

Insight

09

AUTUMN



Social networking

"We released the pigs before unveiling the creative work" >> p.06

Phil Jones on Bladdered by Fax and Podge >> p.07

Why paid pitches are vital >> p.10

dba design business association

welcome



Business as usual

The fabled 'green shoots' finally seem to be emerging for the design industry – as our poll results on page 5 show. Those consultancies that had a solid client base over the past year have seen a growth in business in the past few months, increasing the group of businesses who are doing well to 17%.

There is still a significant group of companies who label themselves concerned or very concerned. These companies have some difficult business decisions ahead of them if they want to weather the storm. Those businesses excelling also have to be careful so that they do not over-extend themselves. In these situations having an external consultant look at your business can be invaluable and the investment should more than pay for itself. The DBA's list of Accredited Experts should be the first place to start your search for someone to help.

Like private businesses, trade associations and membership groups have struggled during the past year. Organisations that rely on awards schemes and membership incomes have in general had to make significant cuts. I am pleased to say that the DBA has bucked all such trends – entries to the DBA Design Effectiveness Awards have been up 20%, and, while we have seen some companies drop out of DBA membership, the overall trend is up, with over 50 consultancies joining so far this year. Proof, if it be needed, that in difficult times a trade association can help your business and that clients are more interested in proof of design effectiveness than ever before.

A challenge that the DBA faces over the coming year is communicating with our new members as well as the companies who have established themselves as stalwart supporters of the DBA. We want to go further than just informing members – we want to have a shared dialogue. To this end you can now follow the DBA on Twitter, become our fan on Facebook and connect via LinkedIn. Social media is here to stay and I look forward to tweeting, befriending and connecting to many of you.

Deborah Dawton Chief executive, DBA



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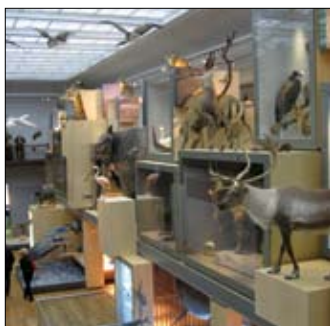
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Membership

How joining the DBA will strengthen and develop your business



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Design: Richard Wise
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Editorial: Sharon Gethings
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Branding in the UK Economy

The DBA has been consulted by the British Brands Group and IOP on initial proposals for a conference to place the spotlight on branding as an economic force in the UK, its current place in Government policy and the potential to leverage greater value, wealth and jobs. This initiative is being led the Minister for Higher Education and Intellectual Property, The Rt Hon David Lammy MP.

The event, taking place on 11 November, also aims to explore the current and potential contribution of branding to the UK, to identify the UK's strengths and potential as a centre for branding excellence and to define practical next steps to leverage the potential for branding to the UK.

Need extra help in the office - for free?

I know what you are thinking, what's the catch? No catch – it's a matter of workplace symbiosis. The Central University of Iowa has placed American university students in London businesses for over 30 years and continually seeks additional sponsors. If you have room for a junior in your business to help with the day-to-day grind, then get in touch with Mark Simmons, London Programme Director at simmons@central.edu or **020 7799 6780**. Placements are on a part-time basis for periods up to three months.

Come to the edge...

*Come to the edge.
We might fall.
Come to the edge.
It's too high.
COME TO THE EDGE.
And they came.
And he pushed,
And they flew.*

© Christopher Logue

Come to the Edge, 9 and 10 December 2009, London.
Making the link between creativity, risk-taking and success.
Ready to fly? See page 21



IF YOU HAVEN'T ALREADY FOUND US ON LINKEDIN, MAKE SURE YOU JOIN THE DESIGN BUSINESS ASSOCIATION GROUP TO STAY UP-TO-DATE WITH ALL THE LATEST NEWS AND DISCUSSIONS FROM MEMBERS.





NEW Regional Head of Development for the South-West

We are delighted to welcome **Ian Robson** as our new Regional Head for the South-West. Ian founded Robson Design Associates in 1976. In 1990 he sold the business to the Store Development Group, working closely with sister retail design company Sparkes Orr to create the original Somerfield brand and retail concept. Following a merger with RDA, the company became Robson Dowry.

Ian has always been committed to the development of the design profession, having held key roles within the design industry, including the CSD and DBA, and in design education.

"With increasing recognition that the creative services represent a key economic sector, in particular in the South-West, I want to work with members and all other representatives to help build a strong design community in the region, one that will recognise the real value, support and benefits that the DBA can bring to their businesses."

If you're based in the South-West, contact Ian on 0117 946 6669 or at ian@robsondowry.co.uk



Further to our series of events last month, we asked speaker and design industry doyenne **Jan Casey** for her top tips on **Managing and Communicating with Clients**.

For a free copy of this fact sheet, email john@dba.org.uk

Festival season

On 21 September, during the London Design Festival, the DBA will be examining the value of international trade for design businesses with a lively panel discussion. Winning case studies from the 2009 Design Effectiveness Awards will be showcased at the Cardiff Design Festival on 29 October and will

be exhibited again at the Liverpool Design Festival taking place from 30 October to 8 November. We'll be continuing our support of the Liverpool Design Symposium with an event on 4 November looking at how design is procured and managed by the public sector. For more information, **see page 20**.

DEA shortlist announcement

After two rigorous rounds of judging we are delighted to announce the shortlist of the winning DBA Design Effectiveness Awards entries for 2009:

- | | |
|---|---|
| Alliance Boots
Artex
B&Q
BAA Heathrow
Becta
BeWILDerwood
British Chambers of Commerce
Capita Group Plc
Central Lancashire Primary Care Trust
Chicago Town
Colgate-Palmolive Services Europe
Crimestoppers
Debbie & Andrew's
Deluxe Honeydrop
Equal Exchange
Ernest Jackson
Fairview Cheese
Fox's Biscuits
Frugi
Ginsters
Godfreys
Graduates Yorkshire
Harlequin Football Club
Harrods
Harrow Council
Heinz UK & Ireland
Higgidy Pies
Hi Ho
HMRC
Intellectual Property Office
International Beverage
Lactalis Nestle Chilled Diary
Living Streets
Lotus Bakeries
Manchester Central Convention Complex
Mars
McDonald's
Morrison Bowmore Distillers
NHS Choices
Philips
SAB Miller
SAB Miller
Sanofi Aventis GmbH
Scottish & Newcastle
Spicentice
SSL International
The Sovena Group
Tossed
Tower Hamlets Council
uktv
Unomedical | Creative Leap
FearsomEngine
20 20
The Team
The Team
Purple Circle
Elmwood
The Team
The Hub
The Design Group
Elmwood
Bell Design
Elmwood
Pearlfisher
Good Creative
Design Activity
Coley Porter Bell
Brandopus
Absolute
Smith and Milton
Elmwood
Honey Creative
Minale Tattersfield
Honey
The Team
Cowan London
Ziggurat Brands
Blue Marlin
Boag Associates
Bell Design
Pearlfisher
Coley Porter Bell
Felton Communication
Lewis Moberly
Hemisphere
Brandhouse
Boxer
Nevis
The Team
Vivid Brand
The Brand Union
Pearlfisher
DCA Design International
JKR
Honey
Elmwood
Pearlfisher
Honey
999
Red Bee Media
PDD Group |
|---|---|

The winners of the Gold, Silver and Bronze awards, along with the winner of the overall Grand Prix, will be announced at the Awards ceremony on 22 October. For details and tickets, contact natalie@dba.org.uk



The gongs just keep on coming!

Design Effectiveness Awards haven't been the only accolades awarded this quarter - here's the round-up on what members have scooped recently:

Open Agency won the award for 'Crisis Strategy of the Year' at the 2009 Business Continuity Awards for their work for Royal Mail.

Applied Information Group has won the Ordnance Survey MasterMap Award for 'Better Mapping' for its map design on the Legible London project. The team at **Bell Design** has won an award for excellence in the Communicators in Business (CIB) Design Effectiveness Award for its work with Crimestoppers.

Cyber Duck are on a roll with three wins in the past quarter - an 'Award of Distinction' Communicator Award for creation of a blog for Anton Kreil, an Outstanding Achievement Interactive Media Award and the Horizon Interactive Award 2009.

Uniform picked up two CG Architect 3D Awards - Best Editing and Most Original Film/Animation Treatment.

DBA Business poll results August 2009

What best describes the health of your business as we enter the second half of 2009?

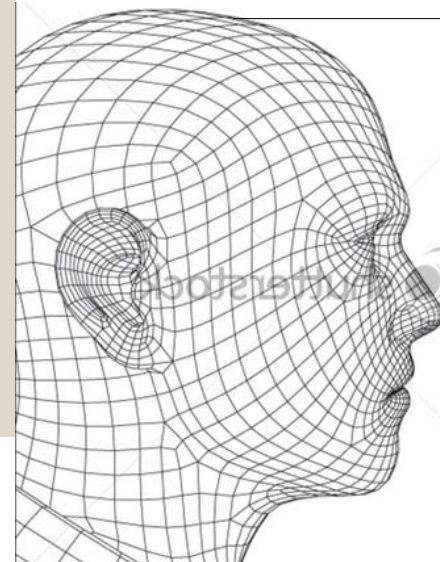
	SEP 08	FEB 09	MAY 09	AUG 09
	%	%	%	%
Business is great and still growing	15	10	11	17
We should be okay, our client base is still solid	50	42	45	37
We hope to break even by our year end	9	15	16	19
A bit concerned, we are actively tightening our belts	20	25	20	20
Very concerned, forecast not looking good for business	6	8	9	7

GOT A QUESTION?

If there's a business question you need to find the answer to, no matter how obscure, we will be able to help. Call us with any query and if we can't answer it for you, we'll be sure to find you someone that will: **020 7251 9229**

ARE YOU USING YOUR DBA LOGO?

Every DBA member is entitled to display the DBA logo on their collateral, as a positive endorsement of your business practices. If you're not already doing so, you can download it by logging into the members area of www.dba.org.uk. If you need your membership login, call Nicola in Membership on **020 7251 9229**



Give Talking

Jonathan Ives, Apple's Senior Vice President of Industrial Design, gave a rare talking-heads appearance at the Royal Geographical Society last month. The DBA joined the audience and enjoyed Ives' insights on everything from originality to his controversial revelations about Apple's approach to user research. To read the full article visit www.dba.org.uk

“What has been your most memorable presentation and why?”



Tim Cowan
Group Account Director,
Bell Design

“One of our incumbent accounts had asked us to re-pitch for a big-wig flying in from the States, and we had been prepped he would give us a tough time.

“After he arrived fresh from the plane, sweaty and quite overweight, we were mid-pitch when he held up his hand and said ‘Stop – I think I’m having a heart attack’, upon which our UK client asked him not to make a mess in her office while he did! She asked us to continue the pitch and told us that would teach the Americans to play Big Brother.

“Turns out the guy was fine – just stressed and jetlagged. We found him lying on a couch in the corridor. They are still a client now, and we haven’t seen anyone from the American office since.”



Richard Village
Strategy Director, Fortune Street

“My most memorable pitch – to Autoradio, a popular Russian radio station – went like this. Four days before Christmas. Fog-bound Heathrow, seven-hour delay. Arrive Moscow 02.00, -18°C. Luggage in Frankfurt. Morning scramble over presentation with Russian >>

>> colleagues. Heavy snow, bad traffic. We’re late. Clients are late. Night after their Christmas party. Still drinking vodka. Fourteen people in a tiny office. All chain-smoking. Vodka before we start. Vodka after the strategic bit. Vodka after the creative. More vodka after heart-wrenching video climax of our proposal. Vodka until 06.00 flight. Delayed in Zurich, diverted to Luton. Home, job won but no fun to be with until Boxing Day.”



Steve James-Royle
Creative Director,
The Yard Creative Limited

“A project called Superfly, which was to be the Telecommunications answer to Niketown, in collaboration with Eric Van Egeratt for KPN Telecom in Holland. It must have been eight years ago.

“We had the presentation finished and loaded on a zip disk. Off I went to Holland to combine it with the architect’s part for a presentation the next day. Only problem: back then Macs and PCs weren’t compatible and the zip disk wouldn’t work!

“I had to remake the entire presentation with the help of the team in London sending over images and sketches one at a time. Once it was completed, I had to print out eight A2 sheets on a glossy printer (45 minutes per sheet) and mount them to boards. Needless to say I never slept that night. Thankfully, technology has changed a bit since then!”



Warwick Cairns
Head of Strategy, Brandhouse

“I was involved in a pitch for a ‘soft drink with attitude’ called The Raging Hog and, by way of pitch theatre, we arranged to release a couple of piglets into the room at a crucial moment, just before unveiling the creative work – as you do. I don’t know what we expected the piglets to do once they were in the room: sit there and watch the rest of the presentation, perhaps.

“What actually happened was that they ran around the room squealing. One tried to eat a client’s jacket and the other had projectile diarrhoea on another client’s expensive handbag. Then we couldn’t catch the little sods. You’d get your hands around them and they’d wriggle and squeal and shoot out like... well, like greased piglets – or piglets lubricated with something altogether more unpleasant than grease.

“We didn’t win the pitch.”

DBA: You're one of the best connected people in the design industry – how did you do it?

I think it stems back to my days at APT in the Eighties when designers used typesetters and I was a common link between many of them. The APT typebooks and a smaller version, *The Classics*, were on every designer's bookshelf and I suppose they all got to know me as a 'good egg' who would help give their work 'an edge'. I was also chairman of The Typographic Circle for five years bringing some great speakers from overseas. **DBA:**

Where did the idea for the Podge lunch come from?

Back in my APT days I took six leading designers to The Oval for an afternoon of food, drink and cricket. They all knew each other by reputation but had never actually met; they shared all of their issues openly and had a good laugh. After the recession in the early Nineties, I thought it would be great to get each of the six originals to invite one other senior person along to a lunch so we could work out what the hell went wrong. I came up with the name Podge so it wouldn't take itself too seriously and made it a rule that every year one of them would design an identity for Podge. Our first lunch was at Quaglino's in 1993.

Little did I know that it would still be going 15 years later and that seven years ago Digital Podge would be born.

DBA: Will digital networking ever replace social networking? All of the big things that have happened to me in my career have started on a football field, in a pub or at a creative event. I initiated the APT five-a-side footie competition in the Eighties and Bladdered by Fax in 1991 to encourage designers to meet other designers. The advent of digital allowed it to be brought back to life as www.bladderedagain.co.uk a few years ago. A different design group hosts each one – *Design Week* are next in September. But whether invites go by fax or email the end result has to be real. I have lost count of the number of people who got their next job at Bladdered drinks evenings. **DBA: What has been the single biggest influence in your career?**

Two great men and a great woman. Jack Jarvis was my boss in the Sixties when I served my apprenticeship as a compositor. The knowledge and patience that man had was the difference between me giving it all up or sticking it out for five years and getting my indentures. My dad, big Phil who worked seven days a week as a scaffolder and taught me the value of hard work, and my wife Babs, who has been my best mate for the past 35 years. **DBA: What impact do you**

Phil Jones



PHIL ROBIN GRIFFITHSON

CONSULTANT, FOUNDER OF THE PODGE LUNCH AND FORMER CHAIRMAN OF THE TYPOGRAPHIC CIRCLE, PHIL JONES IS ONE OF THE BEST CONNECTED PEOPLE IN THE BUSINESS. HE TELLS US ABOUT THE IMPORTANCE OF NETWORKING AND HARD WORK

think the current economic situation will have on design in the UK?

I get to work with different types of business: design, digital, graphics and integrated. The owners are inspirational and brave and I admire how they are dealing with the challenges but I can't say the same about the banks in terms of the support they offer. The agencies who are taking risks and expanding deserve all the success they get when things start to pick up. I do think that the best time to start a business is in a recession. I have done it twice with APT and Real Time and you can only go in

one direction when things are rock bottom. **DBA: What's been your proudest achievement?** On a personal level it's seeing my kids Clare and RJ with good degrees, interesting jobs and good moral values. In business it's seeing the people I mentor successfully complete earn-outs or win significant projects that change the nature of their businesses. And meeting my old footie hero Denis Law last year was a proud moment. **DBA: What did you want to be when you grew up?** I wrote a book of song lyrics in Manchester. I came to London in 1973 and teamed up with a musician to write songs that we took down Tin Pan Alley to find fame and fortune. I was a miserable failure but it did get me to London and the rest is history. ■

The agencies who are taking risks and expanding deserve all the success they get when things start to pick up

DBA experts register *answer your questions*

Q : We participated in a credentials pitch recently, and felt at the time that it had gone really well, but we didn't get the job. Was it because we were too expensive?

A: The reasons for not awarding a contract are rarely, if ever, simply about money.

I am sure that you have sought some feedback from the client, but it is also possible to gain as much constructive feedback by looking honestly and objectively at your own performance as a team in that pitch meeting. Go back and have a think about all of these things:

- 1. Did you know your audience?** – were you superbly prepared beforehand and did you carefully read body language during the meeting?
- 2. Did you get the balance right?** – the balance of talking about them vs you? The balance of talking vs listening?
- 3. Did you have the right tools with you?** – to allow you to be flexible about how and what you presented, as you read the audience as the meeting progressed?
- 4. Did you pitch your pitch correctly?** – not over-complex, but not patronising? – not over-excited

about things that you are too close to and cannot be objective about?

5. Did you hammer home your USP? – did they really know why they should buy you, when you left the room?

This is a people business and there are some things that simply cannot be managed – such as chemistry, or that the client happened to see or hear something on the day that particularly struck a chord. But put both your work and your new-found self-enlightenment to good use – consider which other future clients would benefit from your thinking. And don't be afraid to take some presentation skills or pitch training: being a fantastic manager or designer does not automatically qualify you to be the best at presenting your passion to a new audience – be prepared to take some objective advice.

Kate Blandford is a DBA Expert and Director at Kate Blandford Consulting. Her 20 years in brand development and packaging include eight years as Head of Packaging Design at Sainsbury's.

Q : What steps should we be taking to protect our financial position in the current financial climate?

A: Recession, credit crunch, economic slowdown.

Against this background your business is likely to be more complex and difficult to manage.

The current business environment is a reminder that managing during times of economic uncertainty is a critical business capability. It is vital that you make every effort to

consider all aspects of your business in order to survive and thrive in these challenging times.

Maintaining tight financial control is not easy but it is essential that the key business drivers that impact revenue, cost and profitability are clearly identified.

To maximise profits in a recession it is crucial that accurate financial information detailing the performance

of the business is available on a regular basis. Management information showing revenue, cost and profit trends can quickly help to identify which areas of a business may need additional focus or a change of approach.

Financial information detailing the underlying performance of a business will enable the critical commercial decisions to be taken in

short timescales. Incisive commercial decisions based on reliable and up-to-date financial information will prevent a drain on vital cash reserves if profitability and/or revenues are under pressure.

It is imperative that you make difficult decisions early and most importantly act upon those decisions. Delay will not assist your

business through these difficult times, especially as the economic indicators are suggesting that any recovery may be as painful as the acute phase of the downturn itself.

Gordon Haxton is a DBA Expert and Director at Haxtons, specialist accounts to the design industry. His experience spans more than 20 years and he has worked with agencies such as Turner Duckworth and Johnston Works

Q : Our team has been growing steadily over the past five years – should we review the roles and responsibilities that each member of team now has?

A: Two critical areas to business success are motivation and direction.

These start at the very top from the managing director down to the intern, with every person in the business implicitly understanding what he or she should be doing and what is required of them. Not just on every project but also their wider role as part of growing and developing the business. This is about involvement and team spirit.

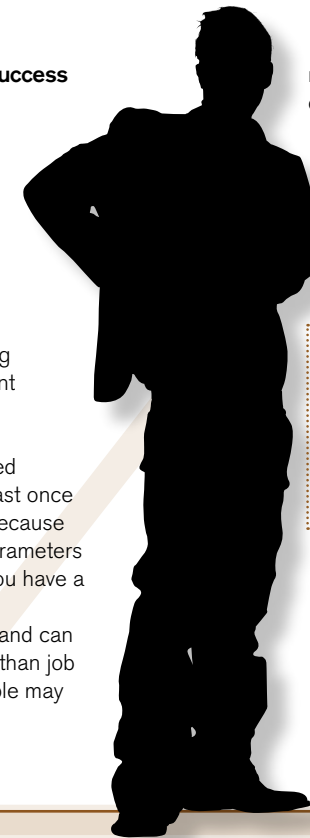
Roles and responsibilities are evolutionary, require planning and need reviewing from time to time, but at least once a year. The key word here is review because once you have set the targets and parameters and agreed them with each person you have a basis on which to judge and reward.

You eliminate duplication of effort, and can play to strength and character rather than job title. Someone who is good with people may

not be good with process and vice versa. You can also learn from upward reviews where staff take management to task.

The return on investment is a highly motivated and energised team acting as one rather than individuals. This shows in the work that is produced and in the client meetings that are held where everyone has a voice and a function.

Peers de Trensé is a DBA Expert and founder of Tapestry Consulting, advising design businesses on growth and development. His experience spans 20 years in the industry, working with brands such as Conran Rosign Group and Worthington & Co



The DBA Experts Register is made up of experts covering all manner of specialisms, and they are all accredited by the DBA. They understand the design industry as well as their specialism so you can be assured that the help you get is the best available. If you have an issue you would like to discuss with a DBA Expert, drop Adam a line on **020 7251 9229** or **adam@dba.org.uk**, and he will put you in touch with a DBA-accredited expert who fits your needs.

Pitched Battle

THE DBA'S POSITION ON SPECULATIVE (FREE) PITCHING HAS ALWAYS BEEN VERY CLEAR. WE DON'T SUPPORT IT. IN FACT WE ACTIVELY SUPPORT YOU TO STAND UP AGAINST IT. BUT WHEN THE GOING GETS TOUGH, AS IT CERTAINLY HAS DONE THIS YEAR, AND LESS PROFESSIONAL CONSULTANCIES ARE THROWING THEIR WORK AWAY FOR FREE, DO YOU HAVE TO JOIN IN THE GAME IN ORDER TO COMPETE?

Considerable time and effort is required to prepare serious design proposals for any project. Creative proposals prepared without payment for a competitive pitch involving several other consultants can only be speedily prepared, scantily researched and superficial. They cannot be based on a genuine understanding of the client's business and objectives. In short, the proposals will not achieve the standards of professionalism to which members of the DBA are committed.

Expertise

Design consultants are selling design talent and expertise. To give away creative work is therefore to give away all. This contrasts with other professions, such as advertising agencies, for whom the creative element of a project often accounts for only a small proportion of the total remuneration they can hope to gain by winning the pitch. They are sometimes understandably more willing to speculate with their creative work, although as we suggest above, the relevance and quality of that work might be open to question.

Blair Enns, who returns with a set of workshops in September, is the industry guru and advocate

on the subject. His 'Win Without Pitching' approach is well documented (he gives us his Top Ten Ways... on p22) and we encourage anyone who is struggling with this issue to take one of his workshops. We hear here from members who have made that commitment and seen the dividends.

Mark Taylor,
Managing Director, Clock Creative

Blair believes that creative agencies can win without pitching. We still pitch on occasion as sometimes this is the only way to get in front of a new business prospect. We are, however, more

Once a client knows you are willing to work for free, it becomes harder to convince them to pay appropriate fees

conscious of the value of our time and we now ensure that we bill for strategy and thinking

time. New business prospects sometimes still need to see ideas and we provide these when appropriate – we certainly don't provide the lengthy proposal documents, full of free ideas, that we have in the past.

We have now created a suite of process framed case studies. This is an excellent way of demonstrating our strategic thinking, our creative application and, of course, the return on investment for the client.

In the past we have had lots of different boards, showcasing the work we have done without highlighting the consistency of our approach.

Blair is inspirational. In addition, more so than ever in the current climate, agencies need to focus on developing the client relationship to the best of their ability. Clients are now taking advantage of the current financial climate. This is the time to be stronger: we must not buckle under the pressure and we need to demonstrate the value that we add and stay true to that.

Gabbi Cahane,
Managing Director, Ammunition

I think it is fair to say that most of us in the communications industry agree that unpaid pitching is a flawed practice. Yet many consultancies continue to give away their products (creativity, expertise, advice) for free.

Every time we pitch, win or lose, there is a cost to the agency. They can be hard costs such as producing beautiful pitch material; staff time, often running into tens of thousands of pounds; resources being spread too thinly on existing client projects; the cost to morale; and fundamentally the way the agency is valued by the prospect.

By giving away time and – more importantly expertise – without any payment, the agency clearly shows the lack of value it places on its own services. Once a client knows the agency is willing to work for free, it becomes harder to convince them to pay appropriate fees for future work. The agency may even win the business, but it has impaired its ability to turn a healthy profit on it.

Believe it or not, free pitching can be avoided. There are a number of techniques that can be used to derail the process, gain the inside track or get paid to create the work for the 'beauty parade'.

After taking part in a DBA-run workshop last year we have put into practice a number of techniques that challenge the conventional wisdom around winning new business. I can safely say that if you are brave enough to commit to even a few of these golden rules, you will reap

the rewards in a very short space of time. You may even contribute to ridding the creative world of this evil blemish...

Duncan Shaw,
Managing Director, Living Group

To pitch or not to pitch? In short, no. It's not an easy 'no' at times, but experience has taught us it's best to walk away from free pitches. As specialists in the financial and professional services arena, at Living we feel that clients come to us for our sector knowledge and the insight that we bring with this understanding.

We are more than happy to talk to clients about their creative or strategic challenges and chat through a credentials presentation, but what can

As an industry, and especially in these tough times, we should not give away our ideas for free

be achieved by a superficial beauty parade with little understanding of the client's true needs?

We feel clients should select an agency on their experience of their sector, by viewing previous work and case studies, and, of course, on value for money.

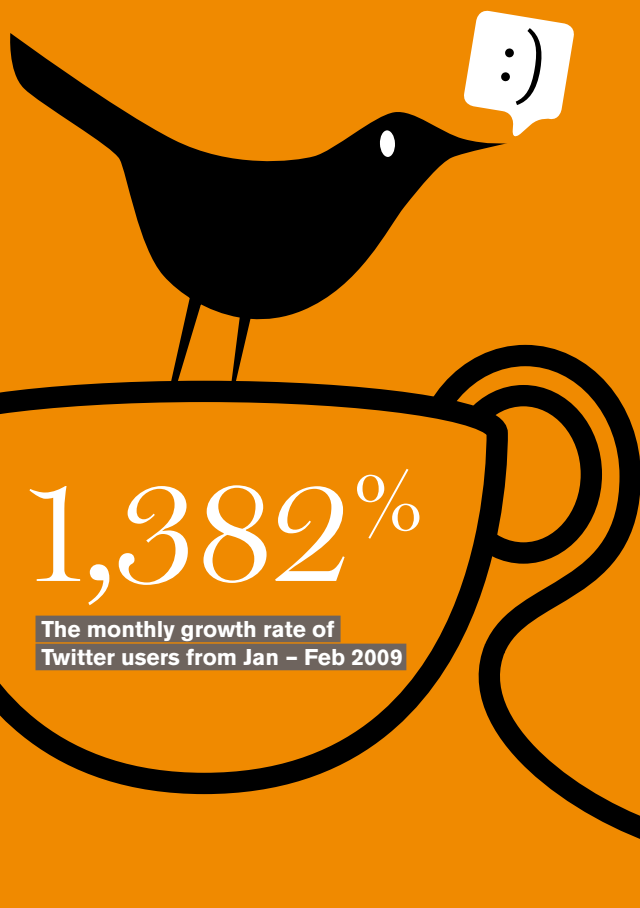
Blair's workshop reinforced this standpoint and provided us with the confidence to explain to clients the pitfalls of free pitching and encourage them to abandon the process entirely (or 'derail it' as Blair says). This process has enabled us to derail several creative pitches and very recently, when we declined to free pitch for a project, the client then came back to us a month later with the brief.

As an industry, and especially in these tough times, we should not give away our ideas for free, as when the economy picks up clients could simply come to expect this and we'll all be left chasing our tails! ■

If you need any help with this issue, or would like to get into one of Blair's workshops, don't hesitate to call us on **020 7251 9229**

SOCIAL MEDIA. WEB 2.0. UNDEFINED RSS-CAPABLE ECOLOGIES. ENABLED EMBEDDED SYNERGIES. DISINTERMEDIATE VIRAL FOLKSONOMIES... IT MAY COME WITH CRAZY JARGON, BUT IT'S BECOMING BIG BUSINESS AND IT'S TIME WE ALL STARTED SWITCHING ON TO THE POPULARITY AND POSSIBILITIES OF THE MYSTERY THAT IS SOCIAL MEDIA

Wake up and tweet the coffee



1,382%

The monthly growth rate of Twitter users from Jan - Feb 2009

Officially, social media is "an umbrella term that defines the various activities that integrate technology, social interaction, and the construction of words, pictures, videos and audio" – Wikipedia. In other words, it's a way to describe the billions of conversations that people are having online every day.

So, why should you care?

- Because 2/3 of the global internet population visit social networks.
- Because visiting social sites is now the 4th most popular online activity – ahead of personal email.
- Because social media is like 'word of mouth on steroids'.

In her presentation, *What the F*ck is Social Media?*, social media evangelist Marta Kegan lays out the key stats behind social media. It's pretty potent reading:

13 hours of video uploaded to YouTube every minute
 100,000,000 YouTube videos viewed every day
 13,000,000 – the number of articles on Wikipedia
 3,600,000,000 photos archived on Flickr.com as of June 2009. Roughly one photo per every two people on the planet
 3,000,000 Tweets per day on Twitter
 5,000,000,000 minutes spent on Facebook each day
 1382% – the monthly growth rate of Twitter users from Jan – Feb 2009
 If Facebook were a country, it would be the 8th most populated in the world – just ahead of Japan

What's really interesting though, is the crossover from personal media activity to the business world. Kegan states that 93% of social media users believe a company should have a presence in social media. But not only that: 85% of social media users believe that a company should go further than just having a presence on social sites and should also *interact* with its customers.

So they want you to be there, and they want to talk to you. Social media also has the potential to be much more than just a marketing channel:

- Public relations
- Customer service
- Loyalty building
- Collaboration
- Networking
- Thought-leadership
- And, yes, customer acquisition too

Kegan recommends that the first place to start is by defining your company's social media strategy. She is quick to reinforce that hope is *not* a strategy, and that the key is to move from thinking 'campaigns', and to start thinking 'conversations'. And to ask for help if you need it.

Social media isn't the answer to everything – but it certainly can help with customer service, repeat business and word of mouth. Here are a few tips on how to get started on the big ones.

The minutes spent on Facebook each day

5,000,000,000

How to use Twitter (Gemma Went)

1. Networking. Twitter is brilliant for connecting to people and building relationships, opening the door to people with whom you wouldn't necessarily cross paths. And it's not just potential clients; you can hook up with potential partners, industry peers, competitors, potential recruits, journalists and anyone else who could be useful to you.

2. As a targeted news and advice aggregator. By posting links to relevant news and tips from the best sources on anything you think will be useful to your followers.

3. To drive traffic to your website. Use your blog or home page here to increase traffic (and then sign-ups), but pick whatever fits with your social media strategy.

4. As a real-time search tool. Twitter is absolutely brilliant for finding out the latest and greatest news, tips, advice and chat on stuff. There are many search tools that allow you to do this, including Twitter's own search service, Twazzup, Collecta and Tweetmeme to name but four.

5. As a research tool. Want to get some feedback on a project? Try crowdsourcing on Twitter and get some real-time feedback from the Twitterverse. It's human nature to want to give opinion and Twitter folk seem very happy to do this or join in with polls. With tools like Twitpol this can be very useful.

6. To find out what's being said about you. Twitter is a great tool to monitor what's being said about your brand (both positive and negative). This gives you the chance to respond to any negative comments (in an upfront, transparent and honest way of course) and connect with your brand evangelists.

7. As a PR tool. Listening to what journalists and editors discuss on Twitter allows you to keep up to date with the hot topics and issues. It also allows you to connect with them to spread your own news. If you have a great story, the potential of reTweets is great and can vastly increase coverage.

8. As a search engine marketing tool. Tweets are picked up by Google et al so by using keywords in Tweets, they will appear in searches. These link to your Twitter feed which, as discussed earlier, links to your website or blog. >>

social media

>> **LinkedIn** – How to get the most out of it
LinkedIn is the grown-up, business-orientated social media site. With more than 43 million registered users, spanning 170 industries, it's a valuable platform for connecting with others on exclusively business issues. Here are some top tips for maximising your activity:

- Use widgets to integrate other tools, such as importing your blog entries or Twitter stream into your profile.
- Do market research and gain knowledge with Polls.
- Share survey and poll results with your contacts.
- Answer questions in Questions and Answers: show expertise without a hint of self-promotion.
- Ask questions in Questions and Answers to get a feel for what customers and prospects want or think.
- Publish your LinkedIn URL on all your marketing collateral so prospects learn more about you.

Request LinkedIn recommendations from happy customers who are willing to provide testimonials

- Grow your network by joining industry groups related to your business.
- Update your status with examples of recent work.
- Start and manage a group or fan page for your product, brand or business.
- Research your prospects before meeting or contacting them.
- Share useful articles and resources that will be of interest to customers and prospects.
- Request LinkedIn recommendations from happy customers who are willing to provide testimonials.
- List your newsletter subscription information and archives.
- Post job listings to find qualified talent.

Facebook – maximise your business page
Facebook isn't just for students and holiday photos. With this tool you can:

- Establish a business account if you don't already have one.
- Install appropriate applications to integrate feeds from your blog and other social media accounts into your Facebook profile. (Although you should be careful before integrating your Twitter feed into your Facebook profile, as a stream of Tweets can seem overwhelming to your contacts.)
- Create friends lists such as 'Work', 'Family' and 'Limited Profile' for finer-grained control over your profile privacy.
- Post your newsletter subscription information and archives somewhere in your profile.
- Obtain a Facebook vanity URL so that people can find you easily.
- Add your Facebook URL to your email signature and any marketing collateral (business cards, etc) so prospects can learn more about you.
- Post business updates on your wall. Focus on business activities, such as, 'Working with ABC Company on website redesign.'
- Use Find Friends for suggestions of other people you may know to expand your network even further.
- Use Facebook Connect to add social networking features to your website.
- Post upcoming events including; webinars, conferences and other programmes where you or someone from your company will be present.
- Update your group or fan page on a regular basis with helpful information and answers to questions.
- Join network and industry groups related to your business. ■

Socialise with the DBA:

Linked in Design Business Association (Group)
Twitter DeborahDawton
Facebook Design Business Association (Group)
Web www.dba.org.uk

The fame game



CELEBRITY BRANDS ARE EVERYWHERE, BUT HOW DO YOU CREATE ONE THAT STANDS OUT FROM THE CROWD? NATALIE CHUNG, CREATIVE DIRECTOR, PEARLFISHER, TELLS US ABOUT EXTENDING THE JAMIE OLIVER FRANCHISE

We were invited to create the identity and packaging for Jme – an eclectic collection of products inspired by Jamie Oliver’s relaxed approach to eating, entertaining and enjoying life, covering all home categories from bone china and textiles to products for kids and outdoor entertaining.

The Jme brand is from Jamie Oliver but no one wanted it to be just another celebrity-endorsed brand. We wanted to take the ethos of Jamie and translate it into a unique range that has the flexibility to be many things within Jme. Celebrity branding is huge; the challenge was how to do it with integrity, longevity and in a way that would let it evolve naturally. We didn’t want the products to be typecast, or the design. It had to be a fluid brand.

The packaging for this lifestyle range is fresh, emotive and considered, reflecting the specific function of each product it contains within it, and using the bold Jme logo as a way of holding the collection together. The Pearlfisher Realisation team sourced the most environmentally responsible packaging solutions for each range, looking at reusability as well as recyclability.

The packaging for the Baloo cutlery range presents the cutlery in bright boxes, in keeping with the Jme colour palette, with a contrasting

illustration of the relevant implement. The illustration sits on the box as it would be positioned on a dining table, demonstrating the brand’s attention to quirky detail. The glassware packaging was inspired by the fragility of glass. It focuses on the handling instructions found on shipping containers for breakable objects, using bold arrows in various styles. Brightly coloured, they also have a hidden line of copy on the lip of the box that is revealed once opened, again demonstrating the brand’s love of details that delight.

Jme larger products reference market stall traditions. A variety of handwritten and block-print type brings individuality to each range, while the black and white graphics provide a neutral contrast to the fruit and veg. Chutneys are inspired by stall markers that show weight and price, while olives, preserves and salt flakes are handwritten to reflect their artisan origins.

Pearlfisher works with all sort of brands from the big corporates such as Unilever to the entrepreneurs such as Brian Meeham (Fresh & Wild and Nude). Each has its plus points but both can be equally challenging and rely on experience and relationships. The most crucial point in this project was that the Jme guys get design they’re passionate about it – and realise its importance to the success of their brand. ■

Above and below: Pearlfisher looked at reusability as well as recyclability for the packaging, using handwritten and block-print type on larger items to suggest artisan origins, reference market stall iconography and introduce individuality





Cool comfort

MANAGING A BRAND INTERNALLY IS ALWAYS A CHALLENGE, BUT COMMUNICATING IT TO A GLOBAL AUDIENCE IS A HUGE ASK. AL KENNEDY, MANAGING DIRECTOR AT BRISTOL-BASED OPEN COMMUNICATION DESIGN, GIVES US THE LOWDOWN ON WORKING WITH FMCG GIANT UNILEVER



Unilever's Comfort Fabric conditioner is perceived as a strong innovative brand, which is showing both excellent results and growth mainly driven by the developed and emerging markets (Asia, LATAM and AMET).

The global Comfort team has strengthened the brand key vision and plan, but the internal audience was unaware of the developments. The objective was to engage and inform a wide internal audience – both those working regularly on the Comfort brand within Unilever regions across Europe, Asia, LATAM, AMET and marketers across varied disciplines from Brand development, Brand building, CMI (marketing research), Research and Development and Finance. The proposal for the Comfort global brand team at Unilever was to design and develop a digital toolkit for their brand intranet, based upon the iconic Clothworld advertising campaigns. This would provide an interactive online home for Comfort, containing elements such as iconic TV advertising, the global design strategy assets, brand design guidelines, 40 years of Comfort historic montage film, research documents, print and video presentations.

In association with the client agency – Experience Worldwide – the brief was to develop the 'House of Comfort' concept (originally conceived as a physical brand stewardship environment in the UK

and Singapore) and bring the brand to life under one roof. The core creative was developed by Open from the iconic 'Clothworld' TV advertising campaign and the creative direction focused on illustrated room scenes and environments containing interactive hotspots previewing content for download.

The Comfort digital toolkit intranet application enables the brand teams to share a central brand database and develop a sense of community, generating interest in the brand key vision. Technical considerations were given to the various users and subsequent internal restrictions and Open proposed the development be undertaken in Adobe Flex, a free open source framework for building and maintaining expressive web applications.

The user enters the 'House of Comfort' where content is grouped into sections such as Happy Homebirds (Comfort target market), Brand Design and ID, Iconic Advertising Heritage, Growth Drivers and Contacts. The look and feel reflects the Comfort brand qualities and there are interactive sound elements.

The internal digital toolkit is unique to Unilever's global brand teams and has delivered beyond expectations. The site will continue to develop, as new content is needed for all global regions within the Comfort brand. ■



Six years ago Casson Mann won the pitch to work with Farrells and the University of Newcastle on a new presentation of the remarkable collections from three institutions – the Hancock Museum, the Museum of Antiquities and the Shefton Museum – the aim being to create a new Great North Museum. The early stages of this project involved the creation of a series of masterplans exploring how the Museum's strategic position – on the border between the city and the university – could become a symbolic, and indeed literal, gateway that links the two. This was a truly collaborative design process.

The task for Casson Mann was to transform a university-sited museum into one that would engage local families, many of whom are not, by nature, museum visitors. We know that students and researchers are more able to look after themselves: they know what they want and how to find it. Families, on the other hand, need help – with guidance and interpretation that will feel relevant to their lives and to their experience. These new galleries will be unrecognisable to those who remember the old Hancock museum. Carefully laid out to create a series of journeys through the collections, visitors will find stunning displays designed to inform, surprise and delight.

The project offered Casson Mann a unique opportunity to empty an entire museum and then find new ways to put three collections back together: the Natural History, Geological, Ethnographic and Egyptian Archaeology artifacts of the Hancock Museum, the archaeological collection belonging to the Society of Antiquaries and the Shefton Museum of Greek Art and Archaeology. The interpretative plan divided these collections broadly into Culture galleries and Nature galleries, but their distribution allows for visual and intellectual overlaps – for example, it is possible to explore the birds and animals of Northumbria in the central first floor gallery overlooking the archaeology objects and people stories of the Hadrian's Wall display; this juxtaposition helps us remember that these are the same birds and animals that the Wall's inhabitants would have known.

All the new galleries tell stories using a combination of objects, models, graphics, multimedia and low-tech handling devices. Many of the objects available for display are at risk of environmental and physical damage, so display cases have been used in most of the galleries. Where possible, traditional showcases have been incorporated into display landscapes that also offer 'narrative' support for the objects.



Casson Mann worked closely with architects from the beginning, which resulted in an unusually melded project. There are many restrictions working within a Grade I-listed building, but, through close co-operation, we have made an engaging place – one that can be explored and enjoyed by the visitor at will because of its logical layout rather than because of a proscribed route. The scheme respects the original architecture and yet makes something quite new. ■



Three into one for the North

COMBINING THREE MUSEUMS COVERING EVERYTHING FROM NATURAL HISTORY TO EGYPTIAN ARCHAEOLOGY IS NO MEAN FEAT. MADELINE COOKE, FROM MUSEUM AND INTERIOR DESIGNERS CASSON MANN, TELLS HOW THEY USED COLLABORATION AND INSIGHT TO CREATE THE GREAT NORTH MUSEUM

Sound advice

Is there any new legislation I need to be aware of as a private limited company?

Yes – the new Companies Act, the biggest reform of UK company law in the past 150 years. It contains revised measures for companies to make their day-to-day running more user-friendly. There will no longer be a statutory requirement to hold AGMs or to have a company secretary. In addition, communications with shareholders can be electronic. The Act also states that every company must disclose its registered name at its registered office, at any place where it carries on business, in all correspondence (hard or electronic copies). Details of the company's place of registration, registered office and registered number must appear on its business letters, order forms and websites.

Directors will need to show compliance with certain factors in the execution of their duty of good faith towards the company, including a new duty to promote the success of the company. A breach of the general duties may require the director to pay damages or compensation if the company suffers loss. The rights of shareholders to sue directors for negligence and other defaults have also been extended.

All companies should review their articles and the way in which they manage their business to take best advantage of this innovative piece of legislation.

DBA members can contact Humphries Kirk for half an hour's free advice on this or any other legal issue concerning their business; call James Selby-Bennett or Darrell Stuart-Smith on 01202 725400

Can accurate estimates lead to more profit?

It is more important than ever before to produce client estimates that are accurate and show a profit – doubly so when one considers the cost of pitching. If your relationship with your client starts on a profitable basis, you have more chance of ending it that way. I have come across many design companies that have undertaken non-profitable work without realising it and have suffered the consequences. Others have implemented computer systems to assist in their calculations and so turn away non-profitable work; some have increased in size even in recession by doing this.

When performed correctly, the estimating exercise can tell you your margins across each area of your business that is involved in the quotation before you commit to your client on price. This will enable you to make intelligent decisions during the life of the project. This information can also be used as the basis for accurate forecasting of revenues and costs, headcounts and skills.

Steve Hoddinott, Sales Director, Paprika Software, www.paprika-software.com

Are there any insurance issues that we might not have thought about in our business?

In times of recession, crime increases dramatically. Some commentators anticipate a doubling of burglaries and fraud, and computer crime is expected to grow substantially. Arson by disgruntled ex-employees increases and expenditure on health and safety and risk management tends to reduce as costs are contained. All this is likely to increase claims and premiums for businesses affected and can result in withdrawal of insurance cover or a demand to substantially increase precautions at high costs. Now is the time to reinforce the message to be careful and revisit plans, including:

- physical security at your premises: make sure everything is working and staff have not become complacent in locking up etc.
- computer security: make sure off-site duplication of data is being complied with, virus and hacking protection is robust and that security at any outsourcer is being maintained.
- internal systems: ensure audit requirements are being adhered to, stock control measures strengthened, references taken and spot checks made more regularly.
- maintenance of buildings, equipment and vehicles: some might regard reducing these as a way of saving money, but breakdown of key items could cost more in the long run and failure to carry out routine maintenance could cause difficulties in the event of a claim. Insurers expect policyholders to operate as if they had no insurance cover and not use insurance as a substitute for good practices.

For more information on this or any other insurance issue, DBA members can contact Bluefin for free advice and a generous discount on 020 7335 0717

Are you documenting your position?

Agencies are increasingly required in pitches to highlight what makes them different and what makes them the right agency for the job. However, all the hard work in building your status with the client can be damaged if supporting documents such as estimates, invoices, contact reports, agendas and schedules don't continue the image. Make sure the layout of all supporting documents is sensible, clear, repeatable and conveys the messages that made you stand out at the pitch.

This documentation can be seen as boring and inconsequential but it needs to be done. All modern Job Management systems make light work of this process, ensuring that all documents look great, sit in a centralised system and can be emailed directly from the database to the client contact.

Finally, if you haven't already, look at routes to provide regular status reports to your clients. It makes you look professional, it makes your contact look professional at meetings and it confirms to everyone involved that you are the agency to be called for the next project.

Barry Watts, Account Manager, *co.efficient Software*, sponsors of the DBA
www.coefficientsoftware.co.uk

Any tips for improving new business success without recruiting specifically for the role?

Two key elements to new business success are:

- Discovering opportunities
- Ensuring they are effectively pursued to a conclusion

To ensure social media and networking are as effective as possible, ensure everyone in the agency is tuned into the need to identify new business opportunities and that there is an easy way for them to record any valuable leads and track what is happening with them. Research has shown that 80% of new business opportunities are not effectively developed due to failures in the handling of them.

Once an opportunity has been identified, ensure it is logged on a system and has a next action allocated to someone. As soon as this action is completed it must be replaced by another, such as agreeing another date for a further conversation etc. As long as this process continues to a conclusion, you can be confident that no valuable opportunities are slipping through the cracks.

Even if the opportunities do not initially lead to new business, the information gathered can be reused for targeted direct-marketing activities at a later date. Modern agency management systems offer the functionality needed to make this process a painless part of your day-to-day activities. If you have limited staff resource, ensure you are using the correct tools to maximise the success of time spent on new business generation.

Nick Lane, Director, Synergist, sponsors of the DBA www.synergist.co.uk

New business and positioning

Winning new business can be great fun. It unleashes a tremendous amount of creative energy as we conjure up new ideas and options for the pitch process. But having a great creative idea is only half the story as agencies still need to be able to present their ideas in equally imaginative ways. Technology has risen to meet this challenge and digital tools that are both flexible and simple to use not only support the pitch and presentation process but also allow you to offer new in-house services: digital cameras can produce both stills and video, while digital printing provides a wide variety of applications including personalisation, short-run one-off prints, high-quality photo books and wide format posters up to A0.

The trick is to use these tools in the most effective way possible. Last year we launched the world's first light-production digital printer with a clear toner, the Canon imagePRESS C1+, which provides a host of eye-catching finishing effects on the printed sheet, including metallics, watermarks, gloss and matt coating. It was in clear response to design agencies telling us they needed print effects to demonstrate these finishes. For them, it was a tool that would give them the edge to win more business, impress their clients and bring their ideas and creativity to life.

Pete Daniels, Canon UK Customer Services Manager, www.canon.co.uk

THE DBA WILL BE SUPPORTING A NUMBER OF DESIGN-LED FESTIVALS THROUGHOUT THE UK THIS AUTUMN. IF THEY'RE LOCAL TO YOU, WE'D LOVE TO SEE YOU THERE.



London Design Festival
19 to 27 September
londondesignfestival.com

DBA Event: International Affairs
21 September, 6pm to 8.30pm. Tickets from £25

A lively panel discussion on the value of international business to UK design agencies.

How successful could overseas trade really be for your agency? What could go wrong? And are you going to spend the rest of your life on a plane? Hear from leading design industry figures Ron Cregan, Partner at Navy Blue, and Elliot Wilson, MD for Elmwood London, on how to make international trade work for you. Joining them will be Andrew Summers, Chairman of Design Partners – the government body responsible for promoting design internationally.

For more information and to book for any of the above, visit dba.org.uk/events



Cardiff Design Festival
2 to 31 October
cardiffdesignfestival.org

DBA Event: DBA Design Effectiveness Awards Showcase
29 October. Open all day

This will be the first time the 2009 Design Effectiveness Award-winning case studies will be showcased after the ceremony in London the previous week. Join us to find out why they won and the level of return the design work delivered for the clients. Also, book a one-on-one session with the DBA team to understand how best you can work with your clients to measure the effectiveness of your collaboration.



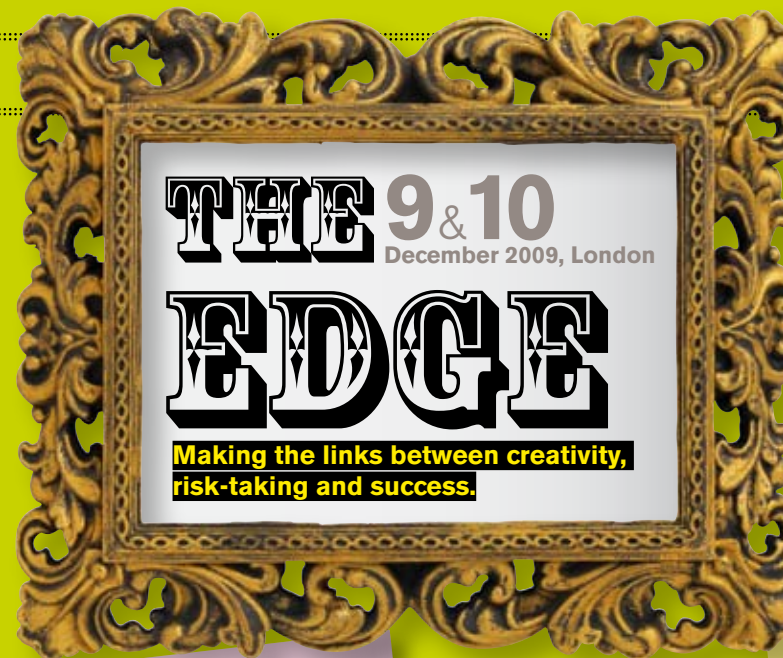
Liverpool Design Festival and Symposium

Festival runs
30 October to 8 November
liverpooldesignfestival.com

Symposium
4 November
liverpooldesignsymposium.com

DBA Event: Design in the public sector
4 November, 5pm to 6.30pm.
Tickets from £25 the whole day.

Now in its second year, the Symposium is a collaboration between organisations including the DBA, D&AD, Design Initiative, ACME and three of Liverpool's hottest agencies. The DBA's event will bring together design businesses and public sector clients for an event focusing on design in the public sector – how you get the best from the designer/client collaboration, deliver results and measure their effect.



Who we're after...high-flyers bright-sparks sharp-learners idea-miners chance-seizers risk-takers dream-makers mediocrity-haters opinion-shakers yea-sayers creative-thinkers full-on- players rum-drinkers OK, no need to drink rum. But all the rest...

There are Design Pioneers: people who have already achieved great things in the business through their passion, vision and daring – and continue to do so.

And there are Design Venturers: young designers and account handlers who love what they do but are eager to learn and reach the heights.

How will they get there?

Only by taking risks. **The Edge** is a new and unique event that brings Design Pioneers and Venturers together to make the links between creativity, risk-taking and success. We aim to feed those who are hungry for ideas and inspiration, to speed them on their journeys of discovery, to achieve greater success for the businesses where they're based.

It's a programme that, before and after the day-long discovery event at its heart, provides the creative skills and mentoring support to make sure that visions are turned into reality.

If you come to the edge, you'll fly

• What it gives the rising designer

You'll be plugged into ideas that will change the way you see the world. You'll meet people who will show you a vision of what might be and a plan for getting there. You'll get inspiration and support to achieve your personal potential in design.

• What it gives the agency leader

You'll get a brighter future through the enhanced creativity, skills and confidence of the brightest sparks you've identified in your business. You'll

get a transfusion of ideas from some of the greatest names in design that will flow directly back into your own business.

Is it a risk? Yes.

But it's our belief that no one ever achieved greatness without taking a risk.

The Edge is about the need to take risks to achieve great design. **The Edge** is a big, bold, challenging programme. At its heart is a day when great design pioneers of today mix with the design venturers who are the leaders of tomorrow. Into this mix we throw successful risk-takers from other kinds of business to make sure the sparks of inspiration fly.

We lead up to that day with a workshop programme that provides new ways of thinking and creative skills. And we follow the day with mentoring support from the design pioneers to develop the potential of design venturers identified through the programme.

Ready to fly?

For links and updates, follow The Edge on Twitter and Facebook:

Twitter: @DBATheEdge

Facebook: <http://bit.ly/3fhXhl>

*Come to the edge.
We might fall.
Come to the edge.
It's too high.
COME TO THE EDGE.
And they came.
And he pushed.
And they flew.**

*Christopher Logue

10 ways... supplied by **Blair Enns**, founder of the Win Without Pitching movement and a business development adviser to marketing communication agencies www.winwithoutpitching.com

10 ways...

to win without pitching

1 ■ Set proper goals

Focus on fewer, larger clients. Two to four new clients a year, each representing 10% or more of your target income. Tell clients-to-be what you expect them to spend in a year. Keep your client base a small, exclusive club that turns over every three years.

2 ■ Say no

An eagerness for every opportunity costs you credibility and creates buying resistance. If you are only allowed one new client a quarter, make sure it's a good one. Replace 'Yes we can!' with 'I'm not sure!'

3 ■ Focus

Power with your clients-to-be comes from deep expertise. The easiest way to deepen your expertise is to narrow your focus. If you're not an expert, you're an order-taker.

4 ■ Battle the fear

The client's motivation is fear of making a mistake. Winning without pitching comes down to addressing this fear without giving your ideas away. How many ways can you think of to do this?

5 ■ Share your processes

Most of your clients-to-be don't understand what will happen next after they hire you. They need to envision the working relationship, so show them how you propose to work together. This may seem trivial but it is monumental: no vision, no decision.

6 ■ One step at a time

A £50k project has £50k of fear associated with it. Break the engagement into steps and close on the first step for a fraction of the budget, and a fraction of the fear.

7 ■ Play the reference card last

Clients-to-be are highly reassured by talking to your best references, but the impact of references begins to diminish as soon as the call ends. "I'm happy to give you references. Let's agree that this will be the last thing we do before we agree to work together."

8 ■ Guarantee satisfaction

To guarantee results would be ludicrous. To not guarantee the client will be happy says lack of confidence. Reverse the dynamics of the pitch: get paid first and guarantee satisfaction. This is a great way to derail a competitive pitch. Your financial risk is far lower here than pitching free ideas.

9 ■ Save the paper

The proposal is the words that come out of your mouth. The document is the contract. The document should not appear until you have agreed, in principle, on the proposal. Eliminate this stall point from the buying process. Written proposals are counterproductive and unnecessary.

10 ■ Walk

See number 2 above. Not every opportunity is a good fit, and you won't win them all. Besides, people want what they cannot have. The take-away is the best close of all.

What's on
your mind at
the moment?

*“Meet and
share with
our peers”*

*“Benchmark
our
organization”*

“Make us secure”

Perhaps the DBA can help.

We currently provide 340 of the UK's finest designers with information and resources that positively affect their businesses.

And we're growing. New members since June include:

- Bulletproof
- Cohesion
- Cyber Duck
- Design Activity
- Design By Structure
- Ethos
- Fearsomengine
- Glow
- Hudson Fuggle
- Ignition
- Lovely & Co
- Make it Clear
- Minale Tattersfield
- Oneighty Creative
- Point 6
- Raw Design Studio
- Smith and Milton
- Spring Design
- Standout
- Studio DB
- The Design Group
- Vested Interest
- Voice Brand Design
- Yin & Yang

*“Put us on
the map”*

*“Improve
our skills”*

*“Grow our
client base”*

Whatever's on your
mind, the **DBA** can help

To find out what membership of the DBA could do for your business, call John Scarrott on **020 7251 9229** or email me on john.scarrott@dba.org.uk

We'd love to do something for you.

**Are you going places?
We can help you get
there... faster**

**The DBA offers:
Fast-track advice
Business growth
Networking opportunities
Quality training
Inspiring events**

**Join your trade
association today.**

Call the DBA on **020 7251 9229**
Or email **membership@dba.org.uk**

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