude health - or so it seems

The pandemic released a wave of pent-up creative energy.

According to a study in late 2020 by **Open University** (OU) 61% of individuals tried a new form of creativity that year, even before the second lockdown of winter 2021 kicked in.

Whether painting, sewing, baking or writing, huge numbers of people sought solace in being creative. **OU** has reported an increase of more than 600% in sign-ups for its creative courses as a result.

This is testament to the restorative power of the creative process.

As marketing strategist Kevin Chesters - co-author of *The Creative Nudge* - says: "People think creativity is a job title and it's not."

You can bring creativity to any field you're in. You can be a creative lawyer, you can be a creative grandma. Thinking about things in new and interesting ways will just make your life better."

Britain's creative sector certainly appears to be firing on all cylinders.

The UK Government's Department for Culture, Media and Sport (DCMS) has set up *Invest In Creative*, which it describes as a "specially designed investor toolkit developed to showcase the opportunities for investing in the UK [Creative Industries](#)".



Introduction

It's an attractive prospect, according to the statistics showcased on the **Invest In Creative website:**



Worth £306m a day

- more than automotive, aerospace, life sciences, and oil & gas combined - and employing more than **two million people**.



Predicted to grow

from around **£120bn in 2020** (around 6% of UK GVA) to **£150bn by 2025** - five times faster than the average for all UK industries.



Annual service export

of **£35.6bn**, with more than 15% of creative enterprises **exporting internationally**.



At the forefront of developing

new "CreaTech" creative technologies.

¹ <https://www.theguardian.com/world/2020/nov/07/its-reawakened-something-creative-ambitions-blossom-for-lockdown-2>

² <https://www.theguardian.com/lifeandstyle/2021/sep/06/the-imagination-fix-10-ways-to-stay-wildly-creative-as-office-life-returns>

³ <https://www.thecreativeindustries.co.uk/facts-figures/createch-headline-statistics>

On that basis everything looks rosy for creativity in Britain. But it's not the full picture.

Creative businesses are facing new commercial pressures, from the need to show cold, hard metrics rather than simply letting loose an idea to do the job; to the squeeze felt by sub-sectors such as the arts and TV production.

Covid-created problems for Britain's £10bn arts and culture sector are well documented, although the full effects of the pandemic are yet to be quantified.

Anecdotally, tens of thousands of actors, musicians other artists did not qualify for government support.

Despite the allocation of a £1.57bn Recovery Fund to support organisations and individuals through successive lockdowns many creative people will never resume the roles they love.

Customers are also firing warning shots. Only a third say they trust brands, according to a joint poll by **Clear Channel** and **JC Decaux** - and 81% state trustworthiness is a key factor behind their purchases.

Despite these emerging difficulties, it's clear from the current scale of Britain's creative industries that we have a huge opportunity to go for further growth and become an even brighter global beacon for creativity.

But what must we - as a "creativity collective" do to seize the chance ahead of us, to rebuild trust and the economy?"

With **#CreateBritain2030**, the DMA aims to help marketers understand the role of creativity for the next decade; and ensure the industry sets off on the journey to 2030 armed with strategies for creative and commercial success.



Why we're doing this and what it is

The term **creativity** describes an almost infinite range of aspects. For the purposes of this publication, we will focus on :

- What creativity is in Britain today
- The case for creativity and why it matters
- The crisis facing creativity, in all its forms
- Understanding how to reinvigorate creativity
- A roadmap to #CreateBritain2030



As part of our initiative the DMA's Creative Committee has sought the views of leading creative lights*.

Contributors to #CreateBritain2030:

- Laura Jordan Bambach, Chief Creative Officer, Grey London
- Sarah Aird-Mash, Founder of Together Equal
- Patrick Collister, non-executive director, Ad-Lib
- Hiten Bhatt, Head of Design, RAPP
- Vikesh Bhatt, Group Creative Director, Grey London
- Stephen Chandler, Creative Director and Founder, Chandler and Friends
- Tom McLeish, Professor, theoretical physicist
- Anthony Tasgal, Trainer, Author, Strategist and Lecturer
- Nieves Barragan, Executive Chef, Sabor
- Alex Baker, Head of Creative Strategy, Bauer Media
- Simon Carter, menswear Founder, Owner and Creative Director
- Gerry Linford, Playwright
- John Haslam, Joint MD, G. F Smith
- Scott Logie, Customer Engagement Director, REaD Group
- Julie Atherton, Founder of Small Wonder Agency
- Peggy Atherton, Artist

They shared opinions on the state of creativity in Britain today, and what must happen to devise and realise a collective creative vision for 2030.

We hope the following pages give you food for thought, and we encourage you to join the discussion.

⁴ <https://commonslibrary.parliament.uk/research-briefings/cbp-9018/>

⁵ <https://www.opendemocracy.net/en/openjustice/thats-me-done-how-the-uk-government-abandoned-artists-to-covid-19/>

⁶ <https://www.gov.uk/government/groups/culture-recovery-board>

⁷ <https://www.thedrum.com/news/2021/03/24/just-over-third-consumers-trust-brands-say-clear-channel-and-jcdecaux#:~:text=The%20research%20found%20that%20a,deciding%20factor%20in%20purchase%20decisions.>

What is

Creativity?



What is Creativity?

Creativity

/noun.

1. The use of **imagination or original ideas to create something; inventiveness.**

This is the straightforward, succinct Oxford English Dictionary definition of creativity.

But creativity means different things in different places, professions, and professional

opinions. So, when you ask an array of leading creative talent to define “British creativity” you should expect a wide variety of views - and that’s what we received.

Little wonder. The Creative Industries Federation presents a long list of qualifying **sub-sectors**, all of which have their idiosyncratic ideas about British creativity:



Advertising and marketing



Crafts



Architecture



Design

(product/graphic/fashion)



‘CreaTech’

IT/video games/software and computer services



Film/TV/video/animation/VFX/
SFX/radio/photography



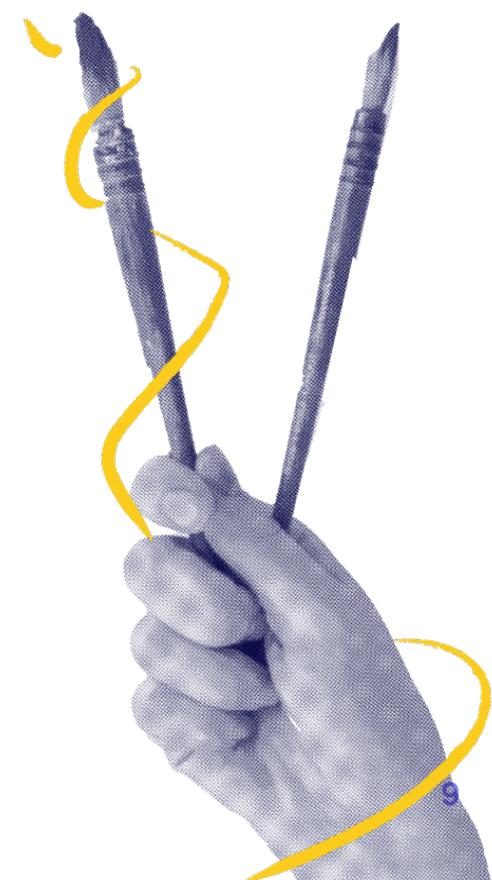
Music/performing
and visual arts



Museums/galleries/
libraries/heritage



Publishing



But how do the experts define creativity in our country today?

“ When I consider British creativity, I think about resourcefulness and ingenuity. It's about adapting business in the face of changing circumstances or trading conditions; it's so much more than cosmetic ideas around just advertising or branding.”

Sarah Aird-Mash,

Founder, Together Equal

“ Creativity is the superpower of the future. It thinks differently. It makes leaps. It solves problems. It simplifies the complicated. It makes the things we love, desire and need.”

Kate Stanners

Chairwoman and Global Chief Creative Officer,

Saatchi & Saatchi

“ If we are open-hearted and open-minded we can achieve anything. By endeavouring to create something unique and original we enter a world of infinite potential. This should be encouraged at every opportunity.”

Gerry Linford,

Playwright

“ It's the ability to adapt, to make the most of what's in front of us, to take bigger leaps in terms of innovation and growth. It's a process that feels difficult to define at first but can be effectively planned for and measured. Creativity is what's going to get us back on our feet faster, and better.”

Laura Jordan Bambach,

Chief Creative Office

Grey London

“ Tumultuous times have encouraged people [who are] professionally creative, or just naturally creative in life, to find a way to push the limits; whether that's being encouraged to think in other ways about how to cope with being at home, or how to diversify income streams. In a practical sense, creativity means finding a way to navigate the modern world and COVID, to solve the waves of problems that are thrown at us every single day.”

Alex Baker,

Bauer Media's Head of Creative Strategy



What is Creativity?

“ We believe that the creative mind works differently because it upends the traditional uniform thinking so valued in mainstream workplaces. Creative thinking is brave, not because it is dangerous but - because it opens us up to our own vulnerabilities - it exposes our differences, and encourages us to be honest about our feelings and emotions; trusting others to listen, collaborate and support.”

Sisters Julie Atherton,

Founder & MD, Small Wonder, and Peggy Atherton,

Artist and Lecturer

University of Westminster

“ Creativity is about the generation of new ideas. And in a time of crisis many new ideas come to the fore. It is amazing how many new businesses have been formed during lockdown, some as a lifestyle change but many due to people having time to think and create. Creativity in Britain is alive and healthy. However, without data ideas are simply that. Data can make them a reality either through research, or insight, or tracking of what happens when the idea becomes tangible.”

Scott Logie,

Customer Engagement Director,

REaD Group

“ Creativity hasn't changed. Whether today or 30 years ago, it is about originality. It's about seeing the world in new ways. But it's also very important to make sure creativity is harnessed. Creativity just for its own sake is like technology just for its own sake. It needs to serve a purpose. Creativity can be something as small as changing the flowers in the window box on your home, or doing something more radical, like Elon Musk. [It's not] 'how we've always done it'. That's repetition the opposite of creativity.”

Simon Carter,

menswear Founder

Owner and Creative Director

“ In the current crisis of trust, perhaps it is... valuable to credit our consumers with the self-awareness, intuition and intelligence to know. As David Ogilvy stated (admittedly a quote 'of its time'): The consumer isn't a moron, she's your wife.”

Stephen Chandler

Creative Director and Founder,

Chandler and Friends

“ One of my favourite definitions of creativity comes from the world of insight: the ability to see what everyone else sees but think what no one else thinks. Does it surprise us? Startle us? Does it provide a shock of recognition, break down silos and compartments?”

Anthony Tasgal,

Trainer, Author, Strategist and Lecturer

“ Businesses that put creativity at their heart will succeed. Not only does creativity drive customer engagement, it drives profits, too. What's needed is a more meaningful interaction, harnessed by a culture of experience-led design.”

Hiten Bhatt,

Head of Design,

RAPP

“ The value of creativity is now more important than ever before. As human beings we thrive when new challenges arise; they excite us. It is evident that in times of change and uncertainty that creativity and entrepreneurs flourish, new small businesses boom and prosperity returns to those who develop, evolve and adapt.”

John Haslam,

Joint MD,

G. F Smith

What is Creativity?

“ Creativity within social is in a completely different place to where it once was. The selfies and filters are still present, but in the midst of a social pandemic we've seen social media move with a new kind of force. Where people haven't been able to communicate in person, social has been the obvious solution.”

Vikesh Amey Bhatt,

Group Creative Director,

Grey London

“ In dangerous times, things can change very quickly. So you need to use creativity. You need to be fast. Because, all of a sudden, your business can become nothing.”

Nieves Barragan

Executive Chef,

Sabor



“ I have... spent many years asking artists of different kinds, as well as scientists, to relate the narratives of their creative. If scientists are somewhat shy about their experiences of imagination, then I found that the artists, writers and composers I spoke to needed the same patience to draw them out, on their repeated need to experiment throughout their creative process. Scraping the paint from the canvas, redrafting the novel for the tenth time, rescorning the thematic musical material is, as every artist knows, the consequence of the material constraints that creativity meets unanticipated. The artist, too, makes hypotheses about how her material, words or sounds will achieve the goal in mind, however indistinctly conceived.”

Tom McLeish,

Professor, theoretical physicist



What is Creativity?

You know how it is.

You go to a conference on the subject of, let's say, "Creativity in the Future" and the speakers all insist on defining the terms. It's very irritating.

Well, I'm about to be very irritating.

What is creativity?

Asked the question, at least 50% of all respondents will answer "out-of-the-box-thinking", which, as definitions go, is completely meaningless.

In-the-box thinking seems to be much more interesting. Every parent has seen their kids at Christmas spend more time playing inside the box the gift came in than with the gift itself.

That's the power of imagination.

The box is a rocket, it's a time machine, it's a cave. And there is is the problem. Most of us unlearn creativity.

Back in the day, when **NASA** wanted the best minds in America for their space programme, they commissioned a test.

This was designed by Dr. George Land. 2% of the **NASA** applicants who sat the test were rated as "creative geniuses".

When Dr. Land gave the same test to a class of five-year-olds, 98% of them were "creative geniuses".

It seems that as we get older, we get less creative. We are quick to make up our minds and find it hard to break rigid patterns of thinking.

Here's a little example.

I often ask executives, what is half thirteen?

Six and a half, they reply.

Yes, and?

Six point five.

Yes, and?

Puzzled faces. Some annoyance. I ask again, "What's half thirteen?" Eventually someone will say, "Thir". Bingo.

Half thirteen is "teen". It is also 1 and it is 3. In Roman numerals (XIII) half thirteen can be eleven (XI) or it can be two (II).

Half thirteen, when you write it out and bisect it laterally, looks a bit like the Loch Ness monster.

Children understand there are many answers to every question.

Adults have been taught to believe there is one optimal solution. And this, I think, is a problem.

I am a creative bunny. An optimist. Before I have too much fun with my dystopian vision of a dismal future in which creativity is regarded as embarrassing and the media landscape looks like a World War I battlefield (the **BBC** is a subscription service, newspapers have ceased to exist, Mark Zuckerberg is in the White House etc) let me reassure you that creativity is also a synonym for hope.

The awkward squad aren't awkward for the sake of it but because they live in hope.

Creative people are constantly agitating to make things better. And frequently they do.

Despite the number-crunchers. Despite the nay-sayers. Despite the hierarchies that stifle them, they find ways to make things better. Even advertising.

Patrick Collister,

non-executive director,

Ad-Lib

The Case for Creativity



The Case for Creativity

In making the case for creativity to flourish across all areas of industry and society, it might be enough to simply reiterate the sector's key statistics (see Introduction) and reflect on further figures showcasing Britain as a creative powerhouse:

- 2 million employees* across roles deemed 'creative'
- Geographical spread: 75% of roles outside London
- 1 in 8 businesses considered to be creative
- 94% of firms are micro-businesses (<10 employees)

But this is no time for resting on laurels.

Creativity is perpetual, and must be put to constant use to move the industries forward and make improvements, from commerce to community.

Simon Carter, **Menswear** Founder, Owner and Creative Director believes: "For truly creative people, [out of] every 10 ideas nine will be mapped out and not come to anything. But one is going to be requested, and work, and then could change the world."

"Ultimately, creativity is about increasing and improving the quality of the human experience. Without it, we can't create better ways to live our lives."

In other words, creativity must keep going - and is an essential part of keeping everyday life going, too.

Playwright Gerry Linford takes this creative credo a step further: "[2021 has unexpectedly emerged as a kind of 'Year Zero' and it is the moral obligation of everybody to be creative,](#)" he states. "[Moving forward, creativity will act as the panacea for the inevitable mental health fallout. Write a poem, protect the NHS, save lives.](#)"

Given our experts' sentiments and the growing army of creators learning new skills, it seems that Britain's passion for creativity remains unshackled.

Yet the key to its influence will be in channelling this creative power, not least in two key areas that are reliant on a vast rebuild post-Covid.



⁹ <https://www.thecreativeindustries.co.uk/facts-figures/uk-creative-overview-facts-and-figures-employment-figures>

¹⁰ Not updated since 2019

1) Rebuilding the Economy

Regardless of what shape of letter the economy eventually resembles, everyone agrees a major rebuild from the pandemic is required.

Creativity's part in that is pivotal. It was instrumental in Britain pulling through the early stages of the crisis - not least delivery of the **Oxford/AstraZeneca** vaccine - and will play a crucial role in reinvigorating the economy in the years and decades to come.

The onus is squarely on British businesses to be creative in their efforts to drive growth for their own enterprises, but also as contributors to the wider economy.

Hiten Bhatt, Head of Design at **RAPP**, observes: "Businesses that put creativity at their heart will succeed. **McKinsey's 2018**

report on the business value of design has proven just that. Not only does creativity drive customer engagement but it drives profit, too.

What's needed is a more meaningful interaction [between company and customer], harnessed by a culture of experience-led design."

But it's also incumbent on firms to allow creativity to happen - to put it front and centre.

Alex Baker, Bauer Media's Head of **Creative Strategy**, says:

"We have to be conscious of the fact that a lot of people are not in professions where they have the freedom to spend time thinking and reflecting. But [if businesses] aren't aware of the creative opportunity to help humanity - as overblown as that sounds - that carries a lot of gravity."

The rigidity of business environments and operations, and their effect on the creative process, is the topic of hot debate.

Some observers argue an ongoing lack of emphasis on ideas and innovation in the commercial arena is spawning a crisis in creativity (for more, see Chapter Three).

Trainer, author, strategist and lecturer Anthony Tasgal argues:

"We are all inherently creative to varying degrees. But I believe many of us are frustrated in our business life and end up accepting that we can only be creative outside the office.

Why should we settle for those dogmatic limitations?"



¹¹ <https://www.mckinsey.com/business-functions/mckinsey-design/our-insights/the-business-value-of-design9>

The Case for Creativity

Tasgal suggests five strategies to make business culture more “porous”, allowing creativity to flourish.

1

Encourage humour, wit and playfulness

Barriers are broken down: customers who “We need to find ways of taming these qualities and breeding them in live corporate cultures,” states Tasgal.

2

Let loose the power of chance

Tasgal explains, “Use the concept of External Serendipitous Influence (ESI) for insight and originality, which stirs up the calm sea of problem-solving with some disruptive - and seemingly irrelevant - perturbations. Combinatorial playfulness is also essential in a world where collage, montage and bricolage, riffs, cover versions, re-imaginings, re-boots, sampling and palimpsests are evident across most art forms.”

3

Discourage groupthink

“Deliberately recruit against the norm,” suggests Tasgal. “The instinct to recruit in one’s image is ingrained but can often lead to conventions and lazy assumptions about our business.”

4

Legitimise, attract and reward curiosity

Tasgal comments, “So much of business [as well as school] tends to attract curious, open-minded young people but then systematically bleeds the curiosity and originality out of [them] in the pursuit of productivity.”

5

Bolster the culture of innovation

“This is a key organisational requirement [that goes] beyond a redecoration, new eating areas and rooms that look like small fields,” he concludes.

The Case for Creativity

If Tasgal offers a view on how creativity can help business ‘build back better’, others believe this will only benefit the wider economy if their communities are considered during the process.

“For any brand, especially post-Covid, it’s about putting the right messages out there for [all of its] audiences and communities. Now more than ever, brands need to think about their societal footprint and brand beliefs,” opines Vikesh Amey Bhatt, **Grey London’s** Group Creative Director.

“It’s pointless for a brand to associate itself with every political, economic and societal movement out there.

And within the social space [for instance] if a brand does this, I’m sure it will be sniffed out by followers.”

It’s time for business to think big, think differently - and to be creative.

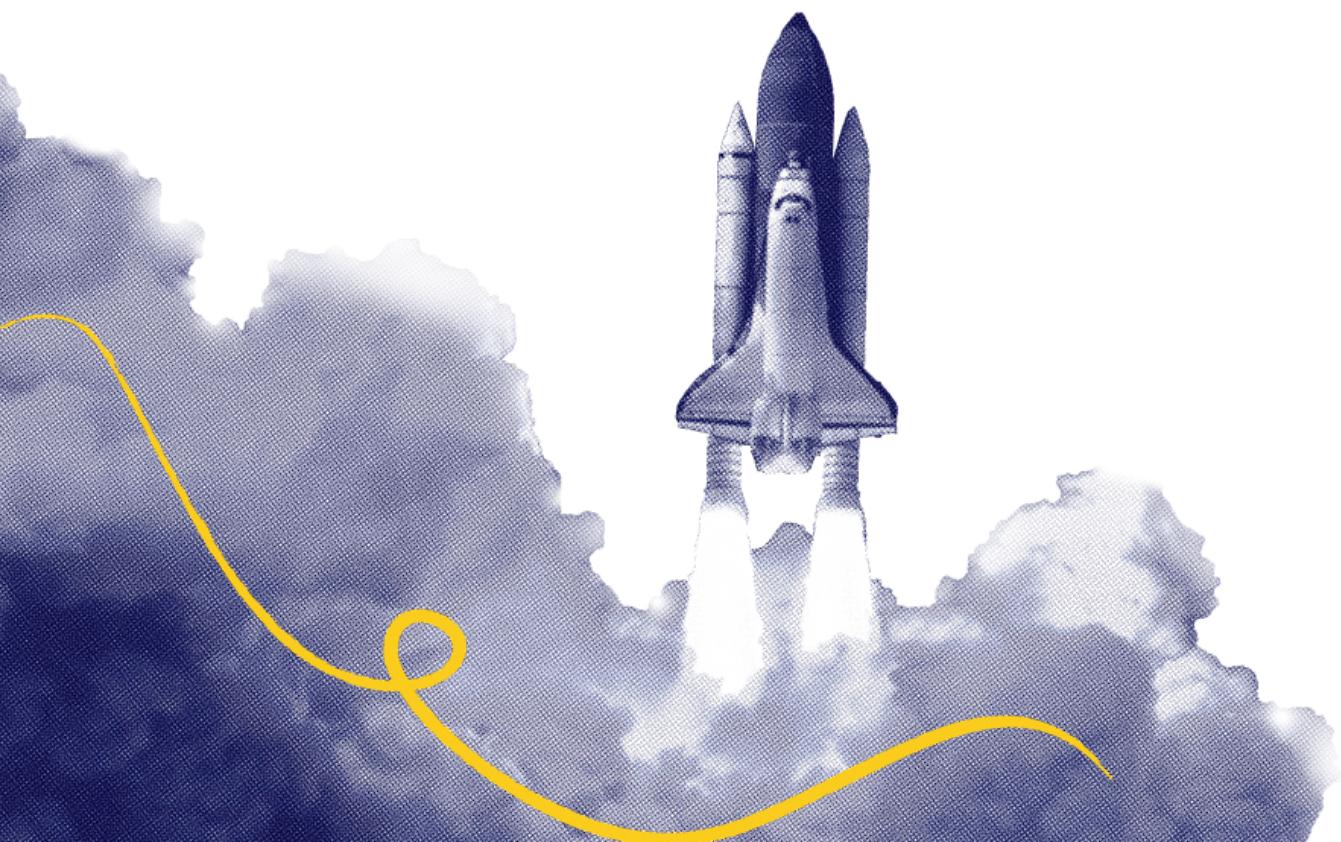
Patrick Collister, non-executive director, **Ad-Lib**, expands: “In times like these, when we urgently need new ideas, the people most likely to have them are the people we most ridicule.

“One of my business heroes, former CEO of **IBM Lou Gerstner**, called them ‘wild ducks’. They are the people who come into the office in the morning and say, “I’ve been thinking...” and everyone shudders.”

Collister continues: “In most organisations, though, most people want to maintain the status quo. The people who prod and fiddle and want to do it differently get shot down - wild ducks. But Gerstner’s wild ducks helped save **IBM**.

The company transformed from a manufacturer of computers to the world’s largest consultancy.

“Or, as Apple put it three decades ago, ‘Here’s to the crazy ones, the misfits, the rebels, the round pegs in the square holes... because the ones who are crazy enough to think they can change the world are the ones who do.’”



Together Equal: A creative business case study

Together Equal was born out of the struggle for small, independent charities to survive.

A couple of years after I set up my first advertising agency I reached out to our local refuge and asked if they could tell us the age and gender of all the kids that would be residing with them beyond Christmas.

With clients ranging from computer games and book publishers, mobile handsets to high-street fashion brands, I reached out to them all to see what they could donate. In that first year, we were able to put together a small gift pack of a few presents each for 26 kids.

Roll on nine years and we'd gained so much momentum we had to borrow a spare office for storage. It took nine of us three days to wrap items for over 130 kids and 60 women who each received a pillow case-sized bag of gifts.

Over that decade I became inextricably entwined with **Eaves for Women**, a charity that empowered survivors of violence against women and children, gaining first-hand experience of the challenges involved in running such an organisation.

The number of independent charities supporting women dwindled from thousands to hundreds as they succumbed to financial woes.

Raising funds to support infrastructure and programmes was (and is) increasingly competitive; there is only so much individual supporters can raise, and the competition for corporate support and grant funding is fierce.

After a career change, I continued volunteering with the charity in a different capacity. We decided the only way to future-proof the organisation was to create a sustainable income stream which drove revenue independent of fundraising programmes.

With the support of an experienced team we developed a 'fresh' range of ethical baby meals. Three months before the product was due to hit the shelves Eaves went into administration, taking the baby food down with it.

We considered buying the product from the administrators but realised it would take three years to break even and wasn't the immediate solution so many other charities urgently needed.

That's how our Conversation Cards were born. Being a printed item they're low cost and fast turnaround.

While they provide an income for our partner charities, they have a greater impact than a pin badge or rubber wristband as every card bears a different question covering a vast array of issues ranging from gender equality, to the existence of aliens.



The Case for Creativity

We're taking conversations into people's homes and really getting people to think - and talk - about equality from all angles.

While talking about the first set of cards we ever produced (For Kids) with Emily Davey [Kingston councillor and wife of Liberal Democrat leader Sir Ed Davey] we identified a need to create a school programme working with kids to build their self confidence, resilience and understanding of healthy relationships.

Of course, schools don't have the money to pay for activities like this so the first pilot was supported by the National Lottery, but we've continued to search for sustainable ways to drive revenue so we can continue this work for free.

I often joke we've built the business backwards, ending up with a core product that drives revenue and supports everything else.

It's not entirely untrue. In 2020, two and a half years after launching, we introduced our corporate workshops.

These underpin our mission of creating conversations that can change the world and provide the essential piece of the puzzle - giving us a significant enough income stream to fund our work.

Every workshop we run funds a 10-hour programme with a class of 30 kids.

To date, we've supported more than 5,000 kids and our cards are used by over 50 schools and sports education trusts across the UK.

Charities such as **The Dash Charity, Mums in Need and Wycombe Women's Aid** have collectively raised thousands of pounds through sales of our cards.

We've hit hurdles every step of the way, but resilience and creativity have enabled us to evolve into the business we are today.

We've survived the past year and the future is looking really positive.

Sarah Aird-Mash,

Founder, Together Equal

The Case for Creativity

"Science and creativity combined to spectacular effect with the unprecedented development and distribution of Covid vaccines."

Theoretical physicist Professor Tom McLeish has written extensively on the role of creative imagination in science.

His full contribution to **#CreateBritain2030** is below:

"I just didn't see in science any room for my own imagination or creativity.'

Not just on one occasion, but repeatedly have I heard this from young high-school students in the UK, during visits from my university to lead sessions on interdisciplinary topics.

Many of these students are manifestly bright enough to have succeeded at any subject they set their minds to.

Yet the educational history, and media transmission, of their understanding of science has clearly convinced them that it cannot engage the depth of creative imagination as does their experience of the arts and humanities.

A moment's reflection on the task before science, however, points to a very different reality.

For the science-generated and developing model of the cosmos that we nurture and continually assess has never been 'read-off' observations or experiments of the material world. Science is inductive, not deductive.

It doesn't take an Einstein to observe that without the essential first step, without a creative re-imagining of nature, a conceiving of hypotheses for what might be going on behind the perceived surface of phenomena, there can be no science at all.

Einstein did, of course, have something to say on the matter, in his book with Leopold Infeld:

'I am enough of an artist to draw freely upon my imagination. Imagination is more important than knowledge. Knowledge is limited. Imagination encircles the world.'

Every scientist knows this, but for two centuries we have fallen largely silent about it, preferring instead a narrative about the 'empirical method' or 'the logic of scientific discovery', to take explicitly the title of one of Karl Popper's determinative works on the philosophy of scientific knowledge-gathering.

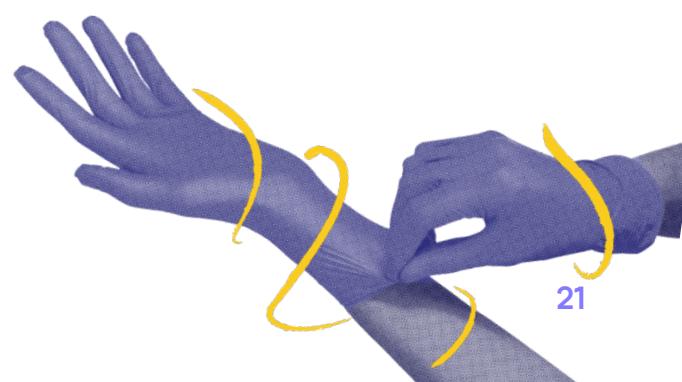
Science education is full of it, favouring the clean presentation of results as if obtained unproblematically, rather than the human stories of wonder, imagination, failed ideas, and those glorious and uninvited moments of illumination that thread through the lives of all who actually do science.

Our media mouths the same message: 'there is no room for imagination in science' assured the presenter of a TV documentary on computer science, face to camera.

No wonder my young colleagues became disillusioned.

As well as conversations with students, I have also spent many years asking artists of different kinds, as well as scientists, to relate the narratives of their creative.

If scientists are somewhat shy about their experiences of imagination, then I found that the artists, writers and composers I spoke to needed the same patience to draw them out on their repeated need to experiment throughout their creative process.



The Case for Creativity

Scraping the paint from the canvas, redrafting the novel for the tenth time, resoring the thematic musical material is, as every artist knows, the consequence of the material constraints that creativity meets unanticipated.

The artist, too, makes hypotheses about how her material, words or sounds will achieve the goal in mind, however indistinctly conceived.

Taking a fascinating historical example, the simultaneous birth of the English novel and the experimental method in science turns out to be no coincidence.

Without making the naïve claim that art and science are in any sense ‘doing the same thing’, the similarities in the experience of those who work with them are remarkable.

They need digging out because they become obscured by scientists shy of talking about imagination and artists about experiment.

Today’s histories of science tend to criticise earlier ages, and other communities than the Latin west of the Seventeenth Century for failing to invent ‘experimental method’.

Yet this is a highly non-intuitive and creative step.

After all, the world is a mixed, chaotic, connected and complex place.

It is not at all obvious that any action as simplified, isolated, controlled and artificial as an experiment could teach us anything about the natural world.

This is the tenor of the major early-modern critique of experimental method in the writing of, for example, the philosopher Margaret Cavendish.

The rise of the early novel, which is a literary form of ‘small world’ simplification, isolation and artificiality in which authors regularly write of ‘observing’ their characters, is very close to ‘experiment’ in design.

As historian Peter Harrison has added, there was a manifestly theological energy in the creative step of experimental method as well.

Since the early modern period, there has been a continuous cousinly relationship between fictional writing and experiment, that generated a chapter in my recent **Poetry and Music of Science (OUP 2019)**.

The project of listening to anyone who creates, be it with music or mathematics, oil paint or quantum theory, and the creative power of the constraints they encounter, tell a very different story about creative imagination to the one dividing art and science across the worn-out lines of ‘The Two Cultures’.

Instead, a pattern of three ‘modes’ of creative expression has emerged from both written and spoken accounts of personal stories of the creative process.

I have termed these modes of creativity, each of which transcend any classification into art or science, the ‘visual’, the ‘textual’ and the ‘abstract’.

Visual imagination is, of course, the chief source for the artist, but the same is true for many scientists, from molecular biology to astrophysics.

Astronomy is the provider of the original projective perspective.

If the observer of a painting is asked to re-create a three-dimensional world from a representation or impression on a two-dimensional canvas, then the task of ‘seeing’ the universe from the picture that we call the sky, bears clear structural resemblance.

Many mathematical scientists bear witness to their internal process of thought being predominantly visual, rather than symbolically formal.

Einstein was one such.



The Case for Creativity

A second mode is textual and linguistic.

The entanglement between science and the written word in prose or poetry may possess a principle knot at the birth of the novel, as we have already noted, but its story is a much longer one.

It also has an ‘alternative history’, envisioned by Wordsworth (and surely Goethe and Humboldt before him) in which (as he writes in the preface to Lyrical Ballads):

‘The remotest discoveries of the Chemist, the Botanist, or Mineralogist, will be as proper objects of the Poet’s art as any upon which it can be employed, if the time should ever come when these things shall be familiar to us.’

With notable exceptions (such as R S Thomas and occasionally W B Yeats in poetry, and the ever-present fluttering trespass of Vladimir Nabukov’s beloved butterflies from his scientific work into his novels) this early-Romantic vision has sadly yet to be fulfilled, and is frustrated by the very desiccated presentation of science with which we began.

However, there are signs that in our own times, a new flourishing of science, poetry and a creative connection between them, is appearing.

Scientist-poets such as Rebecca Elson, and poets who have immersed themselves in scientific communities, such as Mary Peelen, have written about the mind-stretching concepts that scientific frontier-thinking in inspiring and deeply reflective ways.

2021 has seen the founding of a journal of science-poetry, **Consilience**.

Imagination’s third mode appears as both pictures and words fade away. For there, when we might have expected a creative vacuum, we find instead the wonderful and mysterious abstractions of music and of mathematics.



This shared space is surely why these two have something in common – it is surely not their superficial sharing in numerical structure that links melody and harmony with mathematical structure, but their representational forms in entire universes of our mental making, and the way in which they both attempt to conceptualise the transcendent.

Not so much the structure, but the process of mathematical and musical form-making, displays an uncanny resemblance.

Durham musicologist Julian Horton comments that great composers are singled out by ‘their ability to set themselves problems of harmonic progression, and to solve them’ within the process of writing a satisfying composition.

The same is true of mathematics or mathematical physics, where it is very rare to ‘see’ the way through to an entire proof or argument, but where the creative skill is to have an intuition for the next step.

The great Nineteenth Century mathematician Henri Poincaré concluded, after much introspection over his creative process, that there is a sub-conscious structure of mathematical aesthetics that guided his conscious mathematical work.

When a journey has taken one to as numinous a place as this, it is but a short step to recognise the need for theological thinking to make sense of it all.

The Case for Creativity

The anthropology and cognitive neuroscience of creativity is fascinating, the one taking as to the stone tools of our distant ancestors at the dawn of humanity, the other to the delicate balance between the analytic left hemisphere of our brains and the integrative right, on which Iain McGilchrist has written so intriguingly in his *The Master and his Emissary*.

The philosophical tradition is equally rich, discovering, for example Emmanuel Levinas' suspicion of the 'visual' mode for its implied distancing, preferring the 'musical or auditory' for its immersion of subject in object.

But theology seems to be unique in maintaining possession of the critical tools necessary to tease out the role of purpose in human creativity.

Both the artistic and scientific modes of re-imagining nature seem to have been part of what drives humans to be human for as long as the records of those attempts have survived.

It is the rich tradition of understanding humans themselves as some form of living 'image' – the *Imago Dei* – that does justice to the experience of deploying creativity to a purpose. George Steiner wrote in his *Real Presences*:

'Only art can go some way towards making accessible, towards waking into some measure of communicability, the sheer inhuman otherness of matter.'

I could say precisely the same of science."



2) Rebuilding customer trust

Times of crisis generally either bring people together or divide opinion, erode trust, and force us apart.

Already split almost equally by Brexit, British society has faced a further huge test of its togetherness during the pandemic.

You only have to glance at the usual places - traditional and social media outlets - to witness handwrapping and finger pointing over mask-wearing and vaccinations.

One person's way of coping with Covid is another's crushing of civil liberties.

It's no surprise to learn that in such a stressful era, in Britain and beyond, levels of trust are falling. The 2021 **Edelman Trust Barometer** noted an accelerated decline in trust of 5% across 11 countries studied.

Fake news, ongoing scepticism about sharing personal data, and a rise in cyber attacks such as phishing are just a few of the issues undermining trust in media, marketing and advertising.

Early in 2021, **Ipsos Mori** issued its latest Veracity Index. Unfortunately for our industry, it revealed that only around 1 in 8 (13%) UK adults trust ad execs - two percentage points behind politicians, and the lowest-ranked profession in the study.

Patrick Collister, non-executive director, **Ad-Lib**, explains:

"People hate us because there is too much advertising."

They hate us for polluting public spaces. Mostly they hate us because the ads are crap.

"It wasn't supposed to be like this. When he wrote Permission Marketing, Seth Godin predicted that the digital revolution would lead to advertising that was anticipated, relevant and personal. Instead of which, it is annoying, crass and spooky.

"Annoying, because remarketing is so often moronic. We've all been pursued around the internet by ads trying to sell us products we've already bought. Crass, because the ads are witless. Think Jenna and Pepsi. Spooky, because we really don't know what Facebook does with our data."

And yet, all is not lost.

Creativity is the key to rebuilding trust, which in turn will boost the industry, all of its constituent parts - and the wider economy.

In this debate, authenticity may be cited to the point of cliché but it remains a vital ingredient in coaxing customer trust.

Alex Baker, **Bauer Media's** head of creative strategy, says: "Humans have an innate ability to sniff out bullshit. I include myself - I've found myself screaming through Twitter at politicians, 'Just tell the truth'.

"We've got to a point where people are screaming out for honesty and authenticity, even if they don't like what they're told. They'll still appreciate it.

"I think it also permeates every single aspect of a business... you've got to do practical things, instil them into your employees.

Your policies have to be part of the spirit of your company, and when they are, then it becomes authentic, and you fly with it [through] marketing."

¹² <https://www.edelman.com/sites/g/files/aattuss191/files/2021-06/2021%20Edelman%20Trust%20Barometer%20Specl%20Report%20Trust%20The%20New%20Brand%20Equity.pdf>

¹³ <https://www.ipsos.com/ipsos-mori/en-uk/ipsos-mori-veracity-index-2020-trust-in-professions>

The Case for Creativity

In fact, trust built through brand will be critical for businesses to flourish in a post-Covid world.

Edelman labels trust “the new brand equity” after calculating brands are seven times more likely to be bought if they are trusted.

Going further, the consultancy discovered consumers think it’s now more important to trust a brand than to love it.

If that isn’t a clarion call for the creative industries to rally around trust, nothing is.

Menswear guru Simon Carter names **IKEA** as a beacon of customer trust.

“Some businesses are being very clever with their creative in an attempt to rebuild trust,” he comments.

“**IKEA** has been extraordinary at reinvention [in this way]. Through the Eighties, Nineties and Noughties, we held it up as the poster boy of cheap, nasty, disposable MDF furniture. And actually, that was fair, but only to a point.

“But the brand has really taken the lead in their circularity of economy. It will buy your secondhand **IKEA furniture back from you.**

It has a bargain marketplace where you can browse second-hand products.

“It’s bang on the money and, in terms of being creative to get over an image problem, tell a story, engage with customers and rebuild trust, is one of the smartest things I’ve heard.”



Even politicians might not be too upset if our profession leapfrogged them in the trust stakes: 95% of **MPs** agree or strongly agree that Britain’s creative industries are vital for the country’s future economic growth.

In addition, nine in 10 **MPs** say creativity is key to building “Brand Britain” in a post-Brexit era.

Trust is key - and it can be built.

As Stephen Chandler, Creative Director and Founder of **Chandler and Friends**, concludes:

“

The key to creative success is asking the right questions.

Not only does that lead to a great result or solution, but it also critically helps to create a dialogue, context and environment, where more opportunity, genuine innovation and trust in creativity exists – all things required to make stuff fly off the shelves, and in people’s hearts and minds.”

¹⁴ <https://www.edelman.com/trust/2021-brand-trust/brand-equity>

¹⁵ <https://www.thecreativeindustries.co.uk/facts-figures/resources-infographics>

Creativity in Crisis



“I can’t remember a time when creativity was more essential, or in such short supply.”

Margaret Heffernan, Author

Despite **MPs** extolling the value on British creativity (see previous chapter) and the size of the combined industries bearing them out, it is battling on many fronts to protect its reputation and scale.

During the darkest days of the pandemic debate raged over which sectors were given huge handouts from the public purse, and which seemed as though they were being made to live hand to mouth.



Arts and culture certainly felt disgruntled. With theatres, museums, cinemas and clubs silenced in the first lockdown of spring 2020, patrons and owners bemoaned an early lack of financial support.

The potential scale of the crisis was captured in a study by **Oxford Economics**, which that summer predicted Britain's creative industries faced a 25% decline in GVA - or a £29bn drop.

While it's too soon to calculate the total number of jobs lost in the creative industries as a result of the pandemic, the example of 80,000 redundancies in music, performing and visual arts alone by July 2021 shows the scale of the crisis.

It's not all bad news, as British film and TV studios are reportedly seeking a total of 30,000 new staff and upskilling thousands of others to cope with demand for content on streaming services.

Overall, though, the sector looks set to have suffered huge losses of personnel.

While the Government unveiled a 'rescue package' for arts, culture and heritage worth £1.57bn soon afterwards - and underpinned struggling businesses with the widely welcomed furlough scheme - an overall financial shortfall is apparent.

But this is the tip of the iceberg in terms of pressure on our creative industries.

We've already examined loss of customer trust. What else is causing creative businesses and professionals a collective headache?

¹⁶ <https://news.artnet.com/art-world/uk-creative-industries-loss-1887468>

¹⁷ <https://www.thestage.co.uk/news/music-performing-and-visual-arts-lost-80000-jobs-in-pandemic--new-data>

¹⁸ <https://www.theguardian.com/media/2021/sep/12/streaming-demand-for-uk-shows-will-create-30000-film-and-tv-jobs>

¹⁹ <https://www.gov.uk/government/news/157-billion-investment-to-protect-britains-world-class-cultural-arts-and-heritage-institutions>

Education and opportunity

Observers point to funding cuts to undergraduate arts courses across the country.

The reforms will result in money being taken from creative subjects and invested instead in high-cost subjects including **STEM**.

Courses affected include music, dance, performing arts, art and design and media studies.

The Public Campaign for the Arts has warned the cuts would threaten the viability of arts courses in universities, leading to possible closures, which would in turn damage the pipeline of talent leading from higher education into the creative industries.

Experts raise the question of how creativity can flourish in an increasingly difficult environment, and the public seems to agree.

A poll by the organisation found 70% of British adults think it is important that students have the choice to study creative and performing arts subjects in higher education.

But even leaders in the arts have been led to question their own purpose, and that of the sector.

Playwright Gerry Linford considers:

"Social media is exploding with singers, poets, actors and performers screaming 'Look at me! Look at me!' - as they pen desperate monologues, angst-ridden verse and deliver acoustic concerts from their bedrooms.

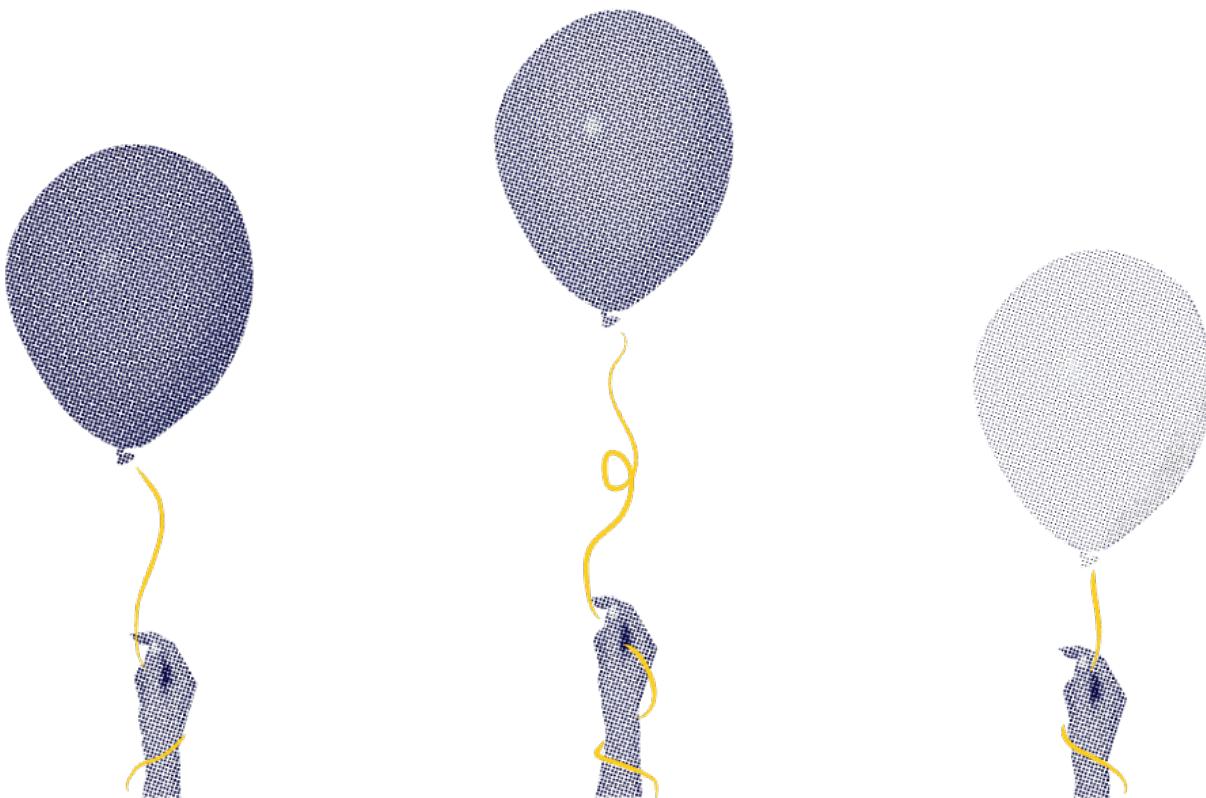
"So why bother? Creativity is in real danger of being seen as an affliction, a whimsical sideshow lurking in the shadows of real life."

Ultimately, though, Linford feels this perception is wrong:

"We need creativity as much as we need pragmatism.

We need risk takers, people who can think in alternative rhythms to guide us.

Artists interpret, reflect and inspire."



Policy

One of the key items sitting on the desk of new Culture Secretary Nadine Dorries MP is the potential privatisation of Channel 4.

The independent TV production sector anxiously awaits the results of the **DCMS**-led review into the broadcaster's future funding, which suppliers say could destroy them if privatisation goes ahead.

It's an example of the scrutiny the media sector is facing from the UK Government, not to mention the ongoing public squabbles between Whitehall and the **BBC**.

A further concern has arisen in the publishing sector, which could face changes following Brexit. The government is considering disregarding EU copyright laws that affect imports of books, citing "protectionist IP rights".

It's a move which best-selling authors such as Kazuo Ishiguro say could be devastating to writers' and publishers' livelihoods if cheaper editions flood the market.

Furthermore, observers feel the political agenda of the past few years is responsible for a more rigid way of thinking in society, which in turn harms perceptions of creativity and leaves more minds closed off to 'different' approaches.

Alex Baker, **Bauer Media's Head of Creative Strategy**, explains:

"There's a societal issue, with people suddenly pigeon-holed into a tribe without even realising."

"With polarisation of opinions - and without having the opportunity to creatively bring people together to talk in a kind of meaningful discursive way rather than essentially a shouting match - you're not exposed to different ideas, ideologies and conflicting views that lead you on to a path that's more virtuous, or interesting."

"Without that opportunity for serendipity we're screwed, and to me that's a frightening, dystopian future with one-dimensional people."



²⁰ <https://www.gov.uk/coronavirus/business-support>

²¹ <https://www.theguardian.com/education/2021/jul/20/funding-cuts-to-go-ahead-for-university-arts-courses-in-england-despite-opposition>

²² <https://www.campaignforthearts.org/government-should-maintain-funding-for-arts-courses-in-higher-education-says-majority-of-british-public/>

Diversity

The creative sector may be under pressure from people and organisations outside its walls.

But problems are also caused by the industry itself - not least when it comes to having truly representative talent.

A landmark survey by **Kantar**, Campaign magazine and several advertiser and agency groups, polling more than 16,000 UK advertising professionals, threw the issue into sharp relief.

The **All In Census** discovered, among other challenges, that urgent improvement is needed to boost representation of black, disabled and working-class talent.

Findings include:

- Just 1% of the UK advertising C-Suite is black vs. 3% UK average for such roles.



- 20% of ad professionals attended fee paying schools vs. 7% national average



- 9% have a disability compared to 1 in 5 people across the general population



- More than half (53%) of women say taking parental leave has harmed their career



²³ <https://news.sky.com/story/government-to-consider-selling-off-channel-4-while-clamping-down-on-streaming-services-1233951>

²⁴ <https://www.independent.co.uk/news/uk/politics/nadine-dorries-culture-secretary-tweets-b1920939.html>

²⁵ <https://www.theguardian.com/commentisfree/2021/sep/07/the-guardian-view-on-changes-to-copyright-law-book-lovers-beware>

²⁶ <https://wfanet.org/knowledge/item/2021/06/03/WFA-launches-global-industry-census-in-partnership-with-Campaign-Kantar-and-agencies-associations-EACA-and-VoxComm>

Creativity in Crisis

Diversity is not just a problem for agencies, of course.

Ofcom has slammed British TV and radio broadcasters as “woeful” when it comes to promoting staff from diverse backgrounds to senior management - despite some progress in recruiting diverse talent to more junior roles.

This, says the regulator, harms creativity and results in programming being unreflective of wider society.

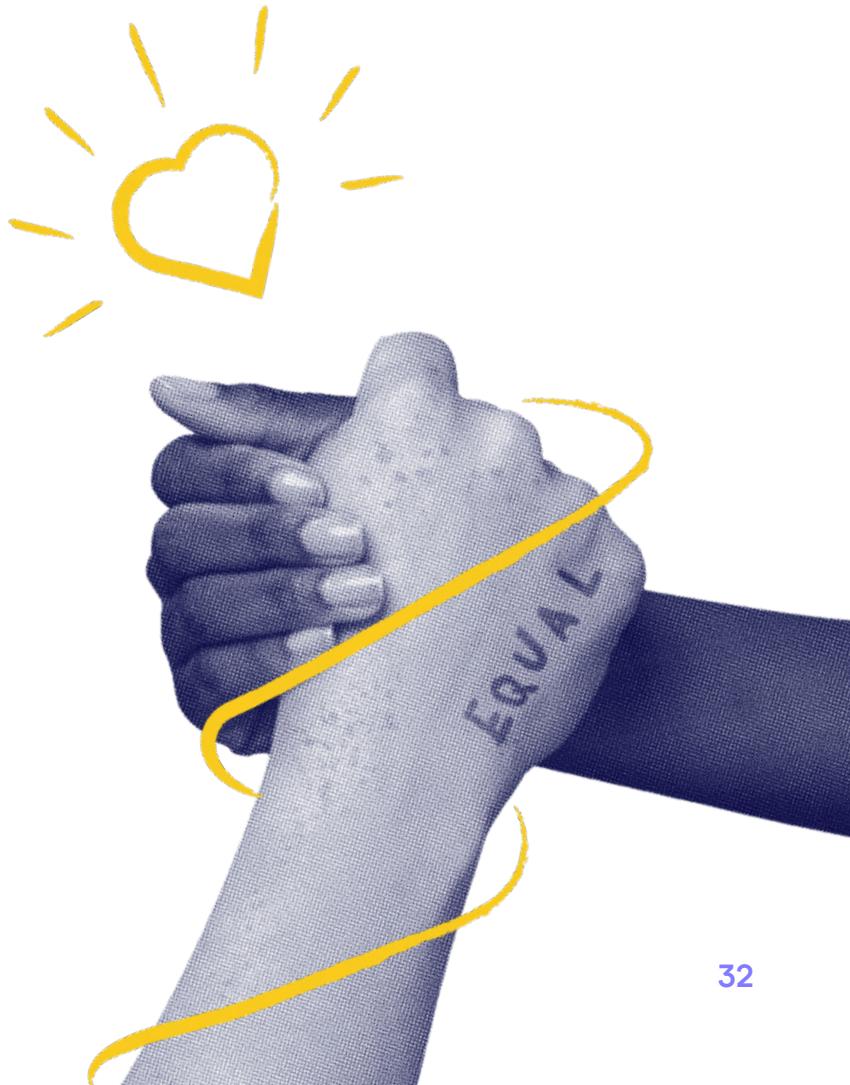
Hiten Bhatt, Head of Design at **RAPP**, agrees:

“When creativity is treated as a ‘nice to have’ it creates problems down the line.

Our industry gets clogged up with people who come from wealthier backgrounds. People who have the luxury of time and making mistakes to pursue a career in a risk-averse industry.

“Attracting candidates from underrepresented groups becomes incredibly hard, and it’s precisely these candidates who are needed to add diverse perspectives to our creative output.”

All in all, there remains much to do in this area.



Daily life

Although more of us may be finding ways to be creative (see Introduction) modern life seems to engineer new pressures that squeeze the breath from creativity.

Kevin Chesters - co-author of **The Creative Nudge** - ponders:

"We're scared of doing new things. It's not our fault – evolution gets in the way, societal conditioning gets in the way. But every human was born creative.

It's society that crushes it out of us slowly through adulthood."

Fellow author Anthony Tasgal agrees, labelling productivity as "the enemy of creativity".

He says:

"The arts and creative industries are sealed in cryogenic suspension.

There's no better time to ponder why the creative spirit in Britain seems to be so integral to everyday life. Why have we genuflected so long and zealously at the heart of the metric [of productivity]?

"We are becoming slaves to the algorithm, hurtling towards a culture where everything from the **NHS** to the creation and evaluation of marketing communications is being fed into a runaway system of measurement, prediction and control fuelled by arithmocrats who are part accountant, part engineer and part spreadsheet but largely dismissive of creativity, emotion and curiosity."

Alex Baker, **Bauer Media's** head of creative strategy, believes modern society's "complete obsession with work" snuffs out creativity, and that we have reached an inflection point.

"The past year has shone a light on archaic working practices," he states:

"Something that I'm taking out of this period is an immense opportunity to revolutionise how we live our lives.

"Without creativity to look at the whole structure of society with fresh eyes, we're going to go back to how it was.

I don't think anybody truly wants that, in their heart of hearts."

Real and permanent change will be hard to achieve.

According to the **Cannes Lions State of Creativity** report, brands and agencies alike feel campaign measurement is putting creativity under pressure.

Over a third (35%) of respondents agree that proving the effectiveness of creative work is "extremely challenging".

Meanwhile, Tasgal adds: "I think business has tended to relegate and ghettoise creativity and curiosity as the domain of people with stubble and sandals."

Indeed, brands and agencies are not as aligned on creativity.

According to the **Cannes study**, while 67% of brand leaders believe creativity is an "extremely valuable" competitive advantage, just 17% of creatives believe that brands actually see creativity as a competitive advantage.

²⁷ <https://www.campaignlive.co.uk/article/all-in-census-results-adland-vows-action-black-disabled-working-class-talent/1718577>

²⁸ <https://variety.com/2021/tv/global/ofcom-diversity-review-2021-1235076765/>

²⁹ <https://www.theguardian.com/lifeandstyle/2021/sep/06/the-imagination-fix-10-ways-to-stay-wildly-creative-as-office-life-returns>



The use or abuse of creativity in business is a longstanding debate.

In 2002, **Harvard Business Review** published the comments of former editor and innovation expert Ted Levitt, who claimed (the publication stated):

“Creativity as it’s commonly defined—the ability to come up with brilliantly novel ideas—can actually be destructive to businesses.

By failing to take into account practical matters of implementation, big thinkers can inspire organizational cultures dedicated to abstract chatter rather than purposeful action.

In such cultures, innovation never happens - because people are always talking about it but never doing it.

Often, the worst thing a company can do, in Levitt's view, is put innovation into the hands of 'creative types'.”

Kate Stanners, Chairwoman and Global Chief Creative Officer, **Saatchi & Saatchi**, underlines an industry feeling that there has been a devaluation of creativity:

“In business and education it is not respected in the same way that more academic thinking is. As a result, the most extraordinary potential remains untapped and is lost every single day.”

If most of the above makes gloomy reading for everyone in the creative industries, from musicians to marketers and brands to artisan businesses, the flame of hope burns bright.

Stanners adds:

“In an era when the algorithm, data and AI are revered, creativity is more important than ever.

It is the necessary agitator that can reverse the cycle of diminishing returns and create exponential growth.

Creativity has an unreasonable power.”

The raw material is abundant.

All we need to do is find the spark that will reignite the fires symbolising Britain as a global beacon of creativity.

³⁰ <https://www.canneslions.com/about/news/state-of-creativity-report>

³¹ <https://hbr.org/2002/08/creativity-is-not-enough>

#Createbritain2030

The Vision



“Land of one thousand stances.”

Joe Strummer, The Clash

Creative titan Rory Sutherland, Vice-Chair of **Ogilvy** and a renowned ambassador for Britain's creative industries, believes the definition of creativity is “thinking differently. The ability to apply this to a wide gamut of problems is a superpower”.

But he also says adland has been “painted into a corner” by allowing creativity to be associated primarily with “verbal or visual artistry”.

Successful creativity happens by harnessing all of the sector's innate abilities to be different and change perceptions; but also by embracing and reflecting Britain's endlessly differing views - not least about creativity and what it should stand for.

Alex Baker, **Bauer Media's** Head of Creative Strategy, states:

“Britain is a melting pot of cultures - that's why we're such a creative nation. If you feed in different thoughts, opinions, emotions and experiences your brain will process something much richer.”

Winning hearts and minds with creativity - as Stephen Chandler, Creative Director, and Founder of **Chandler and Friends**, alludes to [see Chapter One] - is not a quick fix, however.

Re-establishing the power of creativity throughout industry and society, and persuading sceptics of its immense value, will take time.

To that end, the DMA, our members and collaborators believe the creative industries will benefit from a collective mission to define and deliver **#CreateBritain 2030** via a decade of vision and action.



³² <https://www.campaignlive.co.uk/article/campaign-podcast-rory-sutherland-warpath-elevate-role-creativity/1718887>

#createbritain2030 - The Vision

Let's discover what our expert contributors expect British creativity to look like and achieve by the end of the 2020s, and consider what we must all do - from brands and CMOs to agencies, suppliers and freelancers - to turn that vision into a reality.

“ The creative industries, fashion, art, music, design and entrepreneurial start-ups are at the core of brand Britain, but how can every business benefit from a more creative mindset? How can we create a culture across a whole business that embraces and encourages a more creative approach?”

Julie Atherton

Founder Small Wonder & sister Peggy Atherton,

Fine Artist

“ Creativity is only becoming more important. If you look at the top 10 skills employers looked for five years ago, creativity wasn't on the list. Now alongside more 'soft' skills like empathy it's right up there. Creativity is the fundamentally human superpower by which we solve problems, and thrives on change and adversity. So I actually feel there'll be a wave of more creative businesses and more creative ways of working by 2030. As [WPP CEO] Mark Read said, we've focused on the technology for too long at the expense of creativity – they need to be balanced. Side by side and feeding off each other. It shouldn't be an either/or scenario.”

Laura Jordan Bambach

President and Chief Creative Officer

Grey

“ As we move through the decade, Gen Alpha will enter the workplace. They have been educated to fully understand the world we share. Creativity will be totally focused on the sustainability and responsibility of the brands they represent: reusing, upcycling and the circular economy. As individuals we will become far more creatively responsible about the way we live and how we function.”

John Haslam

Joint MD

G. F Smith

“ Trying to predict the future is a fool's errand. On the other hand, if you don't try to see what's coming, then what's coming will run you down. Technological displacement is a big worry: will AI replace humans? Only in the movies. That said, AI is already doing many of the jobs humans once did: menial work like resizing ads; when humans do it, deadly dull. But we've been here before. When Adobe came on the scene, Luddites said the company would annihilate art workers. Instead, it created a freelance boom when designers found they could work from home. When tech does away with lowly tasks, new opportunities have opened up and will continue to open up for problem solvers.”

Patrick Collister

non-executive director,

Ad-Lib

“ Britain has a rich heritage which suggest that the future can be one for the curious. Every good company should consider building a space on the company server that acts as a collective zone for nurturing ESIs [see Chapter Two] - an Ideas Orphanage. it can be used for any or all of these ends:

1. For people to generate and test hypotheses.
2. To act as a collective catalogue and resource that embeds the 'we-think' ethic of connect, create, contribute and collaborate.
3. It helps incorporate a more informal café culture that is discursive, playful and un-corporate.
4. To allow people to wander and see whether their wandering can collide with others' and generate genuine insight.”

Anthony Tasgal

Trainer, Author, Strategist and Lecturer

Cultivating Customer Creativity

“Brands need to start thinking audience first, and start thinking about culture today. Advertising has been playing a very slow game for many years. The creative research and strategy process is sometimes an arduous 12-month process, and by that time the world has changed significantly. So, brands need to act live, surfacing live sentiment, and putting out timely creative.”

Vikesh Amey Bhatt,
Group Creative Director,
Grey London

“The Chinese word for crisis is translated as dangerous change or opportunity. For the next 10 years - with COVID and Brexit - there will be crises, but things can change faster with creativity. It's really important we keep making noise so people realise we care.”

Nieves Barragan,
Executive Chef
Sabor

“I hope the word ‘creativity’ loses its elitist connotations in the next 10 years. Creativity needs to become more inclusive and used to speak to our wider society. Ultimately, creativity should create a smile, be inspirational and make all our lives a little easier. We'll see a true change in representation in C-suite roles. I'm confident the investment made by companies to attract entry-level, underrepresented groups will start to see traction. Junior and mid-weight employees from these groups will become the CEOs of the future, helping to drive companies forwards in non-conventional ways.”

Hiten Bhatt,
Head of Design,
RAPP

“I hope some creative thinking [will be] encouraged, supported and recognised [and] lead us to a better, fairer society. If you think of Jonathan Ives at Apple, and James Dyson, these are household names...I'm not sure we thought of similar names so easily in decades gone by. So we are getting better at celebrating and understanding the need and the global success of good creative minds.”

Simon Carter,
menswear Founder
Owner and Creative Director

“A wiser man than me shared his cast-iron secrets to success... secrets so simple, and yet so difficult to adhere to:

- 1) Listen to what people want (and don't want), and deliver**
- 2) Apply rigour, discipline and accountability – don't gravitate to “like”**
- 3) Say that you don't know (if you don't)**

Point 1 seems so obvious, yet so few brands (and agencies!) satisfy this rule. Brands always ‘know’, are hell-bent on making a statement, promises, claims, calls to respond. And agencies are famous for the phrase, ‘give the client what they actually need, rather than what they (think they) want’... but to not actually deliver what the client asks for is creative ego, pride and arrogance, running rampant.

Point 2 is all about avoiding the natural tendency to lean towards what we feel is ‘safe’, sticking within our comfort zone and, incidentally, not then growing or learning. But if you do apply rigour, discipline and accountability, so much more is open to you.

Point 3 is concerned with transparency and authenticity (and, even, vulnerability). You do not need to know more than everyone in the room. Sure, aim to follow-up with a solution or the right answer, but do not bluff, it only leads to half-truths, repeat cycles, wasted energy and frustrated people.

Simply, if you do adhere to these three secrets, you will create and maintain an atmosphere of trust and, after that, anything is possible.

Stephen Chandler
Creative Director and Founder,
Chandler and Friends

Expert view: The role of data

Often overlooked in the creative processes of the past, data now plays a critical role in creativity.

Scott Logie, Customer Engagement Director, **REaD Group**, sets out his thoughts on why now is the time for data to shine alongside creative thinking to drive **#CreateBritain2030**.

"When I worked in a bank many years ago we created a massive segmentation of our base – maybe too massive, 106 segments.

We spent a whole day presenting this to the 'creative' agency to help inform it about which campaigns to run and which customers to target.

"After a few weeks they came back with two treatments, one for males and one for females - which they clearly had already decided was what they wanted to go with prior to the meeting.

Sadly, I don't think that this was unusual.

"Most agencies now have a data/insight/planning function, and data plays a key role in deciding which campaigns to run and who to target.

In fact, as you can see from the DMA Awards, campaigns now based on gut and not insight led are generally derided (even if they do sometimes succeed).

"Many people are afraid of data, probably from some awful maths teacher in the past. And yet data makes the world go round.

Everything we do (including me typing these words) generates data.

Everywhere we go, everything we share, watch, buy, cook. Even boiling the kettle!

"Since **GDPR** in 2018, the government has encourages companies to share data in open source environments.

There are now around 250,000 websites with data that can be accessed for free, including every journey taken on a Transport for London vehicle, every prescription written by the NHS and every contract awarded in the public sector.

"There is no debate about the richness of data available.

So why would you not use this data when you can? Why be 'creative' without tapping into the vast quantities of information that can inform and influence your creative thoughts and ideas?

"There's also creativity in the use of data itself. A challenge with all of this data is how to harness and access it.

That's where data science has risen from, a combination of data wrangling to make it usable and data insight to derive useful outcomes. My own belief is that there is enough data out there to solve any problem; the challenge is finding it and using it.

"It has to be central to building a creative industry we can be proud of. And all around it – upfront to help inform the creative ideas, or help rationalise them, or even to stop some which are not going to fly.

During the process to keep track of feelings, opinions, views, uptakes, and then on launch to measure success and help refine as needed.

"Can you be creative without data? Probably.

Will it be successful? You will never know!"

³³ [https://www.campaignlive.co.uk/article/data-driven-creativity-end-data-obsession/1722937?bulletin=campaign_breakfast_briefing&utm_medium=EMAIL&utm_campaign=eNews%20Bulletin&utm_source=20210726&utm_content=Campaign%20Breakfast%20Briefing%20\(178\):&email_hash=](https://www.campaignlive.co.uk/article/data-driven-creativity-end-data-obsession/1722937?bulletin=campaign_breakfast_briefing&utm_medium=EMAIL&utm_campaign=eNews%20Bulletin&utm_source=20210726&utm_content=Campaign%20Breakfast%20Briefing%20(178):&email_hash=)

Expert view: The role of tech

Such is the strength of emerging technology to underpin British creativity, a new sector has been established to drive investment and innovation: **CreaTech**.

According to the **Creative Industries Council**:

"Official government statistics do not yet capture **CreaTech** as a specific area of economic activity. However, evidence points to a flourishing sector.

Analysis shows advertised vacancies for some CreaTech roles grew almost five times faster than total UK job vacancies in 2017-19

The majority (56%) of UK creative/design vacancies required **CreaTech** skills, with the median salary for these CreaTech roles 11% higher than the UK median

VCapital funding in UK **CreaTech** is forecast to rise 25% by 2022, making it (along with ClimateTech) two of the fastest-growing areas of **VC tech** investment

Stakeholders highlight improvements in education, organisational collaboration, careers advice and tax incentives as important for growth of **CreaTech** businesses

Against this exciting backdrop, Hiten Bhatt, Head of Design, **RAPP**, sees multiple ways in which technology will drive not only creative output but also the overall process of creativity:

"Automation will help us deal with production-based tasks at an incredible rate, freeing up time for individuals to work on innovation projects.

"The pandemic has proven that the 9 to 5 office culture is now redundant.

Hybrid working will become normalised as we become more productive working from home.

Technological advances in remote working tools will aid seamless creative collaboration wherever (and whenever) we chose to work from.

"Redefining our work-life balance has become a priority. I believe creativity will drive services that will improve our physical health and mental wellbeing.

Headspace, Calm and Peloton are already becoming part of our daily routine and this trend will continue.

"I'm also keen to see what the social platform of choice will be in 2030.

TikTok and Instagram have contributed to the rise of successful creative communities, so whatever platform emerges, I'm sure it will continue to empower creativity and expression."

³⁴ <https://investincreative.co.uk/>

³⁵ <https://www.thecreativeindustries.co.uk/facts-figures/createtech-headline-statistics>

³⁶ <https://www.thecreativeindustries.co.uk/download-hub/tech-nation-createtech-report-part-2-release>

#Createbritain2030

The Roadmap



The goal

What does the DMA want
#CreateBritain2030 to look like?

“ In personalisation is salvation. What is the single most interesting thing in the world? It's you. While the craft skills of copywriters and designers can create impact, personalisation creates real interest. If technology is the problem, it can also be the solution.

There are innovations in creative tech which are genuinely exciting. For instance, Best in Show at The Caples Awards two years ago was CHE Proximity's work for carsales.com.au. First-party data including photos, mileage, year and price of the seller's car, were stitched together with over 5,000 pre-recorded audio and video clips to create a trillion possible combinations.

Within minutes of uploading details of their old hatchback, sellers were sent five different commercials to share on social media, themed around luxury, family, adventure, tough and urban. Very funny, very successful.”

Patrick Collister

Non-executive Director

Ad-Lib

“ Meanwhile, brands should feel like an extension of the person. So, they need to be smart. Less spam, less blanket generic messages and truly understand the audience's state of mind. We consume messages throughout the day, and on multiple devices, therefore brands need to think of their digital consumer journey, building relevant narratives that feels connected and seamless.”

Brands can't afford to lose their audience in the vastness of the ever-expanding social universe. So, in brief brands need a synced-up narrative and a personal dialogue based on genuine insight and data to strike a cord and rebuild trust.”

Vikesh Amey Bhatt,

Group Creative Director,

Grey London



Rebuilding trust

“ I sometimes talk about the merry dance that happens between media owners and agencies, though this is not a blanket statement against all advertising agencies. If we’re trying to reach a certain demographic with a creative approach we want, the agency will say ‘That’s interesting, but what do you think about this?’

Let’s just cut the crap. Just be transparent, straight, tell us what you want. That all comes down to transparency one of the key constituent components of trust.”

Alex Baker

Head of Creative Strategy

Bauer Media

“ Put your customers at the centre of what you do. Can you co-create? Can you experiment and validate rather than going all-out immediately? I feel as though bringing some of the best bits of digital (like design thinking, CX, working in sprints to that the goal isn’t fixed but the process is tight) into other ways of working makes for really exciting, purposeful, choiceful work that delivers clearly on the visions and changes we’re looking for. It also allows for happy accidents and changes in direction to make things better, to be possible.”

Laura Jordan Bambach

Chief Creative Officer

Grey London

“ I think the question of trust is key. And I think that those businesses that will succeed over the next decade, are those that can speak with the most authentic voice. We’re in a curious age, where big is bad and small is good. So you’ve got big companies trying to speak with an authentic voice and the small business wanting to expand but needing to hold onto the precious, authentic, real voice from when they started out.

I think the challenge for creative people running businesses is how they constantly engage in a way that is not just relevant to the consumer, but is maybe one step ahead - even more authentic than the consumer necessarily expect them to be.”

Simon Carter,

Menswear Founder

Owner and Creative Director

“ We need to make the truth more interesting, as Bill Gates says - conspiracy is currently more fascination than reality. Finding creative ways to help people engage with the truth, if we can figure that out in the next 10 years, happy days. It will alleviate so many problems in society.”

Alex Baker

Head of Creative Strategy

Bauer Media

“ You may have new ideas but listening to and watching what people want is critical.”

Nieves Barragan,

Executive Chef

Sabor

Rebuilding the economy

“Brands now more than ever need to think about their societal footprint and brand beliefs. It's pointless for a brand to associate themselves with every political, economic, societal movement out there. And within the social space if a brand does this, I'm sure this will be sniffed out by followers.”

Vikesh Amey Bhatt,

Group Creative Director,

Grey London

“Using conceptual and reflective practice and practical exercises we work with boards and teams and show them how to work differently together by understanding their own creativity. By seeing the ordinary as extraordinary, by exploring discomfort and embracing curiosity, colleagues are comfortable being more open, honest and vulnerable with their peers. The result is new ideas, new value in difference and a more creative, bolder and cohesive workplace.”

The Athertons

Founder Small Wonder & sister Peggy Atherton,

Fine Artist

“Perhaps, in the final analysis, we must ask, “What is the required end game?” (compared with the deplorable, “How fast will we get a return on investment?”). That's the most important question of all...”

Stephen Chandler

Creative Director and Founder,

Chandler and Friends



Actions for all

“

I want to Make Business Curious Again (to paraphrase someone or other) and replace (or at least supplement) productivity with other criteria and goals: curiosity, creativity and flourishing. So, if we need one metric to summarise this shift in thinking, why not march on Parliament and demand that government establish a measure of **GDC - Gross Domestic Curiosity.**”

Anthony Tasgal,

Trainer, Author, Strategist and Lecturer



About the Great British Creativity Campaign

This campaign shines a light on one of UK business' most valuable resources.

Through keeping our community up-to-speed on the finest, fiercest examples of copywriting, design, and art direction in the marketing industry, we aim to raise awareness of creativity's often overlooked importance in brand-customer relationships.

Our on-going campaign research helps us to better understand how consumers view creativity in relation to their interactions with brands; our virtual events, both for professionals and young talent, offer expert-led insights on creativity in business; and our content, from editorials to podcasts, inspires creatives to push the boundaries of their craft and gives them the tools and resources to do so.

Led by an advisory board formed of industry leaders, we ensure that our themes and objectives remain relevant to the industry they represent.

Join us in the fight for creative work and talent to be recognised, respected, and celebrated; join us in the fight for the power of the word and beyond.

Find out more at dma.org.uk/greatbritishcreativity.

About the Data & Marketing Association

The Data & Marketing Association (DMA) is the driving force of intelligent marketing.

Guided by our customer-first principles enshrined in the DMA Code, we champion a rich fusion of technology, diverse talent, creativity, research and insight to set standards for the UK's data and marketing community to meet in order to thrive.

We deliver this mission through a fully integrated, classroom-to-boardroom approach that supports you, your team and your business at every stage of your development.

Through DMA Talent we create pathways for the next generation of marketers; our world-class training institute, the Institute of Data & Marketing, delivers learning to corporations and individuals; and through the DMA we deliver advocacy, legal and compliance support, as well as research, insight and a packed events calendar.

With more than 1,000 corporate members, we are Europe's largest community of data-driven marketers.

www.dma.org.uk