

























































WE BELIEVE THAT PEOPLE CONNECT WITH YOU BECAUSE OF WHO YOU ARE AND WHAT YOU STAND FOR.

ENJOY READING THE STORIES
OF THE PEOPLE
WE CONNECTED WITH.



Creative Minds, Authors and Photographers Anouk Pappers & Maarten Schäfer

Design Lonneke Beukenholdt

Editor-in-chief Francesca de Châtel

With collaboration of

Marc Capra
Mark Terry-Lush
Clara Chinwe Okoro
Hans Werner Mueller
Noor al Geziry
Swati Bengali
Stephanie Hancock
Young K
Helen Kupfer-Haas
Susan Farmer
Katerina Rogova
Dorus de Vries
Katie Pisa

PublisherCoolBrands NextWorld Storytelling
Amsterdam
www.cbnws.com

Contact

To order books or to share your story with us anouk@cbnws.com maarten@cbnws.com

Printing

Printer Trento Srl - Italy

ISBN 978-94-90900-04-5

© 2014 CoolBrands NextWorld Storytelling

The CoolBrands book can be ordered at anouk@cbnws.com or at www.cbnws.com

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recoding or otherwise, without the prior written permission of the publisher.

Disclaimer

The content of this book is based on reality, and could be true. Some situations have been adjusted to fit the concept. Names of people, places and dates may have been altered to suit the narrative content.

No animals were harmed during this trip.

CO2 emissions generated by travel by plane or car have been compensated by planting trees in the Atlantic Rainforest, by IPE in Brazil.

All images are sourced from our own photographic archive, from brands and people themselves or from image data banks such as istock.com, except when image captions specifically mention a different source. Contributors who feel they should be credited for work contained in this publication are kindly requested to contact us so that errata can be mentioned in subsequent editions.





'Go to the app store and download the CoolBrands app for more'



cool Content

4	The origin	of CoolBrands	Women - I	by Anouk	Pappers
---	------------	---------------	-----------	-----------------	----------------

- The rise of the reputation economy by Maarten Schäfer
- 8 **New York**
- 10 airbnb
- **Shelley Zalis** 12
- 14 Spotify
- 16 Mashable
- 18 **Ann Druyan**
- Tesla by Peter Fisk 20
- 22 GoPro
- 24 Seoul
- 26 Cheil
- 28 **Sung-Joo Kim**
- 30 Shanghai
- 32 **Carol Potter**
- 34 Richard Lee
- Bring Happiness Home Pepsi 36
- 38 Yue Sai Kan
- 40 Sydney
- 42 ZooMoo
- 44 Singapore
- **Orchard Road** 46
- 48 The higher mission of Orchard Road
- 50 Wild Honey
- 52 **Cynthia Chua**
- 54 Bangkok
- 56 **Praew Sripaisal**
- 58 Hans Mueller
- 60 **Aur See You**
- 62 **Anand Mahindra**
- 64 Mahindra
- 66 Mahindra Rise
- Amitabh Bachchan
- 70 **Namit Malhotra**
- 72 Ram Sampath
- 74 Moscow
- 76 Digital October

Leyla Neyman

- Matchmaker between Russia and Europe by Katerina Rogova
- 82 Rockstart
- 84 Ziggo
- **CoolBrands People**
- **Clay Mills**
- Wieden+Kennedy 90
- Liesbeth Hop
- Positive Luxury by Peter Fisk
- 96 Holition
- Maria Grachvogel 98
- 100 Four steps to personal branding success by Mark Terry-Lush
- 102 Sephora
- 104 Cannes Lions Phil Thomas
- 106 Prasoon Joshi
- 108 Cannes Lions Titanium Jury
- 110 Creative Social
- 112 See It Be It
- 114 (RED)
- 116 Phil Thomas
- 118 A storytelling expedition through the Middle East and Africa
- 120 TABWORLD
- 122 #MyDubai
- 124 Sheikha Lateefa
- 126 Expo 2020 Dubai
- 128 Vlisco
- 130 Vlisco Tailor Academy
- 132 Joan Okorodudu
- 134 ADVAN
- 136 Clara Chinwe Okoro
- 138 Orange Academy
- 140 Google is the new background check by **Dorus H. de Vries**
- 142 Gastromotiva
- Claudia Sender
- **Roberto Stern**
- 148 H.Stern
- 150 Sol de Janeiro
- 152 Oskar Metsavaht
- 154 Jose Miguel Sokoloff
- 156 Foodlosofia
- 158 Special Thanks To





When I started my first job I had never really thought about gender equality. I grew up in an environment where equality was a given, so when I started working I thought, I'll do my job, do the best I can and things will be great.

However, I soon saw that this is different for men. The company started hiring more men, who worked at my level or lower, and who were demanding more - more money, more bonuses, more attention, more of everything really.

And they got it.

This created a more competitive atmosphere within the company. It became more about "me" and less about "us", and the team spirit that had existed became increasingly dominated by individual male ambitions.

This is why I chose to go it alone. In my own company, there is no inequality. We don't make a distinction between men and women, only between better and best - making the most of everyone's talents.

Later, during my travels around the world, when I went in search of people with a vision and brands with a purpose, it became increasingly clear to me that too many women continue to accept the status quo which exists all over the world. Of all the people we spoke to over the years, the percentage of women is extremely low, and most of them were business owners. There are far fewer women than men in high positions at the large brands.

This is why we decided to dedicate this new edition to CoolBrands Women. We set off on a global quest in search of women who are taking the lead, who are inspiring other women and opening up new paths for the young generation to step up to leadership positions. And we found many. Some of them are featured in this edition, but this is just the start.

By talking to them about their leadership style and how they take on the challenges they face, it became increasingly clear that things are changing.

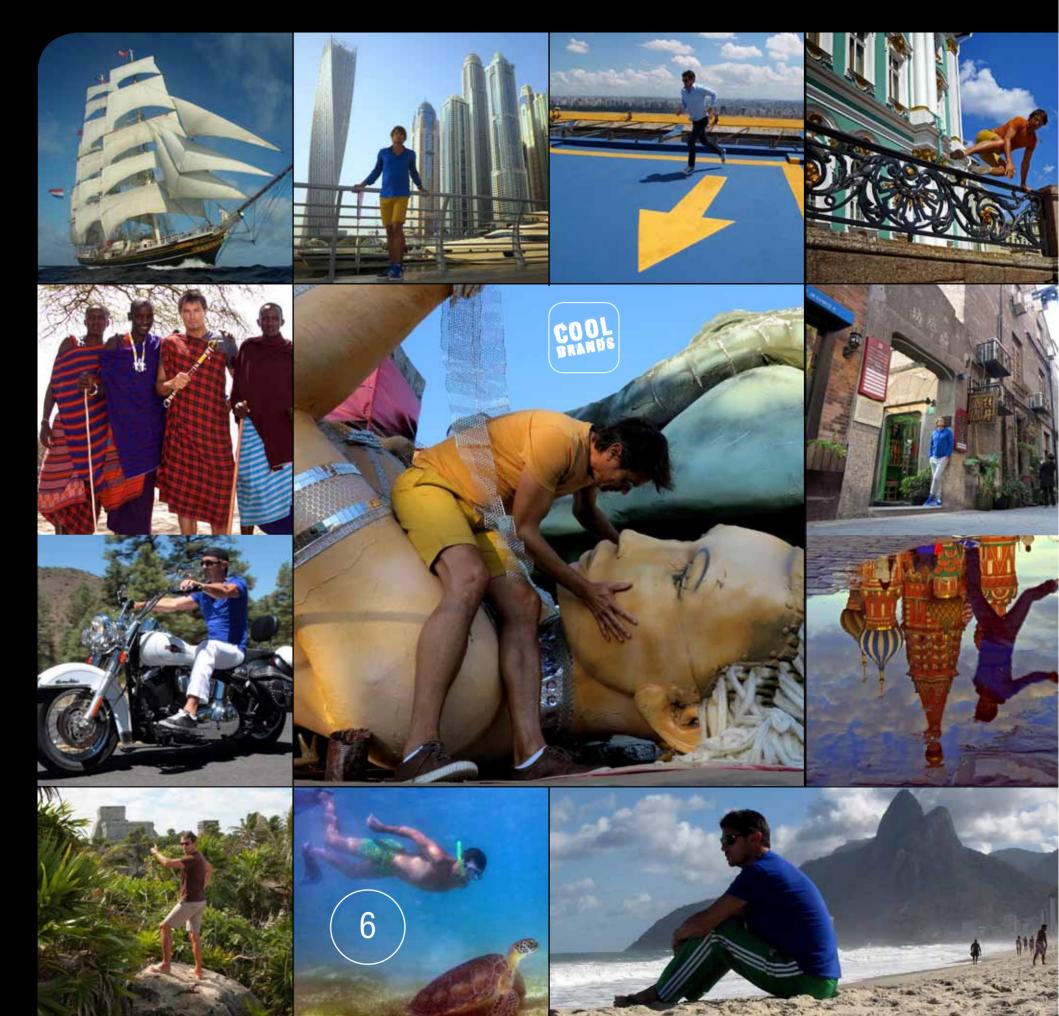
The past decades (even centuries!) have been dominated by male leadership, which has undeniably brought us many good things. But it's time for change. The world needs a new vision in which caring, inclusiveness and empathy are at the core of doing business, a world in which people are encouraged to take and share responsibility for their actions.

It was during my conversations with these CoolBrands Women that I clearly saw what my own purpose is:

I see it as my responsibility to help women craft their story. I can help them find their uniqueness, their strengths. I write their stories and make this uniqueness stand out so that they can share their story and celebrate their differences.

I am ready!

Anouk Pappers is Brand Anthropologist and co-founder CoolBrands & CoolBrands People



[In the footsteps of the great explorers]

I was born in Amsterdam.

In the 17th century, Holland's Golden Age, Amsterdam was a centre of global trade. Explorers set sail from the city's harbour and crossed oceans to discover distant lands and cultures that in many cases did not even feature on maps yet.

In 1645, one of my ancestors also boarded one of these ships. It was bound for Cape Horn, the southernmost tip of Africa. Braving the treacherous currents and strong winds in this area, the ship sailed onward into the unknown, into a blank spot on the map - what would later become known as the Indian Ocean.

On 17 August 1645, the ship finally reached Indonesia, where my ancestor disembarked and began another journey of discovery. He delighted in every aspect of the nature, the people and the culture and soon decided to settle on the island of Java where he married a local princess. From here, he spent the rest of his life exploring South-East Asia.

I have always loved this story, and like to think I have inherited something of my great-great-great grandfather's spirit. In any case, he was the one who inspired me to set off to explore the world, experience other cultures and learn new languages.

During my travels, I have swum with a whale shark in Djibouti and tracked a lion with a bushman in Namibia. I danced the samba in Rio de Janeiro and got lost in the Amazon rainforest. I rode Route 66 on a Harley Davidson and had Tai Chi lessons in Hong Kong. I even witnessed the end of the Mayan calendar at Chitzen Itza in December 2012. I have visited all continents, except Antarctica, which is still on my bucket list.

I travel to learn more about the world, but also to learn about myself through observing the landscapes, people and culture around me and by seeking out new experiences that I believe will enrich my life. But my travels also have another purpose, and that is to meet people with a vision and discover brands with a purpose. As a storyteller and photographer, I am interested in recording people's personal and professional stories in new ways. I give my stories a wow factor and make them sticky so that they are ready to be spread by word of mouth and shared with influencers around the world.



[The rise of the reputation economy]

In recent years, I have also observed the growth of the 'reputation economy', which has changed the game in my favour. When I reach out to people who don't know me, the first thing they do is to Google me. The results that show up on the search results make up what we call my 'online personal reputation'.

As I write about my travel experiences and publish these pieces online, people can get a clear picture of my vision, my achievements and my passion within minutes.

The people I meet are C-level people or business owners. Most of them have an excellent 'real world' reputation. But when people Google them, the search results are irrelevant, outdated or, even worse, totally non-existent. When they see how I have built my online reputation, they immediately ask me to help them create theirs.

So I tell them that the first thing they have to do is to stop hiding behind job titles and company profiles. We're in a new area where people want to connect with people and what they stand for. People want to do business with you, not for what you do, but for why you do it.

I sit down with them and we discuss their vision and their passion. I write their story and publish it online, making sure it will pop up on Google.

I tell them that with the rise of the reputation economy over the coming years our 'online personal reputation' may become the most important asset we have.

Maarten Schäfer is Story Architect, Author Around the World in 80 Brands and co-founder CoolBrands & CoolBrands People



[Synonyms: Peer-to-Peer economy, mesh, collaborative economy, collaborative consumPtion]



What is it?

According to Wikipedia (which itself could be defined as a shared knowledge site), the Shared Economy is "a socio-economic system built around the sharing of human and physical resources."

That means that goods and services that were traditionally traded are shared and exchanged, creating an entirely new economic and social dynamic....

We also liked this definition: "The collaborative economy focuses on eliminating excess and waste in today's overbuilt world."

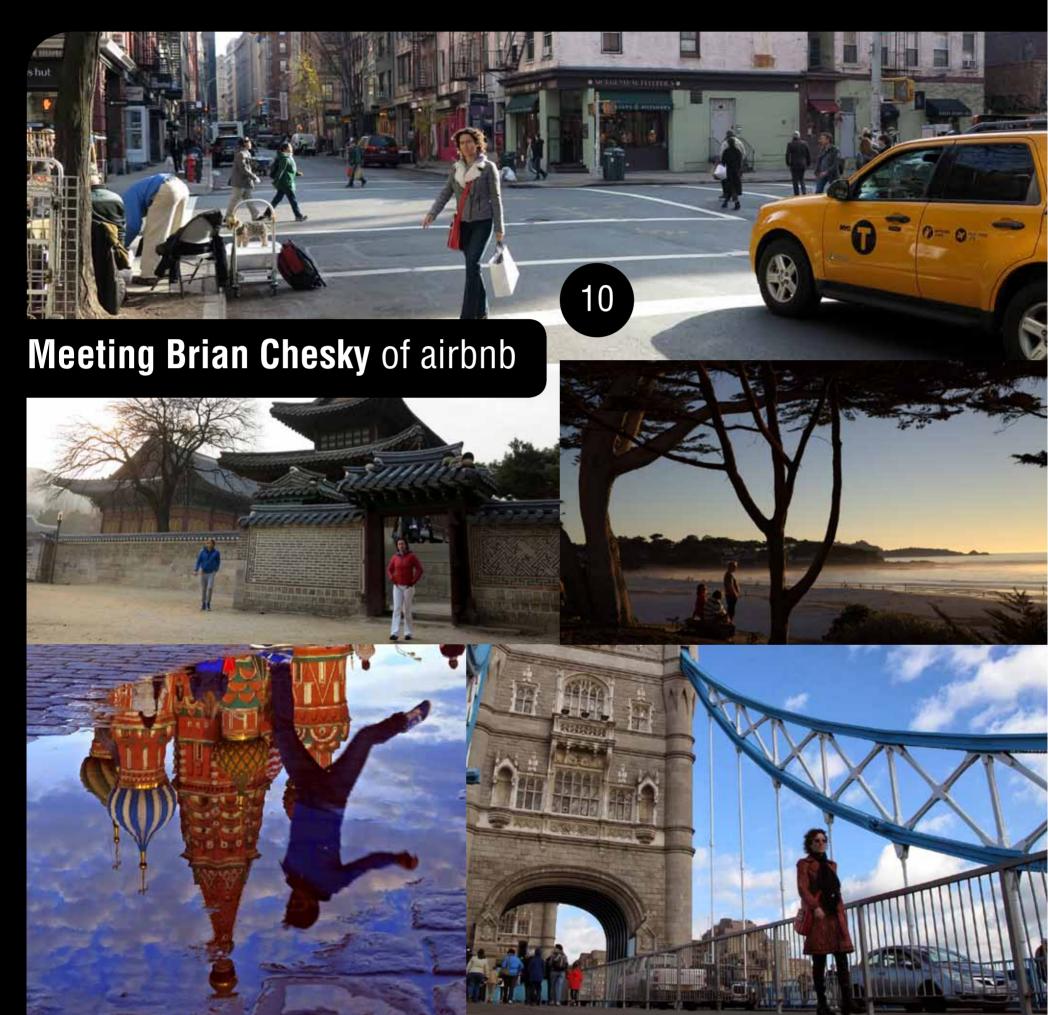
What does it represent?

The Shared Economy is more than just an economic shift. It is also a cultural shift. People are fed up with the culture of overconsumerism and they are realising that if they can share goods it not only gives them a better quality of life, it's also better for the planet.

What are the driving forces behind it?

There are many combined factors behind it. Here are a few:

- The global recession: People are cash poor, but own a lot of stuff and so if they can earn some money from sharing that stuff locally, it increases their income.
- Too much waste: People are becoming aware that the culture of waste that developed over the 20th century is unsustainable.
 - We're destroying our planet with our constant desire for growth and expansion. By sharing resources, we contribute to a more sustainable lifestyle.
- Too much stuff: People are starting to realise that more stuff doesn't make you happier. If you look at the figures, it's shocking: every household in the developed world has, on average, \$3,000 of unused items. But reconnecting with people around you, and sharing stuff — cars, homes, tools — and services in your local community, building new trust relationships, that does make you happier!



Here I am in New York's Meatpacking District where I'm meeting Brian Chesky, one of the founders of Airbnb, the globally popular website for sharing accommodation and a keystone of the 'sharing economy'.

I've been reading up on the company's astronomic growth since its launch in 2007 and what started as a seemingly crazy idea grew to be a multi-billion dollar success story. It all started when Brian and his co-founder Joe Gebbia decided to turn the living room of their loft apartment into a B&B for the weekend in order to cover the rent. Guests were accommodated on airbeds and received a homemade breakfast, and Brian and Joe were able to pay the bills.

"And how does it work in combination with the Airbnb site?"

"Basically Airbnb Neighborhoods allows users to filter accommodations by neighbourhood attributes so they can more easily match the place they are going to stay with their preferences and personality," he said.

"And what kind of content do you provide?"

"We have maps, photos, practical details about parking and public transport, but also articles written by locals. It will really allow people to feel what it means to become part of a city. That's the online part, but what's even more exciting is that there is also an offline component to connect travelers with local businesses."



Few believed this concept had any further potential, but by slowly growing the business and spreading the idea among communities, Brian and Joe laid the foundations for a global movement. With 10 million guest stays since 2007 – in everything from studio apartments to castles – and 550,000 listed properties in 192 countries around the world, the company is today worth \$2.5 billion.

Now Airbnb is taking the concept one step further with the launch of Airbnb Neighborhoods, a new way for travellers to find the hidden gems in the world's cities and really get to know destinations at a hyper-local level. "How did you come up with the idea of Airbnb Neighborhoods?"

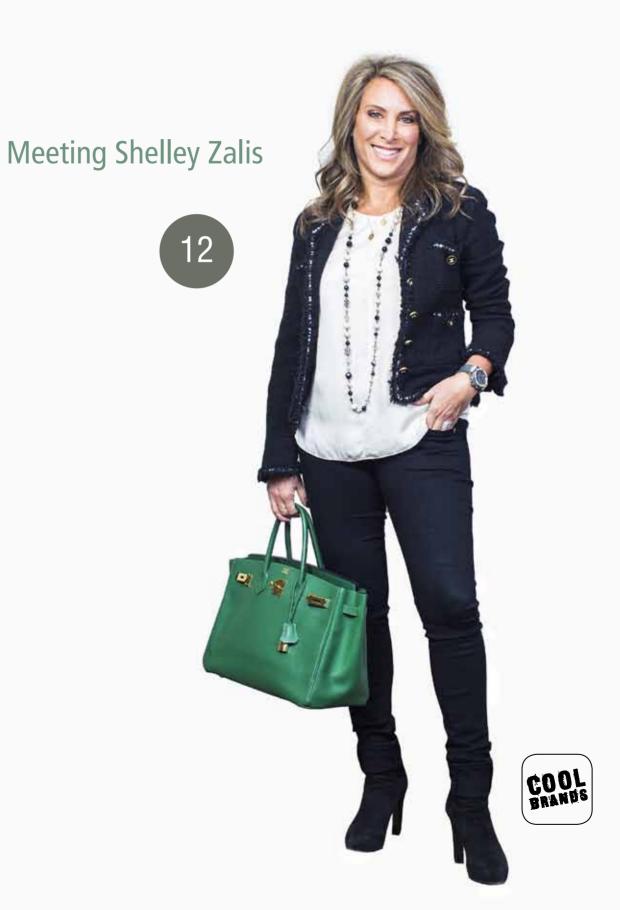
"Neighborhoods are the original communities," says Brian. "They are the key to unlocking local culture and one-of-a-kind experiences. By going deeper and tapping into local knowledge, we are introducing our community to a neighborhood's personality so they can match it with their own."

"Oh cool! So how does that work?"

"The idea is that travellers can drop into a number of coffee shops that we have selected around town — Local Lounges — to get a drink, use free WiFi, relax and browse through local guidebooks. For travellers, this is a place to get connected and find additional information for their trip; for local businesses it's a way to increase income and visibility."

"That sounds great," I say. "So where's the nearest Local Lounge? Let's go check it out!"

Brian laughs. "Right now we're still piloting the project in San Francisco, but let me get you a coffee at this espresso bar and I can be your local guide! Ask me anything you want about the Meatpacking District and I'll give you some great off-the-beaten-track tips!"



A great leader today needs to know how to care, be collaborative and passionate

I'm at the New York Advertising Week talking to Shelley Zalis at the Ipsos Girls' Lounge.

Shelley launched her own internet research company in the late 1990s and is now the CEO of Ipsos OTX. As a successful businesswoman and entrepreneur, Shelley has managed to juggle family life and a high-flying career, but she told me that she sees too many women still struggling to combine the two.

That's one of the reasons she founded the Ipsos Girls' Lounge, a 'go to' destination at industry conferences where women can connect, collaborate and inspire each other.

"The past decades have been dominated by male leadership, but the current situation demands a different kind of leadership," Shelley kicks off. "The skill set necessary to be a great leader today includes qualities like nurturing, caring, being collaborative, visionary and passionate, and the ability to tell stories. These all happen to be skills that 'caregivers' have. And most of the time, caregivers are women."

"So what keeps women from taking these positions?" I ask.



"Most companies are structured to accommodate 'workers', they are not fit to accommodate caregivers; people who take care of kids, parents, do volunteer work. That's one of the reasons I started my own company. I have three kids and a husband that I want to take care of, but I also wanted to develop myself and grow professionally.

"Next to this, we as women accepted this situation. We adapted to it. Either you sacrifice your caregiver role or you don't go for the top position you actually wanted. What we need is to boost our confidence as women, take a stand, step up to the plate and make the changes we want. What are we waiting for? I want to go from conversation to activation — we need to act. The time is now."

"So your aim with the IGL is to address these issues and generate solutions?" I ask.

"You bet," she says, "first of all, the women who come here are mostly C-level, from small to blue chip companies. By sharing our vision and discussing how we can re-structure the companies to accommodate caregivers, we make a start.

"Second, the women visiting the Ipsos Girls' Lounge realise it's cool to do business with their 'girlfriends'. In addition, we work on energising confidence on three levels in the Lounge: sisterhood - sharing and activating together, taking action to make the changes we need to see in the workplace, reality; self - we have styling artists to help the women feel their absolute best when they walk into a room; and third, soul - this is inner confidence, ensuring that we are healthy, happy - inside and out."

"Actually, I'd like to ask you to join us for our next IGL in Orlando, to help our women craft their story, find their uniqueness so that we can celebrate our differences."

"You can count me in," I say, "I'd be honored to contribute to boost women's inner confidence with storytelling!"

Pioneer

Spotify

Meeting Erin Clift





I'm on my way to meet Erin Clift, the vice-president for global marketing at Spotify, the digital music streaming service that has taken the world by storm since 2008.

The new Spotify offices on West 18th Street reflect the company's free and proud spirit with open-plan offices, funky graffiti on the walls and a central space where the company's in-house band gives live performances. After Erin and I head out to the deck and find a seat in the lounge area, I ask her what motivated her to join Spotify.

"I strongly believe in our founder Daniel Ek's vision to make music available to anyone, anywhere and anytime but not without financially compensating the artists. Revenue is generated through subscriptions and advertising. It's a way of democratising music and at the same time combating piracy."

"Ok, but there are other music streaming services — what makes Spotify unique?"

"To me there are three things that make it unique. First of all its accessibility: Spotify allows anyone to listen to all the world's music on any device and for free. Secondly, it allows you to easily create your own music collection — your own music identity as it were.

"And finally, Spotify creates new communities around music. In the current era of social networks, people want to share everything, and now we can share our favourite music and playlists with the people we care about."

"So you could say that music is in fact the original social network, and that you are reviving and strengthening that," I say.

"That's right," says Erin. "Music has connected people through history. It is inherently social and incredibly individual. At Spotify, we connect these two worlds."

"What is one of your most memorable Spotify moments?"

"I just had this funny experience. I was with a group of college friends at a joint birthday party and we made a soundtrack of our college years. It was hilarious, because every song brought back a memory! The connection between music and memory is incredibly strong. Actually you could say that we 'soundtracked' that shared period of our lives. That's quite amazing."

"And so what's next? What does the future hold for Spotify?"

"We want music to become a constant and relevant companion throughout your day.

Music captures moments, and we want to be there, for you, at any moment. Whether it is a moment when you're working out, relaxing or hanging out with friends. And we are using the power of technology to get there."

Music is inherently social and incredibly individual

"Can you give an example?"

"Imagine going for a run every day listening to your personal Spotify running playlist... What if we help you speed up? We can adjust your workout, so you listen to music with a higher BPM, giving you a better workout.

"We're developing this together with advertisers and sponsors to not only add to your workout experience but also provide tips and information that are relevant to your workout."

"Sounds amazing," I say. "We'll definitely keep watching the rising Spotify star, and especially, enjoying its music!"

16

Meeting Stacy Martinet empowering the connected generation



I'm in New York to meet Stacy Martinet, the chief marketing officer of Mashable, a digital media company, which launched in 2005. Today, with over 18 million social media followers and 35 million visitors per month, Mashable is one of the world's leading digital entities.

Since Stacy joined the company in 2010 Mashable has expanded globally, doubling its social media following and helping to foster the Social Good Summit, which has become a global movement with participation from 100 countries around the world. The fact that she has been named one of PR Week's '40 under 40' reflects her unstoppable drive to make a difference and "break down some walls" as she puts it.

"Mashable is the leading media company for the connected generation," Stacy kicks off. "We report on the importance of digital innovation and tell stories about how the digital revolution is changing the world around us. By doing so we aim to inspire and empower people around the globe."

"Do you think it is becoming more important for media organisations to clearly define their identity," I ask, "to be more than just a simple 'news provider'?"

"I think it's hugely important," says Stacy. "In a media environment where both brands and publishers are distributing news and information, it is more important than ever for media organisations to have a set identity that is true to its audience and strives to advance the mission and beliefs of the organisation.

"In a world that moves so quickly, where there are unlimited choices from consumer-packaged goods to technologies, mission matters more than anything. And I believe this is only going to increase: the next generation will want a brand or a product that has meaning and want it to give value back to the community."

"So how does Mashable's mission contribute to that?" I ask.

"There are a number of levels on which we engage our audience, both online and offline," says Stacy. "This ranges from our coverage, to the relationship we have with our audience online, to the events we facilitate offline. One thing we're very passionate about is seeing the Mashable mission come to life offline.

"We organise the Mashable Media Summit, a one-day conference that highlights how technology is reinventing journalism and advancing the relationship between news organisations and their communities."

"Interesting," I say, "and who attends the Mashable Media Summit?"

"Thought leaders and influencers from across the media landscape come together to discuss how media organisations, journalists and brands are seizing the opportunities created by the innovations and innovators in the space. It's a great event with inspiring presentations and exciting networking opportunities. Again, the ultimate aim is to inspire and empower people.

"Additionally, one event that's interesting to the media industry is the Mashies. This is our annual awards event where Mashable's editorial team tracks the technologies, products and people who are reshaping social media, business and entertainment. Then the Mashable community votes to decide on the winners. In addition to giving a podium to innovators, this is an excellent opportunity for us to engage with our audience."

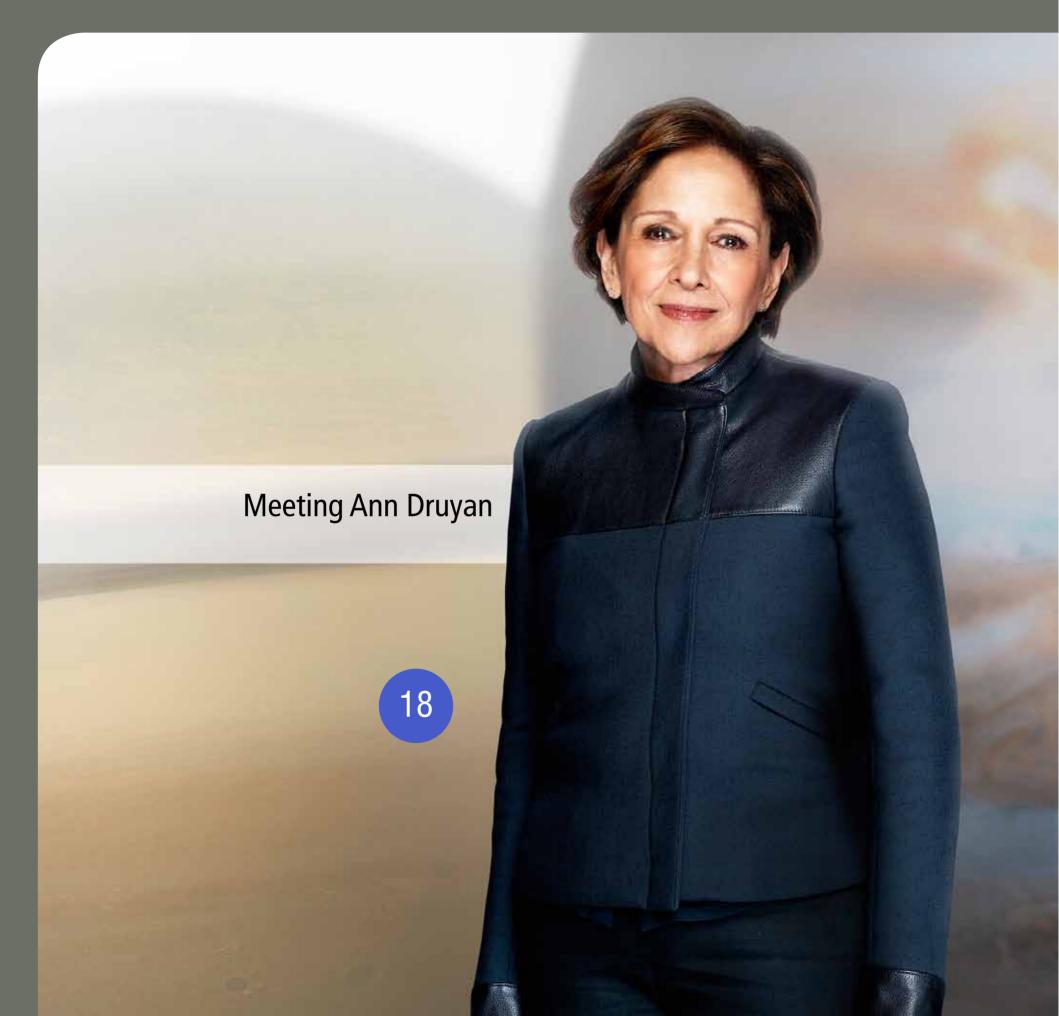
"I read that Mashable is also the initiator of the annual Social Good Summit and the local meet-ups that coincide with it. Is this based on the same idea as the Media Summit?"

"The Social Good Summit is a two-day conference that takes place every year in September during UN Week. It examines the role that technology and new media play in advancing social good initiatives around the world. This year the Social Good Summit will look to unite a dynamic community of global leaders and grassroots activists to discuss solutions for the greatest challenges of our time.

"We will be utilising the hashtag #2030NOW to ask the question, 'What type of world do I want to live in by the year 2030?' During the Social Good Summit, citizens around the world unite to unlock the potential of technology to make the world a better place.

"Our goal for the Social Good Summit is to bring together a global community focused on social good in order to hear the voices and ideas of people around the world. We want to tackle the challenging questions."





I'm in Chicago at the Adler Planetarium where I'm meeting Ann Druyan, the writer, producer and director of Cosmos: A Spacetime Odyssey, the new Fox miniseries hit that is set to make television history. This was one of the 10 U.S. venues where Cosmos premiered in March 2014, in what has been described as the largest premiere for a television series in history.

The new 13-part miniseries is a follow-up to the 1980 television series Cosmos: A Personal Voyage, which Ann co-wrote with her late husband Carl Sagan and which is still considered a milestone for scientific documentaries. The new series loosely follows the same 13-episode format and storytelling approach that the original Cosmos used, but features information updated since the 1980 series along with extensive computer-generated graphics and animation footage to augment the narration.

I ask Ann what motivated her to bring back Cosmos 34 years after the original documentary was aired and why she did it now.

"Well, first of all it's a completely different series, Steve Soter and I wrote 13 new hours of incredible material," she says. "And while it builds on some elements of the original and certainly drops its hat to Carl in many ways, it is a completely new series.



"And why we felt this was the time for it? Because we're coming out of a period of intense antagonism to science and we all thought that it was time to make the case for science and make it in such a way that people would be at the edge of their seat the whole time."

"Do you think there is a growing demand for science-themed content?"

"Absolutely," says Ann. "Science is taught so poorly, it's such a gruelling and horrendous experience in school that our curiosity — which is completely natural — is beat out of us. We feel that Cosmos is an opening, an aperture to the excitement that science can offer."

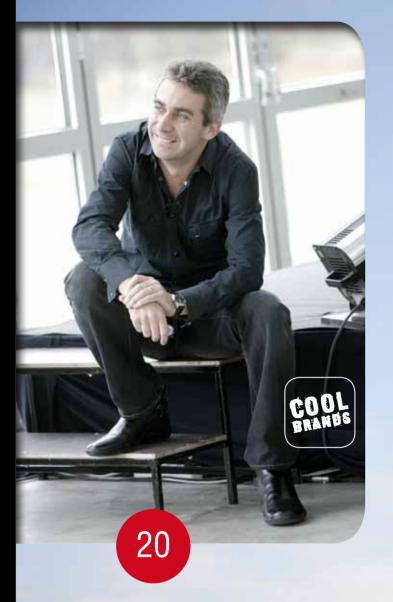
"So how do you create that sense of excitement around something that is essentially incredibly abstract and dry science?"

"By telling stories," says Ann with a smile. "I believe that we are a story-driven species. I'm not a scientist, I was not a good science student, I felt effectively alienated from science throughout my young life, and it was only when I became an adult that I began to really appreciate from a completely different angle the power of science.

"That's why I felt that Cosmos had to be completely story-driven because I think science has a better story to tell than anyone else has been able to tell and that's because it's based on the rigorous winnowing that science and scientists are always doing in order to find out what's really happening.

"People question whether nature is compelling enough, whether real life is compelling enough, but I think nature writes the best stories of all, and that's why I think emotional reaction to Cosmos is so powerful."

Science has a great story to tell



Meeting Peter Fisk

In Los Angeles near Rodeo Drive, I'm here to have breakfast with our guest contributor Peter Fisk. Peter has been working on a new book, Gamechangers: Are you ready to change the world? and like us he's been around the world in the last nine months as part of his research — from LA to Buenos Aires, Colombo, Dubai, Istanbul and Jakarta.

Peter is among the leading minds in the field of business and brand strategy and is featured on the Thinkers 50 "Guru Radar" as one of the best new business thinkers. He is Professor of Strategy, Innovation and Marketing at IE Business School, one of the world's top ranked business schools, and leads his own company, GeniusWorks, a boutique consulting firm that helps clients around the world to develop more innovative business and brand strategies.

Now he just got back from test driving the Tesla Model S in Los Angeles, one of the most hyped, fastest, sexiest, sustainable cars on the road.



"So what was it like?" I ask him. "Tell me all about this sexy car of the future!"

"Amazing!" he laughs. "Out of this world – I can't describe it, you have to experience it yourself really."

"But tell me what this super-car actually is," I say.

"Well it all started as a Silicon Valley dream," says Peter. "Tesla started off with the ambition of establishing the world's leading electric car company. After they burnt through their start-up capital, business magnate and investor Elon Musk took over the company, investing much of the fortune he had made at PayPal."

"And how big is the company?"

"The company now has 6,000 workers and produces about 100 cars a week. But the challenge is not just to build great cars, they also want to grow and shape the market.

"More cars means you also need more charging points, so Musk established Solar City, his own solar energy company. He also recognised he needed a bigger market and in 2014 he decided to open-source all of his IP, allowing competitors to use his patents."

21

Are you ready to change the world

"Wow. And so what are the cars like?"

"They're the fastest, coolest sports cars in California," says Peter. "And with zero carbon emissions, no guilt either. Their marketing is phenomenal: there's a Tesla boutique store in LA's Century City designer shopping mall. It features just two incredibly shiny cars with spotlights and chilled music. No dealers, no forecourts, no discounts. You buy it like the most exclusive luxury goods, with prices starting at \$49,900."

"So it's not for beginners."

"Well that's not all though," says Peter. "Musk doesn't settle for one gamechanging innovation, he wants to reach far beyond the roads. Having spent part of his PayPal fortune on Tesla and a solar-powered charging network to support it, he went and spent the rest on developing a space transport company. As you do."

"This is turning into science fiction," I laugh.

"Well wait til you hear this. SpaceX started work in 2002, developing a range of Falcon reusable launch vehicles, followed by a spacecraft called Dragon which launches off their back. In 2012, it became the first private company to send a cargo payload to the International Space Station."

"What? And who is paying for this?"

"Well as NASA has retired its own Space Shuttle, it is looking to people like Musk to outsource its transportation services to. SpaceX won the \$10 billion contract."

"And next I guess they're going to send people to Mars?" I say jokingly.

"Exactly," says Peter, without a trace of irony. "Human travel in the Dragon, a small cone-shaped vehicle, will start from 2015, shuttling astronauts back and forth between the ISS. Private companies, governments and military have also signed contracts for taking satellites into space. Most ambitious is the NASA-funded project to send Dragon on a Mars landing mission in 2018. Musk's stated ambition for SpaceX is to create a permanent human presence on Mars."

"And then the next step will be to have electric cars on Mars," I say.

"Probably!" Peter says. "No limits here!"

Meeting Nicholas Woodman



In all my years of travel around the world I've carried my professional SLR camera around with me and overall it's been perfect for capturing all the amazing sites I've visited. But sometimes it's not the right tool... Swimming in the Red Sea with a whale shark, riding a motorbike down Route 66, or crossing the Sahara Desert on a camel, I have wished I had a different type of camera that could capture the experience as I live it. So last year I bought myself a GoPro camera, which does just that: I can clip it on a helmet or strap it to my chest and capture every minute of my adventures around the world.

I'm at the San Francisco Design Center to meet the inventor of this extremely cool "life-capture device", Nicholas Woodman. Nick is often described as 'the mad billionaire', a thrill seeker who drinks Red Bull, eats McDonald's and howls his way down ski slopes. But he's also an entrepreneur and the CEO of the world's hottest and fastest-growing camera company.

After we grab a coffee and sit down in the atrium of the SFDC, I ask him how he came up with the idea of GoPro.

"I always knew I wanted to be an entrepreneur but I had no idea what I wanted to do," he says. "So for inspiration I planned a five-month surf trip with friends to Australia and Indonesia. And the inspiration came before I even left - I wanted to capture photos of my friends and I while we were out surfing.

Changing the way people capture and share images

"There was no camera that allowed you to do that, so I set out to develop a wrist harness to which I could attach a disposable camera. It wasn't even a business idea, I simply wanted to document our experiences on this trip. And as soon as I got it working well, the light bulb went on and I realized, 'There must be so many other surfers in the world who want something like this!'"

"The challenge was that all cameras that were on the market at the time weren't designed for use during rigorous activity like surfing, so I kept breaking cameras. I spent two years trawling all the trade shows until I found the camera that was close to the one I would have wanted to design. I got in touch with the manufacturer and he agreed to make the modifications so it could fit on the wrist harness. The GoPro that everyone knows today was built on \$265,000 capital."

"How is GoPro changing the way people capture and share images?"

"GoPro allows people to capture meaningful life experiences in an engaging, immersive way by attaching the camera to their skis, surf board, bike, pole," says Nick. "It enables people to share their lives through incredible photos and videos."

"Thanks for the inspiration, I am going to mount my GoPro to my helmet while cruising through South America for my next Storytelling Expedition."





Related terms: smart city, e-toPia

What is it?

This is a broad trend, with far-reaching impact across real and virtual worlds. And that also makes it hard to define.

We like the description by Spanish economist and lawyer Gildo Seisdedos Domínguez who says: "The smart city concept essentially means efficiency. But efficiency based on intelligent management and integrated ICTs, and active citizen participation. This implies a new kind of governance and genuine citizen involvement in public policy."

What makes it a very exciting trend is that we are moving beyond economic and environmental innovations that focus only on creating a more low-carbon, sustainable and environmentally friendly urban landscape.

Builders of the smart city of the future are also looking at how new technology can be used to improve health and social care, education and crime prevention, making cities and their inhabitants healthier, smarter and safer.

Ok, so what does that mean in practice?

Well, for example in the UK the development of an online patient platform for the elderly has cut the cost of homecare by a fifth; new sensor technology has brought down violent crime outside pubs and bars by a third in the centre of Manchester. Smart bracelets and apps are already increasing safety for women and children who can alert loved ones if they are being threatened or harassed.

Across the world, online interactive teaching platforms will make education available to people in remote areas, while at the same time reducing migration to large — and often already overcrowded — cities. This could be a real game changer in countries like China and India.

On an infrastructural level, wireless sensor networks can measure parameters such as pollution levels and traffic congestion, but they can also control street lighting, irrigation in parks and rubbish collection.

Where is it happening?

It's happening across the world, with examples from Dubai to Verona and Yokohama to San Francisco. However, the South Korean capital Seoul is without a doubt one of the frontrunners, with plans to roll out a superfast 5G network as early as 2017 (the rest of us will have to wait until 2020 to get 5G).

While no one really knows how it will change things, the promise of 5G networks is immense. It has the potential to drive future economic growth, not only by creating new jobs, but also by generating entirely new markets and economic opportunities driven by mobile in industries ranging from healthcare to automotive to infrastructure. The ultimate dream is to merge the real world and the virtual world into a totally seamless experience.

And why do we think this is cool?

While some of this stuff sounds like it comes straight out of a futuristic movie, in the end, what this tech boost means is that more people in all parts of the world will have access to healthcare and education, and that they will be living in safer environments. In this respect, the tech society and smart cities have the potential of creating more socially inclusive spaces, where the benefits of technology reach across all social strata.

Meeting Thomas Kim Meaningful content to create real value 26

I've come to Seoul to meet with Thomas Kim, the executive creative director of Cheil Worldwide and the man who has single-handedly reshaped South Korea's advertising landscape.

His diverse portfolio includes campaigns for clients such as Samsung, Daewoo Motors, Pizza Hut, Microsoft and HP, which have won him recognition at some of the world's most prestigious advertising and media festivals including the Cannes Lions, the New York Festival, the London International Awards and the Webby Awards.

Moreover, Thomas was the first South Korean to win the Grand Prix in Media at the 2011 Cannes Lions, an achievement that put him and his country on the global creative map and that profoundly impacted Korea's advertising culture.

"So what's the secret of your success?" I ask Thomas after he has given me a tour of the Cheil offices and we've found a quiet corner to chat.

"Oh I don't think there's a big secret," Thomas says with a modest laugh.
"But I guess I do approach my work differently.

"From the time I started working in advertising, I felt it was about more than just delivering a message to get sales. I think advertising can make society happier and create values. That's why I'm always trying to create ideas that are new and valuable to society at large. In my view content needs to be meaningful in order to create real value."

"Interesting," I say. "So how does that translate into your work at Cheil?"

"A key concept in all the work we do at Cheil these days is creating shared value. This is a trend that started a couple of years ago with the rise of social media. People want to share things they believe to be good and valuable. The type of media is not important anymore, it's all about creating communication platforms and creating shared value."



"Can you give an example?"

"My favourite is the Minewater campaign, in which we added an additional water-drop-shaped barcode on a mineral water bottle, which let consumers donate directly to provide clean drinking water to children in Africa. It introduced a new way of donating."

"Wow that's cool," I say. "And what was the outcome?"

"Besides the considerable amount they raised for charity, the brand benefited enormously. Brand awareness rose massively and so did sales."

"You also often take a proactive approach with clients — developing proposals without waiting for their request."

"Absolutely," says Thomas. "Some of our most successful projects were developed in that way, like the 'Bridge of Life' project we did for Samsung Life Insurance. We transformed a bridge that was renowned for suicides into an interactive bridge with messages along its whole length and sensors on the guardrails that light up when people walk by."

"So there you're using technology to create shared value..."

"That's right, and I think that's crucial. There has been so much progress in technology, but it has no meaning if we don't harness that capacity to do good."

Meeting Sung-Joo Kim

I'm on my way to meet Sung-Joo Kim, one of Asia's top businesswomen. Sung-Joo is the ultimate self-made woman. After her father — a wealthy Korean business tycoon — disowned her because she refused to enter into an arranged marriage, she started her own business from scratch.

Today she sits at the head of her own business emporium, the Sungjoo Group, which acquired the Swiss-German luxury leather goods and apparel company MCM in 2005. She has faced — and overcome — huge challenges, which is why I think she's an incredible role model for women in Asia and around the world.

She's asked me to meet her at the MCM flagshipstore which houses a cool cafe and as we settle down with our caffe lattes, I ask her whether she believes there is a difference between women's versus men's leadership styles.

"Oh definitely," says Sung-Joo. "Men are vertical and women are horizontal, it's simple. And I think the latter is much better suited to the 21st-century knowledge-based economy. I don't believe that women are better than men, rather that we all need to learn to harmonize our skills and competencies and complement each other better. Women have a stronger nurturing instinct, and this means we care about community and society in a very different way than men."



"Does this 'motherly' approach also show up in your personal style of leadership?"

"Yes it does on a certain level. I see the company's 10,000 employees as my family and I do everything I can to look out for them and care for them. At the same time, I am very detail-oriented and can sometimes be too exacting. I have very high standards — I need to because we position products at the very top of the luxury retail industry."

"So you sometimes have to apply tough love, is that right?"

"I guess you could put it that way," Sung-Joo laughs. "But you know the retail industry is a real battlefield and the best training for new leaders is to go straight out onto that battlefield. I push them into the deep end and they learn to swim pretty quickly. I see it as a way of empowering the next generation of leaders."

"What other messages do you try to convey to young women leaders in your company?"

"To be wise and to believe in yourself. Be proactive. Take on challenges and have a critical perspective. You should not be forced into a situation but try to take charge of a situation by yourself. Today's knowledge-based economy desperately needs smart women leadership and so my motto is: 'Girls, be ambitious!'

"I encourage women to find their inner strength and abilities. I tell them: 'If you are 10 times worse off than other people, make yourself 10 times smarter and be 10 times quicker in overcoming hardship.' Remember, there are many things you can do better than men because you are a woman."

Be wise and believe in yourself





Tencen



What is it about?

Chinese and Asian internet portals such as Alibaba, Baidu and Tencent are growing massively year by year. Are they set to become the new Internet Giants?

What does it mean?

We've all heard of the 'Internet Giants' – Google, Apple, Facebook and Amazon – companies that have grown with dizzying speed and have spread their tentacles more widely than any other companies before.

But while these giants are still firmly holding their ground, new Internet Giants are already rearing their head in Asia, with listed firms worth almost \$300 billion, a figure which is constantly rising.

In September 2014 Chinese internet company Alibaba debuted on the New York Stock Exchange in the largest initial public offering in history and is worth over \$223 billion – making it bigger than Facebook, Amazon and eBay in financial value.

In fact it's all a question of scale: with a population of over 1.4 billion, China's potential for growing an online market is huge. Meanwhile, Japan and South Korea are already the world's third and sixth largest 'e-tail' markets respectively.

Why is it important?

I'm here in Shanghai at the moment preparing for a number of meetings. My first reflex is to Google people and to try to connect with them on Facebook. But our familiar giants don't function here — a stark wake-up call that the much-hyped 'globalisation' is not as globalising as we imagined. Here we use Alibaba, Baidu and Tencent to find what we are looking for and connect to new business relations and friends.

Meeting Carol Potter Guiding consumers through the jungle of choices

I've arrived in Shanghai, a city of 24 million inhabitants and one of the busiest metropolitan areas in China.

I'm here to meet with Carol Potter, CEO for Greater China for the ad agency BBDO. Of British origin, she has been living and working in Asia for many years. Carol mainly has global clients and plays an important role in translating Western brand messages to the Chinese market. She receives me at her office that overlooks the city, and after a short introduction she starts telling me about her work.

"The Chinese consumer is obviously not like the Western consumer," she says. "And while the Chinese are changing rapidly, they are not becoming like Western consumers. We have to understand the difference in culture, norms and values. And while we of course share some fundamental needs and desires like the need to be loved and to belong, we will always have to view these needs through the lens of cultural differences."







"So how are Chinese consumers changing?" I ask. "What's happening? I know they are modernising rather than Westernising, but what does that mean exactly?"

"Well, that is a hard question to answer, particularly in the midst of rapid change. That's why we conduct our own research with the help of an independent company called Jigsaw. We ask the questions that our clients don't usually ask in their research.

"Like what?"

"We don't look specifically at brands and categories," says Carol.

"We ask about life and how it feels to be a young Chinese consumer nowadays."

"And what do you find?"

"Young Chinese feel they are under great pressure to be financially successful. Our research has shown that while roughly a half of them are satisfied with their financial situation and believe it will get better in the next 12 months, 41% agree that they have to work harder and longer hours to succeed. And a full 75% of them feel a 'big pressure in their everyday lives'. On top of which the vast majority need to make their parents proud, and for their parents 'having material things' defines success."

"So it sounds like there is a lot more stress in life than, say, 25 years ago," I say.

Carol nods. "Definitely: 65% of the people we spoke to believe that their life is more stressful than it was for the older generation. And it is not only about material success. Men must find wives in a society where there is an imbalance in the numbers of women and men, and where over one quarter of women earn more money than their partner. In cities like Shanghai, without a good job, an apartment and a car they can forget proposing to anyone."

"It sounds like being young in Chine is pretty tough these days."

"It is," Carol nods. "But you know this generation is not just driven by selfish desires. There is also a genuine desire to improve society. So for example, 85% believe that social progress can provide a better environment for self-development and a significant 61% have volunteered for a charity."

"That's interesting," I say. "So do you think people believe that these rapid changes are eroding social values?"

"There has been much debate in the Chinese media and especially social media as to whether China is pushing too far too fast and in its haste losing its moral values and compass. Certainly 68% agree that China is in 'too much of a hurry to succeed'. And sadly only 23% agree that people of their own age have strong moral values.

"While they are proud of China's rising national strength and its history and culture, over a third are not proud of its morality and lack of integrity. However they do recognize that China has very strong traditional values and there seems to be a genuine desire to return to some of them. The discussion and the intentions are very encouraging."

"So where does branding come into this rapidly changing consumer landscape?" I ask.

"In the midst of all of this change and stress, brands can play an important role. People want to realise their progress and really feel their own success. Being able to buy, own or experience certain brands can help them in this. They can also provide valuable self-indulgence or reward in an otherwise relentlessly stressful world. Perhaps most importantly brands and the companies behind them can help to stand for values and purposes that can help improve the tenor of society."

"You've been working and living in Asia and China for quite some time," I say. "How have you seen the changes impact your agency?"

"Well," Carol says, "I guess what stands out for me is how our agency has adapted in response to the changing Chinese consumer. It goes without saying that social media, online video and experiential have all taken on a greater significance. In general I think our work is more creative than it used to be. Chinese consumers were previously sometimes looked down upon a bit, as if they would buy anything that was on offer. That was unfair. The challenge was that they suddenly had a massive choice and they weren't used to that. So we needed to find how to communicate in a way that would compensate for the lack of visceral understanding that consumers in other markets have built up over years."

"How did you do that? And do you see storytelling fitting into this framework?" I ask.

"We are always trying to find a way to shortcut the building up of an emotional brand identity, and a good story is one very effective way of doing that," Carol says. "Stories can create emotions and memory structures as well as impart information in a way that is easily absorbed. This can all help consumers to navigate the world of brands and make their choices easier. That is a very useful job we can do for them: to help make a consumer's life easier and more meaningful by guiding them through the jungle of choices."





Meeting Richard Lee





I have been in touch with Richard Lee, the chief marketing officer of PepsiCo China, since 2008. Every time we meet up he shares a new story with me.

Over the years, I've started to recognize a clear message in Pepsi's narrative. Pepsi's purpose is to show that traditional values are still relevant, especially in the context of China's current economic growth. It is a clear 'people' purpose.

Some years ago Richard told me about the 'Thirst for Creativity' campaign, as part of which Pepsi gave young creatives a chance to express themselves in this rather logic-oriented society. Some really cool stuff came out of this campaign. It raised awareness of the importance of creativity, not just for individuals, but for society as a whole. In 2012 he showed me a video in which three PepsiCo brands joined forces around Chinese New Year to reconnect young people to family values. It underscored the idea that at the end of the day, family is a very powerful and important entity, which is something the new generation in today's China tends to forget.

"You know how our society has been changing over the last couple of years?" Richard starts. "As the economy grows, values change. We have to be careful not to lose our humanity in this race.

"As brands are so omnipresent in China today, I believe that they have an obligation to help strengthen our traditional values. We have made it our purpose to achieve this. It's very important to us: it's fair to say that we now divide our marketing budgets between increasing the preference for our brands and sharing a higher message about values. We've been doing this for seven years now, with great success."

"So what's new, a new campaign?"

"Actually it's not a new campaign, but do you remember the video I showed you for Chinese New Year 2012? The concept of that campaign, 'Bring Happiness Home', fit our brands so perfectly, that we extended it. "Now we are in our third year of 'Bring Happiness Home' and for this year we did something even more impactful. We introduced the concept of 'happiness giving'. We believe that happiness is a very strong and contagious emotion. Because when you give away happiness, you'll get happiness in return."

"This is a multi-brand campaign, right? If I remember correctly, it featured three PepsiCo brands that all have the Chinese symbol for happiness in their names, which is why 'Bring Happiness Home' was a perfect match," I said.

"Correct, we figured a joint campaign would be much more powerful. Our brands are very complimentary in the consumer's mind, also because of their names, so it worked perfectly in the campaign, for which we came up with the slogan 'Better Together'."

"Nice! It sounds like a well thought-out strategy!"

"Let me order you a Pepsi and then I'll tell you all about our work for 'Bring Happiness Home' campaign during Chinese New Year 2014."

'Bring Happiness Home'

36

PEPSITMALLN会W CLUB 百事天猫 pepsitmall.com

天腦THAILCON

COOL

Here I am with Richard Lee, chief marketing officer of PepsiCo China, enjoying the view from the M Glamour bar on the Bund in Shanghai. The stories that Richard has shared with me over recent years are very diverse, yet they all have a number of common elements. The most striking one in my opinion is that they use their brands'

The most striking one in my opinion is that they use their brands' communication power to convey a higher message.

Their purpose is to make Chinese audiences aware of the importance of traditional values. Over the years they have highlighted values like creativity and sense of community, but in the past three years PepsiCo has been focusing on 'Happiness' as a core value.

"Many young Chinese are caught up in the rat race and financial success easily gets confused with true happiness," Richard says.

"We decided to time our campaigns around Chinese New Year, the biggest, most family-oriented holiday in the country. We want to remind Chinese youth of the importance of family and community spirit.

"We launched the campaign 'Bring Happiness Home' in 2012 and it was such a great success that we extended it, also because it was a perfect match with our brands.

"Before we started Year 3 of the campaign, we looked back. First we had established family as the source of real happiness. In 2013, we showed that a home is not just a house, but home is wherever you find love and happiness.

"In 2014, we decided to extend the concept of 'Bring Happiness Home' into actions of actually giving happiness. We came up with the idea of 'Bring Happiness Home'; not just to your own home, but also to the homes of impoverished mothers, in remote parts of the country.

"Over the years, our country has shifted towards a country of 'buying happiness'. What we wanted to accomplish, is to reinstall the value of giving happiness, for real. Because what happens when you give away happiness?" Richard pauses for a brief moment. "Indeed," he continues, "you will experience a feeling of happiness yourself."

"How did you manage to reach these mothers?" I asked.

"Because we believe that we are stronger together, we looked for partners who share our vision. And we found some interesting ones...

"Huang Xiao Ming is a popular Chinese movie star, he wanted to play an active part in the campaign. Let me show you the video, then you will understand what we did."

Richard opens his laptop, looks for the video and presses play. The movie starts with a statement saying that this film is dedicated to mothers everywhere.

We see Huang on a bike in the early morning, arriving at a family home in a remote area. He finds the mother and hands her a 'Happiness Package' with a scarf, slippers and other items.

He continues his journey and visits several mothers, who are all very grateful for his gift.

This gift is a sign of support that gives them hope and the strength to carry on.

"The main message of the movie and actually of the whole campaign is that giving happiness to others brings you happiness. We are sharing and strengthening the concept of actual 'happiness giving'. When you think about it, you realise that when you give away happiness, you experience happiness yourself. 'What you give is what you get.'

"What we noticed during the making of the campaign, is the determination these women have, despite or maybe because of the hardship they live in. This strengthened our belief that the purpose we chose is the right one for us."

"I can imagine the impact this video has. And I see a clear common denominator between this video and the one from 2012, even though the stories are very different. Smart. How did you activate the campaign?" "We collaborated with Baidu, the search engine. People searching for train tickets home received 'Happiness Greetings' from Chinese movie stars, in the shape of funny emoticons.

"With Tencent's WeChat, China's fastest growing chat app, we set up a service for people to record their personalized Chinese New Year 'Happiness Greetings' for their loved ones.

"This all helped a lot in creating awareness of the campaign, but perhaps the most important partnership was with TMall, China's largest ecommerce website. What we actually wanted, was to give happiness for real. We rallied Chinese consumers to make micro-donations via TMall's online payment system. The funds were used to create Happiness Packages for impoverished mothers all across the country."

"And what were the results?"

"Again, astonishing," says Richard.

"We are very proud of the results. Not only in business terms, but also on the people side.

"First of all, we delivered Happiness Packages to 20,000 families. Secondly, we doubled the number of views of our online content, from 700 million to 1.4 billion since we started the campaign in 2012. The awareness of 'Bring Happiness Home' reached an all-time high of 91% and the brand equity of the three brands increased significantly.

"The campaign even got noticed by our government. It was mentioned on national television, which improved our corporate reputation."

"So we'll be seeing more of 'Bring Happiness Home' in the coming years, I guess?"

"Definitely, because besides the positive results for our business, our main achievement is that we inspired people to rediscover the humanity that we sometimes lose in the pursuit of progress.

"We have only just made the first step in changing our mindset from being a 'nation that buys happiness' to a 'nation that gives happiness'. So stay tuned for more."



I'm about to meet **Yue Sai Kan**, the Emmy award-winning television producer and fashion icon who was designated 'Most Famous Woman in China' by People magazine.

It's hard to know where to start describing Yue Sai's achievements, as her career has been so diverse. She has built her brands between East and West (China and the U.S.), and excelled at everything from the production of TV documentaries and weekly talk shows to the launch of cosmetics and lifestyle brands and the authoring of eight books. Oh, and she's also the first Chinese UNICEF ambassador and does a lot of humanitarian to improve the status of women in China.

"Your resume is so incredible and I have so many questions that I don't know what to ask first!" I tell her when I meet her for lunch at her home in Shanghai. We're sitting in her spacious dining room, which has great views of the city and is tastefully decorated in a mixture of eastern and western styles.

39



Yue Sai laughs. "Well maybe I can start telling you about one of the things I am most proud of: my first TV show in China, One World, which aired in the 1980s. I believe it really changed China's view of the world and, indirectly, also the way the Chinese viewed themselves."

"In what way?" I ask.

"Well it was when China was still very closed and for many people it was the first glimpse of other cultures. Imagine that we had 300 million viewers a week! The fact that the show was in English was also unique: it exposed people to a foreign language in a very direct, but also fun way."

"I read that you also did a lot to change Chinese women's image of themselves," I say.

"Yes," says Yue Sai. "This is also something I am very proud of. It was the early 1990s and China was coming out of the Dark Ages so to speak. With the launch of my cosmetics brand Yue Sai, I showed women that they can take charge of their lives. I was a role model and an inspiration for women."

"How did you do that through a cosmetics brand though?"

"The Yue Sai brand was about more than lipstick and mascara: it was effectively the first beauty brand in China and it encouraged Chinese women to be proud of their image. We gave women the idea they could not only change the way they looked but also change other aspects of their lives: career, education... The core message was hugely empowering."

"How have you seen the Chinese market evolve since you started off?"

"When I started, China was a closed market: there were no customers, so we had to create them. We had to explain everything from scratch and then we were faced with complicated laws and logistics. There were huge obstacles, but we overcame them.

"Another aspect is that when I started there were no women entrepreneurs. That is different now. Today there are many women entrepreneurs and they are active in all sectors. Effectively, while China faces challenges in the business environment, like corruption, I think it is fair to say that we have really closed the gender gap. Women and men are totally equal in China. In that sense, China is fantastic."

Sydney

Wearable technology



Synonyms: wearable devices, wearables, fashionable technology, tech togs, fashion electronics

What is it?

According to Wearable Devices Magazine, a magazine that is — believe it or not — entirely dedicated to this trend, the term wearable technology refers to "electronic technologies or computers that are incorporated into items of clothing and accessories which can comfortably be worn on the body".

Another term we liked may give a better sense of its future: "intimate computing," which for us evokes a product that is sensual and tactile, personal and discreet.

Generally wearable technology is more sophisticated than today's smart phones or laptops because it can communicate with the wearer's body through features such as biofeedback and a tracking or physiological function.

So, I hear you think, this is it? The science-fiction future that was until recently the preserve of James Bond movies and space age blockbusters is here? Well maybe not quite... Because while everyone seems to be talking about them, no one has quite nailed it – yet.

What about some examples?

There are plenty: watches that connect to your mobile phone, fitness bands that monitor your heart rate and other vitals, capacitive gloves that allow you to use touch screens, headphone hats and smart fabrics that respond to the wearer's body temperature. Taking it one step further, there are also more invasive versions of the concept as in the case of implanted devices such as micro-chips or even smart tattoos.

And of course there is Google Glass, augmented reality glasses which allow you to communicate with the internet and your phone through voice commands. Google Glass launched in April 2014, and it is still far from reaching its full potential, as are most wearable devices. As one commentator pointed out, "There are so many wearable products coming out. Some are not very useful, but they look beautiful. Some are not beautiful, but really useful. We're getting to the sweet spot, where it's both."

So how big is this trend?

While it may be fairly small still, the market for wearable technology has massive potential.

Shipments of wearable devices are predicted to triple in 2014, reaching 19 million. By 2018, that figure will reach 111.9 million. Besides tech geeks, who actually uses these kinds of devices? More people than you think and in more sectors than you think! The military, the medical and health sector are often named as the key sectors for wearables, but just walk down North Bondi Beach as we did this morning, or any other place where people exercise, and you'll notice an array of fitness bands and monitors — and this area is set to grow massively over the coming months, years.

But there are also applications in other fields such as education, transport, gaming, music, disability... it's pretty much endless, which is why it's so exciting.

And what does the future hold?

Many tech and fashion companies, including Nike, Samsung, Fitbit, Jawbone, and others, are working on developing wearable technology. Some funky prototypes we liked include a Sony Ericsson's cocktail dress with Bluetooth technology that lights up when calls are received, keyboard pants designed during a "Fashion Hacking" workshop at a New York City creative collective, and the art students who designed a hoodie that sends text messages triggered by movement.

Taking it one step further into the world of sci-fi, scientists at Maastricht University in the Netherlands are developing computers that can read your mind. That means you wouldn't need to type anymore, you can just think the words and they'll appear on screen... Pretty cool, even if it's kind of creepy.

41



Meeting David Haslingden It's animals all the time

I'm in Sydney on my way to meet David Haslingden, the guy behind ZooMoo, a new animal edutainment and infotainment network for three to six year olds that is taking the world by storm.

Before launching ZooMoo in 2012, David lived in LA and was the president and COO of Fox Networks Group where he was responsible for Fox, National Geographic and all other global NewsCorp-owned channels around the world.

Through his work, he developed a phenomenal global network and many of his former colleagues share his passion for animal and nature conservation. He's also the chairman of WildAid, a non-profit that uses TV to raise awareness around products made from endangered animal species.

He's asked me to meet him at Sean's Panorama Restaurant overlooking North Bondi Beach and after we find that perfect ocean-view table in the shade, I start off by asking him what motivated him to set up an animal edutainment channel.

"I've always felt that people who have had exposure to animals and nature while growing up have a better shot at being empathetic and understanding our relationship with nature," says David, adding that growing up on farm played a big role in his own love of animals and of the outdoors.

"Recent early learning scholarship has underscored this connection. It also shows that kids have an innate affection for animals and nature when they are young, but lose it unless they have adequate exposure to either animals or nature, or both."

"So what makes ZooMoo different from other kids' learning channels though?"

"There are several things that set us miles apart from any other channel," says David.

"First of all, we are the only destination where it's animals all the time – 24 hours a day.

"Second, all our content is entirely original, created by ZooMoo for ZooMoo viewers. Many of the original shows are built around the



43

world's best natural history footage from the BBC, National Geographic, and NHNZ libraries. And finally, the ZooMoo channel was developed completely in tandem with the ZooMoo App, which listens to, grows, expands and feeds off the content from the TV channel."

"It sounds pretty cool," I say. "But why introduce kids to the animal world through television? Why not take them out to see the real thing?"

"My work with groups like WildAid has shown me that media can be a very powerful force in learning and conservation," says David. "And the explosion of the availability of multi-channel TV around the globe in the last 20 years means people now have access to places and animals from around the world that they have never seen before. TV can now reach people all over the world — from the favelas of Rio to the cobbled streets of Kyoto. What's more, the spread of smart phones and other internet-connected devices is transforming how we watch. While TV viewing has remained a 'lean back passive' experience, smart phones and tablets are fully interactive and highly versatile. Here, ZooMoo sets itself apart, as it is the first channel to offer an app that works synchronously with the channel, thus constantly expanding the child's fascination in a 'lean in and interact' experience."

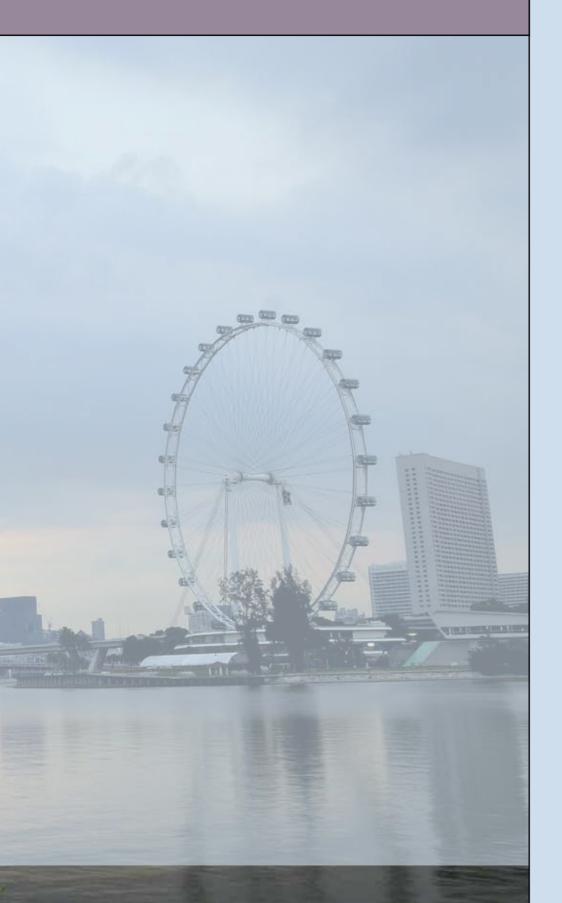
"This means they are more suited to learning experiences I suppose?"

"That's right. The ZooMoo App uses subsonic sound waves inaudible to the human ear but easily detected by the microphone on a smart phone or tablet. When a child is watching the TV channel and the app is open, an animal flies off the TV screen and into the app. There, you can feed, breed and play with the animals you collect, while also learning facts about each animal's behaviour and habitat. It is the complete package for parents desperate for educational entertainment for their children in the digital age."

"Sounds like a relevant and contemporary concept," I say. "It would be great if you manage to involve kids and their parents in such a way that we all learn to be more careful with nature."



[Related terms: Six degrees of seParation]



What is it?

According to Wikipedia, it is "the principle that short chains of acquaintances, often no more than a handful of individuals, connect any two people on the planet".

The phenomenon is certainly not new — with writers and broadcasters already discussing it in the early 20th century — but social media networks and the fast development of communication technologies mean that our already small world is shrinking.

It is related to the Six Degrees of Separation theory that says that everyone and everything is six or fewer steps away, by way of introduction, from any other person in the world, so that a chain of "a friend of a friend" statements can be made to connect any two people in a maximum of six steps.

So how small has the world become now?

According to a recent Facebook study, the average degree of separation between two Facebook users is only 4.74. And when you focus on one specific country, like the U.S., Sweden or Italy, the number of leaps between two people drops further to 3.74.

Why is it important?

I've seen the world shrinking both online and offline. Right now I'm in Singapore, and it's struck me that anyone I meet here is only about two steps removed from anyone else. Maybe Singapore isn't the best example as it's not very big to start with, but I've seen the same in mega cities like Shanghai and Seoul. Online, sites like Twitter, Google+, Facebook and Linkedin make it possible for me to link not just to friends and my 'inner circle' but to expand my network to friends of friends, and business partners of business partners.

Obviously the small and shrinking world phenomenon is invaluable as it helps me connect to new contacts and expand my network almost effortlessly.

A quirky aside:

The game "Six Degrees of Kevin Bacon" was invented as a play on the small world phenomenon concept. The goal is to link any actor to Kevin Bacon through no more than six connections, where two actors are connected if they have appeared in a movie or commercial together. It was created by three students at Albright College in Pennsylvania, who came up with the concept while watching Footloose.

Meeting May Sng and Steven Goh The higher mission of Orchard Road

We've just landed at Singapore Changi Airport with a 70-minute delay from Bangkok and we're running late for our meeting with Orchard Road Business Association.

"Shall I give them a call?" Anouk asks.

"Let's wait," I say, "we have an hour to get there and I read that this is the most efficient airport in the world. They say you can be in a taxi on your way to town just 30 minutes after landing, so we could make it."

Less than 25 minutes later we're getting into a cab. "Orchard Road please," I tell the driver.

"Singapore really does live up to its reputation as one of the most efficient countries in the world," says Anouk. "Now let's see what Orchard Road has to offer!"

46



"Everything you could possibly want, by the sounds of it," I say as I scroll through their website. "Orchard Road is a shopping and lifestyle hub with 800,000 m2 of retail, dining and entertainment, 40 shopping malls, six department stores and 20 international and luxury hotels. It's consistently voted as one of the top shopping avenues worldwide."

We're meeting Mrs. May Sng, the Chairman of Orchard Road Business Association and Executive Director Steven Goh at a café in the Paragon Shopping Centre.

As we order our coffees, Steven tells me about the origin of Orchard Road's name: "In the 19th century, this road was surrounded by nutmeg and fruit orchards. It was a beautiful sight... Though of course I wasn't there to see it myself," he adds with a smile. "Commercial development in this area started in the 20th century and really took off in the 1970s."

"That's what we read. Orchard Road is now the most popular shopping district in Singapore," says Anouk. "How do you manage to stay at the top?"

"We're very proud of what we have achieved," says Mrs Sng. "This is one of the most iconic shopping areas in Singapore and the wider region. It is sometimes compared to the Champs Elysées in Paris or Regent Street in London."

"But this also comes with many challenges," she adds. "It's like a funnel: first we have to compete on a global level, and build on Singapore's reputation as one of the safest places in South-East Asia. Then in the region, people have the choice between Bangkok, Jakarta, Kuala Lumpur... And locally, within Singapore, we compete against the other shopping districts, which offer the same safe environment and similar stores and brands!"



ORCHARI

"We like to think we offer more than just shopping," says Mrs Sng. "Of course shopping is our prime focus, but I strongly believe that companies, brands and associations should have a purpose, and strive to play a role in people's lives. We want to be more than just a place where people come to spend money. We feel that we have a higher mission, which is to encourage social interaction and exchange."

"Interesting," I say, "and how do you achieve this?"

"Social isolation is increasing as internet connectivity and online shopping expand," says Mrs Sng. "People stay at home behind their PCs and don't meet in person anymore. We want to play a role in countering this trend. We want people to come to Orchard Road not just to shop, but also to meet others and enjoy time together."



"We see this at the weekends," Steven adds, "when families, sometimes three generations together, go out for a stroll and of course for food, because after shopping, eating is the main national pastime."

"That sounds like a great purpose," I say, "so what do you offer in addition to shopping?"

"Actually there's a range of attractions," says Mrs. Sng. "Orchard Road is set in a great environment, with rooftop gardens and a butterfly trail across the roofs that attracts butterflies across its whole length, as well as a tree-lined boulevard with plenty of cafés, bars and restaurants."

Mrs. Sng pauses to take a sip of her tea. "In addition to our unparalleled shopping facilities with more than 5,000 stores, we organise wonderful events like the Christmas Light-Up in the run-up to the holidays."

"Or Earth Hour," she adds, "where people come together with candles and all the lights are turned off along Orchard Road. And of course there is 'Fashion Steps Out' when Orchard Road itself becomes a giant catwalk.

"We also provide WiFi in all our shopping malls," Steven adds. "We've even launched a mobile app that guides you through Orchard Road and gives suggestions along the way."

"Cool!" I say, "mixing the virtual with the physical retail experience!"

Steven smiles. "You know sometimes when young people ask me whether we have WiFi, I wish I could just say, 'No, why don't you talk to each other instead?', but I know that's just a dream. This is the world we live in now... And in the end many people use social media to connect in real life, so our goal is to make Orchard Road the place where people come to connect."

"It's a total experience in other words," says Anouk. "Bridging retail, dining and entertainment, but also the virtual and physical worlds."

"Exactly," says Mrs. Sng, "and the best way to find out is to stroll around Orchard Road and experience the magic yourself. Why don't you go and have a fresh fruit juice in the rooftop garden and relax after your flight?"

"Sounds like a plan," says Anouk. "And afterwards I might go and try a great pair of red shoes I saw in a shop window as we were coming to meet you!"







[far left] **Rozzie Roz** is a famous Singaporean radio DJ who hosts a popular daily talk show. "I'm lucky to be doing what I love: listening and talking to people, learning from their stories and sharing my favourite music with audiences across Singapore."

Anthony Chen produced the movie Ilo Ilo, a box office hit in Asia and beyond. "I started making movies when I was a young boy. I love telling stories that usually don't reach large audiences."



· NO PLACE LIKE HOME ·

Here on Singapore's famous Orchard Road, Asia's Champs Elysées, and I'm on my way to meet Stephanie Hancock and her partner Guy Wachs. I know Stephanie from the time she was working for the global ad agency JWT. Guy used to be the F&B manager at Swissôtel in Bangkok before Stephanie and he moved to Singapore. In 2009 she and Guy started Wild Honey, an all-day breakfast concept restaurant which was the first of its kind in SIngapore.

"I hope you haven't eaten yet," says Stephanie when I arrive. "There are some great dishes you should try. My personal favourite is the 'Aussie', Australian grain-fed sirloin with dad's baked beans and a home-made tomato chutney. It reminds me of the breakfasts my mum used to make us before school."

As we settle at a table on the outdoor terrace and I browse through the menu, I ask Stephanie and Guy how they came up with the idea of an all-day breakfast restaurant.

"We've travelled so much in our lives," says Stephanie. "I was born in Australia, and have lived in Canada, the US and Thailand; Guy was born in Israel, lived in Switzerland, Germany and the U.S.; our son was born in New York... So there we were, three nationalities, where to settle? That's when we found our home here in Singapore.

"And our menu is a sort of photo album with signature dishes from across the world, featuring many of the places we've visited or lived in. Some of our all time favourites are 'I Love New York', 'Parisienne' and of course 'The Spicy Tunisian'."

"Is Wild Honey mostly a place for expats?" I ask. "Do they come here to find their home breakfast here?"

"No, definitely not," says Guy. "Of course everyone is welcome but we want to share our travel and gastronomy experiences with the people of Singapore. I love to see a three-generation Chinese family eating 'Eggs Benedict' or a group of young Malaysians enjoying a good 'Californian'.

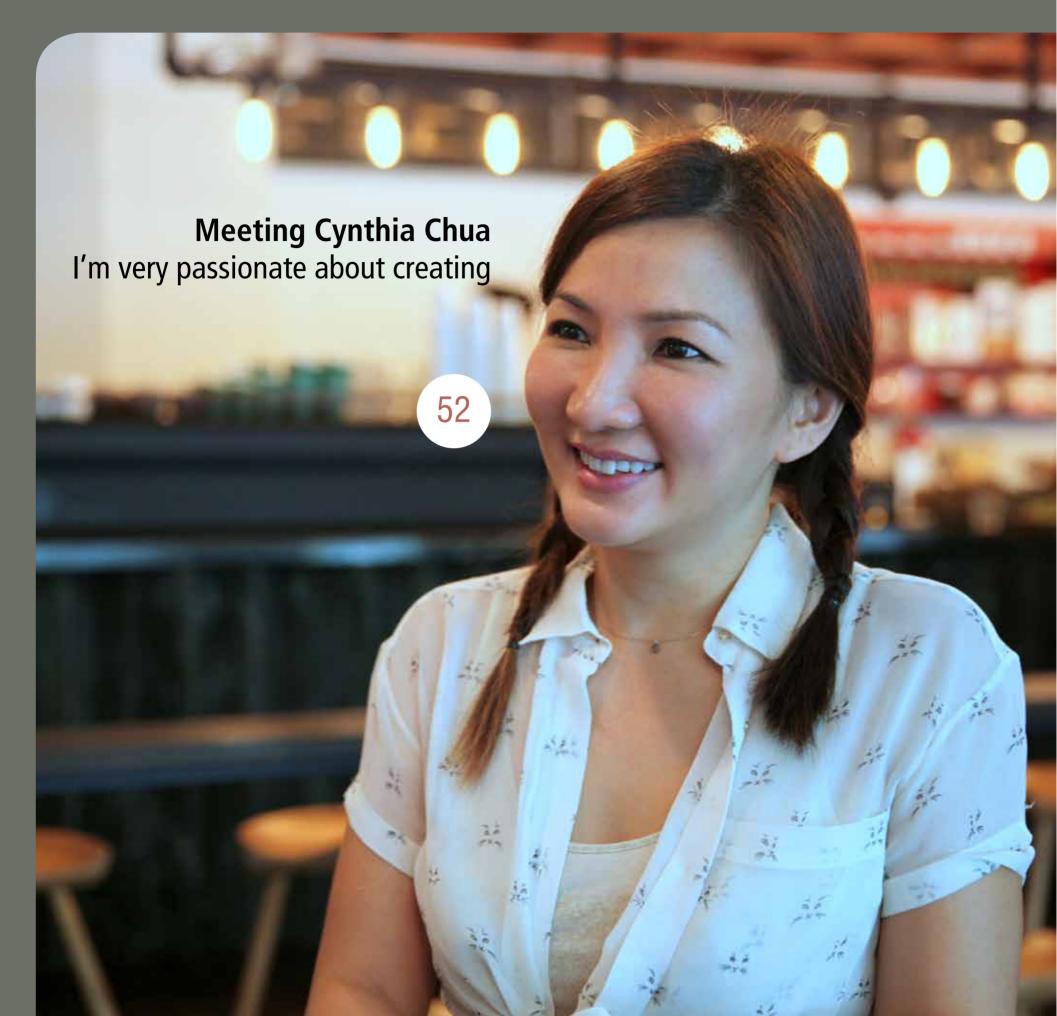
"Our focus here is to be as creative with breakfast as possible and to offer dishes that are interesting and different from what is on offer elsewhere, dishes that are beautiful to look at and delicious to eat. We are very particular about where our produce comes from and work with many local suppliers to develop special products you can only find at Wild Honey, like our special COMMON MAN Roasters coffee.

"Stephanie and I are dedicated to the history of the dishes and to the craft of cooking — making our own jams, cordials, pastries and cakes with recipes borrowed from our mothers, fathers and grandmothers. All our dishes have a story and that's what we love."

"I think the best thing is for you to taste it all yourself!" says Stephanie, "We've prepared you the 'Norwegian' and 'Portobello Road', so see what you think!"

Wild Honey is more than a restaurant; it is also a meeting place. Two of the other people I met here are famous local DJ Rozzie Roz and the multiple award-winning movie producer Anthony Chen.

wildhoney.com.sg



I'm about to meet Cynthia Chua, one of the most successful businesswomen in Singapore. She's asked me to meet her at Common Man Coffee Roasters, one of her many thriving business ventures.

As I sip a cup of the blackest Robusta roast coffee, I get out my iPad and review my research notes on this serial entrepreneur who is conquering Singapore — and the world — brand by brand. Cynthia is the founder of the Spa Esprit Group, a beauty and F&B group that has 13 brands and 82 outlets in 35 cities around the world. The group made a turnover of \$ 40 million in 2010.

The long list of brands she owns includes Strip (a waxing parlour), Browhaus (lash and brow grooming), Mask (unique facials and cult products), Qi Mantra (acupressure massage in a Western environment), Beauty Emporium, (a grocery concept and treatment orientated beauty space), the Tippling Club (progressive cocktails and dishes) and Skinny Pizza (fresh pizza on a thin healthy crust)...

53



This is impressive stuff. She's launched four new brands in the past two years alone, and Strip and Browhaus have branches across Asia and in London and New York.

At this point Cynthia walks in, dressed in a stylish outfit and with a radiant smile. "It seems like you're conquering the world with your brand concepts," I tell her as we settle down for another coffee. "How have you managed to build a business emporium in less than 20 years?"

"Well, I started with Spa Esprit in 1996," she says. "It was a day spa that shunned the traditional 'zen' spa concept, and gradually I expanded the business into a lifestyle empire, the Spa Esprit Group.

"I'm very passionate about creating brands that are missing in the market, offering the consumers interesting services previously lacking, or refreshing and improving the existing offerings."

"But it seems that in the process you are revolutionizing the beauty industry, in Singapore and beyond!" I add.

"Well I'm not inventing the wheel or anything. It's about reinventing and improving on existed concepts. So for example waxing is not an Asian concept. But we imported it, perfected it and then brought it back to the West," she says.

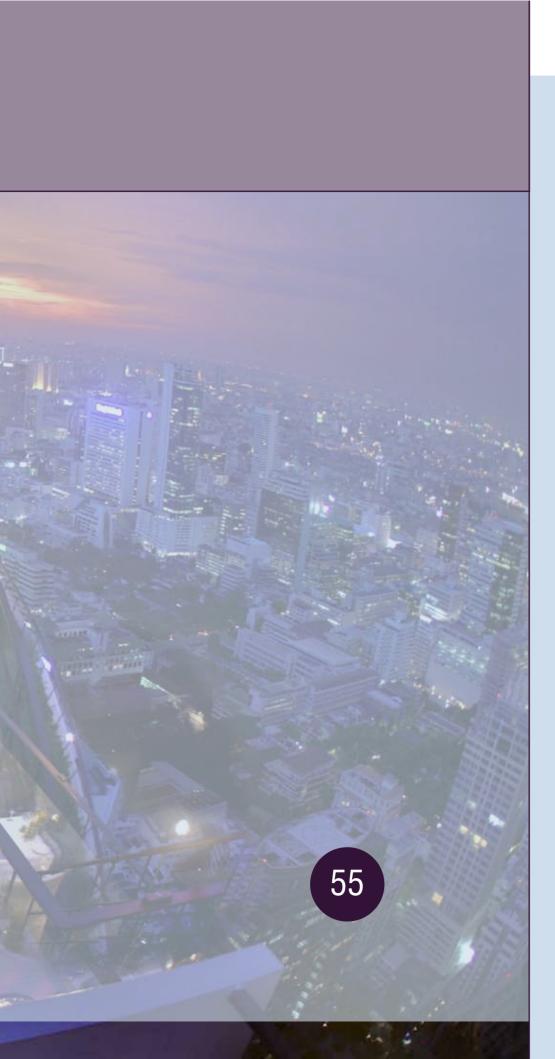
"Tell me more about your decision to expand on to the international scene."

"There is a global shift in economic power," she says. "Until recently, brands from Europe and the U.S. were in the lead. This is slowly changing. A growing number of 'next world' brands have been claiming part of the global market share. The Spa Esprit brands have chosen the same path."

"Have you seen a difference in the different markets you enter?"

"Different countries are at different phases of the market maturity cycle. For certain markets, it has been as much about educating people about Brazilian waxing and eyebrow grooming as it has been about setting up a business. Being a pioneer means you'll always have to educate the market, and we educate and communicate with our consumers through quirky and creative campaigns."





What is it?

This is something we have observed on our recent travels through South-East Asia: the rise of a new Asian luxury market. In the past, few people in Asia weren't able to afford to shop at global luxury brands like Louis Vuitton, Hermes or Prada. But as incomes rise, so is demand, and Asia's luxury market is thriving.

Is that changing the street scene in Asia's big cities?

Definitely. Bangkok now even has a series of 'luxury malls' which are trying to compete with the Champs Elysées in Paris and London's Regent Street. Cities like Bangkok and Kuala Lumpur are now vying to become not just regional, but global shopping destinations. Luxury malls, boutiques and flagship stores selling haute couture, accessories, bags and cases, cosmetics and fragrances, vehicles, utility gadgets, beverages and interior decoration products are everywhere.

What's more, and what's more interesting to us, is that it's not just European luxury brands but also local brands tapping into this trend. As you walk down the street here in Bangkok you first have the impression that it's wall-to-wall Chanel, Givenchy, Ralph Lauren and Burberry, but look a bit closer and you also find cool local designers pushing their way to the front row. We even discovered an entire mall dedicated to up-and-coming local designer brands.

So how big is this trend?

It's huge and set to grow further. The Asia Pacific region currently accounts for over one third of the global luxury goods market and the region is expected to account for nearly half of total global luxury goods sales in coming years.

Watch this space and get ready to rethink your destination when you book your next shopping holiday!

Meeting Praew Sripaisal Create your own style



Now I'm in Bangkok to meet Praew Sripaisal, a Thai entrepreneur and businesswoman who is trying to change young Thai women's attitudes and give them more confidence to lead the lives they want to lead.

Praew herself did not follow the classic path expected of girls in Thailand. "I'm not a typical Thai girl," Praew tells me, "I didn't do ballet, I didn't have cooking classes, I went into sports and then after school I studied in the U.S. for 10 years."

After working for the family business upon her return, she launched her own fashion brand, DA+PP. She's asked me to meet her at the brand's latest pop-up store on the third floor of the Central World Mall in Bangkok.

"I understand that DA+PP is about more than just fashion and clothing," I say as we stroll through the store. "You have a message you want to share with the next generation, is that right?"



- "I want to tell young people to take the opportunity to be themselves, choose their own path and to create their own style," says Praew with determination.
- "So with your company you are setting an example for other Thai entrepreneurs?"
- "I try to," says Praew. "Traditionally in Thailand entrepreneurship was frowned upon. Young people were and still are in many cases expected to study, get a job and then slowly work their way up the ladder. The idea of starting something on one's own and breaking with this hierarchical system is very new, it's only in the last decade or so that people have started to see entrepreneurship as an option, but there is still a long way to go."
- "What are key challenges facing young entrepreneurs then?"
- "Most entrepreneurs don't have a clear vision of what they are doing or why they are doing it and that means eight in ten businesses fail. Those who succeed are the ones who have a purpose for their brand and their company.
- "In my case, I am also trying to change the leadership style at DA+PP from the traditional authoritarian style to a more horizontal system where staff at all levels can have a say and where responsibility is spread through the team. I believe this kind of inclusive leadership also strengthens the brand."
- "So in a way you are redefining traditional business and leadership models, and breaking some rules along the way?" I say with a smile.

Praew laughs. "I don't necessarily want to break the rules, I just want to show people that there is another way. So that they can choose how they want to live their lives.

- "You know that the social division between boys and girls is still very traditional in Thailand. We get pushed into a certain role. And that's fine, as long as you know that there is an alternative.
- "Especially for girls, my message is: be independent. Think and speak up about what you believe and want, and make sure there is a real purpose to it."



58

Meeting Hans Mueller



I'm in Bangkok to meet Hans Werner Mueller, the founder of HWM, one of the strong and upcoming creative agencies in Thailand.

Hans was born in Germany where he studied psychology and later worked in the creative industry in Paris, London and New York.

Then followed an unexpected move to Thailand.

"There were two reasons I came to Thailand," Hans says. "The first was Buddhism. I found that the hectic lifestyle I led in the West where competition is the name of the game, didn't stimulate my creativity anymore. So I stepped out of the rat race and changed the rules of the game. I wanted to have freedom of choice and pick assignments I was passionate about. I knew that the results would automatically be better.

"Some people say they need an inspiring environment to be creative. I believe inspiration comes from within, not from the environment."

"And the second reason?" I ask. "You said there were two reasons you moved to Thailand."

"The global shift of economic power," Hans says. "Economic power used to be concentrated in the U.S. and Europe. Today it is gradually shifting eastward to India, China and Indonesia. Southeast Asia is a great place from which to witness and feel this shift in power.

"In the past, you had to be based in New York or London if you wanted to be part of the creative in-crowd. Nowadays, work made in Bangkok can easily compete with ad agencies from the West. And of course with global communication you don't have to be in the same place as your client."

"Why is it important for you to be able to choose your own clients and assignments?"

"When you can choose your own assignments, you pick the ones you are passionate about and where you can really add value. I firmly believe that when you have the freedom to create, you can create something really special, with the client. The clients we serve at HWM are open to new ideas and are willing to take risks. That is why the work we produce at HWM is better, more creative and more salient than if we would be restricted by preconceived ideas and limitations."

"Besides your agency, you are also involved in food concepts. How did this combination come about?"

"It's actually based on the same idea we just talked about. Following your passion and creating perfection.

"The concept behind the two restaurants I opened, Spring and Summer, is to combine high-quality organic Thai food with a relaxed atmosphere, nature and Buddhist culture.

"Interestingly, Spring became a game changer in the Thai market. Since we opened it, the standard of restaurants has been raised and the ideas behind them are more creative, so our concept reached beyond just our restaurant.

"In the end, it is all about guarding our vision, the things we stand for in life."

People will forget what you said people will forget what you did, but people will never forget how you made them feel. Maya Angelou



Your life. Your choice. Your destiny – Aur See You

Bangkok-based Aur See You has worked with brands, including Red Bull, Nike and Philips, royalty, celebrities and political leaders. She consults, lectures and leads workshops on Dhaksa, an ancient holistic profiling system comprising personology, numerology and environmental pyschology. In short: she 'reads' people and houses, helping individuals through work or personal challenges by giving them the tools to chart the course of their own lives.

I meet this remarkable woman at her home in the Thai capital. A veritable oasis in the heart of the buzzing city, I almost feel as though I'm in the countryside.

"How would you describe what you do?" I ask her.

"Everything in life is connected: your name, the time you were born, the clothes you wear, the house you live in. Since my grandfather introduced me to this idea more than 30 years ago, I've spent a lot of time studying how these things are connected and how the mechanism of certain things can influence — and even change — your life.



"The whole universe works in cycles, such as the seasons – spring, summer, autumn, winter. I can read these cycles – or patterns – and work with them. When people say 'Well, that's life. Something has happened and we can't do anything about it', I help them understand how everything is connected and show them the cause and effect; what caused this thing to happen. But most importantly, I find a solution."

"How does this work?"

"Using nature's four elements: earth, air, water, fire. We are all connected — humans, plants, all the creatures that live on earth. And because we were all created by these four elements, the connection is already there, from the moment we're born. We draw on these elements all the time. For example, when you're tired, you take a walk in nature and end up re-energised. Most of the time though, this happens unconsciously. But if you understand how the elements work together and influence each other, you can benefit from it consciously."

"Can you briefly describe Dhaksa for me?" I ask.

"It's a combination of natural and social science; a knowledge and understanding of nature, its cycles and characteristics, and our interrelation with it. In Dhaksa, however, nature encompasses more than flora and fauna alone: it also includes man-made structures, our own bodies and everything else in this world."

"What motivates you?" I ask her.

"A few years ago, I was diagnosed with an advanced stage of cancer. Doctors told me I had only a few months to live. They were wrong, however. I survived. But it's given me an extra drive in life. I realised that if I had died, I would have taken my knowledge with me. I now feel the responsibility to share what I've learnt so it won't be lost."

"What do you want to achieve in the next five years?" I ask.

"I want to be teaching all over the world. By creating educational events and workshops on the one hand and by speaking pro bono at universities on the other. I want to teach as many people as possible how they can master their own lives. I want to truly connect the world."

On our way to meet Anand Mahindra



We've been in India for about a week now and we're starting to understand part of the secret of the success of this country of 1.23 billion, the largest democracy in the world. One of the key elements is the sustained and steady economic growth through the 1990s and early 2000s, which has made India the tenth-largest economy in the world and one of the G20 major economies.

"It wasn't straightforward though," says Maarten. "When you read about India in the 1980s, it was a very different picture: it was a closed economy with hardly any foreign investment and a rigid bureaucratic system that stood in the way of growth."

"So what changed?" I ask.

"In 1991 the government decided to liberalise the economy and open it up to global markets."

"But didn't that create a massive competition from savvy foreign companies?" I ask.

"Absolutely," says Maarten. "In fact, economists and experts predicted that Indian companies would disappear, be swallowed by large foreign corporations. I guess this was partly true but there were definitely also companies that held their own and proved that India is able to compete on the global stage."

"Like Mahindra & Mahindra who we're going to meet this afternoon," I say. "You'll see, it's a fascinating story. Under the leadership of their visionary chairman Anand Mahindra, the company has today become a rising star on the global stage.

"Anand is actually the third generation of the Mahindra clan. He's been running the company since the 1990s. From what I've read he's an incredibly versatile and creative guy. He graduated magna cum laude from Harvard and then got an MBA from Harvard Business School, but he also studied film making and is a keen photographer. So, a true homo universalis.

"And I actually think it's through his creative flair and vision that the company has risen so high. It seems that Anand Mahindra has the ability to see the bigger picture, perhaps because he studied in the States and was able to envision Mahindra as a global player."

"Interesting," Maarten says, "so what is the story of Mahindra's origin?"

"When the Mahindra brothers, JC and KC, founded the company in 1945, it was basically a steel-trading business that manufactured cars. Since then, they've massively expanded their activities. Mahindra uses India's growing global market presence in both the automotive and farming industries to push its products in other countries."

"Well that may be the case, but I'm sure that's not the main reason why we are going to meet them," says Maarten.

"You're right. First of all, Mahindra started as a family business. And we all know what that means: more heart for the business and more involvement with local issues — people and planet.

"Secondly, in recent years, the Mahindra brand has come to play an increasingly important role. They have created a very clear purpose and are determined to contribute to making India, and other parts of the world, a better place."

"Interesting!" Maarten says as we arrive at the Mahindra offices, "let's meet the man."

Helbline for Einergency Response Operations Ald in the grated Sports Complex Chain Metwork

We have a controlled Chain Metwork

We have a controll A New Potent Drug for Treating Diabetic Robertic Electrical Energy Cost Computation Plug in hybrid kits for existing cals Ous Freshers - Preparing freshers for their first job recopie The Inche Dash Board Fue Informed hachine Plantomatic Dosa Making Machine Know if the Plantomatic Dosa Making Machine Automatic Dosa Making Machine Automatic Dosa Making Machine Automatic Dosa Making Machine Plantomatic Dosa Machine Rural ERP **AaviskaR** Automating the draining Process of ex nected Photovoltaic (PV) system for all the Accompanies the dramming Process or Williams Running Water Pump for irrigation W Ontrol, in automobiles, to avoid rash driving Tion (Infrastructure and Transportation) Running Water Pump for Imganomy A system which tracks daily community A system which tracks farming will Rotary up the Rotary up the System for the visually challenged people ational institutes offered on saas model Rotary Huller invented & patente alyze the composition of flue / hazardous Cleaning and drying machine for stem for the hearing challenged people An autobicycle which will be pric sponse blood donor volunteer network Spot It will enable the users to se Education of rural 'OUT OF SYSTEM existing cars for cleaner , cheaper energy Smart watch could a variety of such from your tricky love affair - freedom 3.0 BIJ One Touch solution for your daily he with patient monitoring for quadriplegics EduBee-Interactions Unlimited (Knov : - a solution for traffic and parking problems Enhance income from Desi Cows by co education at the doorstep in an affordable fee Promoting Rainwater Harvesting in urba rint scan devices for atm & credit card machines The Eternal Voice - Waqt Ki Awaaz Commu y activating Moore's Law for unlocking Collective PNLIT - Nurturing Puttenahalli Lake back to neelchair with r T-Box, The Next Gen In-vehicle Infotainment o-electric(pzt) Inside, we are welcomed by Karthik, vice president Enhancing Livelihood option for tribal and no corporate brand management, who takes us to a conference room. We are soon joined by Anand, who enters with a purposeful stride and a big smile. "We're impressed by what we've read so far about the Mahindra brand," I say as he warmly shakes our hands. "And curious to learn more!"

SHARE an idea

Meeting Anand Mahindra We do business with a larger purpose

"Well, we are of course all very proud of our company and it is one of our daily challenges to keep it that way," says Anand. His air is calm and relaxed, even though his words speak of great ambition.

"That's exactly why we wanted to meet you," I say. "To find out the secret of the success behind the Mahindra brand."

"We are many companies," Anand replies proudly. "We are more than 180,000 people in over 100 countries. Mahindra's success lies in the way we do business. Of course there is professionalism and quality, but most of all we do business with a larger purpose. Actually, we always have," he says with a smile. His tone is confident and modest at once.

"We read about that," I say. "I am particularly interested in understanding how an Indian company, founded in the 1940s, was able to grow so big, even internationally, and still manage to hold on to its core purpose. Can you tell us about that?"

"Well," says Anand. "When I took over as captain of the Mahindra ship, in the early 1990s, 'good corporate citizenship' was already part of our DNA. But I felt we had to reformulate it, to revive it and incorporate it into our daily operations.

"What I found was actually the same as our founders believed in: 'India is second to none and we will prove them right'. This slogan dates back to the company's founding in 1945 when India had little internationally known industry and there was a general feeling that we should prove that we could compete and hold our own.

"So what we did, was to take the purpose we had always had but which had been used more as a footnote, and turn it into a header.

"We worked hard and by the mid-2000s we had established a strong presence in India and started expanding our business internationally."



"And what happened to your purpose, which was very much focused on India?" I ask.

"Good question," says Anand. "This growth and change of scope led us to question our purpose. We had created an international company, with people working with us all over the world. An India-focused purpose doesn't appeal to Americans or Europeans, so we had to change. We decided to do an exercise to find our current purpose."

"How did that work?" I ask.

"We started the exercise in 2008, a decisive year globally," says Anand. "We involved different groups of stakeholders from all over the world to first find out what they find important. We found amazing similarities in different parts of the world. People realized that the world had changed, there was a trust deficit towards big companies, people wanted brands they could trust, brands that are good for consumers, brands that go beyond profit."

"So you noticed that people wanted companies to be more stakeholder-value driven than shareholder-value driven?" I ask.

"That's right: people are done with corporate greed and companies that just look at the next quarter's financial results," says Anand. "When we went back to the drawing board with the knowledge we had gathered, we found surprising similarities between what people want and what we, at Mahindra, are."

"And this is how 'Rise' came about," I say.

"Correct," says Anand. "We want to drive positive change in the lives of our stakeholders and communities across the world, to empower and enable them to 'Rise'."

The Mahindra purpose - Driving Positive

Mahindra Rise.

66

We are meeting with Mahindra chairman Anand Mahindra, who we have come to know as the charismatic, aspiring and passionate force behind the company. We have joined him and his vice president corporate brand management Karthik, in their offices in South Mumbai to discuss Rise, Mahindra's core purpose.

"Driving positive change in the lives of stakeholders and communities sounds like a great and very necessary purpose," I say. "How do you make this work?"

"It isn't just a clever phrase, we actually live it," Anand says. "It is a purpose that has been fully adopted by our employees and other stakeholders. Where Rise is the Group's purpose, 'Spark the Rise' is the initiative of the employees and other company stakeholders who seek to add to the purpose."

"Spark the Rise?" I ask.

"It starts with the Spark the Rise platform," says Karthik as he looks at Anand and then at us, "an online platform where people can connect, collaborate and exchange ideas, procure volunteers and donors, but also compete for grants from Mahindra."

"That's a great concept," I say. "Having a purpose for the brand is one thing, but if your employees adopt it and even create their own interpretation, you've really found a winning formula!"

"I get the idea behind Spark the Rise. So how do you apply Rise in your everyday business? Can you share some examples with us?" I ask.

"Mahindra Solar is an interesting case," says Anand, "we're providing villages that have not yet been connected to the electricity grid, with solar panels to light up their homes and streets. It's stimulating great change: for example in the village of Malti, situated in a rural area in the North of India, they use the solar panels to light up evening schools so children who work in the fields during the day can nevertheless enjoy an education."

"One of my favourite cases is the Yuvraj 215," Karthik says, "a small tractor we developed. Most small farmers can't afford expensive machinery. So we designed a low-cost tractor, compact and easy to operate. It is life changing for farmers who upgrade from bullocks, power tillers, or even manual labour. We don't just sell machinery; we help to drive prosperity in rural areas. By providing loans based on their future earnings, we help people to purchase the equipment.

"Our agribusiness services support farmers at every stage of their business development, from seed supply to crop care to distribution. We contribute to growth by helping farmers enhance their productivity and prosperity with our products and services." "Really inspiring," I say. "It's all about doing business with a larger social purpose."

"Talking about doing business with a larger social purpose," Anand says, "our electric cars are another great example. The concept of mobility is undergoing significant change, driven by environmental concerns, oil economics and rapidly changing consumer needs. This is why we are looking to newer, superior mobility solutions. The issues of climate change and energy security have to be addressed. That's why we think that the future of the automotive industry is electric."

"We read that you acquired a majority stake in Reva Electric Car Company," I say. "Sounds like a smart decision, something you can build on, instead of starting from scratch and reinventing the wheel."

"Our aim with Reva is to advance the design and production of electric cars worldwide," says Anand. "By integrating Reva's electric car technology with our own quality engineering, we can build high-performance electric vehicles that satisfy customer demand both for better lifestyles and a healthy environment."

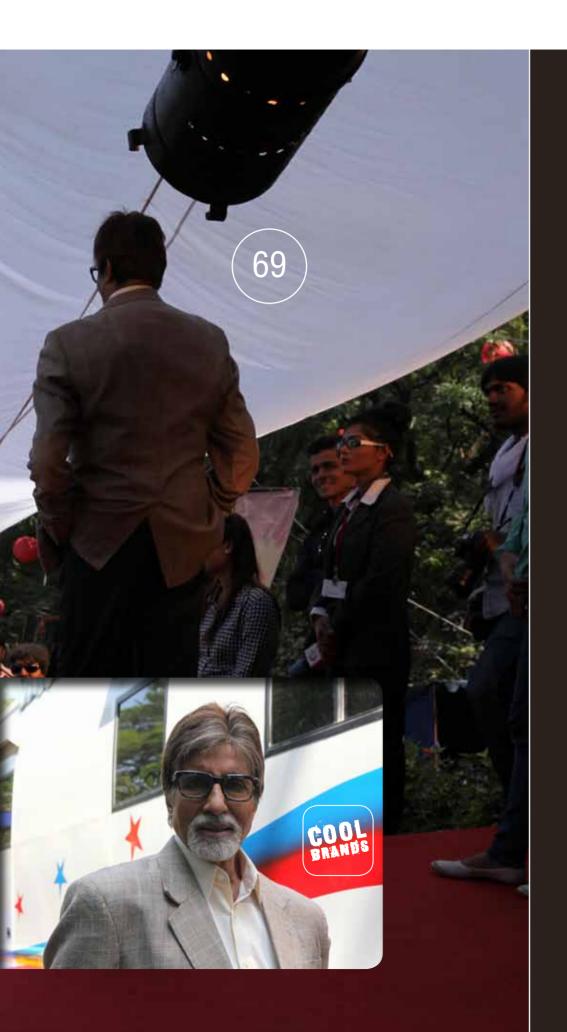
"And what about the production process? How does that meet growing environmental expectations?" I ask.

"In 2012, we inaugurated a new plant in Bangalore, with a production capacity for 30,000 vehicles per year. The new facility harvests rainwater, uses natural light and ventilation, and solar energy for electricity and heating. So we have a clean manufacturing process that produces clean vehicles, plus a battery-recycling program! Our aim is for our electric cars to have the lowest dust-to-dirt carbon footprints in the automotive world."

"This really sounds great," I say. "Driving positive change and creating value for stakeholders and society: this is really the path big corporations should follow.

Your philosophy of Rise is a great example!"

Meeting Amitabh Bachchan
My fans are
my 'extended family'



I'm at Film City in Mumbai, the home of Bollywood movies, and I'm here to meet Amitabh Bachchan, one of the most influential actors in Indian cinema. Bachchan has appeared in over 180 films since he started his career in the 1970s, but has also performed as a singer, and worked as a film producer and television presenter.

I meet him in his trailer on set, where I find him sitting in a semi-lotus position on a sofa bed, dressed all in white. "Please sit down," he says as he points at a chair. "Would you like some tea?"
"Yes, please," I reply.

"I understand you are on a storytelling expedition around the world," he says. "As an actor and film producer, I am a firm believer in the power of storytelling. Now, what would you like to discuss?"

"Well, what I would really like to ask is: what's next? You've achieved so much. You're on top of your game. Are there any challenges left?"

Mr. Bachchan sips at his tea and answers. "I personally don't believe that I achieved so much. When I think about my father, Harivansh Rai Bachchan, and his poetry, I feel very humble. If you're talking about the film business, I might say I had a successful career. But there is something I would like to do which was not possible until recently.

"In 1982 I played in the film Coolie in which I did my own stunts. In one scene I had to fall onto a table and then onto the ground. But as I jumped, I hit the corner of the table with my abdomen, which caused a splenic rupture and a lot of blood loss. I was transported to the hospital and the filming was stopped."

"I was critically ill in hospital for many months, at times close to death. Millions of people started praying in temples around the country and there were long queues of thousands of well-wishing fans outside the hospital, hoping and praying for me like I was part of their family." He pauses and takes another sip of tea. "After a long revalidation period, I made a full recovery and I finished the film. But the director changed the ending: my character was originally meant to be killed off, but now he was left to live.

"I'm telling you this story because to me it shows the extent of support I get from my audience. They've always been there for me. I've had quite some lows over the years, but my fans always stayed by my side. "And so now, to come back to your question, I feel it is time for me to give back: thanks to social media I can connect with my audience. Through Twitter and Facebook, I interact and answer every comment or message.

"Among those who follow my blog, there are a number of people with whom I'm in touch on a regular basis. I keep them informed of my travels, so we can meet in real life. I call them my 'Extended Family'!"



Scene from the movie Yeh Jawaani Hai Deewani

Meeting Namit Malhotra

The man I'm about to meet has received many awards in his career — both in Bollywood and Hollywood. Namit Malhotra is the founder and global CEO of Prime Focus, the world's largest integrated media services company with clients ranging from James Cameron to George Lucas. They do everything from advertising to television post-production and from visual effects (VFX) to 3D conversion across the world. Globally, the company employs more than 5,500 people, with studios in various cities. Namit is based in LA, but has just arrived in Mumbai to open a new state-of-the-art post-production facility here. He's asked me to come and meet him there.

"I always dreamt of becoming a filmmaker," he says as he takes me on a tour of the brand-new facility. "My father was a film producer and my grandfather was a cinematographer. So I'm the third generation in the entertainment business."

"I heard your flagship studio is in LA," I say. "How did you break into Hollywood?"

"In 2007 we bought Frantic Films and Post Logic in Los Angeles," says Namit. "Both of these companies had good credentials in Hollywood. We had gotten involved in Journey 3D and we'd also done a considerable amount of work on Avatar. Following our success with Avatar and other work we started to gain traction among the studios and that prompted Warner Bros to reach out to us. We did a very good job for them."

"What innovation did you bring to Hollywood?"

"We were the first in the world to convert an entire movie into 3D: Clash of the Titans," says Namit. "It took seven weeks. There was a lot of skepticism around the fact that the conversion had been done so quickly, but the studio was very happy with the job. "This year we surprised the industry when the news broke of VFX house Double Negative's merger with Prime Focus World, followed by the acquisition of Reliance's Film & Media business."
"How did all that happen so fast?"

"We always wanted to break into the top league in Hollywood VFX and we wanted to accelerate," says Namit. "We had worked with Double Negative before and that went very well, so...

"With Reliance Capital, an equity investor, we looked at combining the film and media services business of Reliance Media Works with ours. Our joint goal is to optimize resources and create greater value and new opportunities for all stakeholders involved." primefocusworld.com



"So what is the secret of your success?" I ask. "Are you a creative person, a technical person or are you more business minded?" "It's a combination, I think. I'm both a right brainer and a left brainer," he says. "I can talk to creative people and understand their way of thinking. And add my own creativity. But at the same time, I know the technical requirements to achieve the creative result. Last but not least: I'm good with figures and can oversee financial implications."

"Your work is fascinating," I say. "I'd like to learn more about it, so I have a proposition: I'm on a trip around the world, meeting 'people with a vision' and 'brands with a purpose'. From here I go to Singapore, China, South Korea, Japan... and somewhere in January I'll touch down in LA. How about meeting again in your flagship studio over there?"

"Sounds good," says Namit. "I can show you the work we did on Sin City 2 which is our largest VFX commission to date. I think you'll like it."

71

I'm both a right brainer and a left brainer

Meeting Ram Sampath Rock & Roll Divinity I'm in Mumbai and I'm on my way to meet Ram Sampath, a composer, music producer and musician who started his career making ad jingles and then moved to writing music for pop albums and Bollywood soundtracks.

As I arrive at the OmGrown Music offices, Ram takes me straight into one of the studios and starts telling me his story: "When I was 21, my dream was to go to the West and become the next Nirvana. "But at the same time, I felt there was something wrong about leaving India. At the time, many young Indians left to work in the West after university. To give you an idea: 52 of the 56 students in my year left the country after we graduated. But I felt the fight that had to be fought was right here in India.

"Of course I still wanted to be a rock star and I was a rebel. But a rebel with a cause. And the cause was, and still is, India. There were so many things to fight for! Social inequality, discrimination against women... We are losing the connection with our roots, stories, philosophy and aesthetics... To me, leaving the country would have been like giving in and admitting defeat."

"So how did you start your fight? By going into politics?" I ask.
"No, definitely not!" Ram says laughingly. "My weapon is my music. I want to instigate change by being disruptive. My strategy is Rock 'n' Roll and Divinity."

"Sounds interesting," I say. "Can you explain?"

"I want to keep the rebellious edge of Rock 'n' Roll, but at the same time make sure I am popular with and relevant to young people. And then, I unleash my hidden agenda on them: divinity."

I look at him questioningly and Ram explains: "I want to create new ancient music. I know it sounds like a contradiction in terms, but I'll show you what I mean," he says as he clicks on a video file on his computer screen. "Watch and learn," he says with a smile.



The video starts playing and Ram turns back to me. "This is one of the most interesting collaborations ever. It's a crazy mix of two completely different worlds: Bhanvari Devi's traditional, powerhouse Rajasthani vocals fuse with Hard Kaur's scorching rap."

I'm completely blown away by the intensity of the music. When it stops, all I can manage is an awestruck, "Wow!"

"You ain't seen nothing yet!" says Ram with a cheeky smile. "I'll show you how I can be disruptive in India's most popular media: Bollywood. It allows me to reach hundreds of millions of people. Here's a song I wrote for the film Delhi Belly. What you're about to see has never been done before!"

As the video starts, I imagine Ram unleashing his hidden agenda on me: things do not have to be the way they are. Just stop resisting the change and go where the music takes you.





What is it?

According to Wikipedia, big data is "an all-encompassing term for any collection of data sets so large and complex that it becomes difficult to process using on-hand data management tools or traditional data processing applications".

And: "Big data usually includes data sets with sizes beyond the ability of commonly used software tools to capture, curate, manage, and process the data within a tolerable elapsed time. Big data sizes are a constantly moving target, as of 2012 ranging from a few dozen terabytes to many petabytes of data in a single data set."

That all sounds quite technical, so what does that mean for us? In practice, for the average citizen, the fact that there is more and more data and that it is increasingly digitised means that governments, banks, businesses and shops have far greater insight into our lives — what we spend our money on, where we travel to, who we are in touch with... That's kind of creepy. Big Brother and all that...

On the one hand, you could say it's kind of creepy or, to put it more formally, a breach of our privacy. But on the other hand, it can also make life easier.

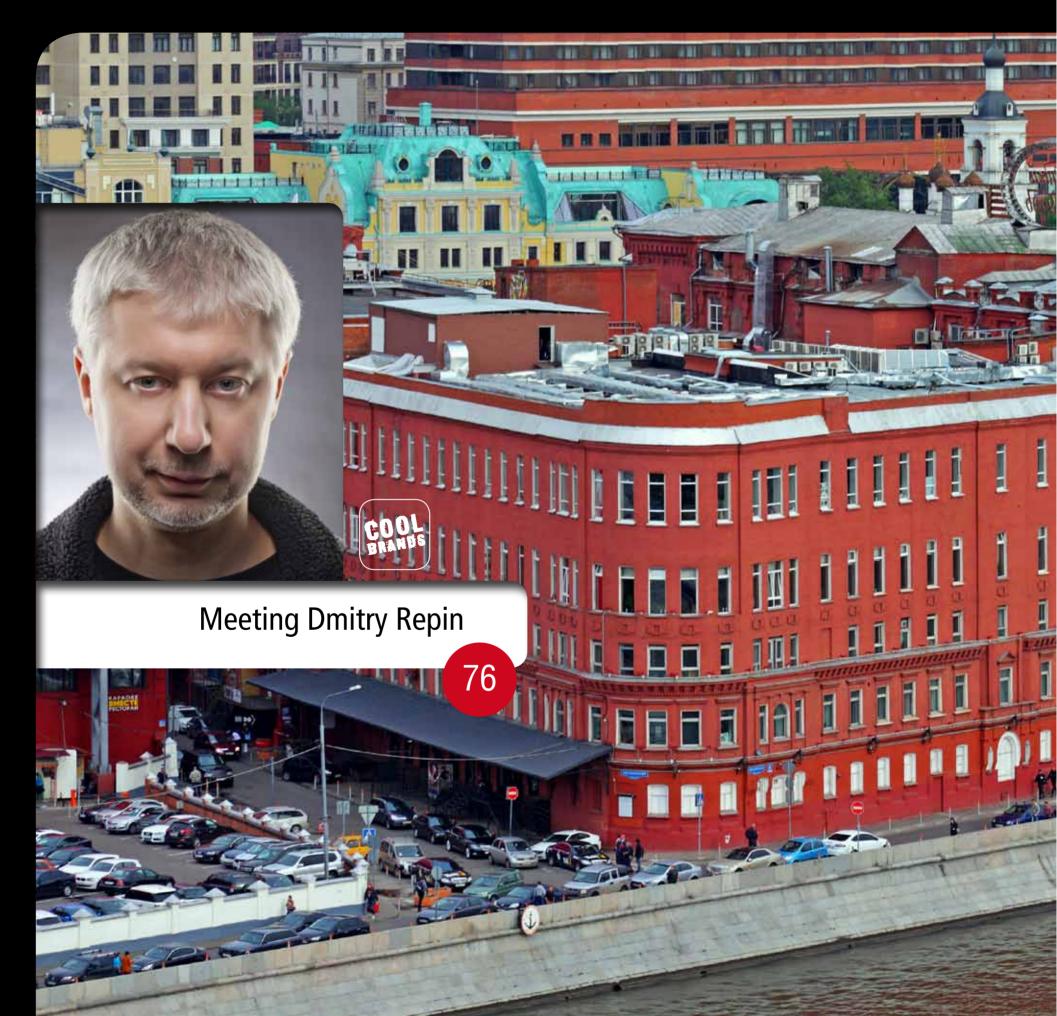
In what way?

Well for example, we're in Moscow at the moment and we don't speak, or read, Russian, so it's fair to say we're pretty lost, both online and offline, when it comes to finding our way around. But because of our past online behaviour, Google Russia is only giving us tips and ads in English based on our location and search words.

So in this case, and in many other cases when we are travelling, the big data phenomenon is making our online life easier by narrowing our choices and offering us only the things we are interested in.

Well that's creepy too!

Yeah. It probably is. But the point is, big data analysis is happening. Everywhere. So it's not a question of whether we're for or against it; it's a question of how we deal with it. How do we allow the multiple data about our personal lives to be used? We would prefer it to be for the good, but it's clear that it needs regulation and clear demarcations of boundaries. And it leads to an interesting discussion: What does privacy mean in 2014?



I'm in Moscow, on my way to meet Dmitry Repin at the Digital October Centre, a new technology and technology entrepreneurship agency that hosts international conferences and workshops.

After we get two coffees and have settled into one of the centre's many conference rooms, I ask Dmitry what sets Digital October apart from other tech agencies. "First and foremost, our team," says Dmitry without hesitation. "When we launched Digital October three years ago, we started small, just the three of us. Now we've grown to about 35 people, but they are almost all friends or friends of friends. This makes for a very solid basis for cooperation and growth."

And as an afterthought, he adds with a smile: "I guess it also explains our tagline: 'a place, where great content meets great people'."

Where great content meets great people

77

"It's like that famous Russian saying," I say, "'Tell me who your friends are, and I'll tell you who you are'."

"Exactly," says Dmitry. "We're very careful about how we position ourselves, which is why it's very important to be sure of the people working for the brand. In the end they are the ones who convey our mission to a wider audience."

"So actually, what is your mission?" I ask. "What sets you apart from other agencies?"

"I think our emphasis on education and media is definitely a distinguishing factor," he says. "We are constantly organising workshops, lecture series and exchanges between global technology leaders and local audiences, all with the aim of stimulating exchange and driving technology education." "Can you give me an example of one of your education projects?" "Knowledge Stream is definitely the most exciting project we have on that front at the moment. We describe it as 'a year-long conference'. In fact it is a distance-learning project featuring telecast lectures from leading laboratories and universities around the world. Its main aim is to introduce Russian audiences to the latest global developments in the field of science and business and stimulate debate among audiences and speakers.

"Then there is also Tech Crunch Moscow, a massive tech event that we've been hosting annually for several years now and where all the trends, latest developments and 'hot' topics in the field of IT and digital media are showcased. Besides presentations by some of the world's leading technology entrepreneurs, there is also a start-up pitch competition and lots of interesting debates around the latest themes in digital media. Over the years, this has really grown to be the event on Moscow's digital scene."

"Sounds like there's a lot of interesting stuff going on and the tech community is really buzzing here in Moscow. So what's the next step? Have you got plans to go global?"

"In the long term yes, but for now we are focusing on Russia as we understand this market better," says Dmitry. "But we're not stopping here. Once we have solidly established ourselves as the best in Russia, we want to be the best in Europe, and, who knows, maybe in the world!"

Meeting Leyla Neyman Legal Guide in the Digital World

78

o Brands Wo

I'm in Moscow where I'm meeting Leyla Neyman, Russia's first entertainment lawyer whose passion for television and entertainment drove her to trace her own career path in post-Soviet Russia.

I ask Leyla whether she'd always wanted to be a lawyer and how she came to work in the entertainment sector.

"When I was a teenager, I saw Silence of the Lambs in which Jodie Foster played a secret agent. I loved her in that role and it was an inspiration for me. I decided I wanted to be a secret agent too! But my parents, both doctors, told me it wasn't a good idea... They said that the closest I could get to being a secret agent in Soviet Russia was to study law.

"So off I went to Moscow State University. But as soon as I started class, the Soviet Union collapsed and I fell into a vacuum. Old laws expired and new laws appeared like mushrooms in the forest after the rains. Everything was changing and it wasn't easy to know which laws to study. We didn't even have textbooks to study from!"

"What an amazing and confusing time that must have been!" I say.

"It really was, when I think back to it," says Leyla with a laugh. She continues: "When the Soviet Union split, Russia emerged as a new country with a new ideology and a brand-new entrepreneurial law. In Soviet Russia, there had never been an entrepreneurial law, and now all of sudden banking activities and currency exchange were regulated. This formed a huge challenge, but also a huge opportunity."

"Incredible," I say. "And so where did the entertainment aspect come into your career?"

"During my studies, I did an internship at Russian television. It was a Soviet-style organisation, but I was so impressed by the world of television and entertainment, and by the stars I met on a daily basis that I stayed there for two years.

"After I graduated, I decided I wanted to keep working in the entertainment industry. I worked for federal TV channels, learnt about the industry and built my network. Then, in 2006, I got the opportunity to start my own company: a U.S.-based media company was looking for an intellectual property lawyer and they got in touch with me."

"So what was your domain exactly?"

"Local legislation had to be harmonised with international treaties in preparation of Russia's entry into the WTO and I was one of the professionals who started the legal business in the new digital Russia. We did licensing deals and synchronisation deals; we applied international regulations and business models to the Russian reality using law as a tool. During this period, I acquired great experience and knowledge and also a built an extensive network in the media, internet, telecoms and, of course, entertainment industries."

"And that's how you became one of Russia's first international entertainment lawyers!" I say.

"That's right! I attended international music, telecom and cinema forums and digital media conferences; I travelled the world and worked like crazy and was very successful.

"But in 2008 I had a wake-up call - the economic crisis hit my U.S. clients hard and business collapsed. I realised I had been neglecting my health and my family and that I needed to take a break. So I took three months off and went to Greece. I connected with nature, started practising yoga and spent time with my daughter..."

"And how has your life changed since then?"

"I think I have a better work-life balance. I work not because I need to pay bills, but because I am passionate about my field of work. I am totally involved in every project I do and am devoted to my clients. But I also make sure to stop. In my everyday life, I frequently stop to meditate for a few minutes. To observe what is going on inside and check if I am connected to my inner compass. I like to go out into nature, spend time with family and practise yoga. Since I have adopted this new lifestyle, my business has become an integral part of my life, without ever becoming a boring routine.

"In 2009 my company merged with a Ukrainian online media legal firm and we have been working out new legal schemes for the digital and entertainment markets in Russia and also cross-boarding. We grow together with the industry and things are going well. I have also come to understand that entrepreneurship is a two-sided coin. On the one hand, you have your freedom, but on the other hand, you have greater responsibility - for clients, for employees, for the market, for the industry.

"But I now know that the most important responsibility I have is to myself. I need to always stay alert and be aware of the present moment. Am I happy and balanced? Do I have enough energy for my family? Is this the work I want to be doing? Is it inspiring me and is it benefitting others?"

Matchmaker between Russia and Europe 80

I was born in St Petersburg in Russia. Historically it's a city with many European influences. It started in the 17th century with Tsar Peter the Great. He led a cultural revolution and replaced the traditionalist medieval political system with one that was modern, scientific and Europe-oriented.

I grew up in this open-minded society and after studying psychology, I decided to follow in the footsteps of Peter the Great. He travelled incognito to Europe on an 18-month journey and ended up in the Netherlands. He learned much about life in Western Europe and studied shipbuilding in Amsterdam.

I also went to the Netherlands. Not to study shipbuilding, but to study branding. I too learned much about life in Western Europe but also noticed a huge gap in cultural understanding between Europe and Russia, even though St. Petersburg is only a two-hour flight from Amsterdam.

Initially, I saw my education and my point of view as the standard. But I soon learned that there is no single standard, no single point of view. Each culture is different and this diversity is what makes the world interesting.

However, recently I have I found that there is one thing that all cultures have in common: it's not where you come from, but what you stand for that makes people want to connect with you. And it's not what you do, but why you do it that makes people want to connect to you.



So I decided to build bridges between Russia and Europe by helping people on both sides of the gap explain what they stand for and thus create reasons to connect. It's a kind of matchmaking based on vision and motivation - the desire to create a connection on a higher level.

I tell people to stop hiding behind prejudices and, instead, celebrate our differences. We are different but if you look closer, we all want the same. Trust me, I studied psychology.

So call me an idealist, call me naïve but I believe we should open up and I don't think we need a cultural revolution to make it happen. We live in the time of globalisation where, with the help of the new technologies, we can connect to each and every person on Earth.

You want to connect with people? Write your story, publish your vision. It will make you stand out from the crowd.

Katerina Rogova, CoolBrands curator Russia



I have come to meet Oscar Kneppers at Rockstart Spaces on the Herengracht in the historic centre of Amsterdam.

I met Oscar in the glory days of the internet, when he set up the magazine and news site Emerce and later the publication Bright for cool up-and-coming techies. After a period of silence and a career break in Spain, Oscar is back with Rockstart, a startup machine that accelerates, coaches, helps and invests in startups.

Behind the 17th-century façade the building is a hive of activity: in the open-plan areas there is space for meetings and shared workspaces, while on the upper floors startups can set up shop and get their business on the road. And of course, Rockstart itself also has its offices here. Oscar and I sit down in the 17th-century ballroom, the heart of Rockstart HQ.

"Long time no see," I say as we grab a coffee and sit down in the huge sofa that is set up in the middle of the room.

"Yeah," says Oscar with a smile, "but now I'm back. And we're in business! And what's more, we're helping others to get there too!"

"Tell me more," I say. "What's the concept behind Rockstart? By the way I love this combination of a 17th-century house and a startup hub!"

"Rockstart is based on the idea that startups are fuelling the engine of the economy, both here in the Netherlands and globally. And we want to support that. We provide coaching, advice and workspace but we also set startups up with our network of investors and experts here, in Silicon Valley and elsewhere. That way they can hit the ground running when they grow their business."

"Cool! So who qualifies? I imagine not just any startup gets your support?"

"Yes and no," says Oscar. "Our programme caters to all startups, in any industry, with any product or service. In technology, food, entertainment, health or fashion... You name it. The condition is that they need to fit with our keywords: tech oriented, innovation driven and globally scalable. But also, the people behind it need to have stamina and staying power and believe in their idea 150%."

Startups fuel the engine of the economy

"Ok, so what happens then? Say I and my idea are all of those things."

"You could get enrolled in one of the Rockstart Accelerators, our seed investment, mentorship-based programme that runs for an intensive 100 days, followed by a 3-month summer programme focused on funding and bridging Amsterdam with Silicon Valley. The programme helps 10 promising startups to launch their products worldwide, get ready for growth investment or bootstrap into profitability. During the programme they get coaching and advice from a group of over 100 mentors, who are themselves entrepreneurs, CEOs or sector experts."

"And what happens at the end of the 100 days?"

"Then there's Demo Day! That's where the startups present their businesses to over 400 investors, CEOs, their mentors and press." "Wow, that must be so cool!"

"It is and there are some great results already," says Oscar. "One of our alumni startups just raised \$4.5 million in a Series-A investment round. These guys had regular jobs until last year... amazing!"

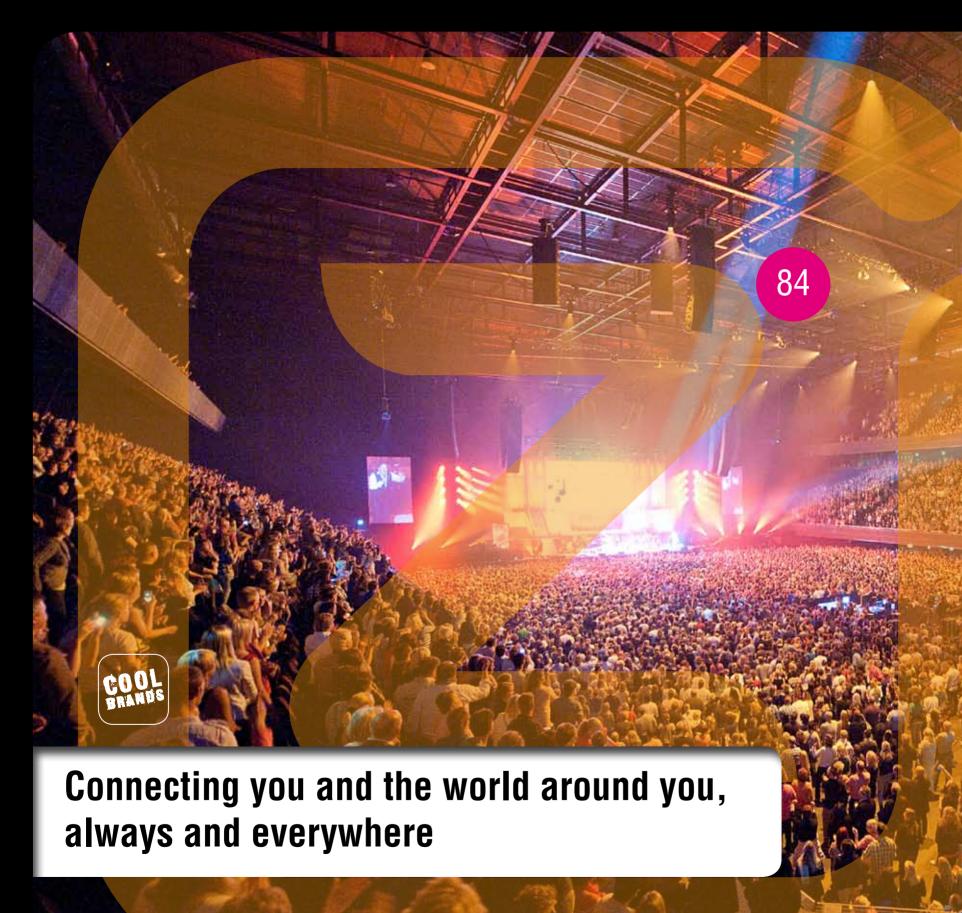
"And so where does it go from here?" I ask. "What's next?"

"We're continuing to expand!" says Oscar. "Plenty of exciting new plans... In the coming years, we'll be launching a series of new formats, including the Rockstart Academy, intensive action-learning courses from the best trainers in the world... and expect to see new Rockstart extensions and licenses abroad...."

"In other words, watch this space," I say. "We definitely will!"



83



I am on my way to meet Nico Rijkhoff at Ziggo, one of the Netherlands' largest broadband and content providers and one of the country's rising cool brands.

The industry is at a challenging crossroads with technological innovations and competition over pricing. At the same time new players are constantly entering the market in a time of pan-European consolidation.

Nico is Ziggo's brand director and has been nominated for several awards including Marketeer of the year and Cross Media Man of the year. I ask him to tell me more about the building of the Ziggo brand.

[We believe that people are happier when they are connected]

"While building a brand, you have to define your purpose." Nico says, "We are convinced brands should play a role in people's lives. They should add meaning and make life easier or more inspiring."

"So what is your purpose?" I ask.

"We at Ziggo believe that people are happier when they are connected. This belief lies at the core of our purpose, 'to connect you and the world around you, always and everywhere'.

"A recent example is our 'Connected City', which is a perfect example of the sharing economy. Ziggo customers share their internet access with each other; they help each other to connect as it were. Combined with additional access points, we have achieved total coverage in the city center of The Hague. People are connected to friends, family and content in public spaces and parks via Ziggo WifiSpots."

[It's all about sharing experiences]

"I'm starting to get the bigger picture here. You're building on the promise of connectedness."

"That's correct. Connecting as in providing access, but we also believe we have to connect people to each other.

"That's why we stepped from the online world into the real world," says Nico, "with the Ziggo Dome, a 17,000-seater music arena where a whole range of global stars have performed. The Ziggo Dome is an important part of our brand promise. Not only do we connect 17,000 fans in the venue; some of the concerts are also made available live online and on television exclusively for Ziggo customers.

"With this we fulfil a fundamental need: 'to share experiences'."

[From lifestyle brand to love brand]

"And what does all this do for the brand?"

"With these different brand activations, we are well underway to creating a lifestyle brand. From the start, we set out to build a brand based on 'connecting'. Our employees, customers and other stakeholders share this belief

"This has made our brand meaningful, and turned it into a lifestyle brand. Our next step is to make Ziggo a love brand, meaning that we deliver beyond the expectation of great performance. A love brand reaches your heart as well as your mind. We have all the right ingredients, so by keeping up innovations, setting trends in connectedness and staying close to our customers, we could get there in a few years' time."





85

People will connect with you because of who you are.

Over the past year, I have been travelling the world and meeting 'people with a vision' and 'brands with a purpose' for this book, *Around the World in 80 Brands*.

When I send people an email to arrange a first meeting, the first thing they do is Google me. "Who is Maarten Schäfer?" Depending on what they find, they will accept to meet me, or not.

That's why I make sure that my 'real-world personal reputation' is also available online. I've told my story and written about my achievements, my vision and my passion. I've published my story on high-ranking blogs and platforms, like Wordpress and Scribd.

So people accept to connect with me. And when I meet them, one of the first questions they ask is: "Can you help me to get my personal reputation online?"

They realise it has nothing to do with self-promotion. It's about creating opportunities. In this digital age your 'online personal reputation' is fast becoming the most important asset you have.

Creating your online personal reputation

I start with a number of questions: "What do you do? Why do you do what you do? What is the purpose, cause, or belief that inspires you to do what you do?

"The 'what' part is the least important, because most probably there are a lot of other people who do the same — except if you are, say, an astronaut. What's important is the 'why'. Once we have defined that, we can translate it into content. Write stories about your motivation, your background and things you are proud of or passionate about.

Why do you do? the things you do?

What do you stand for?

Visual storytelling

We also need images to reinforce the story.

Maybe a video quote so people can 'meet' you on Youtube, and you can give them the second-best 'first impression'.

Publishing and seeding

The stories we write are published on blogs and platforms that Google likes. That way people find relevant information on top of the page when they Google you.

Building a global 'CoolBrands People' network

Our vision for the coming years is to turn CoolBrands People into a movement. We want to humanise the way people do business by creating a network of people who dare to show their human side instead of hiding behind job titles and corporate structures. People who dare to talk about 'why' they do the things they do instead of 'what' they do.

real world reputation online!

CoolBrands People

Meeting Clay Mills Creativity rules

88



I'm about to meet Clay Mills, managing director for the independent advertising agency Wieden+Kennedy Amsterdam. Since arriving in Amsterdam in 2010, Clay has prioritised building a business at W+K Amsterdam where creativity equals effectiveness. And in 2013, the agency won the prestigious 'Grand Prix Creative Effectiveness Lion' award at Cannes for Heineken. Clay, it seems, is not only building brands but also growing business.

I meet up with him against a backdrop of 17th-century canals and gentrified warehouses in the Jordaan district of Amsterdam – the most authentic and creative part of the city.

While I order a coffee at one of the many cafés, I take a look at my notes on Clay.

From what I read, I can tell that Clay has been around. He started his career in advertising in New York and then moved to London. From there he made a short move to Shanghai and is now based here in Amsterdam. Having international experience and knowledge of different cultures is obviously a big advantage when leading an international agency, working for global brands.

[Creating an environment where creative people can do amazing work]

"So, what's your secret formula at W+K Amsterdam?"

"Creating an environment where creative people can do amazing work. After all creativity is our output. Managing a creative agency is always quite challenging, however. It's a very specific skill and it requires the ability to lead a non-linear process — creativity — and manage a diverse group of personalities."

I ask Clay about his international experience.

"I have travelled quite a bit," says Clay, "from the U.S. to Europe, to China, and back to Europe. I've tried to surpass my own boundaries by throwing myself in different situations, different countries, and different cultures. This has been rewarding on both a professional and a personal level."

"I saw you won a 'Creative Effectiveness Lion' in Cannes. What did that mean to you?" I ask.

"Winning a 'Grand Prix' is already quite something... but winning a 'Creative Effectiveness Lion' proves that creativity builds business."

[Advertising should add to popular culture]

After we finish our coffees we walk towards the W+K office.

"What gets you out of bed in the morning?" I ask him.

"I still have a lot to learn and to prove to myself. Plus, I want to add something to society, which isn't always easy in the field I work in.

"Advertising is such a pervasive part of our lives: the average individual in Western society is bombarded with hundreds of adverts a day — billboards, TV commercials, internet ads, mobile ads, magazine ads...

"But advertising is also part of popular culture; a mode of socialisation, telling us how to think and feel, what's hip, what's sexy. And it's how you tap into that. In the creative industry, we're able to tell stories that become part of popular culture. That's why it's essential we add to that culture rather than pollute it."



89

'Independence is Everything'

90

Wieden₊ Kennedy Amsterdam

Booking.com

Here I am in Amsterdam with Clay Mills at the W+K offices, one of the more successful creative agencies we know. Over its 32-year existence, it has received wide international recognition: besides numerous awards, the Amsterdam agency recently won an Effectiveness Lion Grand Prix, proving their work impacts their clients' bottom line.

As we sit down in the agency's open meeting area with two freshly brewed espressos, I ask Clay about the secret of the agency's success. "What makes W+K what it is?"

"There are several things," says Clay. "For one, we are an independent agency and we believe that independence is everything. It gives us the freedom to make decisions around producing the best work.

"When we think about new relationships:

"What are the products and who is behind the brand/company? What is their ambition? Who are the people? What is their reputation and their history?

"A third, related point is our conviction that work comes first. Our aim is to provide an environment that inspires our people to create the best work of their lives.

"These are some of the ingredients that make us who we are and explain our approach to creation. We pride ourselves on developing enduring brand ideas - not just ads."

We found Booking.com's brand voice

"Can you give me an example?"

Clay pauses for a second to think, then says: "Booking.com is a good example: we helped the largest accommodation site in the world take on its role as a leader and helped start its transformation from a great product into a great brand, with meaning."

"How did you do that?"

"We faced two related challenges. First we wanted to define Booking's brand voice and second we had to launch them into a cluttered and commodity-driven market. We found that the category is bizarrely devoid of real emotion given that vacation time is not only extremely precious, it is enjoyable and fun and accommodation can make or break a trip. So our approach was to bring some emotion and fun to the category and create a brand that resonates with people through demonstrating insight into real, human behaviour."

"And what were the results of your strategy?"

"Since we launched the campaign at the start of 2013, unaided awareness has increased from 1% to 9% and aided awareness from has risen from 14% to 49%."

A shared belief: 'The Work Comes First'

"Can you relate the success of the campaign to the way you work with the client in this case? Based on what you told me earlier about your client selection process?" I ask.

"Booking.com has a very efficiently run marketing organisation with effective decision making. And, most importantly, they have a huge ambition, are willing to take risks. They share the belief that 'the work comes first'."

Meeting Liesbeth Hop Help kids develop a critical eye 92

93

Today I'm meeting Liesbeth Hop, an entrepreneur who has made it her mission to empower children and help them develop a critical attitude towards the all-encompassing onslaught of media and advertising in today's hyper-connected world.

I ask her how kids' empowerment became her passion and what techniques she has developed to create more awareness, not only among the young generation but also among their parents, carers and teachers.

"It all started in 2004," Liesbeth remembers. "My son was in primary school and I started to realise the huge impact that advertising and media was having on him, and also on other children. Kids that age haven't developed a critical attitude to what they see; they absorb everything...

"But what do you do about it? One school of thought says you have to protect children against that kind of exposure — for example by not letting them see ads — but I wanted to help kids stand up for themselves and give them a critical eye.

"My initial focus was advertising, but that soon expanded to media in general and even beyond."



"But why kids?" I ask her. "In the end, we're all exposed to media and advertising 24/7..."

"Children are more vulnerable and influencable. They are also often placed in a passive position: adults discuss their behaviour and decide what's best for them, without asking their opinion."

"I understand you're organising a debate around the theme Child Labelling under the motto 'Let kids decide on their own label'. What's that all about?"

"I see a general trend in today's society towards less tolerance of 'others'. Diversity enriches society, but today that diversity is under threat. You're expected to conform and stick to the norm, and if you don't, you're in trouble. I want to counter that trend and show children that it's important to be yourself.

"It's a project I created after being repeatedly confronted with the 'labelling' phenomenon, which is the tendency in medical circles. ADD, ADHD, bipolar disorder, Asperger's syndrome and autism are increasingly common diagnoses. Doctors prescribe drugs, which obviously suits the pharmacological industry well. Meanwhile parents are relieved with the diagnosis, because it clears them of any responsibility and explains why their child is so restless or absent-minded. But this approach is too hard in my view, and it's also very masculine.

"We forget that context has an enormous impact on a child's behaviour: parents, school, friends, TV, media, social media... This is a more sociological approach that is more feminine and softer, but that is largely ignored."

"So what is the aim of your campaign?"

"I want kids to show that they have a right to label themselves. Every child is a child and has a right to be himself. It's even crucially important that they are all different. It makes our society grow. If we are all the same, progress stops, on every level." CoolBrands Around the World in 80 Brands



Meeting Peter Fisk A world where both people and the environment prosper

I'm meeting our guest contributor Peter Fisk again, this time in London. We're sitting at Dover Street Market sipping a fresh lemonade and Peter's telling me about his latest research for his upcoming book Gamechangers, which looks at the 120 companies who are shaking up markets, and making sense of how they innovate and win.

"What I've been focusing on recently is how new business models can have a positive impact and create a better future," says Peter.

"For example?" I ask.

"Positive Luxury is a great example right on our doorstep," says Peter. "Their aim is to curate and champion an exclusive collection of stylish, responsible brands, or as their founder Diana Verde Nieto puts it 'creating the ultimate destination for people looking to live a more positive life'."

"Sounds interesting," I say. "So what do they do exactly?"

"Their vision is for a world where people and the environment prosper together — where companies and brands are part of the solution. They believe that the best way to promote positive living is to make it attractive, enjoyable and profitable for people, businesses and communities.

"People need inspiration and information, about what is fashionable and innovative, but also the social and environmental impacts of the brands and companies. This is particularly the case for luxury brands that were slower to embrace ethical practices. Consumers want good stuff, and they want to do good too."

"But how does it work in practice?"

"Simple: Positive Luxury has developed a 'trust mark', a logo in the form of a butterfly which they use to label the products and brands that you can rely on.

"Diana chose the logo because of its beauty and fragility – the Large Blue was wiped out in the UK in the 1970s as a result of new farming techniques and over-eager butterfly collectors. In 1983, conservationists started importing the species from Sweden. Thanks to the collaboration of 23 organizations, it became the most successful insect reintroduction programme in the world."

"That's an amazing story!" I say. "So what is Diana's background?"

"She's originally Argentinean but she lives in London," says Peter. "She's a serial entrepreneur, and passionate about brands that make the world a better place. She trained at Harvard's Kennedy School of Global Leadership, and then with Al Gore's The Inconvenient Truth team. She also sits on the World Economic Forum's Global Agenda Council on Sustainable Consumption."

"Impressive! So which brand does she personally favour?"

"I asked her the same thing," says Peter. "She mentioned Nike. After a series of child labour scandals in the 1980s and 1990s, they have implemented stringent social and environmental policies throughout their business model.

"For example, their Nike Reuse-A-Shoe programme benefits both the environment and the community by collecting old trainers for recycling. The material that is produced is then used to help create sports surfaces such as basketball courts, running tracks and playgrounds."

"Those are the kinds of projects I love!" I say.

"I know," says Peter. "They are great examples. Basically Positive Luxury says that we can all play a part in reversing environmental damage, and that making more informed choices about the brands we choose to buy can help us each to create our own blue butterfly story."

HOLITION

AUGMENTED RETAIL

Meeting Jonathan Chippindale

Augmented Retail: the future for luxury brands

I'm at Holborn Circus in central London, on my way to meet Jonathan Chippindale, one of the founders of Holition, a luxury marketing firm that specializes in Augmented Retail.

Augmented Retail is a technology that creates virtual environments for the retail industry. Just as in the world of real estate, where you can today easily 'visit' a property virtually, the technologies surrounding augmented retail will in the near future allow us to try on clothes virtually – smelling, feeling and hearing the fabric as if it were real.

Sounds pretty surreal, right? Well, that's what I thought and why I want to find out more about this new sci-fi shopping technique. Holition serves a huge list of luxury clients, including Tissot, Dunhill, De Beers, Boucheron and Tacori and creates personalised interactive digital platforms to showcase luxury items such as watches and jewellery. These platforms are used not only by the brands but also in department stores like Harrods, Selfridges, Isetan and Bloomingdales.

More recently, they've also started focusing on clothing and on how to create environments in which customers can try on clothes virtually with a full sensory experience.

97

I ask Jonathan how he came up with the idea of founding Holition and focusing on this Augmented Retail concept. "Consumers spend more time shopping online than in real shops nowadays," he says, "and this has forced brands to re-evaluate their online strategy. E-commerce has taken over, but it's a shift luxury brands never saw coming."

"And now you're helping them to catch up?"

"That's right. I founded Holition with two other entrepreneurs from the luxury retail segment, knowing how hard it was for premium retail and high-end fashion to embrace new technologies and engage e-consumers more effectively."

"So Augmented Retail is the future of fashion and retail?" I ask.

"Definitely. This is only the start of a bright future for online retail and fashion. Premium retail and fashion have struggled to embrace this kind of digital technology because they carry decades, even centuries of tradition and they've been slower to adapt. Other segments have been quicker to adopt new technologies and they quickly outpaced luxury."

"Is that also because it is more important to hold and feel a luxury product?"

"Exactly. That's where we saw business opportunities," says Jonathan.

"The challenge was to make luxury brands step out of their comfort zone and their tradition of having clients coming into their beautiful stores."

"So you are trying to push Augmented Retail as a tool that allows customers to engage with the product in a virtual space?" I ask.

"It's not just about seeing the product online anymore. We are developing technologies that will let consumers smell products, hear fabrics and feel the heaviness of garments virtually. We're looking at how to include haptic interfaces to our experiences to allow us to communicate multiple sensory experiences."

"That means soon we could be sitting at home with a web cam and trying on a whole ranges of suits, shirts and shoes without ever entering a shop?"

"Yes, clothing really is the Holy Grail of augmented reality experiences. And it is not far off: five to ten years and this will be a very accessible technology for everyone."

Meeting
Maria Grachvogel
The lost art of cut & fit

98

Haute couture - to many it is seen as highly impractical, completely unaffordable and usually unwearable. But the pieces by modern couture designer Maria Grachvogel are different. Known for their perfect fit and flattering cut, Maria's designs have become indispensable ingredients in many celebrity wardrobes.

The likes of Angelina Jolie, Victoria Beckham and Yasmin Le Bon are among Maria's many loyal customers who keep coming back for more. Her famous 'magic pants', which lengthen the legs and narrow the hips through clever cutting, have been an key part of the collection by popular demand since 2006.

Today I'm going to try the magic myself and I'm on my way to meet Maria at her flagship store near London's trendy Sloane Square. Maria has been designing clothes from the age of eight and completed her first collection when she was 14. She launched the Maria Grachvogel brand in 1994 and hasn't looked back since.

"I just flew in from Kuwait," she says as we sit down in the stylish fitting room. "I was invited to participate in the country's first-ever fashion show! It was really quite an experience — different from anything I have ever seen... The organization, timings and even the models."

"How do you mean, the models?"

"Well you know what models look like in most countries... I was very impressed to see that in Kuwait, they decided to work with models who look like 'real' women."



"Didn't that complicate things for you? You must have needed time to adjust your collection?" I asked.

"Actually, I was saved by my Cut & Fit philosophy."

"Ok and how does that work?"

"I strongly believe that every female body is unique. Every body is different, every woman feels beautiful in her own way. Whenever I create a new design, I try it out on every member of my team. The designs have to suit every woman's shape and size. Whether you are tall or short, thin or curvy, it should make you feel wonderful."

"So how do you achieve that?"

"Over time I have developed an eye for cutting to flatter. I am fascinated by the cut, feel and fit of clothing. If you have time, I would love to do a fitting session with you — that way you'll understand exactly what I mean."

"I'd love that!"

Maria smiles knowingly. "I think I have just the thing for you," she says as she takes a silky golden-brown jumpsuit off the hook and into one of the fitting rooms. "Follow me!"

Initially I'm not so sure about the suit – it's a colour I'd never wear, and frankly, also a style I'd never wear.

"Just try it," says Maria gently.

As I slip into the supple fabric, Maria drapes the soft folds over my shoulders. "Well it's definitely very comfortable," I tell her.

"And look at yourself!" she says as she spins me round to look in the mirror.

Wow, I think to myself. It actually looks pretty good on me. The cut makes me look taller and gives an air of casual-chic. I smile at myself and strut up and down in front of the mirror. "I can imagine Angelina Jolie going to a cocktail party in this," I tell Maria.

"I think you should go to your next cocktail party in this!" she says. "It's made for you!"

Meeting Mark Terry-Lush Four steps to personal branding success

(100)

Marketing is full of buzzwords and today's hottest include 'content', swiftly followed by 'storytelling'. In fact, so pervasive are both words they could become almost meaningless.

Brands talk as if content has become a strategy, a creative idea or even a communications channel — too often clients ask us to "raise awareness through content, so let's get some content out there". Traditionally storytelling would take place around campfires or at children's bedtime, now brands use it to try and convince consumers to buy products.

Vast swathes of individuals are now bitten by the "create and share" bug via countless platforms not restricted to Twitter, Facebook, Instagram, YouTube, Tumblr, G+, Wordpress et al.

But too many brands are confused about how content will help them deliver business performance. To simply make information available will not boost awareness, reinforce or alter a perception problem.



People need to learn from this. In the same way that I check out reviews of products or services before I buy, I Google a person who is new to me before I do business, meet or interview them.

If they are successful at "content marketing" I can form an opinion more quickly, understand their vision or motivation. Conversely, if they haven't paid attention to their online profile then I'll question why.

First impressions count — verbal and non-verbal. But add online to the list and you get a digital trinity, which in today's reputation economy means people, like the brands, have to be authentic and relevant to their audience.

For your online reputation to reflect your real-world persona it's critical to create content, but don't do it for the sake of it or because it's fashionable. Before you start, there are four questions to ask yourself:

[#1 why?]

What's your reason for talking and sharing? In the digital world your content competes with professional publishers, brands and your peers, all trying to own a fraction of a digital screen.

Unless you have something of real value to say, you're just creating more noise and should stop now. At the heart of the 'why' question is the need to establish a value exchange, which gives you a reason to exist and ensures your content is relevant to the target consumer.

[#2 where?]

You need to understand where your content should live: Storify, Slideshare, YouTube, Vine or a combination of platforms. The precise location will depend on the target audiences' tastes and habits — it's no good putting your content on Pinterest, if your target is not there.

If you decide to publish on multiple platforms, all of them should be interrelated, allowing traffic and content (in the appropriate form for each platform) to move between them.

Getting your audience to visit these destinations will then require investment in paid, owned and earned media messages. There is so much content out there that a "build it and they will come" approach rarely works.

[#3 ask what you want to achieve]

We live in a world of KPIs and performance targets so before you invest in content, be clear how "great content" will help you.

Clearly define what success looks like. This could be impressions and likes — a good first step to benchmarking performance — but ultimately link it with broader goals.

If you want to get really serious, advanced analytics will help you map out a wider range of metrics and enable you to segment who you want to engage with based on your targets.

This will ensure you understand how aspects like language, word count, number of images and their position within the text, content topic, and others perform differently with different consumer segments.

[#4 do it all again]

Once is never enough and your online reputation – like all marketing – works best when you test, learn and repeat.

The more sophisticated your measurement strategy, the more you will learn from each piece of content you post and how your audience responds.

Each insight will help you make the next piece of content better and more effective, not just in terms of the way it is received, but also whether your distribution is as effective as it can be.

Great content is incredibly powerful to enhance an online reputation, but if you haven't asked yourself these questions then the odds are that your efforts will be unsuccessful.

A personal brand, like a product brand, is not built overnight but with the above building blocks you'll be more effective, faster.

Mark Terry-Lush is UK curator for CoolBrands and CoolBrands People. He is director of Renegade Media, an international PR, seeding and social content agency.



MARC JACOBS POUR LE LANCEMENT DE SA NOUVELLE-LIGNE DE MAQUILLAGE EPHORA Meeting Elizabeth Anglès d'Auriac at Sephora in Paris 102

I'm in Paris and I'm on my way to meet Elizabeth Anglès d'Auriac, the European marketing director at Sephora, the cosmetics brand that revolutionised the concept of the classic parfumerie in the late 1960s. They created the first 'self-service' beauty stores where customers didn't have to wait to be served by a shop assistant anymore. Instead, they were allowed to touch products, test them out, compare them and take all the time they wanted to make their choice.

I'm meeting Elizabeth at the Sephora flagship store on the Champs Elysées and I'm curious to see whether the original immersive 'selfservice' experience has now become part of Sephora's brand identity.

As I enter the store, I walk past the perfume display, where customers are sampling the different fragrances, past the Brow Bar, where two women are getting their eyebrows shaped, to the cosmetics section, where two teenagers are testing out new tinted mascaras. "This is really a unique retail environment!" I tell Elizabeth when I meet her at the Gift Factory at the rear of the store.

She smiles and as we embark on a tour of the different store sections, she explains: "The idea of giving customers the freedom to browse, touch, smell and immerse themselves in the space is integral to the Sephora brand."

She adds that customers also have the freedom to choose which retail experience they want — whether they want to visit a Sephora flagship store, drop by a corner store or shop online... "But anywhere you visit Sephora, the experience is designed to be dazzling and exciting," she says.

As we stroll through the cosmetics section, Elizabeth points out the range of products and prices on offer: from the in-house 'Made In Sephora' brand, which combines high quality with affordability to top-of-the-range, selective beauty brands.

"Something for everyone in other words!" I say.

We come to an area in the middle of the store where a new mascara line is being presented. "One of our key strengths is that we are always one step ahead," says Elizabeth, "launching new styles, introducing new technologies... We are on the cutting edge of cosmetic innovation." She adds that the element of surprise and energy is what sets Sephora apart.

"We involve our customers and make them part of the brand," she says.
"That's also something we're exploring in our new digital communication platforms and through social media."

"Wow, virtual beauty?" I say. "I'd like to hear more about that!"

"Sure," says Elizabeth. "I'll be more than happy to tell you all about Sephora 3.0."



SEPHORA







Meeting Phil Thomas
Winning a Lion makes a brand
attractive to agencies

104



I am meeting with Phil Thomas, the CEO of the Cannes Lions. As we sip our fresh juices at a small beachfront café, we discuss the festival's massive expansion since he took over as CEO in 2006. At the time, there was just the Lions festival in Cannes, now there are six festivals around world. I ask Phil what other changes he has observed over the years.

Phil considers the question for a moment. "Well there's lots of things of course: the festival is constantly growing, every year we attract more delegates, and every year we see that among the delegates there are more CMOs and CEOs. That's a fairly new development."

"CEOs?" I ask, puzzled. "What are they doing here?"
"They come here to connect to the world's greatest creative talents — they want to work with them. There is a growing realisation that creativity can advance a brand, and CEOs obviously want to maximize their brand's value."
"But why do CEOs attach importance to winning a Lion?"

"Winning a Lion makes a brand attractive to agencies," Phil explains. "It shows that the brand attaches importance to creativity and it offers agencies a chance to win a Lion too. And from the brand's point of view, working with these top-level agencies brings better results for the brand, the company and the market value. And of course, if a company wins a Lion, it will attract more high-level employable talent."

"Makes sense," I say. "So you definitely see a trend towards creativity, or rather, companies recognising the importance of creativity for their brand?"

"Yes," says Phil. "But it's not just companies, also governments: last year the Puerto Rican Banco Popular won a Grand Prix for a campaign to get Puerto Ricans back to work. This year, the country's government is sending delegates to explore what else they could achieve through this type of creative branding."

"Wow, Puerto Rico!" I say. "That's unexpected!"

"Well that's actually what's interesting," says Phil. "We're seeing a definite shift towards the Next World – that's also reflected in the fact that we now have six festivals around the world, not just Cannes."

"Well I'm very curious to discover new brands and listen to this year's keynote speakers," I say.

Phil nods. "I think there's going to be some fascinating sessions. You should definitely come with me to the briefing of the Titanium Jury tomorrow."

"Any other highlights I should look out for?" I ask.

"The awarding of the first Cannes LionHeart! That will be brilliant! I think."

"A LionHeart? What's that?"

"It's a new category we created to reward the work of a person or organisation that, through innovative use of commercial brand power, has made a significant and positive difference to people or the planet. It's an award we only plan to award in exceptional circumstances, for those initiatives that have really made a lasting impact."

"Wow," I say, "I'll definitely go and see that!"



106

Meeting Prasoon Joshi

I'm at the Cannes Lions Festival and I've just met Prasoon Joshi, one of the leading creative minds in India. Prasoon combines his work as the chairman of McCann India and creative director for the Asia Pacific region, with being a poet and lyricist — an unusual combination which I'm curious to learn more about.

This week he'll be chairing the Cannes Titanium Jury – he'll actually be the first Asian chair – and I ask him what he expects.

Storytelling and communication is 33 at the core of everything I do

"Well it's obviously going to be an incredible experience: chairing a jury made up the highest-caliber, most visionary creatives in the world... I'm looking forward to it!"

"I've heard you described as 'one of India's most creative people', so you certainly have your place among such eminent company," I say. "You do many different things and you excel at most of them. So how does it all come together?"

"I actually don't have the feeling that I do many different things," he says, "because all the different forms of expression — writing, singing and performing — are in the end just tools to reach out to people and impact their way of thinking."

"So how did you come up with this mission? How did it start?"

"It actually goes back to my childhood," says Prasoon. "I grew up in a small hill station in the Himalayas, far from the big city. My parents encouraged me to write poetry from a young age and also insisted that I pursue a formal education, even though I wasn't that keen. Education is very important in India; it counts more than talent. Luckily I stumbled upon advertising and discovered I could do all the things I loved and earn money at the same time! I'm very lucky, because in advertising, you get paid for ideas!"

(107)

"Interesting," I say. "So you create content with meaning to encourage change."

"Excactly," says Prasoon. "Storytelling and communication is at the core of everything I do."

"How do you apply this in advertisting?"

"I try to humanise brands, because increasingly, people don't consume products, they consume brands, images, colours and ideas. Brands are like people and I create a world around the brand. Without a story, a brand is dead."

"But at the same time you're a poet and a song writer."

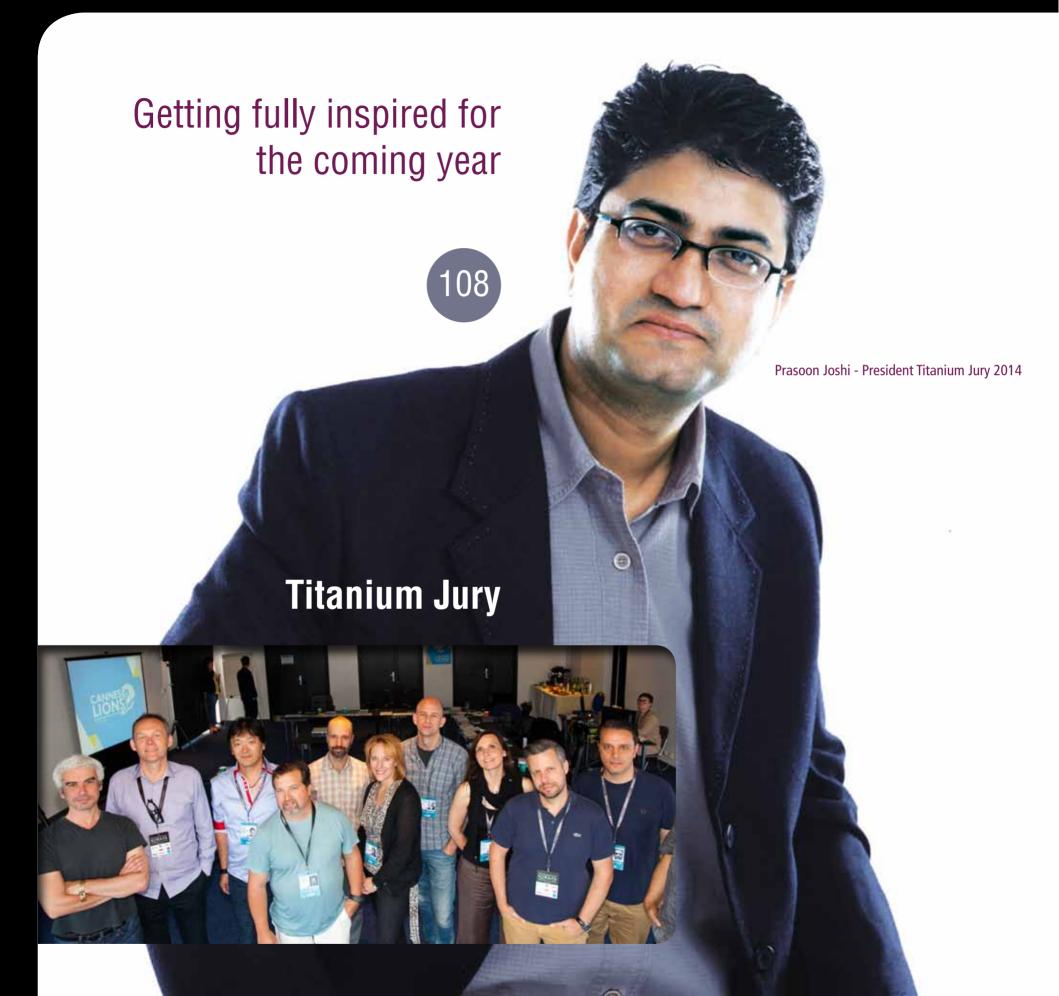
"Poetry is an eye, it's a filter through which you see the world. It reveals the deeper, less visible layers of life. I am blessed with that eye."

"And what are your core beliefs?" I ask.

"Integrity and good intentions are essential in my opinion. If your intentions are right, your actions will also be right. This is what I want to share with people. I truly believe that sharing can change the world."

"In a sense that's also what the Titanium Jury is about, am I right?"

"Absolutely, which is why I'm really looking forward to the next five days of intensive debate and exchange. It's all about learning about and comparing different points of view, sharing knowledge and vision, and thus cultivating greater mutual understanding."



The CEO of the Cannes Lions, Phil Thomas, has invited me to the morning briefing of the Titanium and Integrated Lions Jury, the body that judges the most prestigious award category at the Cannes Lions.

This year the jury is made up of members from the U.S., UK, Belgium, France, Japan and Brazil and is chaired by the first-ever Asian member for that jury: Prasoon Joshi, the chairman of McCann India and creative director for the Asia Pacific region.

"So tell me what the Titanium Lion actually is," I ask Phil as we head towards the Jury room. "I've heard it is not only the most prestigious prize, but that it is also awarded by the most prestigious jury that is hand-picked by the Cannes team."

"That's right," says Phil. "The Titanium Lions are widely regarded as the most coveted award at Cannes. They are given to ground-breaking, game-changing ideas which have the potential to change the industry landscape."

"And so what's the difference between Titanium and Integrated?" I ask.

"Titanium Lions are awarded to breakthrough work that innovates and points to a new direction in the industry. Integrated Lions are awarded to highly creative and engaging multi-channel campaigns that deliver seamlessly executed 360 consumer experiences."

"I see, and how come the judging of these awards is so much more difficult than for other Lions?"

"The Titanium Jury faces a formidable task. Over the next five days, while the rest of us network and party in the Cannes sun, they will be shut in a room where they will be assessing the entries and then extensively discussing the merits of each in order to decide who deserves the Titanium Lion 2014."

"Wow, it sounds intense," I say.

"It is," says Phil. "They first review, deliberate and vote on each piece of work in order to establish a shortlist. Each campaign is represented by a Case Film that summarises and explains the idea, back-story and outcome of the campaign. The Jury will then review this prestigious body of work and assess the merits of each submission."

"That must lead to some interesting discussions," I say. "And you must get to know your co-jurors pretty well when you're locked away like that for five days."

"It's actually a fascinating process, there's a lot of impassioned discussion and often they discover deeply rooted cultural differences. But in the end, they have to agree on certain global standards, which they may also set themselves, more or less consciously."

Prasoon enters the Jury room and comes over to meet us. "Are you ready for it?" Phil asks as they shake hands.

"Ready as can be!" says Prasoon laughingly.

I ask him what he expects from the days ahead. "Hard work and no sunshine," says Prasoon jokingly. "No seriously, I think it's going to be a fun week: hard work but with a lot of very interesting creative work to be looked at, talked about and evaluated. I am sure we will all go home fully inspired for the coming year."

* *

The Titanium winners of 2014 were Honda, UN Women, Project Daniel and States United to Prevent Gun Violence.





I'm at the Cannes Lions Festival and the founders of Creative Social, Daniele Fiandaca and Mark Chalmers, have invited me to the Creative Social lunch at L'Ecrin Beach to celebrate network's 10-year anniversary.

Daniele opens the lunch with a short speech in which he reminisces about the early days at Creative Social. "And here we are today, with a network of over 300 socials, lots of partners, events that we have organized, knowledge that we have shared! I'm proud of what we have achieved," he says as he raises his glass.

Back in 2004, Daniele and Mark founded Creative Social as a network of creative directors and business owners. Since then they've grown to be the most influential network in the creative industry. They organize exclusive events — CS Global Events — around the world on different themes, from Amsterdam to Shanghai and from Beirut to São Paulo.

After the toast Daniele also thanks Amanda Steimberg, Director of Disney Media and partnerships at the Walt Disney Company, who was one of the first to see the Creative Social's value for brands when she was at Microsoft.

Creative Social

"Encourage the exchange of cultural insight and influences"

111

After lunch, I sit down with the two founders and ask them what Creative Social is to them.

"We see Creative Social as a platform for progression for creatives and the creative industry," says Daniele. "It is about people getting together and getting inspired and inspiring other people.

"I think one of the reasons people who have remained involved with Creative Social are successful is that Creative Social encourages the exchange of cultural insight and influences, which in turn brings real authenticity to our members' work. And authenticity is crucial for brands as well as agencies today."

"The CS Global events have become a crucial part of the Creative Social philosophy — what makes these events so unique?" I ask.

"The CS Global events are a win-win for brands and members," says Daniele. "They are one to two day events that we organize twice a year, targeting a small group of 40 senior creatives from the CS collective. The aim is to share, inspire and discuss any issues raised by participants."

Basically you get to be creative with competitors at the very highest level," says Mark. "It's like a beta testing space for creative ideas..."

"And so what's next?" I ask. "After 10 years of Creative Social where do we go from here?"

"Well none of us know what the future is but what we do know is that we can't conquer it individually," says Mark. "With Creative Social we have created here an environment of collaboration and as long as we keep sparking off each other, coming together and exchanging influences, we can make that future together."

"More concretely," says Daniele, "we're introducing quite a few new initiatives. For example, Creative Social at home; smaller sessions of no more than 25 people being entertained by a Social in the intimate setting of their own home. And we are launching our new book, Hacker, Maker, Teacher, Thief: Advertising's next generation. It is important for us that we keep things fresh because we believe that after 10 years, you need to ignite new sparks."



See It Be ItBoosting Creative Women Leaders

I'm meeting up with Senta Slingerland, the director of brand strategy for the Lions Festival and one of the initiators of See It Be It, a programme that aims to further women in the creative industry, encouraging them to grow their careers and reach senior positions.

"I've seen several initiatives focused on women in Cannes this year and I've also been talking to Women Who Are Shaping the Next World for the current edition of CoolBrands Around the World in 80 Brands," I say. "And now you have launched See It Be It! So what is the programme about exactly?"



"We saw that there was a lack of female talent in the industry," says Senta, "but rather than just talking about it, we wanted to take action and show that female talent exists, they just need to be placed in the spotlight and boosted."

"And what does that mean in practice?"

"In practice it means we invited 12 women from across the world who are working at the level of senior copywriter, ad art director or creative director and brought them to Cannes. Here we give them an incredible experience: they meet speakers, have special sessions and get mentorship... All that is going to give them confidence and accelerate their careers. But it's also going to make them think about work they produce and stereotypes and gender balance. It's a process of creating awareness."

One of the See It Be It participants who's just joined our discussion, Celeste Dalairac adds: "When I found out that I had been selected for the See It Be It programme I thought I was lucky, but after coming here and attending the sessions I realise that I'm not here because I'm lucky. I'm here because I'm talented and because my work is great. It's interesting that I need someone to tell me that to believe it. It's really been an eye-opener for me. So now all I want to do is go back home and share all I have learnt with both my female and male colleagues!"

"This is the first edition of See It Be It at Cannes. Do you think there will be follow-up editions in the coming years?" I ask Senta.

"Oh definitely," she says. "I see that there is a lot of interest from the creative industry and from industry leaders here at Cannes and I reckon that's only going to grow. So for example, it's usually very difficult to get to speakers, to get into special events, etc. But I just went for it, I asked if we could meet up with Sheryl Sandberg, if we could meet Rob Lowe, and it all worked. People are backing this initiative!"

"And are you pleased with the outcome for the participants? Do you think participants are taking something meaningful home with them?"

"Actually, it has turned out to be even more special than I expected," says Senta. "Even after spending only a week together, I feel we have created a sense of sisterhood. These friendships will outlast Cannes. So the Lions play the role of initiator and facilitator and that is the biggest compliment for me."

CoolBrands Around the World in 80 Brands

114

CANNES STATES

(RED) at Cannes Lions

It's the last day of the Cannes Lions and I'm rushing to the last session, where Bono and Jonathan Ive, the senior VP of Design at Apple, are hosting the (RED) session in front of an enthusiastic audience in the Debussy Theater. I've managed to find a seat in the middle of the fourth row, in the heart of the action. "This isn't about charity, it's about justice," says Bono as he paces energetically across the stage. Raucous applause from the audience. "Every generation is known for something," he continues. "Let's be the one to deliver an AIDS FREE GENERATION!" The audience cheers and people get up from their seats. There is amazing energy in the air. Bono is really on a mission today.

But in truth it is a mission he's been on since 2006, when he co-founded (RED) with Bobby Shriver. The aim was to engage businesses and consumers to raise money and awareness in the fight against AIDS. Over the years, (RED) has partnered with the world's most iconic brands including Apple, Starbucks and The Coca-Cola Company. These companies contribute up to 50% of profits from (RED)-branded goods and services to the Global Fund to Fight AIDS, TB and Malaria for HIV/ AIDS prevention and treatment services.

Results so far have been mind blowing: to date, (RED) has generated more than \$250 million for the Global Fund to support HIV/AIDS grants across Africa. What's more, figures are dropping at dizzying speed: in 2010, 1,000 babies were born every day with HIV. In 2012, that number was down to 700. (RED) believes that by 2015 it can be near zero.

"We can stop the transmission of HIV from mums to their babies," says Bono. "In the fight to eliminate AIDS, 2015 could be the beginning of the end! But (RED) can't accomplish this alone. It will take all of us to get there: governments, health organisations, companies, and you.

"We're so close but we're losing our impetus. The heat is off the issue and that's why we need the help of the creative community to secure a HIV-free generation. We need to place the issue back in the spotlight and make that last sprint to the finishing line!" Again, cheers from the audience.

As Bono returns to his seat in the centre of the stage, session moderator Shane Smith, the founder of VICE Magazine, opens the debate up to the floor and invites the audience to pitch ideas and creative inputs. The energy level in the room keeps growing together with the conviction that we can actually achieve the goal of an AIDS-free generation in the very near future. Thirty minutes later, as I leave the theatre in a daze together with dozens of other energised and inspired creatives, I hear two guys behind me saying that Bono should really get a medal for his work with (RED).

"Oh but he is!" I say as I turn around and they nearly bump into me. "He's receiving the first-ever Cannes LionHeart!"

Slightly surprised and laughing, one of them says: "It's sounds amazing, but what is it?"

"The LionHeart is presented in recognition of people or organizations that have made a positive difference to people or the planet," I explain, "but it is only awarded in 'exceptional circumstances', which makes it all the more special."

"Well, there is no doubt that what Bono has achieved with (RED) and his fight against HIV is beyond exceptional, so he more than deserves a LionHeart!"



Catching up with Phil Thomas



My week in Cannes has been fascinating, inspirational, thought-provoking and super busy. I've attended debates, keynote speeches, creative workshops and met up with many people from our global network.

With the festival wrapping up today I've managed to catch the festival's CEO Phil Thomas for another quick coffee to ask him about his impressions of this year's event.

"When you look back over the last few days, what's your main personal take-out from Cannes 2014?" I ask as we find a table on a shady terrace.

"I saw that this is a baffling, fascinating, multi-national, multi-cultural industry and again, I realised what an honour it is to be able to host this festival."





"What struck you most about the Cannes 2014?" I ask.

Phil pauses for a moment, then says: "This year it became impossible to define creativity, or rather it has become impossible to say who is creative, who owns the right to 'be' creative, and where clients and media and technology fit in."

"What do you mean exactly?"

"Well these days everyone is coming up with creative solutions: technologists, brands, artists. In the past it felt like creative agencies had exclusive ownership over 'creativity'. Now everyone agrees that everyone can add creative solutions."

"I was also struck by the rise of branded content," I say.

"Yes, that's certainly something we see," says Phil. "The blurring of conventional distinctions between what constitutes advertising and what constitutes entertainment. It's essentially a fusion of the two into one product intended to be distributed as entertainment content, albeit with a highly branded quality."

"Do you expect that trend to grow over the coming years?" I ask.

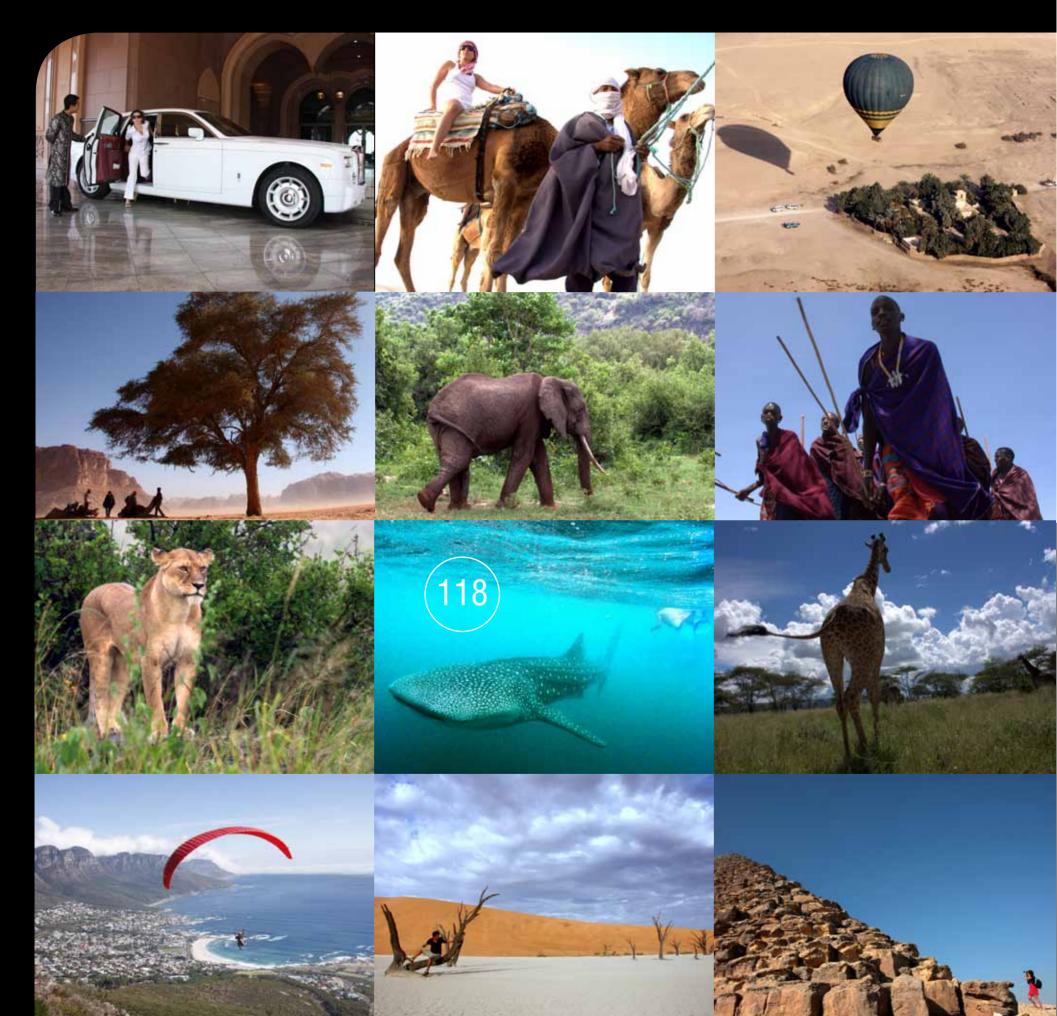
"Definitely," says Phil. "Branded content and entertainment are exploding out of all proportion, from advertorials in newspapers to full-blown cinema-released movies and lots of web TV. We only launched this category three years ago but I think it will become one of the most important categories at Cannes, if it hasn't already."

As we ask for the bill, I ask Phil a final question. "In your view, what's the key brand value of the Cannes Lions Festival?" "That's a good question," he says with a smile. "I would say creativity. Because that's what makes the difference. In the end most brands and products are alike, but it's their creativity that makes them stand out. And that's my mission - to facilitate companies and individuals to celebrate creativity."

"So you're not retiring yet then?"

Phil laughs. "No way! After seven years I am still passionate about my job. I wouldn't trade it for anything in the world!"

canneslions.com



"We touch down at Abu Dhabi Airport in the late afternoon. Our driver is waiting to take us to the Emirates Palace Hotel in a white Rolls Royce."



"Here's a picture taken from the highest tower in the world, Burj Kalifa in Dubai.

If you have good pictures, please upload them."





"Wow, we just swam with a whale shark in Djibouti. Have you ever done that? Do you have pics? Upload them to the online album!"

"We just landed in Cairo. Where would you like us to go first: the old town or the pyramids at Giza?"

A storytelling expedition through the Middle East and Africa

I've spent the last week in Cannes at the Lions Festival, first to connect with our global network of creatives at agencies and brands, and secondly, to get an idea of the new trends and which innovative ideas will receive a Lion this year.

One of the top trends identified by the jury is 'Branded Content', or even better 'Meaningful Branded Content'.

'Branded content' is content with a high entertainment value, subtly connected to a brand. This content is strongly aligned to the brand's values.

'Meaningful branded content' should allow people to connect to a subject that matters to them and can even have a social purpose. In this case, the content should be connected to the brand purpose.

The book project we did for Kempinski Hotels, A Storytelling Expedition into the Middle East and Africa, is a good example of branded content, and a project I thoroughly enjoyed. Kempinski Hotels commissioned us to create a unique benefit point: A friend with local knowledge.

We organised a road trip through the Middle East and Africa and were guests at the Kempinski Hotels at different destinations throughout the trip.

We wrote stories about our experiences, took pictures and shot videos. The stories were shared on the Kempinski Facebook pages, creating interaction with guests, fans and followers.

[Our mission]

- Create 'talk value' to stimulate word-of-mouth
- Activate guests by interacting on social media
- Turn guests into brand loyals by involving them
- Position Kempinski as a friend with local knowledge

[Deliverables]

- Interaction on the Kempinski social media pages
- 40 stories with pictures and video, seeded online
- 6 stories published in the Kempinski Magazine
- Coffee table book as a cross-selling tool



Meeting Remco Vroom

121

Another rapidly rising trend I learned more about at Cannes is Augmented Reality, or AR as techies often call it.

For example at the Lions, they had a second-screen app that added an AR tour to the Cannes Lions Press Exhibition. By scanning the ads on display, visitors could augment the ads and hear what the creative directors had to say about their work. Cool and functional.

I decided to contact the guys behind this app and that's how I met Remco from TABWORLD.

Now I'm catching up with him again to discuss the growing impact AR on our lives - I'm in Dubai and Remco is back in Amsterdam so we connect via Skype.

I ask Remco how he sees AR transforming our daily lives over the coming years.

"We live in a technology driven world where our mobile devices have become the remote control to our digital lives," says Remco. "But over the coming years, we will increasingly use our mobile devices to connect to the real world too: payment in stores, managing energy consumption in our homes and even pre-ordering our coffee just seconds before we get to the café so we can skip the gueue."

"Ok, and so where does TABWORLD come into the picture?"

"TABWORLD is a creative agency that uses technologies such as AR to tell brand stories to a mobile audience. Like the second-screen AR app you used at Cannes."

After we chat a bit more about our work and upcoming projects, Remco has a suggestion: "Why don't we develop a CoolBrands AR app? I'm sure we can add value to your content, and improve access and distribution."

"Wow, that's a nice idea," I say. "But how would it work?"

"Easy," says Remco. "I've been thinking about that. At the moment, you create fantastic books to share stories of brands and the visionary people behind the brands. In addition, you have a blog that you regularly update with interesting stories, but it's the wrong way around.

"I'm not saying you should stop making the CoolBrands book - on the contrary. But let's say we take a first step by adding a new digital dimension to the stories in your book. We create the CoolBrands mobile app and power it with augmented reality technology so we can 'augment' digital content from the internet on the canvas of your book pages. Readers can use the app to see the story unfold in unexpected ways. By looking at the pages through the apps' camera view, they can literally touch and feel the story develop further in 3D. Now we are using creative technology to build a bridge between the canvas of your book and your audience's mobile device. That's a very powerful storytelling mechanism.

"The next step is to make sure that your audience can join you during your travels around the world. We need to make mobile your primary story-sharing platform and make the book the yearly masterpiece of your travels. Your augmented-reality-powered mobile app could tell your story on location and take the audience on a trip to the Spotify offices in New York. Or connect to your GoPro when you are surfing in Hawaii..."

"Wow," I say, "let's definitely start working on this!"



Portrait of a city beyond the headlines

Issam Kazim, CEO of the Dubai Corporation for Tourism and Commerce Marketing, has asked me to meet him in Al Fahidi, one of the oldest parts of Dubai and one of the city's cultural hubs. As I make my way through the narrow alleyways that weave between the grand houses and cobbled courtyards, I feel like I'm discovering a whole new face of Dubai.

"That was one of the reasons I asked you to meet me here," says Issam when we sit down in the shaded courtyard of one of the recently opened art galleries. "It's the perfect setting to tell you about the #MyDubai project, because like AI Fahidi #MyDubai reflects a different side of Dubai, or I should say, many different sides. You could see it as a multi-media portrait of a city beyond the headlines."

"I saw some of the photos collected over the last seven months on Instagram, and on other social media channels. But tell me more about the background of the project," I say.

"It's really quite a unique project," says Issam. "It started in the run-up to the bid for Expo 2020: people started spontaneously sharing images of "their Dubai", from their perspective, the Dubai they love and want to share with the world."

"Once we won the bid, the Crown Prince of Dubai, His Highness Sheikh Hamdan bin Mohammed bin Rashid Al Maktoum decided in January 2014 that he wanted to create a more permanent space where residents could continue to share their love of Dubai. He's described the platform as 'an autobiography of Dubai through social media', which is very apt I think."



"So how does it work exactly? Can anyone post photos?"

"Absolutely," says Issam. "Residents and visitors are encouraged to submit images and videos of the compelling moments of their lives in Dubai under the hashtag #MyDubai. Every day, around 10 images or videos are selected from amongst thousands of submissions and are shown on www.instagram.com/MyDubai. And on www.twitter.com/MyDubai you can browse through articles, stories, images and videos."

"So it's like an online gallery in a way?"

"That's right. The mosaic of images we receive creates a unique portrait of life in the city. The rich cultural diversity that lies beneath Dubai's urban and technological advancement is portrayed in this e-museum, creating the remarkable story of 2.1 million people."

"And how has the response been?" I ask.

"Incredible," says Issam. "There have been more than 1.2 million uploads on Instagram and 1 billion impressions on Twitter with very little marketing spend. Moreover we have a continuous increase in number of followers, over 120,000 so far. What's really remarkable is that a number of top international brands, local organisations and government entities have also joined the initiative by using the hashtag across their social media platforms and engaging with the initiative through various events which highlight life in Dubai."

"That's interesting. Can you give some examples?"

"There are so many I don't even know where to start," says Issam. "I'll give you my favourites: every month, Burj Al Arab projects the five most creative #MyDubai contributions onto its famous sail. Dubai Police are also using the hashtag on their fleet of cars, especially their latest convoy of Bugatti Veyron. Audi Al Nabooda's fleet of marketing cars have been branded with #MyDubai to attend events across the city. The hashtag even appeared on race horses at The Dubai World Cup! And in fashion, local designer Caliente Caps launched an exclusive line of #MyDubai baseball caps."

"So it has really gained great momentum across the board. And it has become a huge collaborative story."

"Absolutely, I think it's a great example of the power of resident advocacy in promoting a destination," Issam says with a proud smile.

Meeting Sheikha Lateefa Bint Maktoum

I love seeing people surpass their goals

124

Today I am spending the morning at Tashkeel, a "hub for the creative" where artists and designers can come to work, exhibit and exchange views. Founded in 2008 by Sheikha Lateefa Bint Maktoum, the centre encourages cross-cultural dialogue and supports emerging artists who otherwise might not have a chance to develop their artistic vision.

I met Sheikha Lateefa a few weeks ago at Art Dubai and when she told me about Tashkeel, she also immediately invited me to come and visit. "That way you'll really understand what we're trying to achieve, and also what we already have achieved!" she said.

Sheikha Lateefa, a member of the Emirati royal family, is herself a visual artist and while her focus lies on the fine arts, she is increasingly moving towards photography and exploring photomontage and the digital manipulation of images.

"Art is an integral part of my life," she tells me as we sit down in one of the meeting lounges. "It's like breathing to me — I can't live without it. That's also why I chose art instead of design. I want to be free to develop my work as I choose and not be limited by a client's requirements."



"But at the same time you have a very pronounced vision of art and the role it can play in the community and between cultures," I say.

"Yes, that's right. I envisioned Tashkeel as a breeding ground for artists, but also as a place where artists could connect to each other. We bring together established and up-and-coming artists and we also encourage exchange between different disciplines - photographers and sculptors, painters and video artists. This often leads to fascinating results."

"It's an interesting period now for Emirati art. Do you also see this in the work being produced at Tashkeel?"

"Definitely," says Sheikha Lateefa. "There is a strong oral tradition here but this is changing. There is a massive shift across the whole Emirati art scene and change is really the common thread for all contemporary artists here in UAE. It's an exciting time."

"There's also a strong intercultural dimension to Tashkeel's mission. Can you tell me more about that?"

"We very much encourage dialogue between local artists and visiting artists from the West. Since last year we also have an artist-in-residence programme, which allows a foreign artist to come and live and work in the Tashkeel studio spaces for a period of one year. So far this has been a great success."

"It strikes me that a lot of what Tashkeel does is about breaking down barriers and empowerment."

Sheikha Lateefa thinks for a moment and then says: "I guess that's right. I have always wanted to give artists a voice and a space in which they can freely create. I love seeing people achieve and even surpass their goals — to become better at what they already excel at.

"That sounds selfless and as though I'm doing it all for others," she adds, "but in fact it is a huge source of inspiration to me: watching other people getting inspired, inspires me.

"I strongly believe that you need to support each other to move forward and evolve, within the community, but also across cultures. That is how you really build strong cultural currents."

126

EXPO 2020

DUBAI, UNITED ARAB EMIRATES

إكسبو 2020 دبي، الإمارات العربية المتحدة



'Connecting Minds, Creating the Future' - Expo 2020 Dubai

Last year we were in Dubai during the bidding process for Expo 2020 and even though nothing was certain, many people were talking about it and had a feeling it was meant to happen. There was a sense of pride, enthusiasm and certainty, which apparently paid off, because by December 2013, Dubai had been announced as the host of the Expo 2020.

As we're now back in Dubai as part of our trip *Around the World in 80 Brands*, we're curious to find out whether there are already concrete plans for Expo 2020. "I wonder whether the organizers already have a theme in mind and are already preparing for the event," Maarten says as we are on our way to Dubai Marina where we are meeting Noor, our curator for the UEA.

"I read they started planning for the event the very day they received the announcement," I say.

"And they've come up with one central theme: 'Connecting Minds, Creating the Future'."

"Sounds interesting," says Maarten, "what does that mean?"

"Hang on," I say as I open my iPad and pull up the Dubai Expo 2020 website. "It says that the aim is for Dubai Expo 2020 to serve as a catalyst, connecting minds from around the world and inspiring participants to mobilize around shared challenges under the sub-themes of Mobility, Sustainability & Opportunity."

"And what will make this expo different from previous ones? How will it be unique and special?" Maarten asks.

"Well for starters, it's the first time a World Expo is being held in this part of the world, so this is a big step. The UAE is hosting the first-ever World Expo in the Middle East-North Africa-South Asia region," I say.

"That's certainly a big deal. How do you think they are going to mark that?"

"It says here that they plan to make this expo the most globally inclusive in history."

"How are they going to achieve that? How do you get people from across the globe involved in an event that is more than five years away?"

"According to the site, there are two key elements that will ensure it is not only globally inclusive but also has a lasting and wide-ranging impact on the future.

"Firstly, the organizers want to give all countries a chance to be part of the Dubai World Expo 2020. So they've established a fund that will allow small emerging countries to participate."

"That's certainly a first," says Maarten. "Great!"

"Secondly, in the run-up to the event they're hosting Expo Live, an online and offline platform to which people from around the world are encouraged to contribute innovative ideas for a sustainable future."

"And how does Expo Live work?"

"Here they explain that it's a 'structured innovation and partnership programme'. Basically it provides a platform to connect innovative projects from different countries to sources of funding and a network of partners that contribute expertise, visibility and access to markets and users."

"And these projects will also be showcased at the Expo itself?" Maarten asks.

"Yes," I say as I scroll down on the site. They're going to introduce a new type of exhibition and presentation space: the Innovation Pavilion and the Innovation Labs. These will showcase the Expo Live projects and the solutions they have inspired. 'The pavilions will be dynamic and thriving centres of activity during the Expo and will represent an important pole of attraction for both the communities of innovators as well as the general public'."

"Well, I'm definitely coming to see the show," says Maarten.

Meeting Max van Lingen and Roger Gerards

128



SINCE 1846

[We inspire and connect the world through design, inspired by Africa, committed to Africa', catalysing African pride]

I'm in the Ghanaian capital Accra, sitting in the fusion sushi restaurant Santoku near the Accra Mall and the Vlisco Group Centre of Excellence. I'm here with Roger Gerards, the creative director of Vlisco and Max van Lingen, the brand innovation director of the Vlisco Group.

With more than 100 years of presence in West Africa, it has become an iconic local brand with a special bond to the region.

We've been discussing the massive growth of Ghana's economy over the last decade.

"Actually Ghana's economy is among the fastest-growing economies in the world," says Max. "And what's more, according to an IMF report I recently read, seven of the world's 10 fastest-growing economies in the world are in Africa."

"It seems that Vlisco is making a big effort to be part of that growth, not only in Ghana but in all of West Africa," I say.

"The Vlisco brand has been part of African society for decades," Roger confirms. "There is an emotional bond between the brand, the consumers and the tailors who transform the fabric into unique personalised outfits and fashion statements.

"You could call it a relationship of mutual inspiration: Vlisco designs are inspired by Africa, and African fashion is inspired by Vlisco colours and motifs."

"I like that idea," I say, "it suggests perfect balance and mutual enrichment."

"Still, the world is changing and so is Africa," says Max. "Internet and mobile networks have turned people into global connected citizens with access to information, to other people and different cultures."

"Does that affect your brand?" I ask.

Max smiles. "Africa doesn't simply copy-paste all global trends and fads. Africa takes note, but then develops its own interpretation — pragmatic/inventive and expressive/creative, as always. I believe Africa is on its way to becoming a source of inspiration for the rest of the world. And we are part of that drive."

"So how do you see Vlisco's role in this 'new' Africa?"

"Our mission statement says: 'We inspire and connect the world through design... Inspired by Africa, committed to Africa, catalysing African pride': it's about playing a positive role in African society - creating, fuelling and facilitating different initiatives, and thus adding value to the lives of our stakeholders through purposeful solutions."

"Can you give an example?"

"We have created an African Fashion Facilitation Network, a business ecosystem that stimulates connections and interactions between our partners and their initiatives in order to multiply benefits for all stakeholders."

"And what does it mean in practice?"

"Vlisco has established a design centre, a production facility and a flagship store, here in Accra. Then there is Vlisco Women's Month, which honours the outstanding achievements of African women by identifying and rewarding those who inspire others. And of course the Vlisco Fashion Fund, which enables young, talented starting designers to realise their dreams."

"It sounds like an impressive array of initiatives you have set up," I say.

"And there's more!" says Roger. "The Vlisco Tailor Academy, which offers tailoring courses and master classes, and empowers talented young women to be financially autonomous."

"That sounds great," I say, "can you tell me more about it?"

"I could, but you should really speak to Monique, she knows everything about it."



129



'Creating opportunities for the brand and for society'



After my chat with Roger and Max at the sushi bar, I'm off to meet Monique Gieskes, Vlisco Group's director of brand protection & corporate social investment, at the brand-new Vlisco Center of Excellence near Accra Mall.

The centre is part of Vlisco Group's strategy to focus more of the company's activities in Africa and foster an environment that catalyses African creativity and stimulates the development of new knowledge networks. Young African creators and designers work with experts from the Vlisco Group to develop strong new retail and branding concepts.

"Max told me you're working on some exciting projects," I tell Monique after she's shown me around.

"That's right," says Monique. "It's a very exciting time for us. We've just opened the first Vlisco Tailor Academy in Ghana, providing tailoring training to young girls."

"Interesting," I say. "And what's the philosophy behind the programme?"

"Ninety eight percent of Vlisco's fabrics are sold in West Africa, and since we are so intertwined as a brand with the local societies and social structures, we really can make a difference. We want to be more than just another brand, we want to create opportunities."







"And how does the Vlisco Tailor Academy do that?"

"One of the key problems in this region is the lack of employment opportunities and skills training, and it affects mostly women."

"So the Vlisco Tailor Academy aims to empower women?"

"Yes. But it's not just about teaching them tailoring skills. It's also about giving them confidence and pride, and showing them that they can improve their social status.

"It's about upward mobility. We want to create opportunities for these girls to climb the ladder and where possible move from being simple seamstresses, to being tailors, master tailors, designers and finally entrepreneurs with their own vision and business plan. We want them to be able to gain financial autonomy.

"At the same time, by training a new generation of talented and motivated tailors, Vlisco strengthens its brand image and keeps up with the latest trends and insights. You can see it as a kind of exchange, we teach these girls certain skills but they also help us to understand and be a part of the African Fashion scene."

"What challenges have you faced in these first months of the programme?"

"It's a fine balance," says Monique. "We want to make a positive impact on Africa's social and economic situation, but without undermining the current tailoring market. That's not always easy."

"And how have the girls responded?"

"It's too early to say in Ghana because we are still training our first class. But we have a similar programme in Goma in the Democratic Republic of Congo and there we have had very positive responses. You should have seen the girls at their diploma ceremony! It was really amazing to see how the programme had transformed them."

"And have they managed to achieve independence as you hoped?"

"Well that's the challenging part of course. Some have gone on to start their own business, others have gained leading positions in larger tailoring businesses. But we have also continued to support those with less talent, and helped them find jobs as shop assistants or in agriculture. As long as they build up an independent lifestyle."

"I'll be curious to follow the experiences of the girls in Ghana, and see where they end up!"

"We'll keep you posted," says Monique. "There are some very promising young fashion talents there for sure!"





I'm on my way to meet Joan Okorodudu, the 'godmother of the Nigerian modelling industry' who is single-handedly placing Nigeria and Africa on the global fashion map. Joan has invited me to her home in the trendy Ikoyi district of Lagos, which doubles as her office and the nerve centre of her modelling agency ISIS.

The walls of the corridor that lead to her office are covered in photos of her models, posing for fashion shoots and parading down catwalks. But there is also a series of shots from Nigeria's Next Super Model (NNSM), the programme she launched in 2007.

"This is impressive," I say. "It shows you are really determined to push for change on the African fashion scene. What motivates you?"

"I want to show the world that great things can come out of Africa," says Joan, who was the runner-up at the Miss Nigeria beauty pageant in 1981, the same year she graduated from Boston University. "We may not become a fashion capital like Milan or Paris, but if we take the time to sit down for a minute, we can turn the Nigerian fashion industry into a new New York.

"More importantly, it's about showing Nigerians and Africans the potential of the fashion industry on this continent. Since I launched NNSM in 2007, it has become the main point of reference for young Nigerian models trying to break into the industry. What is more, it has been picked up by Fashion TV, which not only broadcasts the show every year but has also started featuring more content from Nigeria.

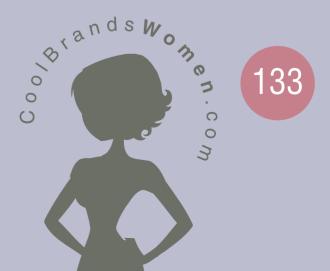
"In addition, this year I have signed a three-year contract with Vogue Italia to launch Vogue Talent for Africa, a project that I believe will be really groundbreaking and provide a massive boost to the image of African models. These are things I'm proud of. They all form small — and sometimes bigger — steps in the right direction."

"Your modelling agency ISIS is helping dozens of models make their dreams come true. But it seems to me it is more than just a modelling agency, you also coach your models, is that right?" "Yes, and I believe this is very important," says Joan. "You know in Nigeria many young models believe the only way to succeed is to sleep their way to the top. Often they end up taking drugs and even turning to prostitution. I show the models who come to ISIS that they don't need to go down that path, that they can become a super model through talent, discipline and hard work. I counsel them and make sure they are not exposed to the 'traditional' traps that many models here fall into."

"Over the years you have also become a role model for young Nigerian and African girls. What inspiration do you think young girls can draw from your career?"

"I think my path shows that hard work pays in the end, but also that you need audacity and tenacity to succeed. You won't get there by cutting corners. You may face challenges along the way, but if you stick to your principles, it pays off in the end.

"I want to give young women hope in what can often be a hopeless situation. I want to show them that change is possible. A girl from a disadvantaged background can achieve things she would never have imagined, like travelling to cities like Paris and New York, owning a car and meeting VIPs. That is a transformative but also deeply empowering experience. I am not afraid to step on people's toes in order to help young people achieve their dreams."



"It all boils down to leadership"

134)





I'm in the Nigerian capital Lagos where I'm meeting Kola Oyeyemi, the general manager of consumer marketing for MTN, Africa's largest telecom provider, and the president of ADVAN, the Advertiser's Association of Nigeria. Over coffee in the Eko Hotel, Kola has been telling me about his vision for Nigeria and Africa and how he is constantly working to drive positive growth in his home country.

"The economic potential of Nigeria and the whole of Africa have been hindered by mismanagement and weak institutions," he says. "But committed visionary leadership can steer Nigeria and the continent as a whole back onto the path of growth and economic prosperity. It all boils down to leadership."

Kola sees that the continent needs foreign investors, but, he warns, they will need to learn to work with the different African cultures if they want to be successful. "This is where ADVAN as an association and I as an individual can and will play a role," he tells me.

"Interesting," I say. "What role do you see for an advertisers association like ADVAN in driving positive foreign investment?"

"Well to answer that question, I first need tell you a bit more about ADVAN."

"Please do," I say, "that was going to be my next question."

"ADVAN is the only umbrella body for advertisers and marketers in Nigeria, bringing together 60 leading organisations and representing over 200 brands with an annual marketing spend of more than N 100 billion (around \$450 million)," says Kola.

"Since its founding in 1992, ADVAN has worked to drive visionary leadership in the marketing communications industry, provided a discussion forum for advertisers and helped influence change within the industry."

"I see, so ADVAN plays a crucial role in stimulating dialogue among advertisers, but also between the sector and the government and other stakeholders?"



"That's right," says Kola. "For example, we recently co-hosted a stakeholders meeting about the planned digitisation of TV broadcasts with the minister in charge to get a clearer picture of how the development will affect advertisers and the marketing community as a whole.

"Another important dialogue we stimulated was with the National Agency for Food and Drug Administration, the agency in charge of approving the sale and advertising of all food and drink items in Nigeria. ADVAN has for some time been pushing for friendlier regulations and more rapid approvals. We organised a meeting with them where we had the chance to discuss these issues and advance our objectives."

"So if I understand correctly, your role is to keep the industry informed of developments, encourage debate about how to advance the industry and improve quality, but also identify opportunities for growth."

"Yes," says Kola, "In addition we also see it as our mission to further professionalise the sector: we are constantly hosting trainings, seminars and interactive platforms to ensure best practice within the marketing industry.

"But you know, to really understand the importance of ADVAN for the Nigerian and African advertising industry, you should come to the annual ADVAN Awards for Marketing Excellence. That's where ADVAN's achievements truly come to light."

"It would be an honour!" I say.

COOL

Meeting Clara Chinwe Okoro

(136)

Here in Lagos, I'm on my way to meet Clara Chinwe Okoro, the founder and chief operating officer of Brandworld Media, a media and branding company that has set out to show Africa the potentials of branding. Since 2008, she has received numerous awards and nominations for her work on branding and media engagement, including Big Ad's Award 2008 and the Recognition Award, champion of the people's cause SERA 2009.

I've known Clara for several years now — we've met several times in Lagos and at the Cannes Lions Festival — and have come to know her as a driven entrepreneur who is not afraid of making tough choices in order to pursue her passion. Upon graduation she even turned down an opportunity to work with the American oil company Chevron in order to follow her dream to drive innovation in the field of African branding and media.

Clara has asked me to meet her at Casa Del Habano, a trendy café on Victoria Island, where we find a quiet corner. After we order two café lattes, I ask her to tell me about her vision for Africa's future and her aim to inspire African youths through branding.

"I believe that brands are the new wealth creator in any modern economy," she tells me. "Brands are more powerful than governments these days and this means they have very huge potentials! This is also why I created Brandworld Media in 2003 to 'preach the gospel of branding' to Africa."

"So you want to harness the power of brands to bring prosperity to Africa?" I ask.

"Right! We need to build brands for the future and to do this we need to involve the next generation," says Clara. "I want to show Africa's youth that they have incredible potential; I want to show them that they could be the next African Steve Jobs or Oprah Winfrey or Bill Gates. Once they can see what they are capable of and what the future could hold for them, it will start a quiet revolution. The combination of brands and youth could change the face of the continent for good."

"It sounds exciting," I say. "What media are you using to engage these youths?"

"I am working through various channels," says Clara. "First of all I launched the first-ever brand-focused TV show in Nigeria, Brandworld TV 2003. The show has become a platform for brands to tell their stories beyond the standard sixty-seconds commercial and has been hugely successful.

"Secondly, I created ICE, a branding and marketing magazine that focuses on the connection between Nigerian youth and the brands they consume. ICE also hosts the first ever youth and brands connect famous ICEBERG event, a party where young people and the brands that target them get to party once a year."

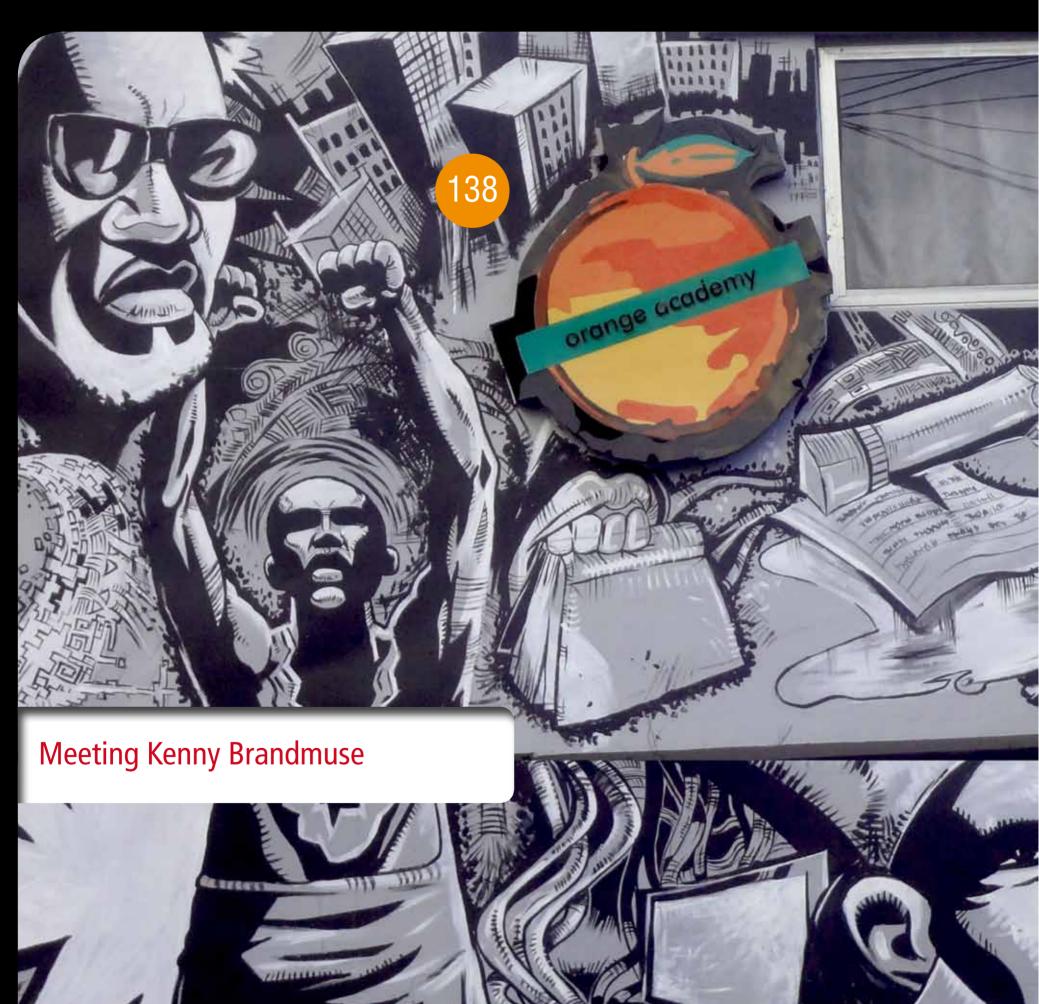
"A real multimedia approach," I say. "You really combine all aspects of media, how do you manage to juggle all these activities?"

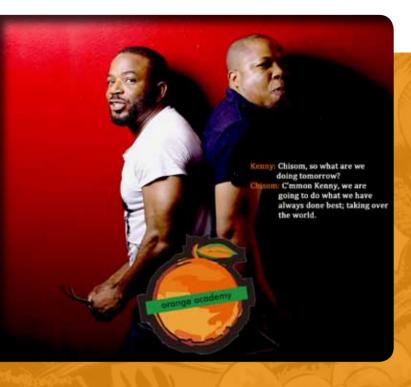
Clara thinks for a moment and says: "Tenacity. I have always been extremely determined to make my vision reality and I have remained focused on that. But you also need persistence and patience to see the fruits of your work."

Clara is Nigeria curator for CoolBrands and CoolBrands People.

The incredible potential of Africa's youth







139

The journey starts a little later than planned from my hotel on GRA, Ikeja Lagos. My taxi driver Ade arrives fashionably late and doesn't apologise. I'm meant to get it. He ushers me into his Toyota Camri taxi.

"I am going to Orange Academy in Maryland," I tell him.

"Those crazy kids?"

"Why crazy kids?"

"It is a common knowledge in Lagos that young people who go to the Orange Academy are nuts. Some are doctors who'd rather be creative people. They refer to themselves as the Orange Minds. Isn't that weird?"

"That's interesting," I say.

"One of my cousins attended the school last year after law school and she now works for a digital ad agency."

"As what?" I pull out my notepad to make a quick note about the Nigerian spirit: enterprising, creative and very restless. Just like New York, but without all the gadgets.

"She works as a storyteller for different large brands. I don't really know what that means — it's sounds totally bizarre to me."

"I like that!" I say as I look up the Orange Academy website. I love the THIS ONE THING theme: everything at Orange Academy revolves around THIS ONE THING. People telling compelling stories that can change the world for good. Personal stories. Commercial stories. Cultural stories. Social stories.

I look at the dashboard. It is 6 to 10. "Are we nearly there? I'm meant to meet Kenny and the students at 10.

"Oh we're not late," says Ade breezily. "It's just a few streets further up. About 20 minutes."

Then as we get closer to Maryland, we get stuck in even more traffic. Ade seems unperturbed and turns on the radio.

It's 11 by the time I get to the Orange Academy. A uniformed man greets me with a warm smile. "Welcome to Orange Academy!" The gallery outside the building showcases past students' work: mock ads, photos, social invention art pieces... but they all feature some form of storytelling.

Inside, I am ushered up a flight of stairs into the 'Shrine', a special place where only the 'gods' can enter. Kenny and Chisom, the duo that runs this amazing college, have been waiting for me. "I'm Kenny, and this is Chisom. The students call us Pinky and the

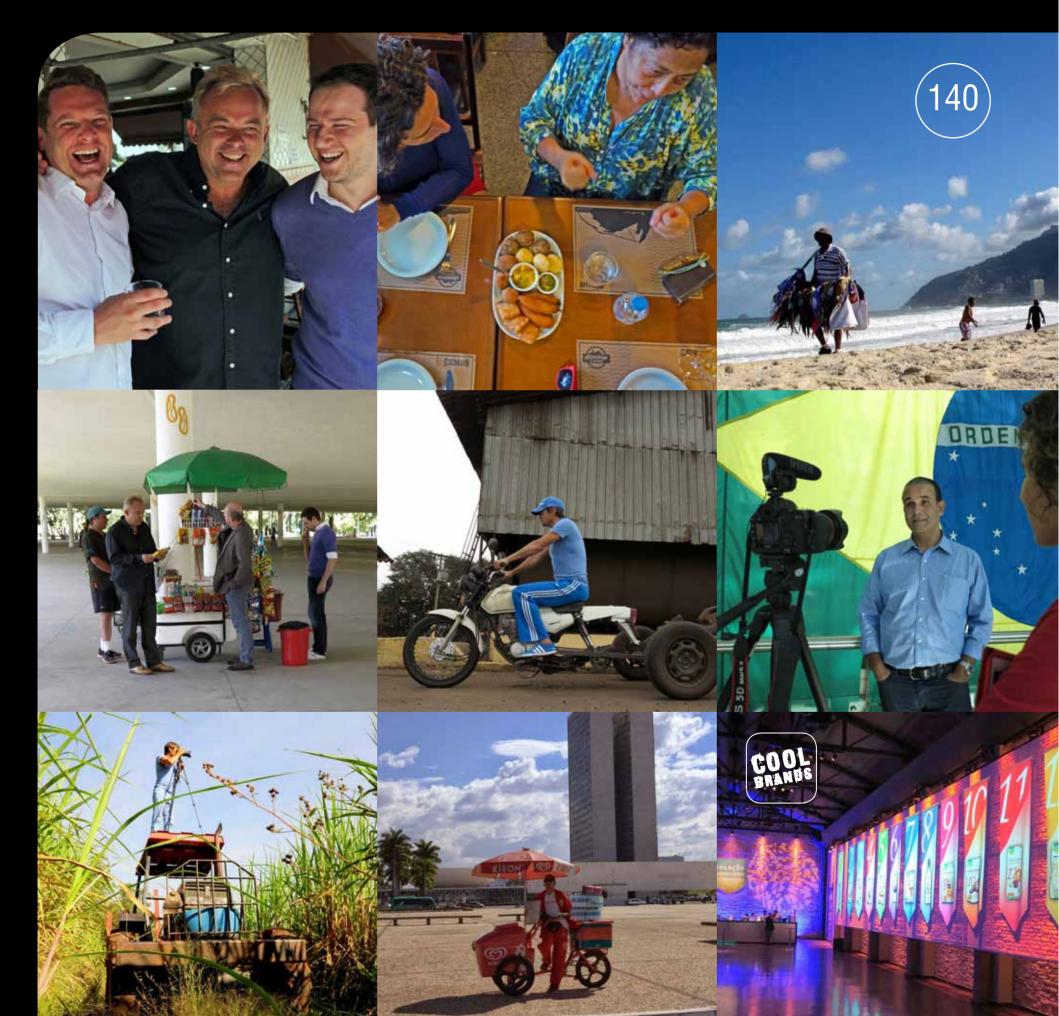
Brain."
"So, where do we start?" I ask. "Can I meet the students?"

We are now inside a large storytelling arena called 'THE WARROOM.' Large tables in the middle. Red chairs surrounding the table. And lots of students.

'Hello Orange Minds! Our guest today is from the Netherlands, and is going to share with us what we share in common," says Kenny. "Yes, that's so correct," I instantly respond. "I hear that this is an amazing storytelling school." It already feels like home. I'm home. Thirsty young people with a passion to tell stories that can change their world.

That's Orange Academy. And it's the first of its kind in Africa.

cluborangeng.com



[A Storytelling Expedition into Brazil Food]

At the end of my degree in New Media I applied for an internship at CoolBrands in Amsterdam. They told me that there was a place available on a project in Sao Paulo, Brazil.

The aim of the project was to improve the image of the Brazilian food industry. Enivrance, a food design agency was developing food innovations with 14 companies including a coffee producer, a meat company and a cachaça producer.

CoolBrands was responsible for the project communications and creating 'branded content' in the form of a book and a website. So we started off on a storytelling expedition, during which we visited all the participating food companies, conducted video interviews with company CEOs, wrote stories and took photos.

My job was to come up with an online strategy in which we used augmented reality to link the book to online content.

We came up with a really cool feature that linked photos of our interviewees in the book to online videos of them discussing their work. Using an AR-app on a mobile device, readers would go a step further into the book as it were, and be able to get additional content online - photos would merge into video interviews and logos into Facebook pages.

The book tells the story of a trip through Brazil, of the people we met and the new foods we discovered. But at the same time it is an entry point to more online content. [Google is the new background check]

During these five months in Brazil, I learned a lot, about Brazilian culture, work ethics and many other things. But there is one important thing I learned that has nothing to do with Brazil in particular. When you're in a country where you don't know anybody and you want to find out about someone you work with or get background information on the CEO of a coffee-producing company, what do you do?

Right, you Google them.

Google is the new background check: I check people out; they check me out!

And I found out that most people underestimate the importance of their online presence.

If you find no information on a person, or if the search results are irrelevant or outdated, your first impression will not be positive. But if, on the other hand, you immediately find multiple sources showing that person's achievements and aspirations, it will have a Wingman effect. By the time I meet the person face to face, my first impression is already shaped. I know his achievements, Google told me all about it.

In the age of digital media and online social networks, people increasingly need to take care of their online presence. It increases the chance of a good first impression and increases the chances of people reaching out to them.

So, use Google as your Wingman.



Digital Storyteller for CoolBrands and co-founder Young CoolBrands

(141)





I am in Lapa, a trendy neighbourhood in São Paulo, on my way to have dinner at David Hertz's place.

David is the founder of Gastromotiva, a not-for-profit Brazilian organisation that trains people from underprivileged backgrounds to become professional cooks and start their own community food businesses. Gastromotiva was founded 10 years ago as an NGO, but now David has told me he wants to turn it into a sustainable business that no longer depends on donations but becomes a profitable social enterprise.

As I arrive at his place, David is cooking up a storm in the kitchen. "I'm going to let you sample some of my new recipes," he says after our usual exchange of big Brazilian hugs. I sit down at the kitchen table and watch him chop and mix ingredients as he tells me about his plans.

"After 10 years I feel it's time to take it to the next level," he says. "I want to get into business but I want to do it in my own way, with the aim of doing good in the broadest sense of the word.

"I think the time is ripe for it here in Brazil: we've seen a tremendous development in gastronomy in the last decade and today it is extremely valued as a business, a career and a cultural expression, especially in the major cities. So this is our time!"

"But how will your business distinguish itself from other food concepts, what makes it different?"

"Well our school aims to teach in a reverse way, not the French way of showing you how to cut an onion. It is about how you cook, how you behave. It is about more than just preparing food: what I teach in Gastromotiva is how to dream."

"Ok, that still sounds quite abstract to me," I say. "If you're turning Gastromotiva into a business and a brand, you will need to build a strong business plan and identify your brand values."

"Don't worry, I've been working on that," says David with a smile as he hands me a small bowl of pear, walnuts, Roquefort and radicchio risotto. "Taste that," he adds, before continuing: "The core values of the Gastromotiva brand are simplicity, honesty, accessibility and respect. Our main goal is to promote social transformation. We aim to use food as a tool to create possibilities."

"Delicious," I say as I scrape the last bites out of the bowl. "What kind of possibilities?"

"We work on two distinct levels. First, we aim to offer people with little perspective in life but a strong connection to food the chance to have a profession that they are proud of, earn more and offer quality food to their family, friends and clients.

"Second, we also want to make the hospitality food chain rethink their responsibility. We are creating a network of actors in the market and we want to mobilise them to make their processes more meaningful and humanised."

"Interesting, so you're actually targeting a very broad audience," I say.

"Absolutely," says David as he pulls a beautiful golden onion and parmesan quiche out of the oven. "The secret of the brand's success lies in the creative process of bringing together players from different sectors and social classes to generate awareness of a great cause and in that way achieve real social transformation.

"And with that," he says as he places the dishes on the table with a flourish. "dinner is served! Let's eat!"





I'm at São Paulo's Guarulhos International Airport to meet Claudia Sender, the CEO of Brazil's main airline TAM. I've been looking forward to this meeting for a long time and am curious to learn more about this young woman who is a rapidly rising star in this very male-dominated industry.

I've done some background research on the way over here and have learnt that in 2012 Chile's LAN and Brazil's TAM Airlines started to merge into LATAM. A process that is still ongoing and definitely very complex, but one which can benefit a lot from good leadership.

Claudia has been the CEO of TAM for just over a year and I am very curious to hear how this high responsibility leadership role is working out for her.



Claudia has asked me to meet her in the airport Arrivals Hall. "This is my favourite place," she says with a smile. "I like coming here to see our customers. Some are coming home to be reunited with loved ones, others are excited to travel here for the first time and arrive in a new city."

Tall and elegantly dressed, she exudes a sense of authority but also great warmth and calm. As we stroll over to her offices, we talk about her job and I ask her about women in leadership roles. "You're at the head of the largest airline in Latin America, and you're the first woman to hold such a high-level position. How do you see women leadership roles evolving in the coming years?"

"I believe women leadership is very important in today's world," says Claudia. "Women are more sensitive to cultural issues and pay more attention to the impact of their actions on their surroundings, both the people and the environment.

"Women are also more inclusive and this means that they are good at building strong teams and at getting the best out of people. The reason why some women don't succeed in leadership roles is that they are trying to be a man. This is a mistake."

"What characterises your leadership style then?" I ask. "What are your 'brand values' so to speak?"

"That's a good question," says Claudia and thinks for a moment.
"I think integrity is one of my most important values. This is something I learnt from my father and that is also very strongly related to my Jewish roots. My family fled Europe during WWII and they had to build everything up from scratch here in Brazil. All they had was their name and their good reputation.

"In general I think my father was an important influence for me. 'Never depend on anyone,' he said. He also told me that if I worked hard, I'd do well. In a sense, he empowered me and broadened my perspective.

"That also taught me to value diversity. I believe it is a huge challenge to work in a diverse environment, but it also adds a great richness. It brings out the best in people and it makes us go forward."



Meeting Roberto Stern I want to do things that people think are impossible

I'm in the heart of Rio de Janeiro in Ipanema and today I'm catching up with Roberto Stern, CEO and creative director for H.Stern, one of the world's most innovative jewellers. I met Roberto a few years ago and have become a great fan not only of his work, but also of his collaborative approach to design.

We're sitting on a shady terrace on the high-end Rua Garcia d'Avila and we've been chatting about Roberto's work and my travels as we watch the trendy Cariocas amble by. "I've been wondering: where does your drive and creativity come from?" I ask Roberto as we order our second cafezinho.

"I think I get it from my dad. The only way he could express himself was to do things differently, and I have the same passion."

"I see, so your dad also had the urge to break the mould and take a new approach to the jewellery business."

"Definitely," says Roberto. "He was an innovator from the start. Before him the world of top-quality jewellery was quite closed, but he opened up our doors to the public to show off our craftsmanship. He was also the first jeweller in Brazil to use Brazilian gemstones like aquamarines, amethysts, topaz, citrines and tourmalines. Without his vision, these stones might well still just be the domain of stone collectors. Nowadays, they are used in jewellery around the world and are known as Brazilian coloured stones. We created a new demand."

"And you continued this drive for innovation when you took over in the 1990s?" I ask.

"I got into design because I wanted to do things that people thought were impossible. I am originally an economist, which helps me with my function as CEO, but I also had this incredible desire to create shocking, imperfect, organic design. At the same time, I wanted to make the brand attractive to all generations and so I transformed the business into a house of design."

"What does that mean in practice though? How has the business changed?"

"In the past traditional artisan shops catered to a select group of local consumers. In today's globalised world consumers everywhere want the same thing: style. They are looking for creativity, simplicity and straight elegant lines. Being ostentatious is out.

"It's not easy to stay on the cutting edge but we are out there anticipating trends, fashion and behaviour. I am constantly exploring new design concepts and developing new techniques — for example recently I have been working with new gemstone cutting and polishing techniques.

"You've also become renowned for your collaborative projects and for seeking inspiration in the arts, architecture, music and fashion."

"That's right. We collaborated with Oskar Metsavaht who designed a watch for us, and we have just launched a unique Oscar Niemeyer line inspired by the curves he uses in his architectural designs. After our coffee, we'll visit our boutique...! have a feeling there are some pieces you're going to love in the new Niemeyer collection!"

Earrings from the 'Rock Season' collection



(148)

H.Stern blends craftsmanship with modern design

Known for its innovative and cross-disciplinary approach to jewellery design, the Brazilian brand H.Stern combines top-quality traditional craftsmanship with a contemporary vision.

The company's founding father Hans, an immigrant from Germany, was the first to open up the traditionally closed world of high-quality jewellery design to the general public. He also introduced the use of precious coloured gemstones such as aquamarines, amethysts, topaz, citrines and tourmalines, creating an entirely new global demand. His son and successor Roberto continues to seek out innovation, developing new business models for the family-owned company that is now a global player.

"When I took over at the helm of H.Stern in 1995," Roberto says, "I realised that the wave of globalisation of the last 20 years presented huge opportunities. Looking to modernize the company, rejuvenate the existing, loyal clients and seek out a whole host of new ones, I became a pioneer in collaboration.

"And so, since taking over, I have taken the company in an entirely new direction. While remaining true to the roots of the artisan jeweller in which specialist craftsmen create handmade pieces, our market and target group have changed completely, or at least, expanded significantly."

[Multidisciplinary muses]

"One of the extraordinary aspects of your work is your collaboration with artists, architects and fashion designers, which has resulted in stunning jewellery lines. What's the story behind that?" I ask.

Roberto smiles. "That's a good question. I got into design originally because I was curious and wanted to do things people thought were impossible. When we came up with the idea of working with others, it was not for marketing purposes, but rather to create new, fresh ideas. I wanted to work with people who had no background in jewellery, but were masters in their own fields so we could create a crossover between the two professions.

"We try to create one new collection each year, and every two years we collaborate with a third party. The special collections have marked a great shift in the company, which was rooted in my desire to move from being 'just' jewellers into being a fully-fledged house of design."

The collection that really brought H.Stern into the media frontline was the 1980s launch of the Catherine Deneuve Collection, inspired by the unforgettable muse of Buñuel's movie Belle du Jour. Within no time, the jewels and the muse's diamond-set initials 'CD' were seen on the necks, ears and wrists of stylish women around the world. This was the start of what was to become a huge success story.

[Taking on challenges: Capturing fluid movement in metal shape]

Besides stars of the silver screen Roberto also drew inspiration from the stage and from modern dance when in 1998 he teamed up with Grupo Corpo, a flamboyant modern Brazilian dance troupe.

"Immersing themselves in the universe of modern dance, our jewellery design team studied all aspects of Grupo Corpo's renowned productions, from the conceptualisation to the choreography, costume and set design. It was something entirely new to our team, a very exciting process."

The resulting line of avant-garde jewels transcends the concept of jewellery as objects, and creates an ensemble of unique artistic interpretation. Each piece in this collection expresses fluidity of movement, and has its origins in a complex world where imbalance can be more important than planned, rehearsed steps."

Roberto sits back and clearly remembers some of the events during the creation of this collection. "Expressing the energy of dance in a solid form required a new approach to tri-dimensionality and presented a unique dilemma when working with metal. We had so much material to work from, to work with... textures, depth and movement that are dynamic, ever-flowing... but needed to be captured." A short silence follows. "This project required a level of intuition, of feeling and improvisation we had not experienced before," he adds.

[The ultimate: working with the Brazilian architectural icon]

But without a doubt the most special collaboration was that with Brazil's architectural icon Oscar Niemeyer, whose drawings inspired Roberto to design a special collection. Niemeyer's projects include Brasília, the capital of Brazil, and many other iconic buildings, such as the United Nations headquarters, in New York, a collaboration with Le Corbusier.



The partnership between Roberto and Oscar started in 2008, when the architect had turned 100 years old. Their shared passion for sinuous lines shaped the contours of a creative partnership which was about to last until the end of Niemeyer's life, in 2012.

In 2008, H.Stern launched the first jewellery collection inspired by Oscar's drawings.

The second collection was approved by Niemeyer himself when was 104 years old and in the last year of his life, the undulating gold bracelets, curvilinear diamond earrings and pendants of free-form flowers reflect the unique, simple and natural outlines of Niemeyer's timeless designs. "Like you, I will never forget meeting with Oscar Niemeyer and getting to understand more about his work," says Roberto. "What I like most in his work is the way he plays with curves. He is right: straight lines don't exist in nature. We concluded that we both like asymmetry and irregular contours, which are more human and natural."

Sinuous contours, light and continuous lines that seem to lead to infinity are moulded in yellow gold or white gold with diamonds. The contours are common features to all the designs, which were inspired by iconic architectural projects or unknown doodles. Every single piece carries the invaluable signature of Niemeyer. It's proof that his work is still as alive, as the infinite paths he traced. "It was a privilege to create, from his immortal lines, jewels capable of illuminating the feminine beauty that always fascinated him," says Roberto.

Meanwhile Roberto continues to innovate. He is always on the lookout for ways to change the industry and seek out new impulses to boost his creativity. Recently he issued the new Rock Season collection, a series inspired by nature. Using a range of precious stones and various shades of gold, the Rock Season collection features daring designs of birds and butterflies with a counterculture edge to them. Clearly, H.Stern remains a brand to watch as it continues to break the rules with dazzling results.



Meeting Roberto Fernandez Educate tattoo artists to detect skin cancer

I'm at Ipanema beach in Rio de Janeiro where I'm meeting Roberto Fernandez, the executive creative director for Ogilvy & Mather Brazil.

"There's a reason I asked you to meet me here," says Roberto as we sit down on a shady terrace to order fresh juice.

"You see all these people? Everyone is tanned and everyone is working on getting even more tanned. That's not a problem in itself, it's part of the Brazilian beach culture. The problem is that Brazilians are not tanning in a safe way: we don't use sunscreen in the right way, we expose ourselves to the sun at the wrong time of day and we don't go for regular dermatologist checks. As a result there are 140,000 new cases of skin cancer every year."

"So what did you come up with?"

(151)





"Well, look at the people around you again... everyone has tattoos... This too is part of Brazilian beach culture — one in eight people in Brazil have a tattoo. So we, together with Sol de Janeiro, Brazil's youth sunscreen brand decided to team up with tattoo artists, the people who work with skin every day."

"In partnership with A.C. Camargo, a prominent cancer research institute, we created a training programme to teach the tattoo artists how to identify skin problems. The programme was launched in Rio and São Paulo, but due to high demand we soon extended it to cover the whole country with an online course. Tattoo artists and their studios receive a diploma after completing the course and that way people know that when they go to that studio they will also receive a skin check."

"Wow, that's pretty cool. So Sol de Janeiro has in a sense defined its purpose – preventing sunburn and indirectly skin cancer. And we added diagnosing skin cancer at an early stage, which has in turn connected it more strongly to its target audience."

"Exactly. The message is that Sol de Janeiro is the sunscreen brand that embraces the Brazilian beach culture and looks after the skin of Brazilian youth. The brand's slogan is 'sua pele, nossa praia', a very Brazilian way of saying 'we really look after your skin'."

"So what has been the impact so far?"

"So far over 200 tattoo artists have certified in Rio and São Paulo, and now with the online course we are targeting another 250 tattoo artists nationwide. The campaign has also received a lot of media coverage.

"But the most impressive thing is that 18,900 people a week are getting a tattoo and skin cancer checks, since each of the 450 participating artists has an average of six clients a day. And many people have had an early skin cancer diagnosis already.

"And, last but not least, we won two silver Lions and two bronze Lions at this year's Cannes Lions Festival so our purpose has been picked up by the creative industry." 152

Meeting Oskar Metsavaht



I'm meeting Oskar Metsavaht, fashion designer, filmmaker, artist, entrepreneur and one of Brazil's leading creative minds.
Oskar's groundbreaking work on sustainability and the environment has earned him many accolades in Brazil and beyond. And his fashion brand Osklen focuses on the promotion of a sustainable lifestyle, using alternative natural fabrics and tackling environmental issues in his collections.

Oskar's reputation as an environmental visionary earned him a place among the world's 100 most creative business people in 2011. In the same year he also received the title of UNESCO Goodwill Ambassador for his ongoing efforts to promote a culture of peace, social inclusion and sustainable development.

I've arranged to meet Oskar at a beachfront café on Arpoador Beach and after we find a free table and order our drinks he starts telling me about his vision for a sustainable future and Brazil's role in achieving this vision.

"It is all about what I call the 'Brazilian Soul'," he says. "This is what I think we Brazilians can really bring to the world: the energy of our people and our natural resources." He says 'Brazilian Soul' could be one his country's key assets on the international stage — Brazil's premier export product.

"Every region has its strength," he says. "The US stands for entertainment, Europe for culture and luxury brands, India for spirituality and Asia for technology. Brazil has nature: rainforests, water, rare plant and animal species, minerals... Preserving this wealth is the mandate we have been given."

"So how are you going to make that happen – do you think people are aware that this is your country's mandate?" I ask.

"We have two options," Oskar says decisively, "exporting raw materials as we've been doing for the past five centuries, or creating value by taking care of our natural resources and ensuring sustainability."

"So you're saying that Brazil is at a crossroads — it is a choice between further exploitation or preservation?"

"Exactly," says Oskar, "and this is why I created instituto e, a non-profit organisation based here in Rio that promotes sustainable human development. The aim is to make sustainability cool. Too many people continue to associate sustainability with woolly jumpers and saving the birds and the bees."

"So how do you change that image and make sustainability aspirational, something that people want to be part of?" I ask.

"Well, for example, one of the projects to come out of instituto e is e-Fabrics, which focuses on identifying materials that respect fair trade criteria and sustainable development. e-Fabrics are made from all sorts of raw material, ranging from recycled plastic bottles and reused jeans to organic cotton and silk."

"But how do you make that cool? How do you make people interested in using or buying e-Fabrics?"

"By using them in my collections and showing their versatility and attractiveness. That's how I get other companies interested. KENZO has also started using e-Fabrics for example."

Oskar looks out over the ocean as if he can see this sustainable world right there, and as he talks, I understand that every single one of his ideas, projects and community initiatives is geared towards realising his vision.

It is all about the 'Brazilian Soul'

instituto <u>e</u>

Meeting Jose Miguel Sokoloff
Using the power of communication
to create positive change

154



I'm in the Colombian capital Bogotá where I'm meeting Jose Miguel Sokoloff, a man who is using his creative genius to help end the guerilla war that has been raging in his home country for decades. Jose is the president of the Lowe Global Creative Council and he is the co-chairman and CCO at Lowe SSP3 Colombia.

Jose and I are sitting at the trendy Juan Valdez Café in La Candelaria in downtown Bogotá and he is telling me about his work with the Ministry of Defence and his hope of one day seeing Colombia at peace. "I am in my 50s now, and I have never known peace in my country. Even though the war mainly takes place in the jungle, it affects everyone. I can't travel in about one third of the country if I want to stay safe."

"That must be really frustrating," I say.

"It is," says Jose. "It makes me sad. Peace is what I want, for myself and for my four children. And that is what I am trying to do now. I am trying to change things."

"So tell me more about your work with the Ministry of Defence. How does a creative agency get to work with the military?"

"It's been a very interesting experience," says Jose. "The ministry asked us to work with them to develop communications campaigns to reach out to the guerrillas."

"That's interesting," I say. "Communication as a pressure tool... And does it work?"

"I think we can definitely help," says Jose. "Every saved life is a victory. We tried to find common ground with the guerrillas — try to find what touches them. In the end, we have found that rational arguments don't work. We have to appeal to emotions."

"Can you give an example of one of the campaigns?"

"Well for example, last year we designed a Christmas campaign, 'Operation Bethlehem', to encourage guerrillas to demobilize and return to their families. The message was incredibly powerful.

"We installed massive spotlights in urban centres and shone them up into the sky. At the same time, the Colombian army created paths of light, small fluorescent devices that they scattered along routes out of the jungle back to the urban centres.

"The slogan said: "Guerrilla, this Christmas follow the light, it will guide you to find your family and freedom. Demobilize. At Christmas everything is possible."

"That sounds incredible. What has been the outcome of these campaigns?"

"I believe there are impacts on several levels." Jose says. "We have brought back the focus to the conflict, both internally within Colombia and internationally. It's back on the international agenda. Everyone involved – both sides – are in the picture again.

"This has strengthened my conviction that we are heading in the right direction and that these kind of campaigns make people stop and think. I desperately hope that a solution can be found soon, so that we can finally enjoy peace."

"That would be a confirmation to all that ideas and communication can still change the world," I say.

"Indeed," Jose says. "And it would encourage us and hopefully many others to continue using the power of communication for the good!"





As we sit down on a terrace in Calzada del Valle with two fresh juices, Diego points to a small stall across the street where people are queuing to order tostadas, baked tortillas topped with seafood. Others are sitting at low tables and benches arranged on the sidewalk enjoying their meal in the autumn sunshine.

"You see that?" he asks. "That's exactly what we're talking about."

"What do you mean?" I ask, a bit confused.

"This is the perfect illustration of our concept 'Out of Home Made': good food, freshly made, right from the streets. Much better than that frozen stuff you eat at home."

Still confused, I say: "I don't eat frozen stuff at home. And anyway, what happened to good home cooking?"

Diego smiles. "I'm not saying you eat frozen meals, but many people do. The world is changing as are eating patterns, yet we are still stuck in a series of mythical beliefs about the home and the kitchen."

Out of home made



"Such as?"

"For example that the food your mum cooks is better, that eating at home is healthier and cheaper than going out for a meal, and, perhaps most importantly, the idea that anyone can cook."

"Whereas in fact?" I ask. "What's the real situation?"

"The reality here in Latin America is very different," says Diego. "There are many single-parent households, where the parent is struggling in several jobs to cover expenses. They don't have time to cook and so they end up buying cheap, bad-quality deep-frozen food in supermarkets.

"What's more, most of them don't know how to cook. In many households, especially lower- and middle-class ones, the cooking tradition has been lost because people left home early or did not care to learn. And now, the celebrity cooking shows that are on television are increasingly giving an air of glamour to cooking, alienating the everyday cook from the process."

"Ok, so you're saying that the idea of 'home made' is an empty phrase, not much more than a memory from the past?"

"Exactly. Today, consumers buy home made in the form of pre-packaged goods and in expensive restaurants, there's nothing authentic about it. Obesity rates are rising, especially among children. Child obesity is the biggest red flag, meaning that good food teachings from home are no longer a trustable foundation."

"And what does the 'Out of Home Made' concept propose to do about this?"

"We want to stimulate a new food culture, where the focus is shifted away from quantity and towards quality, and, more importantly, where the idea of quality is not associated with luxury but with affordability. Around Latin America there are more and more small restaurants, where people can enjoy a freshly prepared meal with good-quality ingredients at affordable prices.

"We are currently working with a local company called 'Capital Natural' to create a new food experience based on community. This of course reflects perfectly the Out of Home Made trend for the future of public spaces. As a teaser, I can say that our vision is to transform and reshape the meaning of the idea of community through food."



Fabia en Alwin **Edouard Malbois** Dorus de Vries ...for your hospitality and ...for implementing the digital ...for your vision friendship strategy Mark Terry-Lush Noor Al Geziry Remco Vroom ...for sharing your vision on ...for opening up your Dubai ...for augmenting our reality Fortune, Fame and Fun network to us Senta Slingerland So Young Park Stephanie Hancock ...for guiding us through the ...for being our guide and ...for curating the cool stories inspiring world of Cannes Lions interpreter in Seoul in Singapore

