

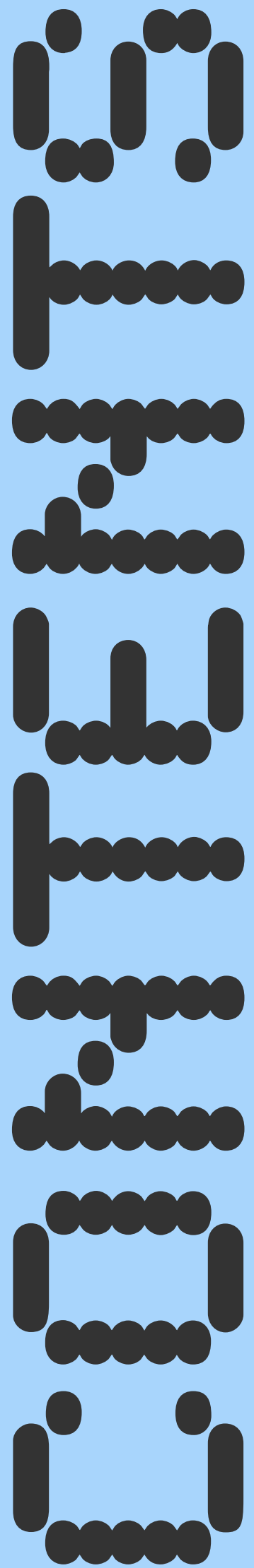
D&AD X Protein

# Future Creatives Report

Protein  
AGENCY



2023



3

## Introduction

Contributors, Intentions, Methodology

6

## The Current Creative Landscape

A view on the realities facing the creative industry today

11

## The Tensions - A Deep Dive

A look into the frictions the creative industry, creative education and those within it are balancing in 2023

16

## The Key Challenges

The three key challenges we collectively need to address

24

## Moving Forward

How we can move forward together to support those entering the industry

47

## Credits





**PAULUS DREIBHOLZ**

Editorial, Design & Typography  
Atelier Dreibholz, AT



**TEA UGLOW**

Co-founder  
Dark Swan Institute, AU



**KALYANI TUPKARY**

Lead Product Designer  
Watch - Twitch, US



**PAUL HEWITT**

Global Creative Director  
Deliveroo, UK



**EMMA SEXTON**

Founder & Partnerships  
Inside Out Community, UK



**AUDREY REILLY**

Creative Director  
Formerly Lululemon & Nike, UK



**SARAH GERONA**

Global Creative Director  
BBC Studios, UK



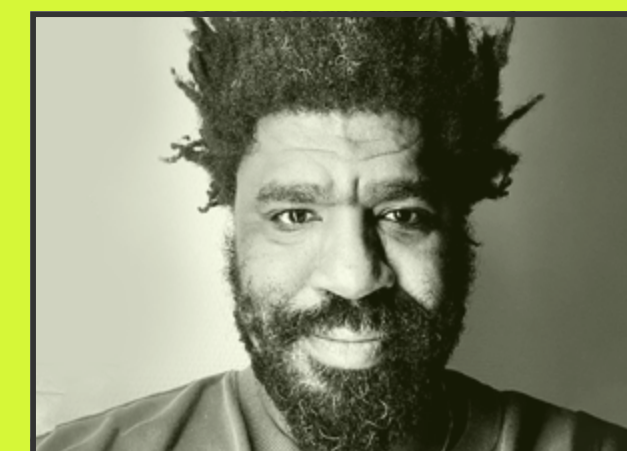
**MERYEM MEGHRAOUA**

Senior Ad Designer  
WeTransfer, NL



**EDUARDO DE FELIPE**

CEO  
Hanzo Studios, ES



**JOSEPH DUBUQUE**

Creative Director  
McCann Paris, FR



**MAX TELLEFSEN**

New Blood Winner  
DK



**VITOR FREIRE**

New Blood Winner  
BR



**CECILIA GAMO**

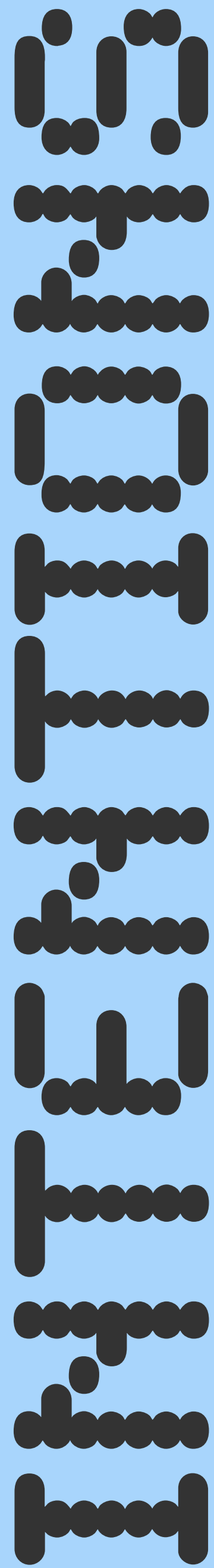
New Blood Winner  
ES/US



**VANIA CAMPOS**

New Blood Winner  
UK



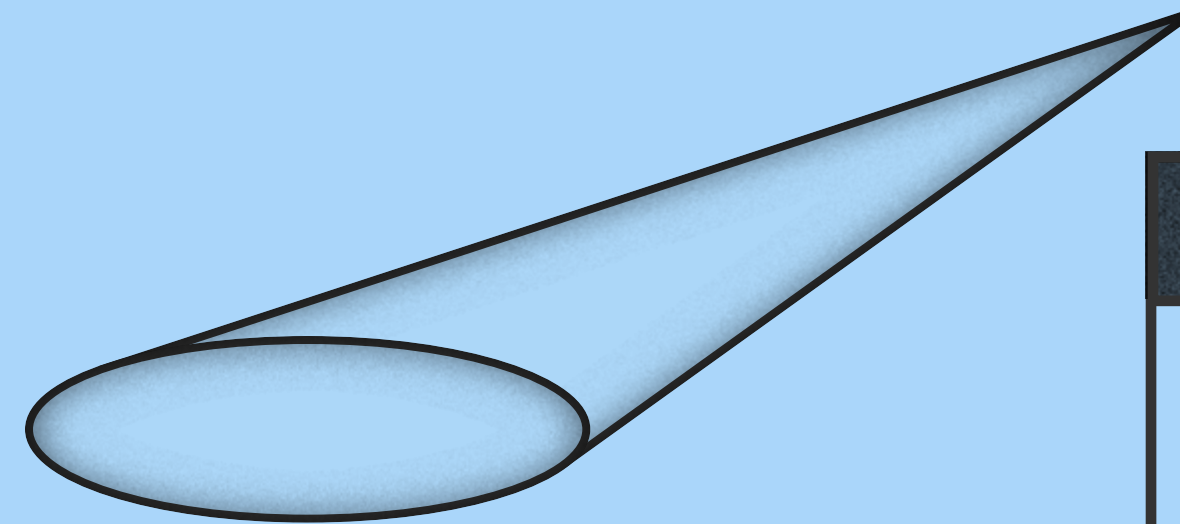


Our **Intentions** Are Focused on **Collaboration, Elevation** and **Advice**.

**Protein x D&AD** have been working to create a report which:

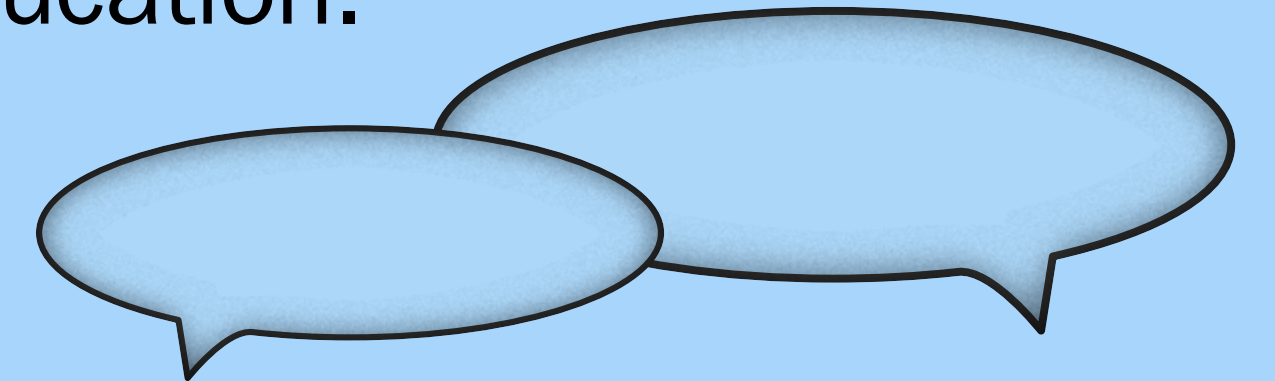
1.

**Shines** a light on what the next generation of creatives need to thrive.



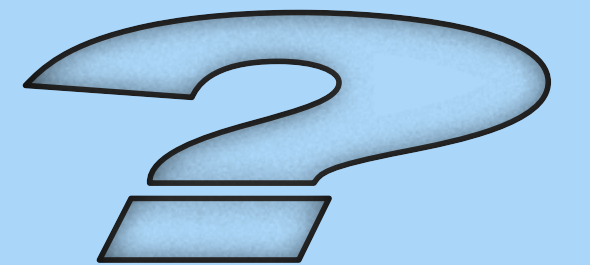
2.

**Brings together** a useful and supportive dialogue between new creatives, the advertising and design industry and education.



3.

**Provides** contemporary advice for new creatives entering the industry, demonstrating how education, experts and industry can better support them.





## OUR APPROACH TO RESEARCH

We heard from **3000+ participants**, from over **65 countries**.

Using a blend of **quantitative** and **qualitative** research methods, we connected with 3,398 participants in the following ways:

Surveys with D&AD New Blood **entrants** ( $n=3203$ ), **winners** ( $n=104$ ) and **judges** ( $n=77$ )

Interviews with **8 x creative industry experts** from a variety of backgrounds and locations

1 x **Panel Discussion** with 4x New Blood **winners** and 2x New Blood **judges**

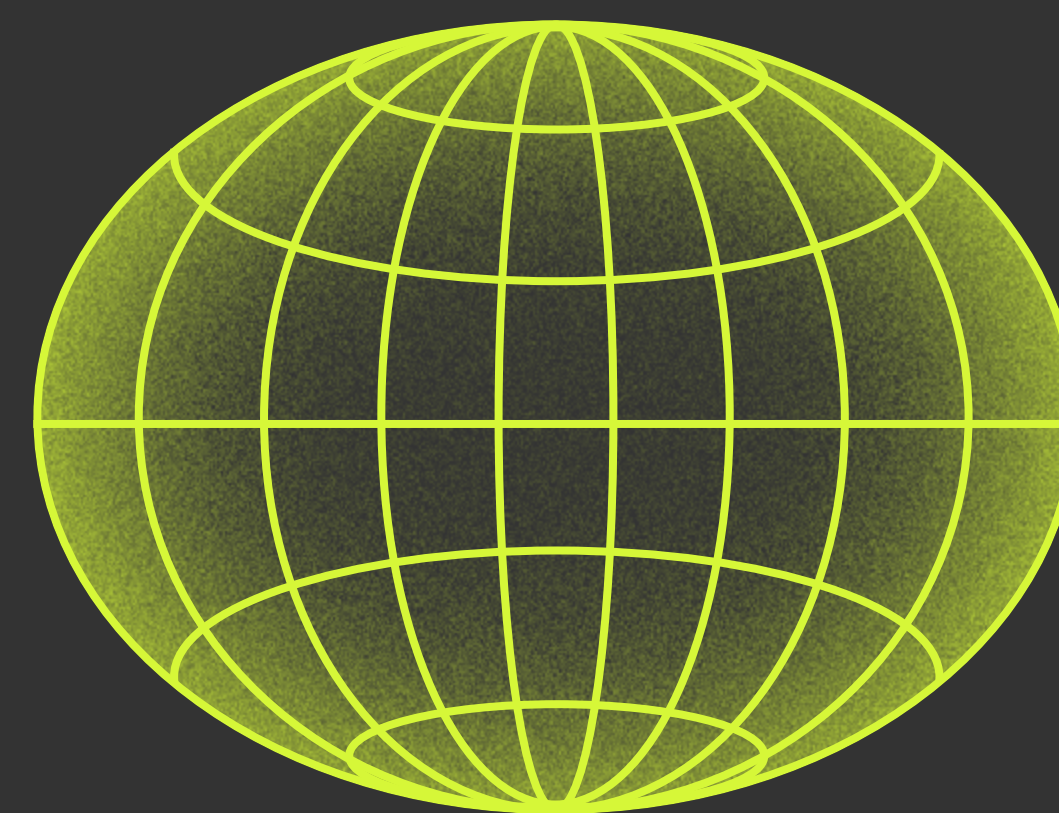
The findings from all these data points were complemented by desk research.



## CONFRONTING BIAS

As co-authors of this report, we recognise our research biases, and it is important to acknowledge that no report can be universal.

We have made a deliberate effort to encompass points of view from people across different cultural, economic and ethnic backgrounds as well as abilities and gender identities. We've aimed to incorporate a spread of geographical regions and people based outside of major cities.





# THE CURRENT CREATIVE LANDSCAPE



## CHALLENGING & COMPLEX LANDSCAPES FOR FUTURE TALENT

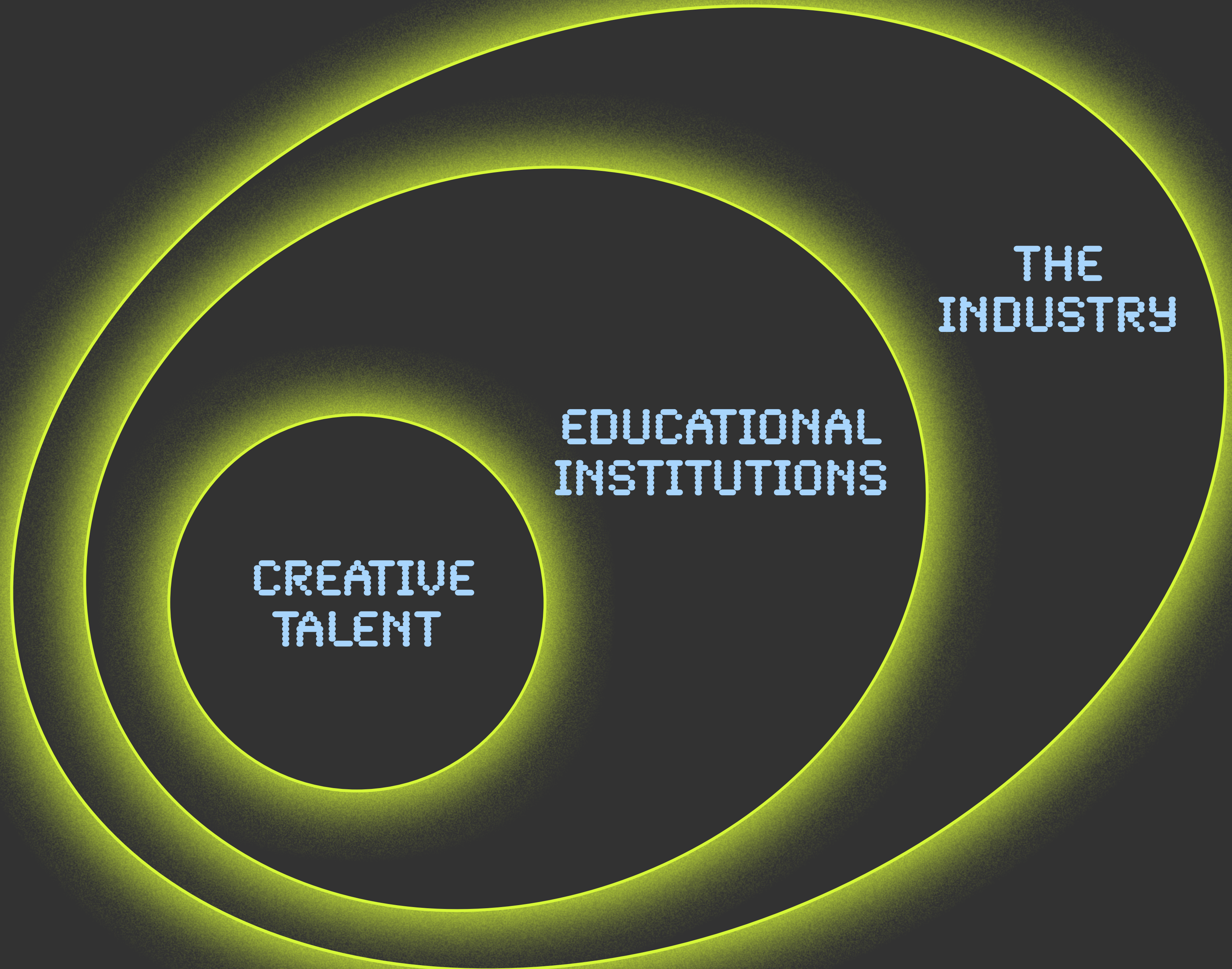
In July 2021, **The Guardian** reported that each year just £9.40 is allocated per student for all music, arts, and cultural programmes.

In the next 5 years training in AI and big data will be prioritised by 42% of businesses globally. (**World Economic Forum**, 2023)

Today, the creative industries are faced with a **myriad of challenges** in their pursuit of attracting the best emerging talent. From funding cuts to the **de-prioritisation of creative education**, a precarious **post-pandemic economy**, and an ongoing **struggle towards diversity, equity and inclusion** there are significant barriers to establishing a career as a new creative. Many creative teams are facing a **crisis of confidence**, with the **mainstreaming of AI** tools having the potential to devalue **originality and craft** in creative work.



CURRENT  
REALITIES FOR  
THE CREATIVE  
INDUSTRY,  
EDUCATION  
INSTITUTIONS  
AND TALENT





## Tensions: Education and New Talent – Preparing Students

These tensions show the issues facing education and industry, highlighting the challenges new creatives face today

**Innovation**

VS

**Craftsmanship**

Balancing the pressure to innovate with new technologies alongside the expectation of experience in a craft.

**Inclusivity + Empathy**

VS

**Institutionalised Culture**

Striving for nurturing environments amidst challenges of elitism and competition.

**Funding Constraints**

VS

**Development**

Addressing the lack of recognition and funding for creative education while fostering growth and experimentation.

**Institutional Checkboxes**

VS

**Real-World Preparedness**

Balancing curriculum and policy requirements with practical skills for the workforce.

**Specialism**

VS

**Multidisciplinary**

Tutors need to consider how to prepare creatives for specialised careers while encouraging diverse skill acquisition.



## Tensions: Industry and New Talent – Enabling People to Flourish

These tensions show the balancing act the industry faces in order to help new creatives, and creativity as a whole, thrive whilst remaining financially viable

**Business Pressure**

VS

**Investing in Fresh Thinking & Diverse Perspectives**

Supporting and investing in new talent with fresh perspectives while needing all staff to be client focused and billable.

**Financial Stability**

VS

**Creative Passion**

Managing financial challenges while sustaining creative passion.

**Big City Expectations**

VS

**Remote Realities**

Being at the centre of things while enabling effective remote work.

**Hustle/Cutthroat Culture**

VS

**Self-Preservation**

Navigating personal fulfilment while considering commercial viability.

**Embracing Failure**

VS

**Keeping up**

Creating space for experimentation while managing the pace of the industry.

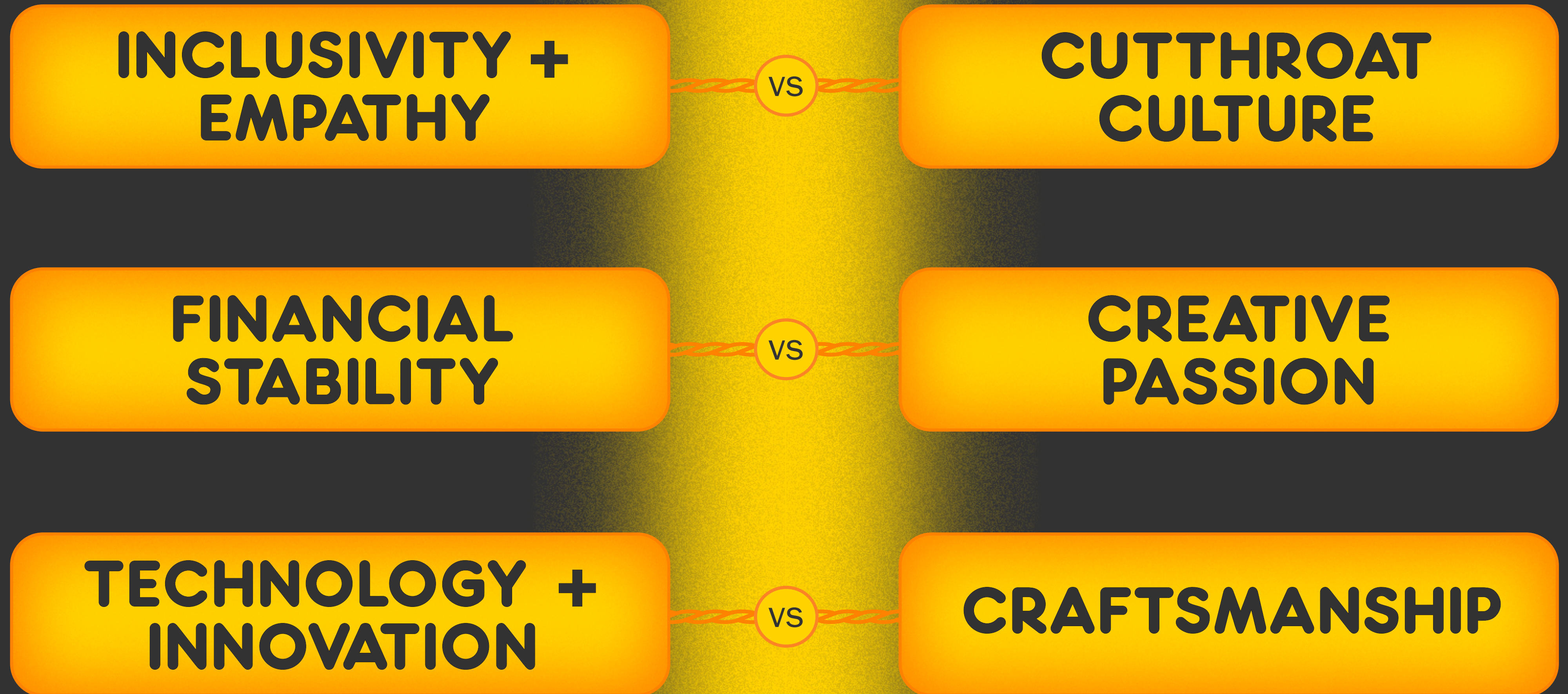


# THE TENSIONS - A DEEP DIVE



# THE TENSIONS - A DEEP DIVE

From the **research**, the **3** most salient **areas** to **focus** on were:





## TENSIONS – A DEEPER DIVE

Unless we have a diversity of voices within creative education and in our industry, we are poorer for it in so many ways – not least in the creation of great, relevant work. To achieve this we have to do things differently, which takes commitment; our industry workplaces are too homogenised and work suffers because of it.

# INCLUSIVITY + EMPATHY

VS

# CUTTHROAT CULTURE

### SARAH GERONA

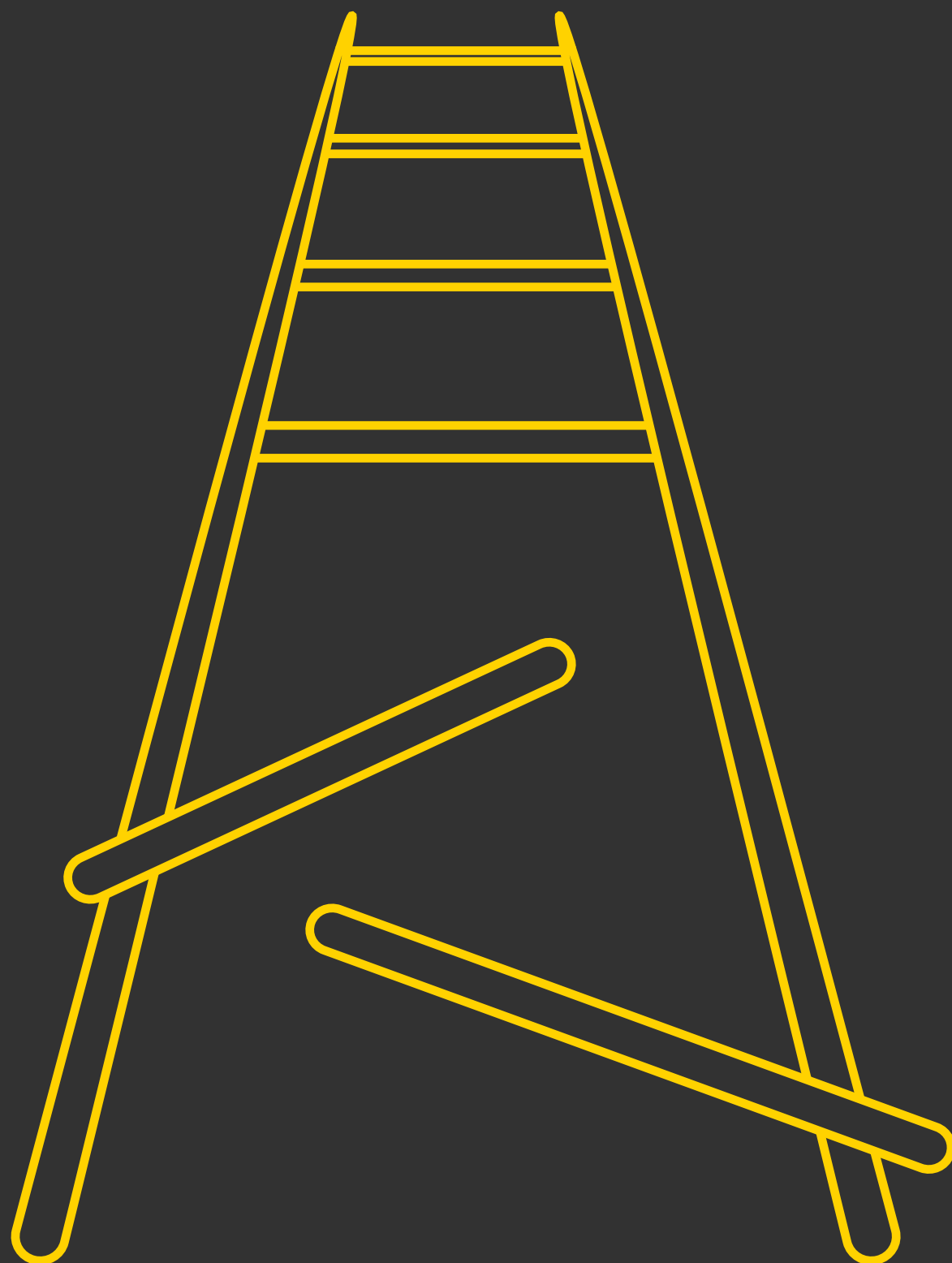
GLOBAL CREATIVE DIRECTOR AT BBC STUDIOS UK

“What you want is diverse people from diverse backgrounds, just to speak to certain audiences that wouldn’t otherwise be spoken to, because otherwise you only have certain demographics, talking to them in a certain tone of voice.”

### PAUL HEWITT

GLOBAL CREATIVE LEAD AT DELIVEROO

“The problem with the industry is that [interesting] people come in but the internal structures of businesses are still all about conformity, so we’re shutting the door on great talent.”





## TENSIONS – A DEEPER DIVE

Budget cuts and the emphasis on quantifiable productivity is creating a scarcity mindset, resulting in disruptive or experimental work too often being side-lined in favour of ‘safer’, conformist approaches.

In reality, tough budgets and high-pressure workplaces are limiting the pursuit of creative excellence in industry. Due to burnout and stress felt across the industry, creatives are left with less freedom to take creative risks.



# FINANCIAL STABILITY

VS

# CREATIVE PASSION

## WORLD FEDERATION OF ADVERTISERS

2023

30% of major global advertisers say they're cutting budgets this year and next, with 74% stating that the economic downturn is influencing their budget decisions.

## NEW BLOOD WINNER

NZ, FEMALE

“[The creative sector has] extremely low starting salaries in comparison to other trades and qualifications. The cost of living is so high, it's hard to continue in a career when you can't afford the basics. The workload and work/life balance is unhealthy.”



## TENSIONS – A DEEPER DIVE

Technology brings new capabilities, but creatives are still figuring out how to use these as a complement to human craft.

Our research revealed mixed feelings across the board: there's optimism and willingness to experiment, but there is also concern regarding the impact of emerging technologies on the development of problem-solving skills, resilience, and adaptability that come through human trial and error.

People are questioning whether emerging technologies can truly replicate the depth of human creativity. But they're also confronting the potential that human creatives could be replaced with artistic expression becoming homogenised.

# TECHNOLOGY + INNOVATION

VS

# CRAFTSMANSHIP



### VANIA CAMPOS

NEW BLOOD WINNER, UK

“You need to have something to put you at a higher level, whether that is animation, 3D modelling, experience with AR/ VR. You need to stay on trends as well. And just keep up with the pace of technology in this day and age. It definitely can affect your employment and just opportunities in general.”



# **KEY** CHALLENGES



**THE MAJOR  
CHALLENGES  
TO ADDRESS**

From these tensions, three challenges emerge that are affecting industry, education, and emerging talent:

***INDUSTRY***

Confronting who can access the industry and thrive

***EDUCATION***

Enhancing the value of creative education

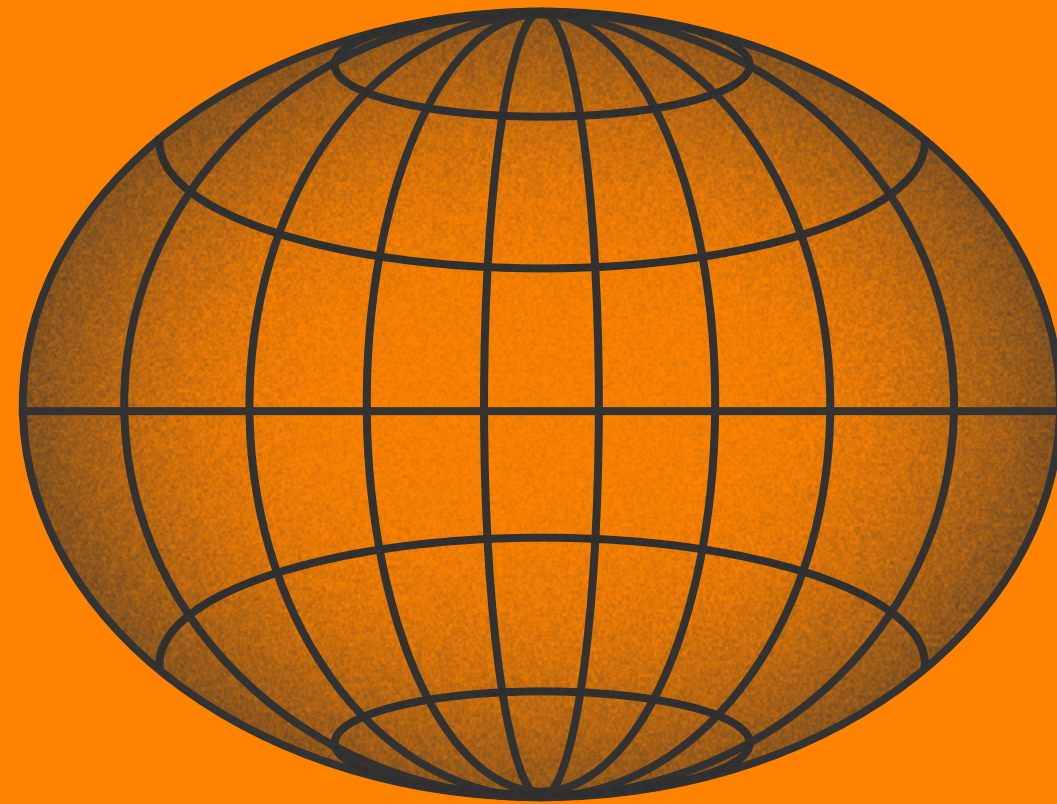
***CREATIVES***

Reckoning with the impact of AI and the rarity of human craft



## CONFRONTING WHO CAN ACCESS THE INDUSTRY AND THRIVE

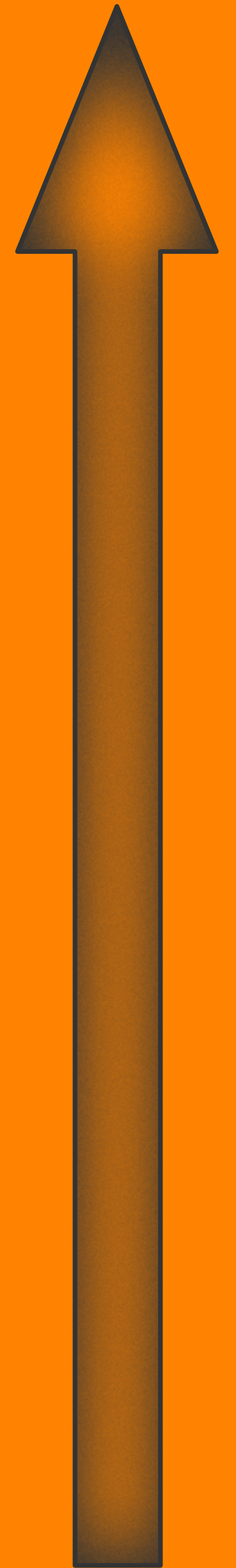
We need a more eclectic mix of creatives. Bias exists in the arts, and has a prevailing White, Eurocentric perspective.



# 52%

Over half (**52%**) of New Blood Winners **rarely see representation** that reflects their own identity within the industry, while **54%** feel that this absence **affects their decision to pursue a creative career.**

# SSS



# 47%

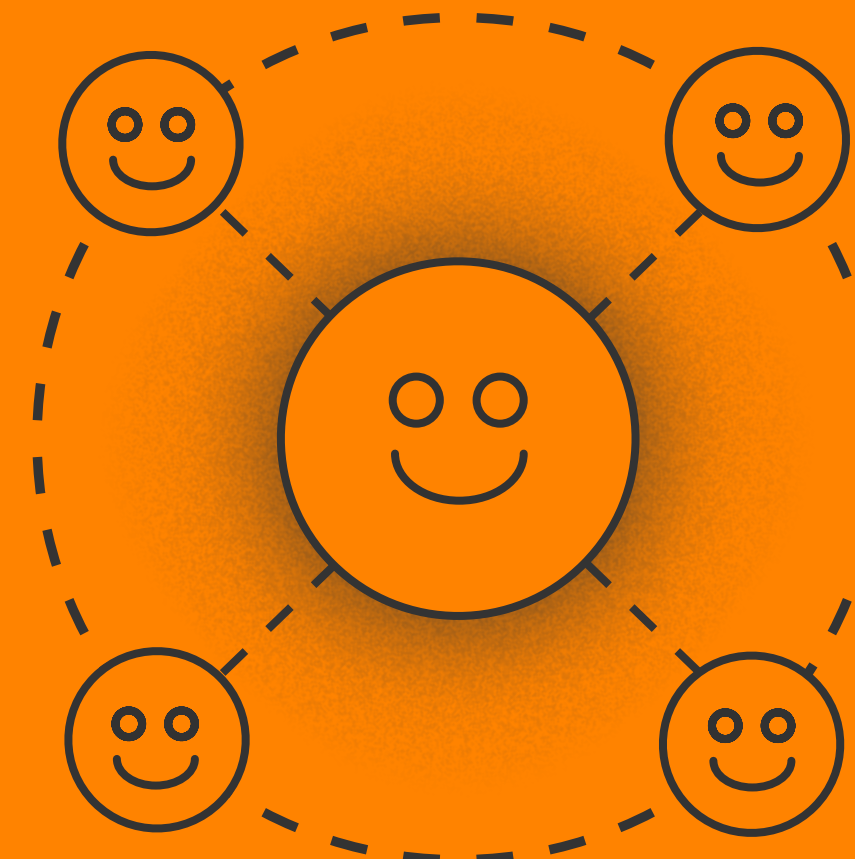
Almost half (**47%**) of all **POC** New Blood winners felt **educational institutions** could better support them by helping them **establish strong connections with industry partners** for networking and job opportunities.

# CEE

# 70%

As expressed by **70%** of the New Blood entrants' surveys, the **lack of personal connections** to the industry further exacerbates this **challenge.**

# ACC



“When you’re a minority, you’re conditioned to work harder because you don’t feel you belong in that space. And so I just worked. I just worked and worked and worked and I got burned out.”

**PAUL HEWITT** – GLOBAL CREATIVE LEAD AT DELIVEROO, UK.

77% of creative industry employees in the UK, feel they must change their accents at work to be taken more seriously.

**LITTLE BLACK BOOK, CREATIVE ACCESS AND FLEISHMANHILLARD UK**

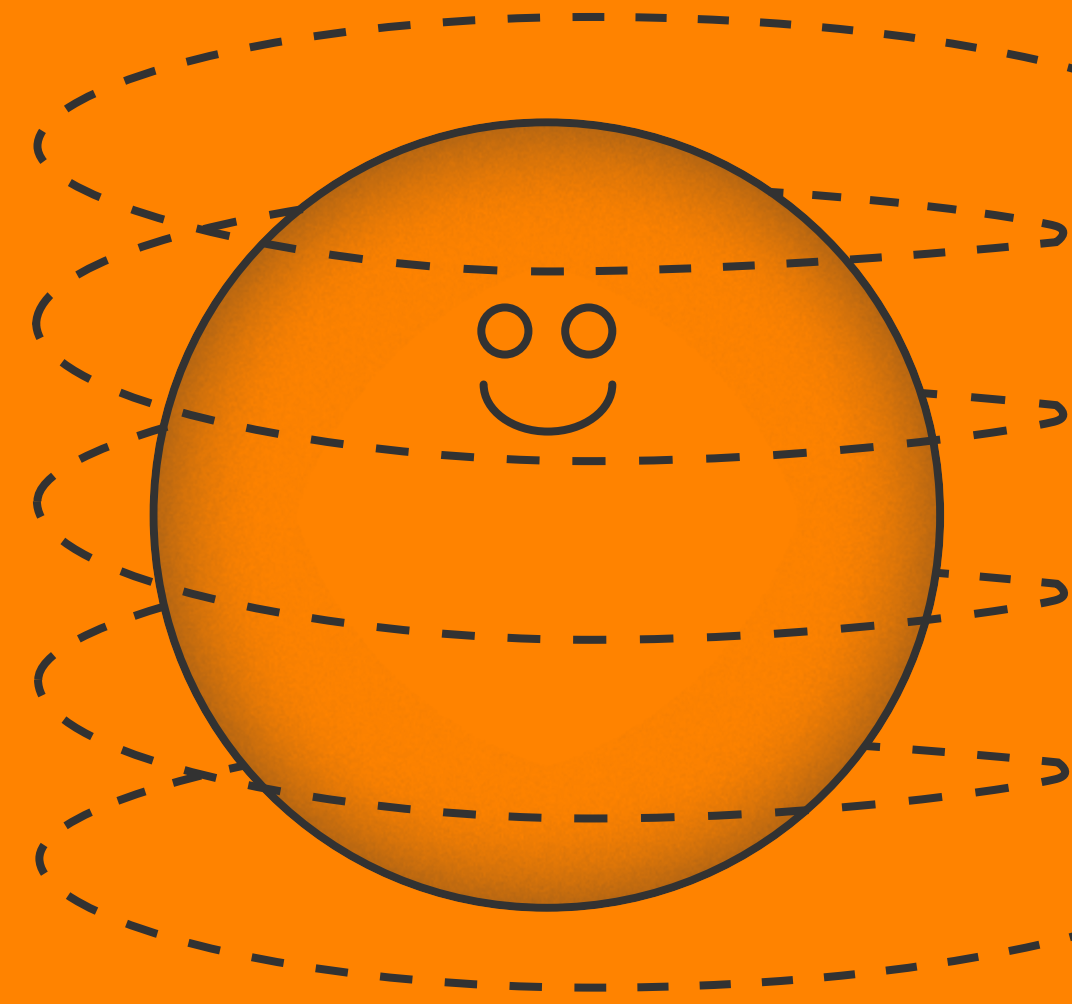


## DIVERSITY COMMITMENTS

It's crucial that **industry** and **education** highlights the importance of **diversity, equity and inclusion** in driving **creativity** and **innovation**.

**Collaborative progress** is fuelled by **embracing different perspectives, backgrounds, and experiences**.

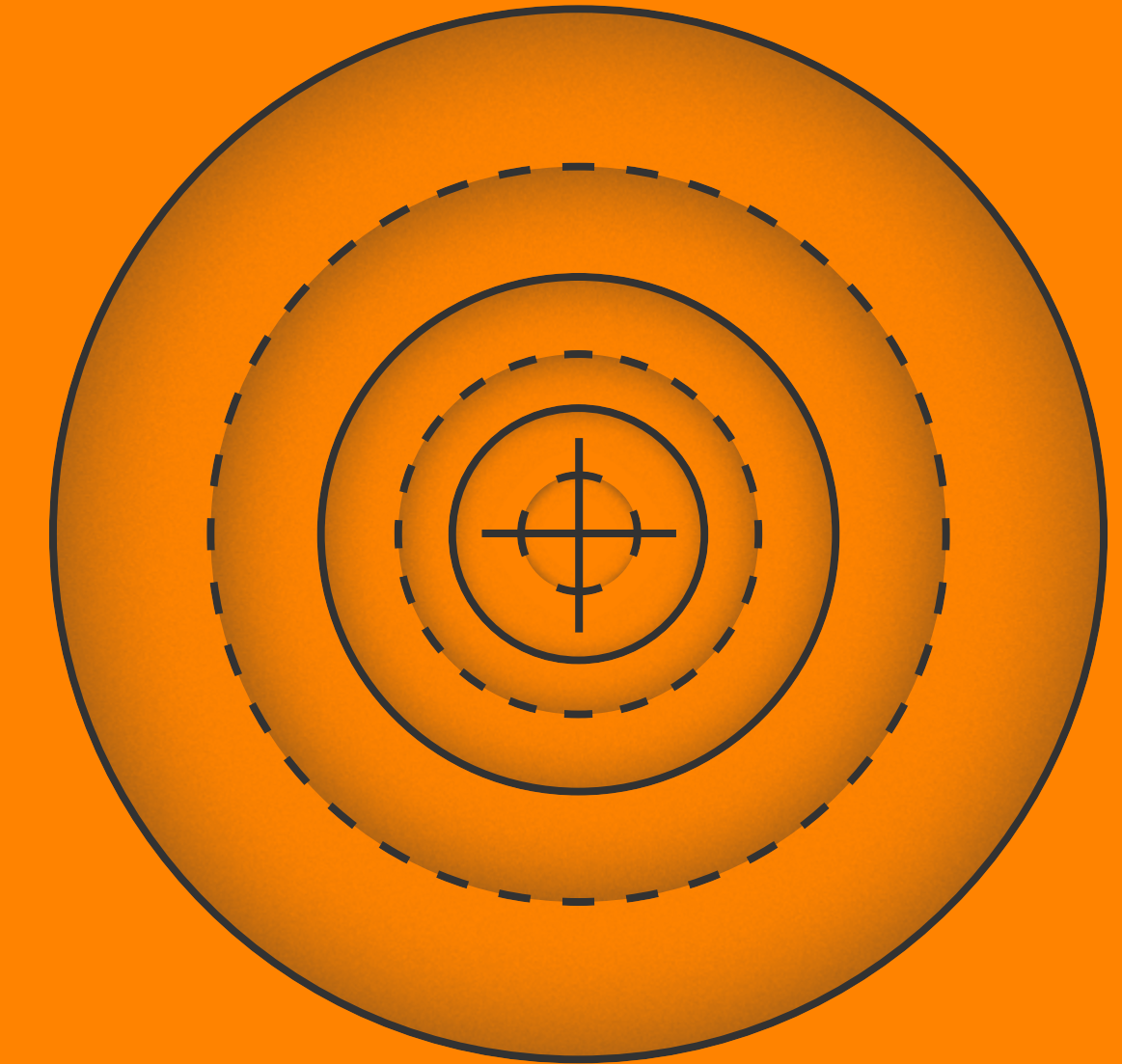
Referring to **expert advice** and **current research** is **imperative**.



## CECILIA GAMO

NEW BLOOD WINNER, SPAIN/US

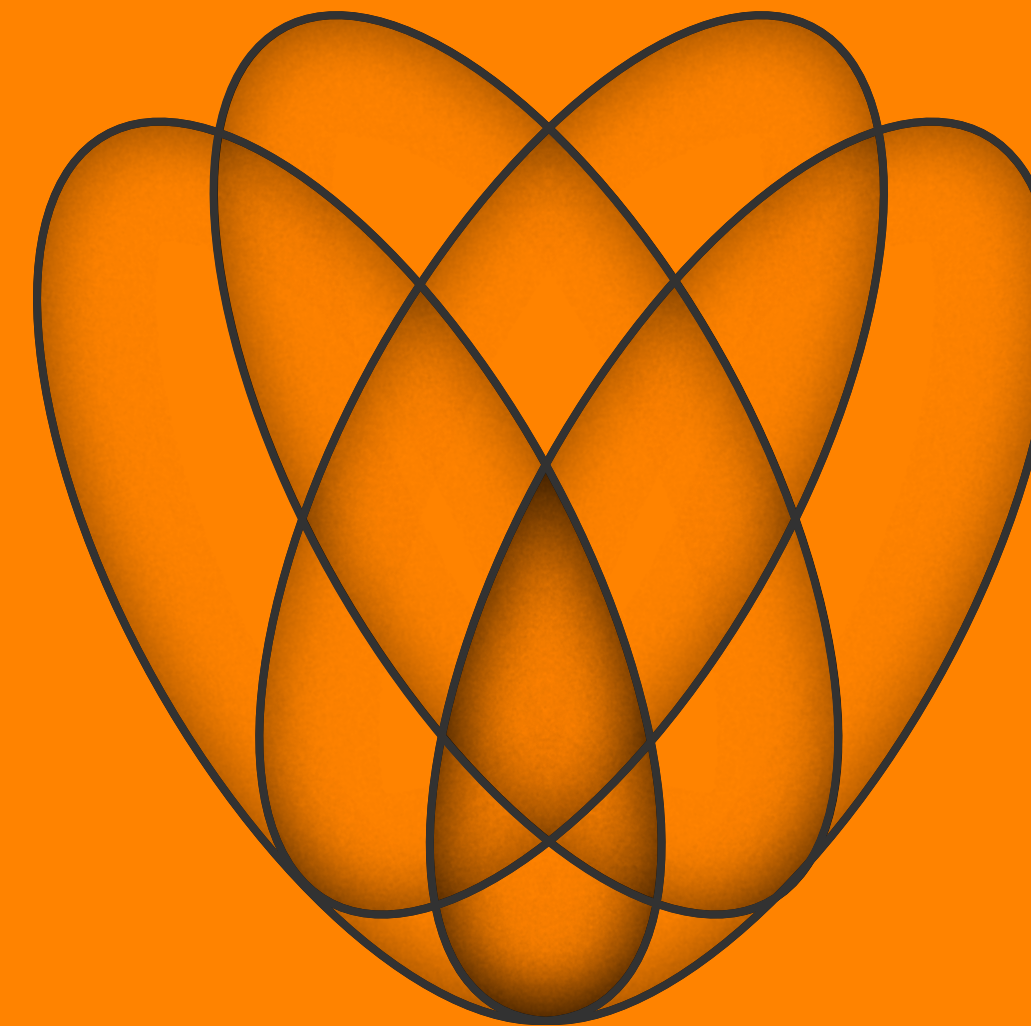
“You will probably not do anything that has never been done before. But you can do it in a way that is yours. Your own branding, your own essence, and adding your own point of view. That’s what makes it original.”



## PAULUS DREIBHOLZ

DIRECTOR, ATELIER DREIBHOLZ,  
LECTURER, CSM AND UNIVERSITY  
OF APPLIED ARTS VIENNA

“I don’t care whether the work is truly original. What we create is an amalgamation or an analysis and a synthesis of what we see around us.”



## MERYEM MEGHRAOUA

SENIOR DESIGNER, WETRANSFER

“Be clear on what your vision is, what you want to say, what you want to contribute. And have intention. ‘How do I want to contribute to the world through what I do?’”



## ENHANCING THE VALUE OF CREATIVE EDUCATION

We need an **education system** that **values, supports and prepares** new creatives for a **fast changing industry**

The top 3 skills that New Blood entrants felt university/life experience had least prepared them for were:

**ENTREPRENEURIAL THINKING**

**INDUSTRY KNOWLEDGE**

**SOFTWARE SKILLS**

None of these skills directly relate to a subject/discipline. This demonstrates the value of rounded multidisciplinary learning.

### IAN WHARTON

FOUNDER OF AIDE HEALTH AND ECD OF D&AD SHIFT

“Creative education is imperfect and in continual need of reappraisal to meet the times. Its challenges lie in the contradiction of nurturing original, conceptual and critical thought within a traditional model of education — one that prioritises uniformity, efficiency and quantitative academic assessment”



Educational institutions are pulled in different directions and often tied to policy and curriculum requirements, making academia less dynamic and less connected to evolving technology and society. This limitation is resulting in students not gaining the ever-changing skills demanded by the industry, and detracts from creating space for experimentation and enrichment. These restrictions can also be compounded by our industry.

**EDUARDO DE FELIPE**

CEO, HANZA STUDIOS

“Educational institutions are under a lot of pressure to include all the skills that their competitors have included into increasingly shorter programmes, because that’s what the market is demanding.”



In New York, Governor Kathy Hochul has proposed a 56% cut to state arts funding, which will reduce accessibility to arts and culture in the city. This will make it more difficult for schools to put on arts and culture programs.

In 2020, The Australian government established a new university tuition scheme which saw the doubling of university fees for some creative arts programs. 3 years on, and this scheme has unfairly burdened low-income students with costly tuition fees. The scheme is being urged to be scrapped with advice from Australian educational bodies.

**Arts Council England (ACE) announced a reduction of £50 million per year from London based arts organisations in its 2023-2026 plans. (ACE, 2023)**

## **THE TOP 5 CHALLENGES NEW CREATIVES FACE UPON ENTERING THE INDUSTRY**

D&AD New Blood Entrants were asked to identify which challenges they perceived to be the biggest barriers to industry.

### **FINANCIAL INSTABILITY AND LACK OF JOB SECURITY**



### **HIGH COMPETITION AND SATURATED MARKET WITHIN THE CREATIVE INDUSTRY**



### **MAINTAINING MENTAL AND EMOTIONAL WELL-BEING WHILE DEALING WITH STRESS, REJECTION AND CRITICISM**



### **DIFFICULTY BUILDING A PROFESSIONAL NETWORK AND ESTABLISHING CONNECTIONS**



### **OVERCOMING IMPOSTER SYNDROME OR SELF-DOUBT IN ONE'S CREATIVE ABILITIES**





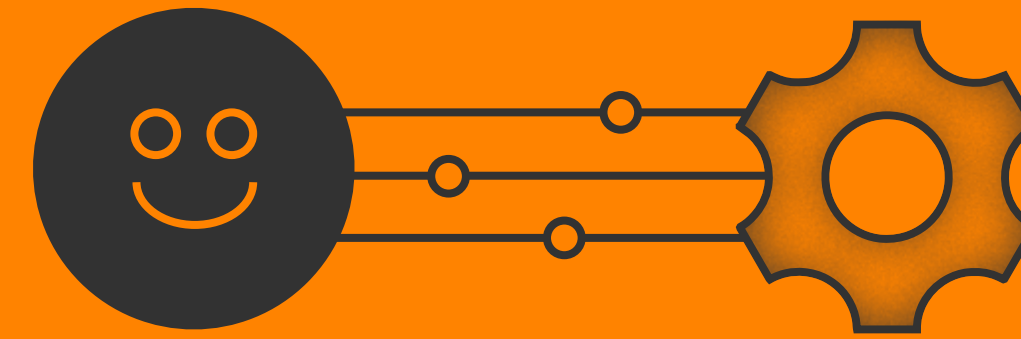
## RECKONING WITH THE VALUE OF AI AND THE RARITY OF HUMAN CRAFT

We need to support education and new creatives to understand the possibilities of AI but also its limitations and risks.

AI is transforming the world around us, and there is much uncertainty for what AI will mean for creativity as a whole but particularly for junior roles in the industry. We need to enable new creatives to appreciate the potential of AI in elevating and assisting their work; whilst at the same time exposing the changes to job opportunities and the wider potential ethical challenges that AI brings.

# 97 MILLION

According to WEF, 97 million new jobs will emerge by 2025 to enable humans and machines to work together. One of those roles is AI prompt engineering. *(World Economic Forum, 2023)*

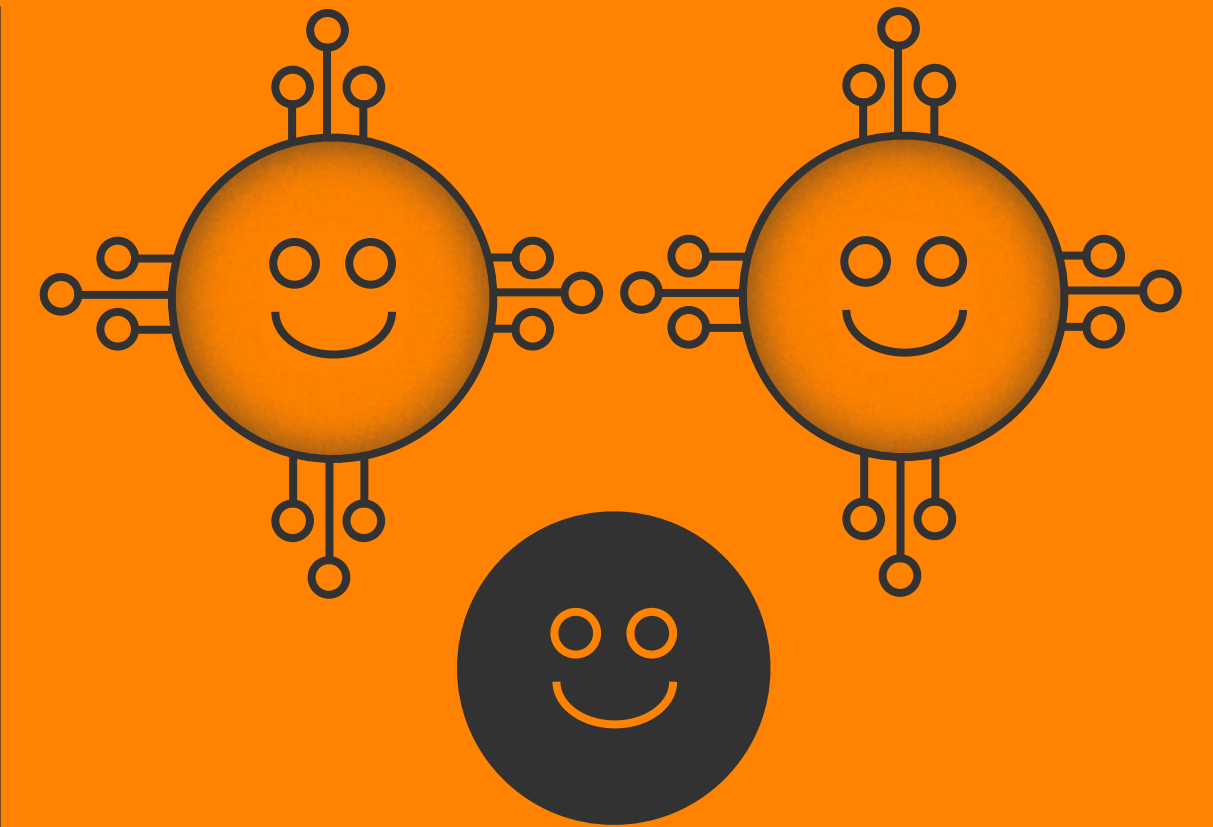


# 7.5%

7.5% of American advertising agency jobs will be lost to artificial intelligence tools by 2030. *(Forrester, 2023)*

# 2/3

Approximately 2/3 of occupations could be partially automated by AI. *(Goldman Sachs, 2023)*



## TEA UGLOW

CO-FOUNDER DARK SWAN INSTITUTE

“You spend so much of your early career doing things that seem derogatory or rubbish. But actually, what you’re doing is learning what isn’t. You have to be there; you can’t just come along and tell a computer to do it well.”



# MOVING FORWARD



## Confronting who can access the industry and thrive

The actions we can take to open up our industry and support those within it to thrive are many and varied; but from our research three key action points were identified.

To maximise the impact of these actions, nuanced exploration and expert input is required to ensure they are relevant to their context but most importantly they need commitment from both industry and education:

*DECOLONISING THE CURRICULUM*

*FURTHER CONFRONTING THE INTERSECTION OF CLASS, RACE AND SOCIOECONOMIC BACKGROUND*

*CREATE A KINDER FUTURE FOR THE INDUSTRY*

### **BEN MALBON**

VICE PRESIDENT MARKETING, GOOGLE

“There has never been a more important time to extend and support the opportunities available to those who don’t come into the industry through the conventional doorways.”

### **AUDREY REILLY**

CREATIVE DIRECTOR, FORMERLY LULULEMON AND NIKE

“Curiosity is the golden key. If you’re in a room with youth and people that can bring a completely different point of view, that must be celebrated. I do think young designers’ voices matter, They should be on panels of everything. In companies, that constant integration of new faces and graduate programmes is what’s needed.”



# KINDNESS AROUND CREATIVITY

## CONFRONTING WHO CAN ACCESS THE INDUSTRY AND THRIVE

As new creatives prioritise purpose and care, the industry needs to evolve and meet these standards to attract and retain talent.

### AUDREY REILLY

CREATIVE DIRECTOR, FORMERLY LULULEMON AND NIKE

“It shouldn’t feel like, ‘Oh the senior vice president’s in the room!’ What does that even mean? Brands need to break down the barriers of the titles.”

## VALUES

Industry needs to create workplaces that encourage free expression, idea-sharing, and learning from mistakes. 68% surveyed New Blood entrants ranked company culture and values as one of their top priorities when exploring new roles.

## PURPOSE

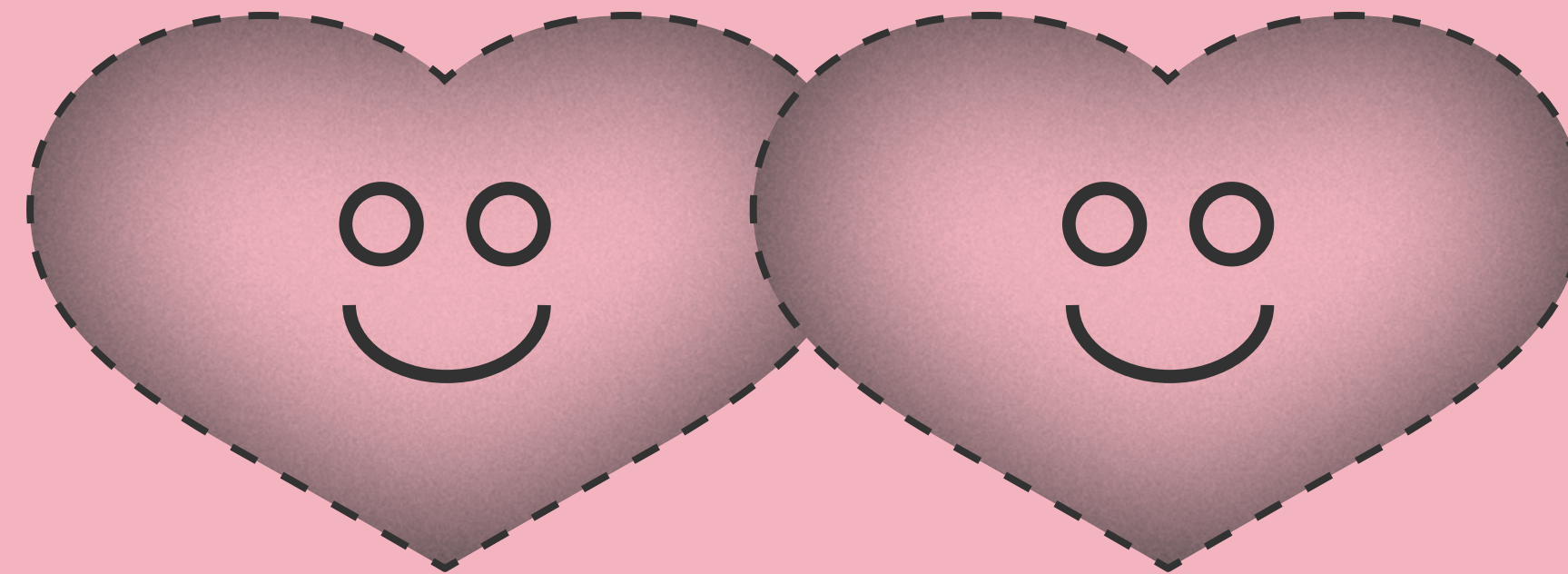
Creatives should feel confident that their purpose-led and compassionate perspectives are highly valued by employers.

## DECOLONISE

Institutions should decolonise their curriculums, to challenge how colonialism and white Western perspectives diminish the appeal and relevancy of the course.

“Decolonising education involves examining the limitations and biases of the current curriculum; the omissions in initial teacher education and training; and examining the political and societal legacies of colonialism and how they have influenced education policies.”

**NATIONAL UNION OF EDUCATION BARRIERS REPORT, 2022**



### PAUL HEWITT

GLOBAL CREATIVE LEAD, DELIVEROO

“I want people to have fun. It’s my responsibility to build an environment for talent to share their selves and their ideas. That’s where good work comes from.”



## **EDUARDO DE FELIPE**

CEO, HANZA STUDIOS

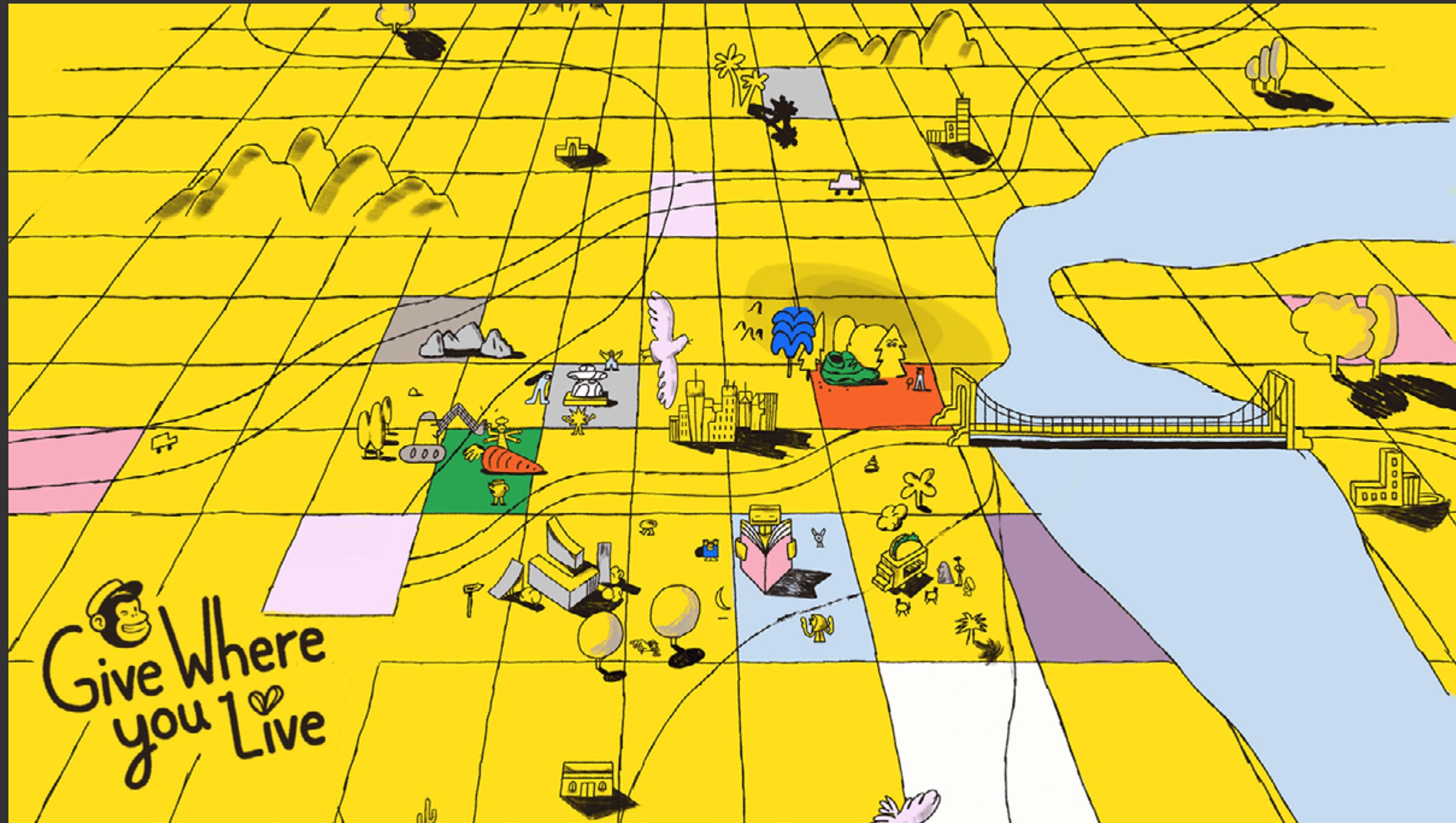
“The good thing is [that attributes] like empathy, collaboration and accountability, these are skills that you don’t have to go to an expensive university to acquire.”



WAYS IN WHICH  
CARE AND EMPATHY  
IS BEING EMBEDDED

BY  
THE  
INDUSTRY

## Give Where You Live



### D&AD Awards 2023 Wood Pencil Winner

Lead: **Kin** Client: **Mailchimp** Brand: **Mailchimp**

Give Where You Live is an initiative designed to drum up interest, visibility, and donations for small, local non-profits. With an animated anthem film, a website that doubled as a recommendation engine, and a partnership with the NFL, the integrated campaign started a movement that drove generosity, donations, and community pride.

## Toxic Influence



### D&AD Awards 2023 Wood Pencil Winner

Lead: **Ogilvy UK & Smuggler New York**

Client: **Unilever** Brand: **Dove**

Toxic Influence is an unscripted social experiment that explores and subverts the deepest of emotional bonds – between mothers and their daughters – by using cutting-edge deepfake technology to put the words of toxic influencers into the mouths of mothers. Using the exact words of toxic influencers, it shines a light on the harmful beauty advice that girls are shown daily on social media, which is causing a global self-esteem crisis in billions of girls. The film ends by encouraging parents to be their daughters' greatest influence and to help them detoxify their feeds. It features real mothers and daughters who have never starred in anything before.



**WAYS IN WHICH CARE AND EMPATHY IS BEING EMBEDDED**



**New Blood Entry – Embassy Abortion**



**D&AD New Blood Awards 2023 Graphite Pencil Winner: The Case for Her & Hey Jane**  
 Creative Team: **Mia Finkielman and Simone Westergaard Nielsen** Tutor: **Jesper Hansen**  
 College: **DMJX - Danish School of Media and Journalism**

The lack of access to abortion is affecting thousands of Ukrainian women who have suffered from sexual abuse by Russian soldiers during the war. Forced to flee from the right to abortion, towards Poland’s restrictive laws. To help Ukrainian women regain control, The Case For Her and Hey Jane allied with the Embassy of Ukraine in Poland. Taking advantage of the laws regarding Embassy: “When entering an embassy, the laws of the embassy’s country take effect.” — Making it possible to offer Ukrainian women access to legal and safe medical abortion within the embassy. To reach the Ukrainian women, we give them a care package right before migrating to Poland, consisting of essential human rights including a specially designed pregnancy test, allowing access to the embassy.

**Juniors are the New Seniors**



Co-founded by D&AD shift member Russie Miessi, Fax No Printer is a collective that hosted an event named, ‘Juniors are the New Seniors.’ The networking event aimed to bridge the gap between seniors and juniors in the advertising industry, “in a relaxed and chill environment.”



## Enhancing the value of creative education

Our research found that financial insecurity, establishing networks and wellbeing are the primary challenges perceived by new creatives entering the industry.

Whilst some aspects of financial security are outside of the remit of educators, our research with Experts, New Blood Judges and Emerging Creatives revealed two actions education can take:

*ENABLE COLLABORATION*

*EXPERIMENT, EVOLVE,  
BE FLEXIBLE*

### **EMMA SEXTON**

FOUNDER AND PARTNERSHIPS AT INSIDE OUT COMMUNITY, UK

“The one thing that’s true today is relationship building and networking.”

### **MAX TELLEFSEN**

NEW BLOOD WINNER

“New creatives have access to more tools than ever and are expected to use them. Along with smaller agency budgets, the incentive to grow a bigger skillset is high.”



# COLLABORATION IN CREATIVITY

## ENHANCING THE VALUE OF CREATIVE EDUCATION

Collaboration is a key to inspired work, creative growth and resilience.

### EMMA SEXTON

FOUNDER AND PARTNERSHIPS,  
INSIDE OUT COMMUNITY

“We have the tools now to do something, maybe it’s a networking dinner with a few of your friends and you want to invite somebody from the industry to come. It could be a small thing, it doesn’t need to be grand.”

*Collaboration is Key – The New Blood Judges named ability to collaborate within the top 3 skills they look for in new and upcoming creatives.*

## PEERS

Creatives should see their peers (across subjects) as collaborators in long-term career growth; this can be at odds with traditional grading systems that focus on single discipline and individual endeavour.

## INSPIRATION

Creatives can leverage collaboration for inspiration: Almost a fifth (19%) of winners listed collaborating with other creatives or peers as their top source of inspiration when creating.

## SHARING

Industry and education can support in cultivating networks and spaces for creatives to share knowledge, resources, and experiences.

### SARAH GERONA

GLOBAL CREATIVE DIRECTOR, BBC

“Work is never done by just one person. There’s no glory person out there that manages to come out with an idea and then complete it and then put it out on their own. Everything’s a collaboration.”



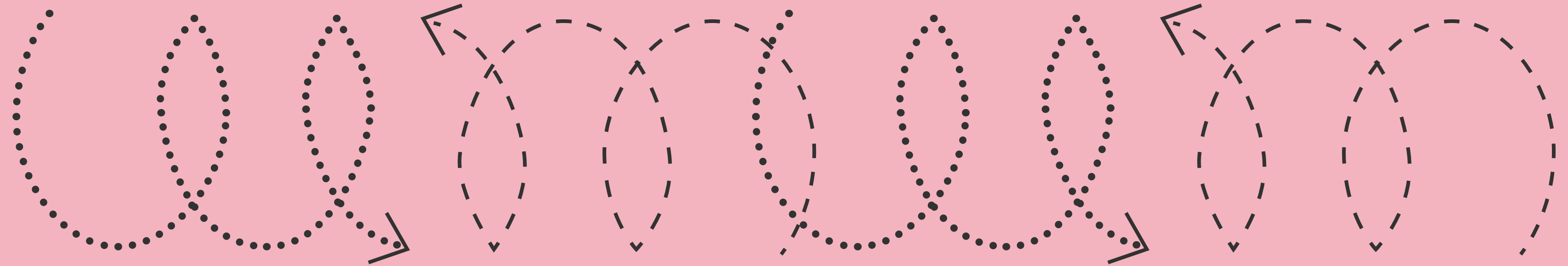
**EMBRACING  
CREATIVE CAREERS**

# FLEXIBILITY AND OPENNESS

**TEA UGLOW**

CO-FOUNDER DARK SWAN INSTITUTE

“You normally come to realise that every setback was a step up in the long term.”



# 52%

Over half (52%) of New Blood entrants surveyed are hungry for mentorship and guidance from experienced professionals in the field.

## EXPLORATION

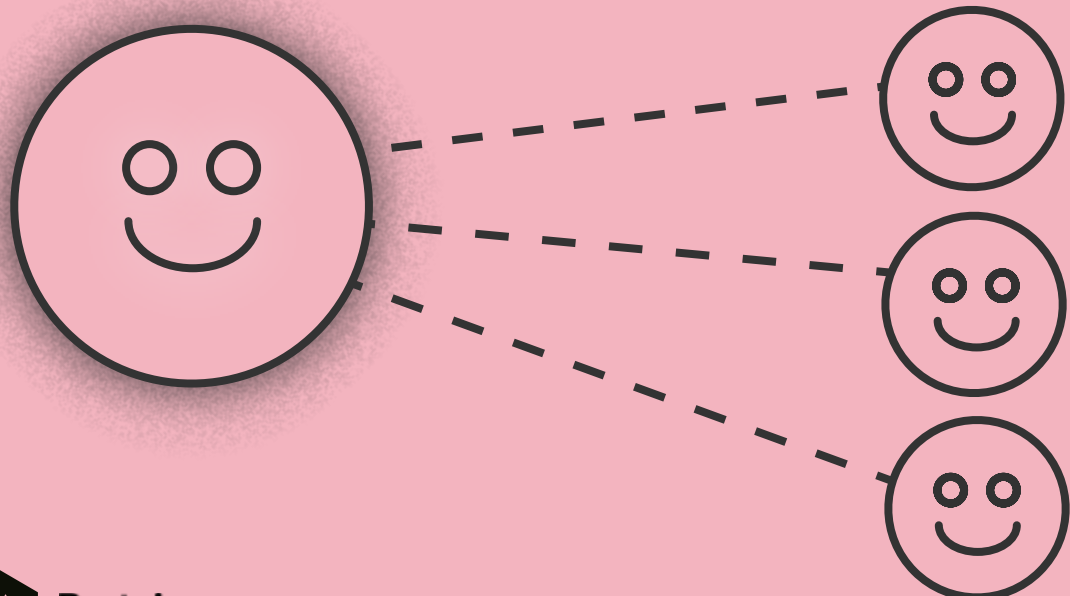
Creatives need to see their early career as a period of experimentation, cultivating new connections before eventually aligning on a focus or specialism that's right for them.

## DEVELOPMENT

Creatives need to approach harnessing their unique skills as an ongoing project.

## WORTH

Industry can provide mentorship and work experience – just having new creatives in the room offers them (and the industry) so much.



**PAULUS DREIBHOLZ**

DIRECTOR, ATELIER DREIBHOLZ, LECTURER, CSM AND UNIVERSITY OF APPLIED ARTS VIENNA

“If you send out 100 applications in a year and you get 100 rejections, it's still not necessarily you. It's just not being lucky enough. It's a marathon. It's not a sprint.”



## EMMA SEXTON

FOUNDER AND PARTNERSHIPS AT INSIDE OUT COMMUNITY, UK

“As a young creative coming into the industry, you almost need to apply the design thinking methodology. You’re in the research phase of your career. So you want to be researching, understanding, exploring, fact-finding. What’s this like? What does this person like? That’s your job really, to research and then think about the career that you want to carve out for yourself.”



# WAYS IN WHICH COLLABORATION IS BEING USED

BY THE INDUSTRY

## Protein



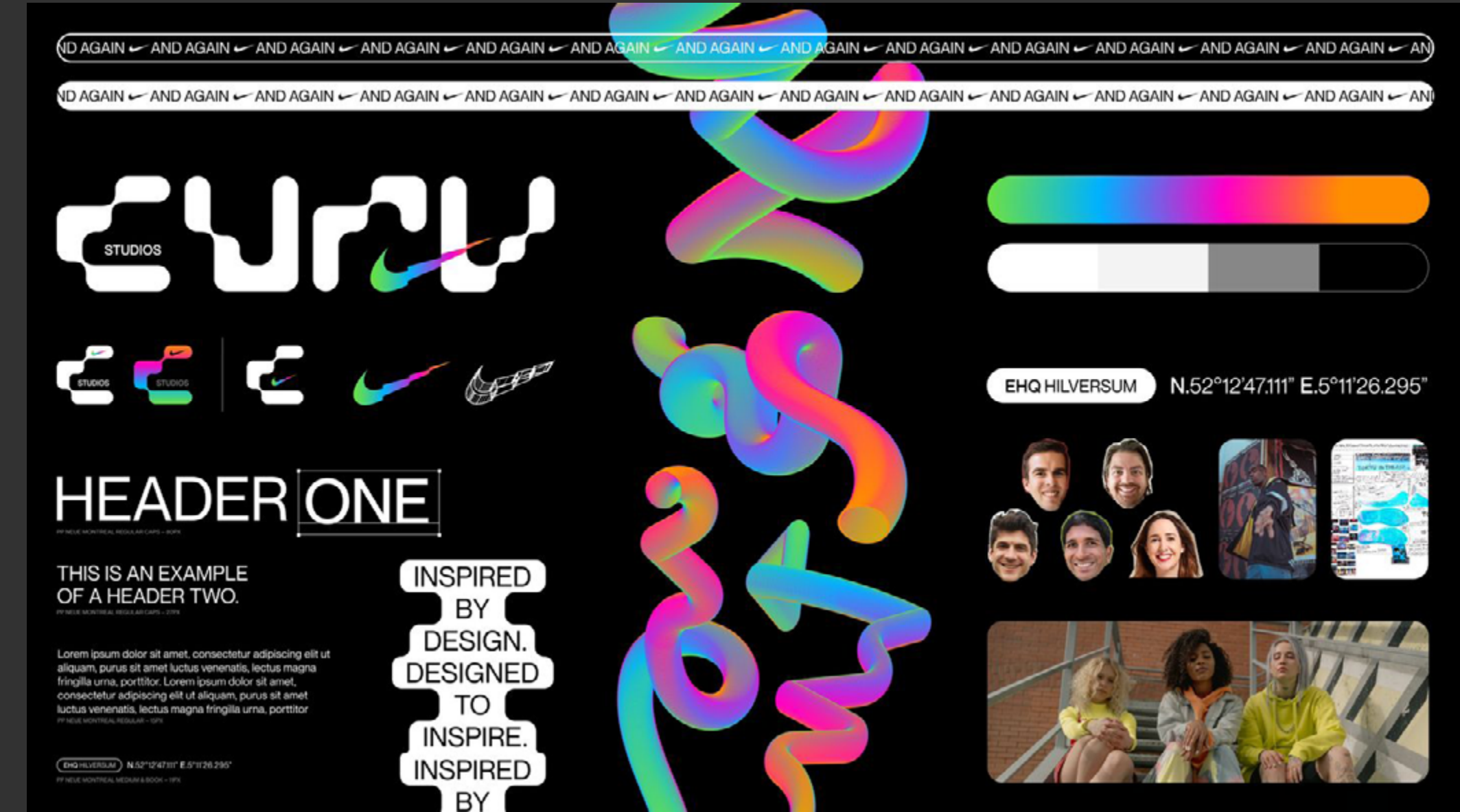
Protein is a global network of cultural creators who commune online and IRL to collaboratively build a better future – bringing together brilliant minds to collaborate and enable projects that align with Good Growth values.

## Babes on Waves



Babes on Waves is a URL and IRL collective of freelancers and founders in the creative space who aim to create bonds and a network centering Black women and POC folk.

## CURV Studios



## D&AD Awards 2023 Shortlist

Lead: **AKQA Amsterdam** Client: **Nike**

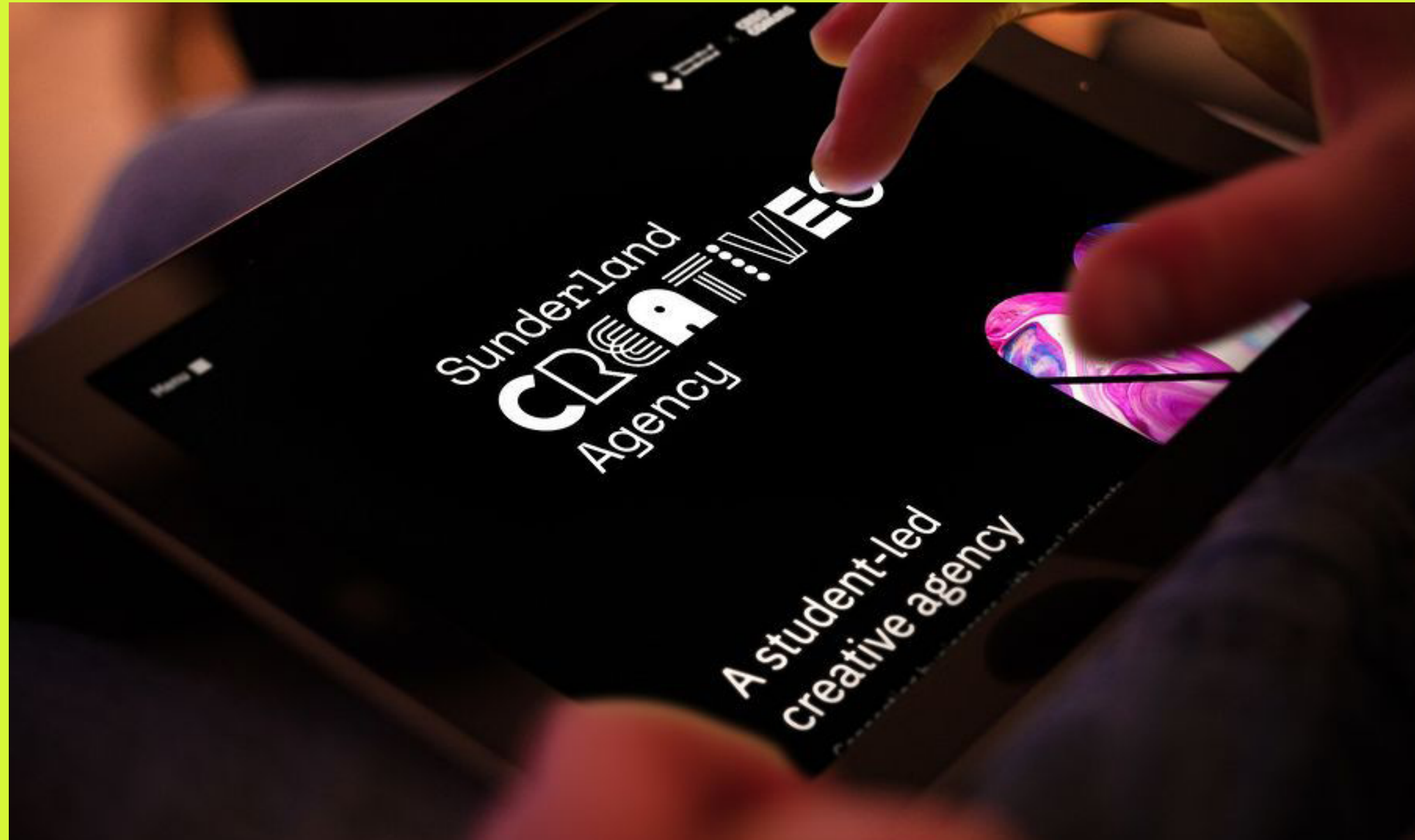
Inspiration always comes from somewhere. For Isaac Newton, it was an apple. For Billie Eilish, it was Peggy Lee. For athletes of all shapes, sizes, and abilities, it's Nike. To ensure the brand lives up to such a task, AKQA worked closely with Nike to create a new community and to define its purpose, driving excellence across Nike's workforce starting with its EMEA HQ. Born from the swoosh itself, CURV Studios' goal is to foster a culture of innovation, iteration, and collaboration across Nike's global product and design community, and cement Nike as a place where the best can be their best.



## WAYS IN WHICH COLLABORATION IS BEING USED



### Sunderland Creatives Agency



Sunderland Creative agency, Is an agency made up of students from the University of Sunderland's Faculty of Arts & Creative Industries. Set up in partnership between the University of Sunderland and Creo Comms.

### Find Your Fellow Sharks

1

#### Having a Recognisable Mark

Something that unites and visualises a community is a mark. This enables members to show off their allegiance, and as a result, it needs to be iconic.

We wanted our target audience (18 to 21 year olds) to be able to reproduce the mark, like a stamp, giving them a sense of belonging to the Gymshark community.

We decided to take the shark icon from the Gymshark logo and paint it ourselves using black paint. We then scanned in these painted marks and made them digital.

This proved to be an effective way to make the mark feel strong and stand out unapologetically.

This art direction forms the foundations of the Find Your Fellow Sharks Campaign.

We have gone for more of a graphic, textured style because we believe that it appeals to a younger, conditioning-driven audience.

The campaign highlights how the Gymshark community is for everyone.

We also made our own typeface to be used throughout all the designs. This gives it more of a handwritten/ grungy feel!

**New Blood Awards 2023 Wood Pencil Winner: Gymshark**  
Creative Team: **Jessie Denyer and Robert Pearce**  
Tutor: **Jack Davey and Marion Morrison**  
College: **Arts University Bournemouth**

Find Your Fellow Sharks is a campaign for Gymshark, speaking to 18 to 21 year olds who hold an interest in conditioning. The campaign carries a bold, textured visual style, with an appropriate tone of voice, accompanied by an iconic mark that is easily recognisable. Twinned with this campaign is an offline, annual experience – the UK's first ever gym festival. Uniting those with a shared passion for conditioning; the festival is lively and fun, with group workouts, talks from professionals and nutritional stalls allowing festival-goers to help become the best they can be alongside one another. Everyone is welcome!



## EXPERIMENT

When you leave room for experimentation, the doors to creativity open. Diversifying the approach to education can result in richer opportunities and results for the next generation of creatives. For example, increasing Knowledge Exchange programmes that bring together communities and different creative disciplines to replicate real life experiences (such as **LCC's** Community Engagement and Partnerships).

## Creative Lives in Progress



Creative Lives in Progress is an online resource that regularly profiles industry experts, as well as arranges portfolio checks, corporate speed dating and meet and greets to help new creatives explore opportunities in the workplace.

## D&AD Shift



D&AD Shift is a free, industry-led night school for self-taught creatives entering the advertising, design and creative industries from outside traditional education. It brings together creators from a range of disciplines and perspectives to SHIFT their creative talent into career-making skills.



**WAYS IN WHICH  
EXPERIMENTATION  
IS BEING USED**



**Floating Projects, Hong Kong**



Floating Projects, Hong Kong, is a cafe, exhibition and studio space for creative students to exchange creative ideas, experiment with different disciplines and indulge in their creativity.

**New Blood Entry –  
Don't Let Dirt Stop You From Doing What you Love**



**New Blood Awards 2023 Wood Pencil Winner: OMO, Unilever  
Creative Team: Esra Unal**

The fun mud-filled Persil adverts of the past are no longer a reflection of reality. Adult life is hard – we're hunched at our desks or scrolling through our phones. That joyful excitement of running around a muddy field seems like a distant dream. But this campaign daringly makes it a reality again. 'Don't Let Dirt Stop You' spotlights the young multi-hyphenate risk-takers out there. Though perhaps not the dreamiest of designs, the words on this array of mockups and scripts spur this audience into action to pursue new hobbies and seek out new adventures.



## Reckoning with the impact of AI and the rarity of human craft

In our research, the view of AI and emerging tech varied drastically from those respondents feeling anxious to those excited to embrace a new era of creativity. With the tides turning in favour of this new technology, it is a movement that cannot be ignored.

As these technologies evolve, it is important to remain vigilant about the potential barriers to creatives, but ignoring their potential will leave the industry and next generation behind. How can technology be seen as a tool rather than a competitor?



### **AJAB SAMRAI**

GLOBAL CEO OF BLITZWORKS – D&AD Annual 2024

“My advice to any creative, young or old, is to embrace it. Embrace it now and learn, because the future is humans and machines working together.”



## RECKONING WITH THE IMPACT OF AI AND THE RARITY OF HUMAN CRAFT

AI can give creatives the ability to bring their ideas to life succinctly, focusing more time on developing their craft and ideas.

Education must critically evaluate AI as it develops, responding to new possibilities and threats.

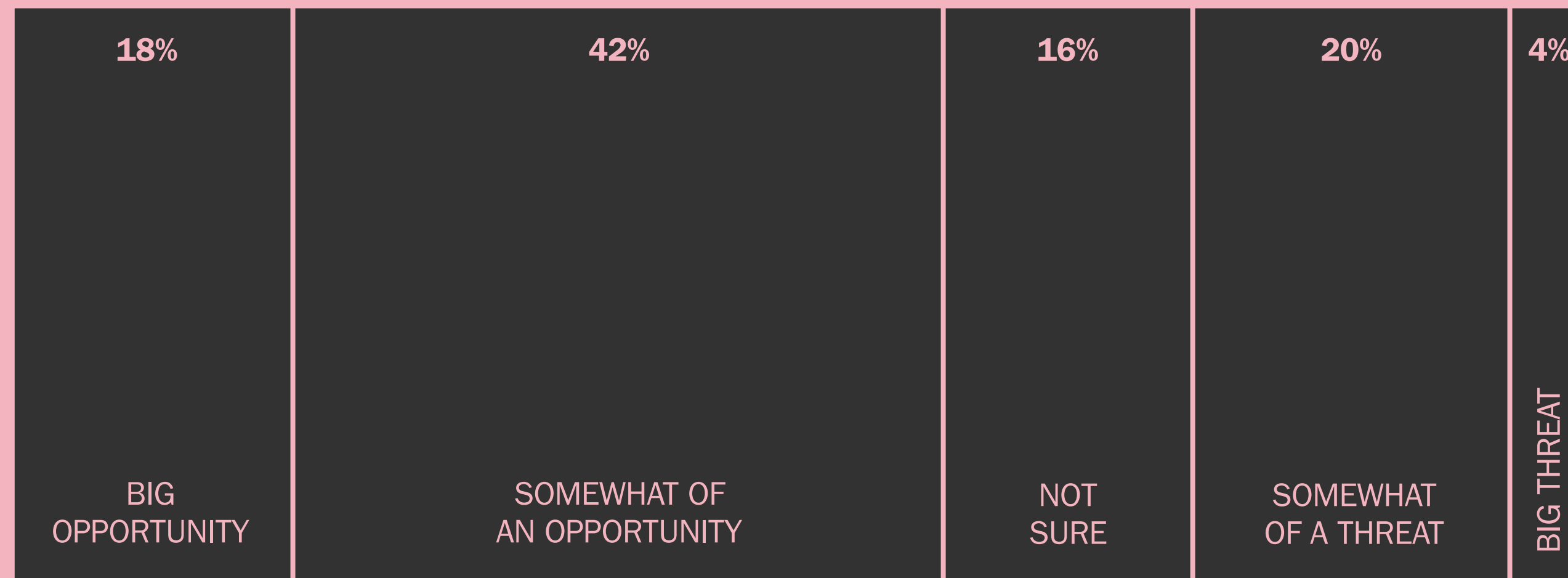
Industry can use AI to push creativity into new spaces and can look to newcomer creatives to lead the way.

# WELCOME TO THE NEW ERA OF CREATIVITY

**KALYANI TUPKARY**  
LEAD PRODUCT DESIGNER,  
WATCH - TWITCH

“[AI tools are] great co-pilots to your explorations, and you can work 10 times faster with some of them. You have doors thrown wide open now because you don’t need to know exactly how to draw, but you still are able to produce a visual asset, you don’t know how to film but you’re still able to produce a motion asset. That’s the exciting thing to me.”

### “Do you see AI as an opportunity or a threat?”



Survey of 3200 New Blood Entrants

## COMFORT

Over half (51%) of the New Blood entrants feel comfortable integrating emerging technology (including AI) within their work whilst 29% feel very comfortable.

## CHANGE IN PERCEPTION

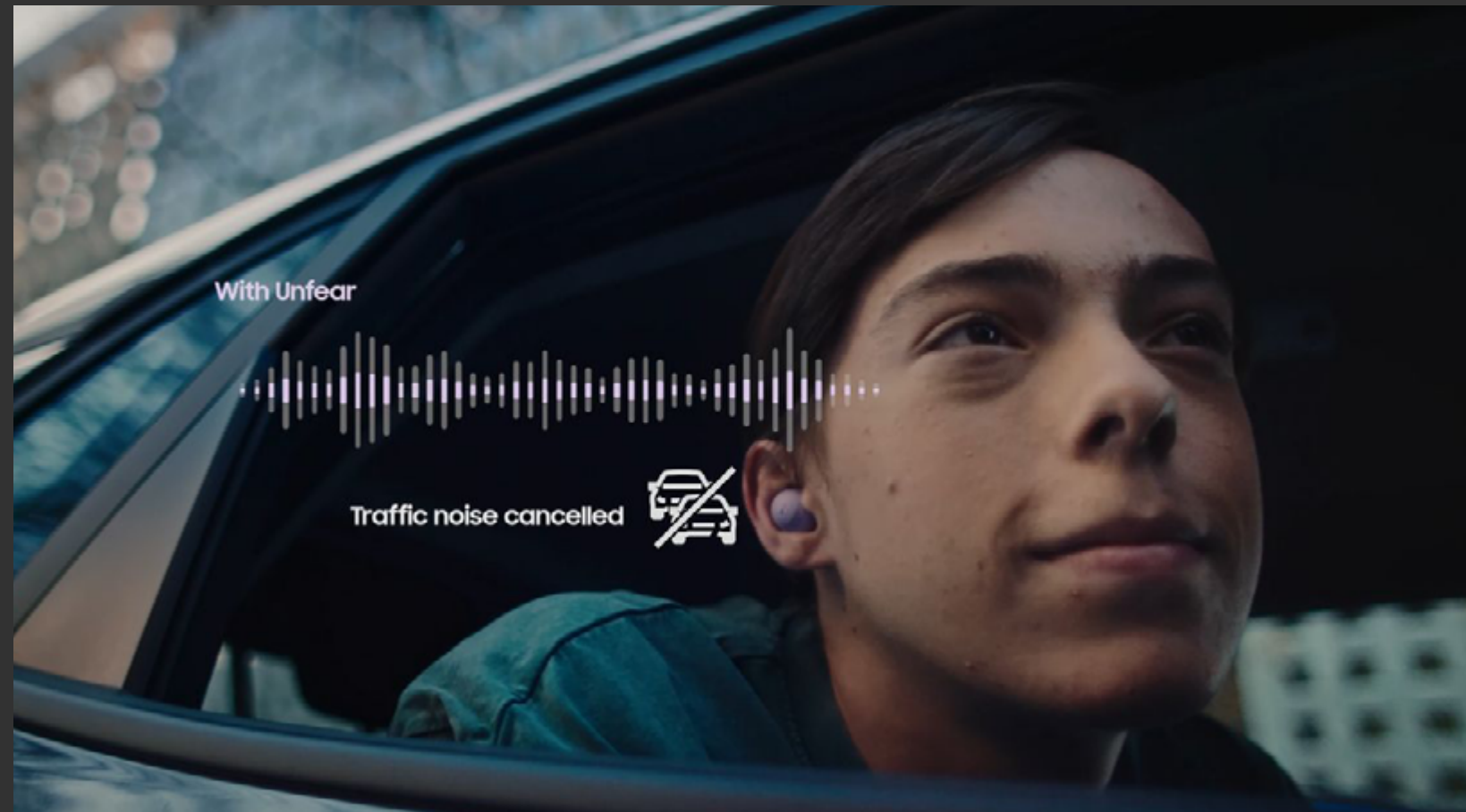
When rating AI as an opportunity out of 10, 80% of the New Blood judges rated it 6+, indicating a more positive view of AI as an opportunity in the creative industry. Despite a high level of comfort with emerging technologies, New Blood entrants recorded a similar level of positivity with 60% seeing AI bringing opportunities (although just 18% viewing it as a big opportunity).



**WAYS IN WHICH  
EMERGING TECH  
IS BEING USED**

**BY  
THE  
INDUSTRY**

**Samsung Unfear**



**D&AD Awards 2023 Wood Pencil Winner**  
Lead: **Acid Tango and Cheil Spain**  
Client: **Samsung and Samsung España**  
Brand: **Samsung**

Globally, 70 million people are on the autism spectrum. Many of these people suffer panic attacks due to hyperacusis – hypersensitivity to specific noises such as barks, sirens, or construction works. Noise cancellation headphones have historically been the only option, yet they can end up isolating people and depriving them of freedom. Aware of this, Samsung developed Unfear, an advanced artificial intelligence app that filters and suppresses in real time only those noises that affect the sufferer in order to protect, relax, and help them to listen live with nothing to be afraid of.

**Ticking Lyme Bomb Detector**



**D&AD Awards 2023 Shortlist**  
Lead: **Eversana Intouch**  
Client: **Global Lyme Alliance**  
Brand: **Global Lyme Alliance**

Detecting a Lyme rash on Black skin is difficult, but technology can make it easier. The Lyme Bomb Detector, fuelled by artificial intelligence, uses common smartphone camera technology to analyse an image using a neural network model, which has been trained with hundreds of thousands of photos with different variations of visible Lyme symptoms. The tool also uses photo manipulation presets to provide a high contrast result, effectively revealing the previously hidden rash, finally creating a way for people of colour to more easily and quickly identify the presence of a tick bite rash.

**Refik Anadol**



**D&AD Awards 2023 Wood Pencil Winner**  
Lead: **Refik Anadol Studio**  
Client: **Museum of Modern Art Design Agency:**  
**Refik Anadol Studio**

A meditation on technology, creativity, and modern art, Unsupervised uses artificial intelligence to transform more than 200 years of art at the Museum of Modern Art, training a sophisticated machine learning model to interpret publicly available data about MoMA's collection. As the model 'walks' through its conception of this vast range of works, it reimagines the history of MoMA and dreams about it. It also incorporates site-specific input from the environment of the Museum's Gund Lobby – changes in light, movement, acoustics, and the weather outside – to alter the continuously shifting imagery and sound.



## New Blood Entry – Sky Cameo



**D&AD New Blood Awards Graphite Pencil Winner: Sky**  
Creative Team: **Niels Fejrskov Juhl, Stefan Wessel, Lucas Nygaard, Max Tellefsen and Alexander Fog** Tutor: **Per Holm Henriksen, Stefan Folio and Neela Menik** College: **Reklamelinjen**

Sky Cameo is a new feature for Sky's pan-European streaming service SkyShowtime that helps friends connect—right at the heart of the streaming experience. Enabled by generative AI technology, you can put your own face on a background character, hide among the actors and challenge your friends to find you in your favourite series or film scene. Sky Cameo adds a gamified, interactive, and social dimension to an otherwise lonely streaming experience, and positions Sky as a leader in a new era of social streaming, helping friends nurture their relationships within the SkyShowtime platform.

## New Blood Entry – Heinz Assistant

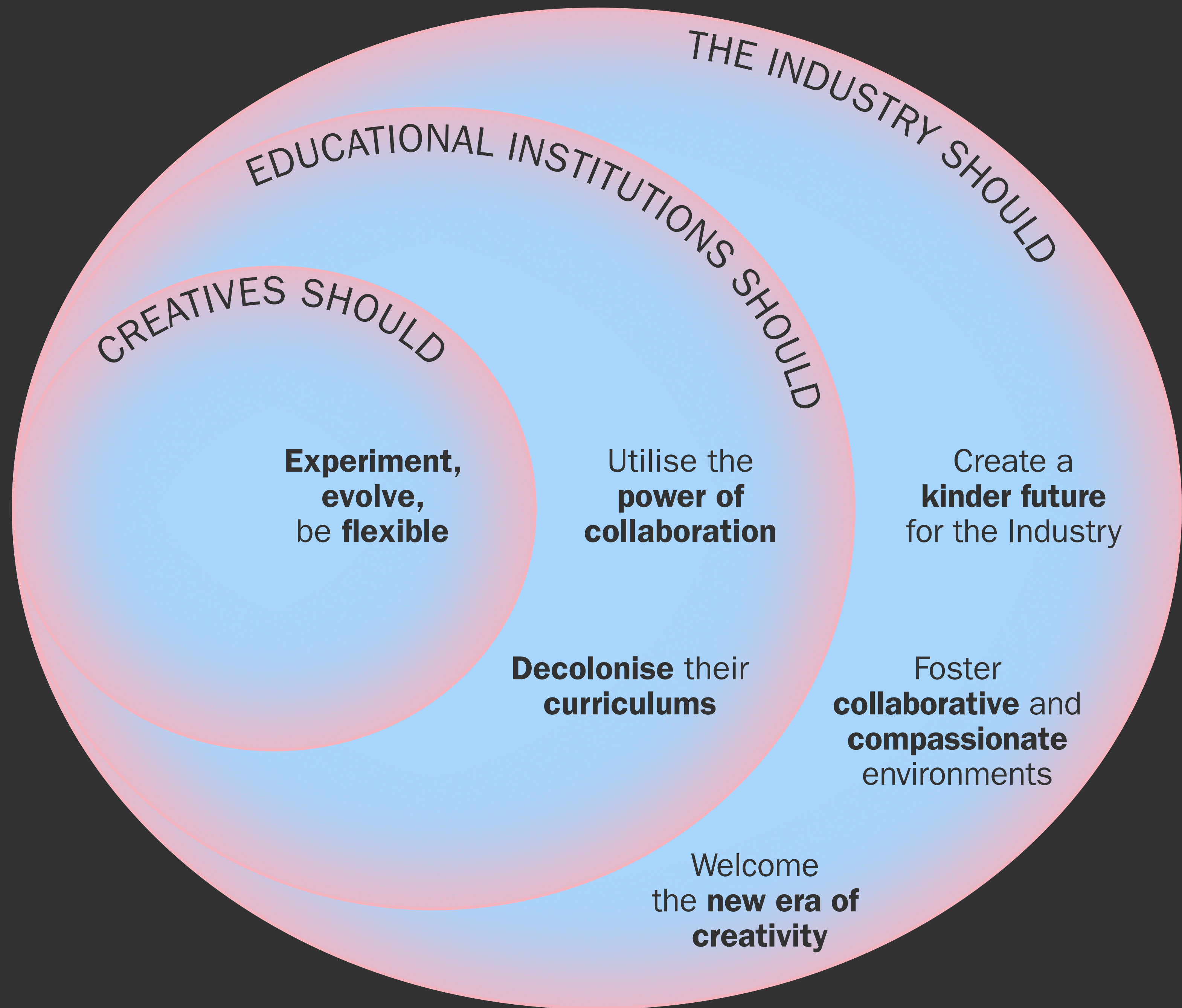


**D&AD New Blood Awards 2023 Wood Pencil Winner: Heinz**  
Creative Team: **Taras Sychov, Victoria Chernova, Ilya Novik, Alisa Savostianova, Victoria Minenko** Tutor: **Alexander Orekhov, Elena Dernova, Arina Avdeeva** College: **Mads international College**

There are active and passive phases in co-op computer games. In a passive phase, you sit in ambush or do routine actions. This is the best time to take a snack. But then rivals like to take you by surprise. While your hands are busy, and your mouth is full of food, calling for help will not work. Based on Creating a sense of Belonging (we know that the team game unites) Heinz created THE HEINZ ASSISTANT. AI recognizes speech even with a full mouth and notify teammates as well. Heinz will cover your yummy and cover in the game.



# Create a better climate for creatives





# Time to Act

What can we do today to foster a future of creative excellence?

# Industry

## Prioritise their immediate needs:

- + Pay fairly
- + Give flexibility with work hours
- + Provide variety in their work and time so they can grow

## Open the door to emerging talent:

- + Open studio doors and diversify recruitment processes
- + Empower people from diverse backgrounds
- + Mentor juniors and support flexible work

## Foster collaborative and compassionate environments:

- + Create enabling environments for all; where different views and perspectives are welcomed rather than silenced
- + Listen, learn and commit to change
- + Adopt 'writers room' style collaborations, avoid unnecessary hierarchy, and learn from juniors' fresh thinking

## Critically explore the potential of AI:

- + Educate on emerging technologies, explore evolving job roles, seek guidance from new creatives, while accepting it's challenges with collaboration



What can we do today to foster a future of creative excellence?

## Creatives

### Connect and collaborate:

- + Stay updated and network across online and offline channels
- + Collaborate on self-initiated projects with peers
- + Seek feedback from admired creatives

### Embrace meaningful creativity:

- + Prioritise depth and experimentation to create unique work
- + Experiment with emerging technologies, confronting limitations and potential

### Harness your unique perspective:

- + Leverage your personal experiences as a powerful differentiator
- + Express your ethical point of view creatively
- + Be guided by your intentions and values



**What can we do today to foster a future of creative excellence?**

## Educators

### Facilitate networking opportunities:

- + Connect students with industry pros through events and reviews
- + Engage with alumni for networking and skill training/sharing sessions

### Innovate and evolve curriculum:

- + Embrace new technology, skills and training
- + Prepare talent for a fast paced, changing industry with industry experts, guests, lecturers and speakers
- + Expand learning beyond the curriculum for adaptive and diverse abilities
- + Decolonise the curriculum

### Prioritise collaboration in academia:

- + Shift focus from individual efforts to teamwork
- + Look for cross-disciplinary opportunities and recognise this



**WHAT ARE NEW CREATIVES  
UNIQUELY BRINGING TO THE  
INDUSTRY? THE TAKEAWAYS:**

**NEW BLOOD JUDGE**

“They became adults in lockdown, and therefore they have this incredible strength to think out of the box. It sounds weird, but when locked up, your imagination starts.”

**NEW BLOOD JUDGE**

“They have a conscience and bring that into their work. It’s authentically delivered too, which helps things feel more engaging.”

**NEW BLOOD JUDGE**

“As they are more online, they have a better understanding of the world, and not just their narrow neighbourhoods, and it shows.”

# The Power of the Next Generation

*“Fearless and rebellious in the best way possible.”*

– NEW BLOOD JUDGE

## New Blood judges perceive young creatives as:

**Digitally Fluent and Adaptable:**

40% emphasised their remarkable digital fluency and adjustment.

**Driven by Social Consciousness and Purpose:**

35% highlighted their social consciousness and purpose-driven mindset, striving to make a positive impact.

**Open-minded:**

25% noted their collaborative nature and openness, enabling them to excel in diverse environments.

**NEW BLOOD JUDGE**

“This generation of young creatives are fearlessly tackling briefs that address the pressing issues of our time. Their passion and drive to make a positive impact in the world is truly inspiring – they are poised to be game-changers.”

**NEW BLOOD JUDGE**

“They are unaware of their brilliance, are hyper aware of current social situations – their knowledge is probably broader than any other generation’s was at that age.”



## New Blood Judges



**EDUARDO DE FELIPE**

CEO  
Hanzo Studios, ES



**JOSEPH DUBUQUE**

Creative Director  
McCann Paris, FR

## New Blood Winners



**MAX TELLEFSEN**

DK



**VITOR FREIRE**

BR



**CECILIA GAMO**

ES



**VANIA CAMPOS**

UK

## The Experts



**PAULUS DREIBHOLZ**

Typographer, Designer and Associate Lecturer  
at the **University of Applied Arts Vienna**, AT

Next to his work as an award-winning Senior Designer and lecturer, Paulus also runs Atelier Dreibholz, a design studio known for its thorough, critical, and responsible approach.



**EMMA SEXTON**

Founder and Partnerships  
at **Inside Out Community**, UK

With almost 30 years of experience in branding and entrepreneurship, Emma is a renowned creative strategist, author, and public speaker, dedicated to helping individuals and brands unlock creativity for success.



**SARAH GERONA**

Global Creative Director  
at **BBC Studios**, UK

Sarah is a multidisciplinary creative director with a track record of award-winning work for BBC Studios. She is also a public speaker, judge, and mentor, dedicated to fostering talent in the creative community.



**KALYANI TUPKARY**

Lead Product Designer  
at **Watch - Twitch**, US

Kalyani is a hybrid artist, designer, and public speaker. Her work is rooted in research and committed to pushing creative boundaries by blending techniques, bridging disciplines, and challenging the defaults behind our thinking.



**TEA UGLOW**

Co-founder of strategic & creative consultancy  
**Dark Swan Institute**, AU

Tea, a creative leader and artist, merges technology and art, and is renowned for her award-winning work at Google Creative Lab. She's also a public speaker, writer, and LGBTQ+ activist shaping a brighter future.



**AUDREY REILLY**

Creative Director - Formerly Lululemon  
and Nike, UK

Audrey has had an extensive design career that spans over 3 decades, focusing most of her career working for international brands like Nike, Umbro & Lululemon. In both her design and innovation work, her focus is on finding solutions that cater for problems that people face across many facets of life with inclusivity & human-centric design at the centre point.



**MERYEM MEGHRAOUA**

Senior Ad Designer  
at **WeTransfer**, NL

Next to her work as an Ad Designer at WeTransfer, Meryem is a multidisciplinary artist. Often exploring spirituality, a central theme in her work is Dhirik, the Islamic concept of remembrance.



**PAUL HEWITT**

Global Creative Director  
at **Deliveroo**, UK

Paul, a writer and creative director, previously held the role of Creative Director at Google before joining Deliveroo. In tandem he is an award-winning writer for both film and theater, notably with his 2017 play 'Monster' featured in London's West End.



# The Protein Agency Team

**LEILA MCGLEW**

Head of Agency

**HANNAH SWELIM**

Senior Strategist

**GURSHARAN PANESAR**

Creative Strategist

**GEMMA JONES**

Head of Insight

**MARIE BAMAGE**

Strategic Account Manager

# About Protein

Protein Agency is a global brand consultancy specialising in cultural insight, strategy and brand activation. Since 1997 we've been a bridge between brands and the communities that shape culture. We believe brands and communities can be partners in creating positive impact. Our research, strategic thinking, and reports help people and businesses make sense of the world around them, giving them knowledge and tools to make more impactful decisions.

Find our recent reports on [proteinagency.com](https://proteinagency.com) or contact [info@proteinagency.com](mailto:info@proteinagency.com).

[Website](#)  
[LinkedIn](#)  
[Instagram](#)

Email us at  
[info@proteingency.com](mailto:info@proteingency.com)



# The D&AD Team

**JO JACKSON**

CEO

**PAUL DRAKE**

Foundation Director

**LAURA KELLY**

Marketing Director

**LAURA HAVLIN**

Head of Content

**MARIE DRYDEN**

Senior Foundation Manager

**JOSIE TUCKER**

Designer

# What is D&AD?

D&AD exists to stimulate, enable and celebrate creative excellence in the belief that great creative work creates better outcomes for all, and that creative excellence is achieved through a diverse, inclusive, sustainable industry, making work that's relevant and representative of the communities it serves.

The world-class Awards and Festival showcase the best commercial creative work in design, advertising, production and craft to raise the benchmark for excellence each year, and inspire and connect the global creative community.

D&AD Masterclasses deliver unrivalled professional development to help creative people at every stage of their working life acquire the skills and mindset to achieve creative excellence.

As a not-for-profit, D&AD provides new talent programs such as New Blood and Shift that bridge the gap between education and industry, helping aspiring creatives hone their skills and establish careers.

# About New Blood

New Blood connects the world's favourite brands and their agencies with the immediate next generation of creative talent.

Your brief, taught by tutors at top-tier universities and judged by leading creative professionals. Your brand, at the heart of the world's largest graduate programme for art, advertising and design.

**Ready to craft a creative brief for your brand or client?**

**Contact** [partnerships@dandad.org](mailto:partnerships@dandad.org)

**The New Blood Awards 2024 briefs are now live.**

Entry deadline 5pm GMT, **20 March 2024.**