

# Caples

May newsletter 2020

The judges are about to start their deliberations. The shortlist will be published on Tuesday May 12th, the winners announced at 6pm on Wednesday May 13th. In the meantime, we are proud to announce the first Caples Award of 2020

## Why Emma de la Fosse is my nominee for The Andi Emerson Award



The Andi Emerson Award is the President of the Jury's personal award, given to honour an individual who, over the years, has made an outstanding contribution to creativity.

When I was asked to pick my person for this award, it was probably the easiest brief I've ever been given. As many of you know, there's something incredibly honest about The Caples. It's a whole lot of fun. When we judge, the room is full of passion and integrity. And it has a certain, intangible magic.

All those things are Emma de la Fosse. The woman who has blazed a trail since I first met her 30 odd years ago. A woman who really epitomises the phrase, 'You have to see it to be it'.

I've known Emma since she was about 18. We met at Hounslow Borough College, which at the time was notoriously picky about who they accepted. I was surprised I got in. I wasn't surprised Emma did. As a student Emma was incredibly driven, known to bang the table with her fist to get her point across, ever forthright with strong, thought-through arguments.

Before long she teamed up with Charlie Wilson and the two of them started their foray into the advertising industry as rejects. Literally.

They got onto the Trott workshops – called The Rejects. Trott\* wanted the kids who didn't get on the paid-for D&AD programme. While she may not have been accepted for the D&AD course, her work was subsequently accepted by D&AD for The Book many times.

Fast forward a bit, several awards later and to their third job. They got fired. And it was the best thing that could have happened to the Direct creative community because they started freelancing at Direct agencies and they fell in love with that wonderful world. They started at Ogilvy One in Oct 1997 and had a new portfolio in six months. They got a full-time job in January 1998. And got married in November.

Then the magic really started to happen.

"The Bench" for Cancer Research UK.

This idea came from one of Emma's friends, who had been diagnosed with cancer. He said 'I'm a fucking walking miracle. I shouldn't be here.'

Then "The Gnome Experiment".

Then "Dishoom".

Then "The Magic of Flying".

"How many times did it win a Grand Prix?," I asked Charlie. He genuinely doesn't know.

Emma was made Group CCO of Ogilvy in the UK. And is now Group CCO of Digitas UK. But forget these grand titles. Emma is still that girl who bangs the table, does the right thing. And makes happy.

## Nicky Bullard, President of the Jury, the Caples Awards 2020



**Agency:** OgilvyOne UK  
**Client:** Cancer Research UK  
**Title:** Bench

**Copywriter:** Emma de la Fosse  
**Art Director:** Charlie Wilson

**Idea:** Many benches in parks and public spaces in the UK have been donated by members of the public to commemorate deceased loved ones. This bench had written on it: Susan James loved sitting here and still does thanks to Research into cancer.



**Agency:** OgilvyOne UK  
**Client:** Bombay Café, Shoreditch  
**Title:** The Dishoom Story Plates

**Copywriter:** Emma de la Fosse  
**Art Director:** Charlie Wilson

**Idea:** Diners at the original Bombay Cafés in India told their stories, which were captured on plates. These were laid on the tables to inspire memories and conversations about India.

**Results:** A 46% increase in covers.



**Agency:** OgilvyOne UK  
**Client:** Kern  
**Title:** The Gnome Experiment

**ECDS:** Emma de la Fosse, Charlie Wilson  
**Creatives:** James Nester, Graham Jenks

**Idea:** Earth's gravity varies so an object will have a different weight at different locations. A gnome was sent round the world and scientists recorded its weight from the South Pole to Cern.

**Results:** Huge PR leading to sales uplift of 21% and a ROI over 1,000%.



**Agency:** OgilvyOne UK  
**Client:** British Airways  
**Title:** The Magic of Flying

**ECDS:** Emma de la Fosse, Charlie Wilson  
**Concept:** Jon Andrews

**Idea:** The world's first-ever billboard to react in realtime to passing planes, displaying the flight number and destination.

**Results:** 1.25m views on YouTube in two weeks, 15,000+ Tweets.

## Emma de la Fosse Chief Creative Officer, Digitas UK



Emma judging The Caples Awards 2018

Emma's career in advertising began at a start-up above a curry house in London. After several years of traditional advertising, she moved into direct marketing to "make work that makes people do things". She rose swiftly to become Joint Executive Creative Director, then Chief Creative Officer, of Ogilvy UK. On her watch, the agency won more major awards than any other UK direct or digital agency. She helped found The Pipe, a creative talent internship open to all, regardless of age, education, experience or background. She was the first winner of The Drum's Creative Woman of the Year award.

## Emma's Reply

I was a stuck-up advertising creative when I joined Direct Marketing agency OgilvyOne in 1998. Having worked at a number of high-profile creative agencies since graduating from my advertising and copywriting course, I staunchly upheld the creative pecking order: Above the line on top and below the line, well, below.

I'd love to tell you that back in those days OgilvyOne was a haven of great creativity but it wasn't. There were glimmers, of course, but overall the work didn't seem very dynamic. So you might be wondering why me and my art director, Charlie Wilson, joined the direct shop.

What was clear to us was that the agency had better briefs with more creative potential than anywhere else we had ever worked. It also had a much greater % of output, work actually made, than any other agency we'd been at. If you are a creative reading this, you'll know how critical that is. Brilliant ideas buried in decks are no use to anyone. Work needs to be made. Don't 'think to do', 'do to think' as Jez Groom, planner and behavioural scientist, would say. OgilvyOne believed in testing which meant brave ideas got to see the light of day and the public decided whether you were barking mad or a genius. Not a committee or some research group.

The third critical ingredient were the Creative Directors. The OgilvyOne creative department was full of people who thought, quite literally, outside of the box. Most ad creatives at the time did their thinking in rectangular shaped boxes: TV, poster, radio, print... Rory Sutherland, Cordell Burke, Colin Nimick to name but a few did their thinking across all manner of mediums. And they encouraged everyone who worked for them to do so too. It was incredibly freeing.

So was I happy? No. I was bloody furious most of the time. I still had to fight every step of the way to get great work out. I made an account person who had failed to sell an idea (and didn't seem to think it mattered) get back on the train he'd just alighted from and return to the client in Nottingham to sell it. And I wasn't the only pugilist. There was always a fight going on somewhere in the creative dept. A near punch up ensued in Upper Regent Street with a newly acquired digital agency told us that creative ideas were irrelevant. Another time one particular creative copywriter, smouldering with rage at being told he had to use a "Head sports bag" as an incentive in lieu of an idea, changed the copy to "Colostomy bag". Sadly it was spotted just before the printing press rolled. And of course there were the regular, obligatory, fierce debates over the relative creative merits of the DMA and D&AD award winners.

There are not enough angry creatives anymore. Anger can be a positive creative force and I am surprised at how content and easily satisfied many creatives are. Graham Fink once said, 'great ideas are hard to make happen, average ideas are easy'. That is still the case today and why I say to people that they must not regard an obstacle as a sign to stop pursuing an idea. Quite the opposite. Lack of obstacles should make you worry. If everyone is comfortable, maybe your thinking is a little on the safe side?

Anger at bad work and lack of creative ambition was a key ingredient in making the agency the most creatively awarded direct agency in the world for many years. I still can't help getting rather worked up now when I see work that is un-original, lazy or just plain bad. Age has not mellowed me.

I'm sure Andi Emerson was a much more polite and charming person. But I've looked at her photo and she's definitely got a determined glint in her eyes. Back in the 1970s, you had to have some grit and bravery to set up an awards scheme to champion creativity in Direct Marketing and run it for 20 odd years. That's why Andi Emerson is a woman after my own heart. And why I was honoured and flabbergasted when Nicky Bullard nominated me for the award in her name. Thank you Nicky. Thank you Caples. And thank you Andi for starting the crusade for creativity.



## Encore!

More? Okay, two other great bits of work from OgilvyOne in Emma's day.

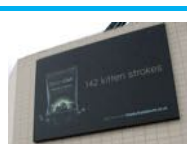


**Agency:** OgilvyOne UK  
**Client:** The Royal Borough of Greenwich  
**Title:** The Power of Cute

**ECDS:** Emma de la Fosse, Charlie Wilson  
**Creatives:** Jon Morgan, Mike Watson

**Idea:** In the London riots of 2011, people in Greenwich started looting the shops. Research showed that pictures of babies can trigger caring behaviour in adults, so portraits of babies were painted on shop-fronts.

**Results:** Those shops were untouched. Crime fell by 18%.



**Agency:** OgilvyOne UK  
**Client:** Beyond Dark  
**Title:** Measure of Pleasure

**ECDS:** Emma de la Fosse, Charlie Wilson  
**Creatives:** Graham Jenks, James Nester

**Idea:** Neuroscientists measured the pleasure of listening to Mozart, stroking kittens, blowing bubbles etc then applied these measurements to eating Beyond the Dark chocolate.

**Results:** Beyond Dark went from page 22 to top of the Google UK search rankings for 'dark chocolate'. Sales up 327% in two months.