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• Founder of Droga

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• A discussion of the qualities good creatives have in addition to creative ability: hustle, desire, instincts sharper than a dog's nose, thick skin, a strong interest in advertising, and something – anything – that makes them different from the population at large.

#### CHAPTER 2 • HOW TO GET A JOB 15

- Going to college. Why this is essential. How to choose which college. How to decide if you are an art director or a copywriter, and does it matter? How to get the best out of your time at college.
- How to put a book together. What should an advertising book have in it? Should it even be a 'book'? Fashions change. Make sure you're up-to-the minute.
- How to approach agencies. Is it better to phone, e-mail or send a letter? Who you should approach.
- Headhunters. What they do. When to see them.
- How to turn a placement into a job. Which briefs to work on. Who to make friends with. How long to stay in a placement for.
- Why people who get hired, get hired. What creative directors are looking for. Why they hire some people and not others. Why some people get a job relatively quickly, and others take longer.

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(executive creative director, DDB London, England)

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• Overview of the different kinds of agencies. What the differences are between big and small agencies, start-ups and established firms, local and international, hot shops and account-service oriented shops. Matching your personality, goals, financial ambitions and career stage to the right agency. Should you ever take a job at a bad agency?

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- Working well with your partner. Good working practices. How to disagree nicely. Similarities between a creative partner and a spouse.
- Breaking up. Do you find another partner first, or break up with your existing partner first? How to tell if it's time to break up. How to do the deed.

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(founder, The Photon Group, Australia)

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- Get reference. When you've had an idea, you'll normally have a clear picture in your head of what you want the final piece of work to look like. But to sell it to others – your creative director, the account team, the client – it's essential that you get 'reference': images or film clips that will help them see it. Who to show it to. When to show it to them.
- Presenting to the creative director. No PowerPoint. No preamble.
- Presenting to the team (account handlers and planners). The importance of good body language. How much setting up of your idea should you do? How to talk the team through an idea.
- Presenting to the client. Should creatives even do this? I argue not, if you have the choice.
- The top ten objections you'll hear and how to get around them. Including how Maurice Saatchi dealt with Margaret Thatcher's initial objection to the 'Labour Isn't Working' poster.
- Getting stuff ready for research. (Many clients will insist on researching ideas before they will run with them.) How to cheat to get your idea through research. Choosing your stimulus material. How much to dumb down (as much as possible).
- How to deal with rejection. Why rejection of one's ideas is so painful. Practical strategies for dealing with rejection.

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(interactive executive creative director,  
Crispin Porter + Bogusky, USA)

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- How to work well with PAs. What agency PAs do. The surprising influence that PAs have in an agency. How to have a good relationship with PAs, especially the creative director's PA.
- How to get the best out of traffic. What traffic do. Why it is essential to make friends with traffic – they can get you better briefs and they can get you more time.
- How to get the best out of planners. What planners do. When to challenge the brief. How planners can help you.
- How to get the best out of account handlers. What account handlers do. What account handlers need from you, and how you can help them to sell your work. An explanation for the perennial tensions between creatives and account handlers.
- How to work well with creative directors (CDs). What CDs do. How to have a good relationship with your creative director. Does it matter if you don't? What creative directors expect from their creatives. How to get your creative director to buy more of your ideas.
- How to get the best out of photographers. What to look for when choosing a photographer. How to run a shoot.
- How to get the best out of typographers. What a typographer can and can't do for you. What to do if a job of yours is assigned to a great typographer; what to do if a job of yours is assigned to a terrible typographer.
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- Working out which medium is right for you. At different stages of your career you should be focusing on different media – TV is harder to do well, so most teams do more print at the beginning and more TV later. What to do if you find you are particularly good at, or have a strong preference for, one particular medium.
- Self-initiated projects, a.k.a. 'chip shop ads'. Why you should be doing them. How to do them. At what stage of your career to start doing them, and when to stop. Moral questions raised by doing briefs without a real client, or that never ran. How to maximize the success of chip shop ads.
- Pitches. How to win them. What you have to gain from working on them. What you have to lose.
- Awards. How to win them. Are they the be-all and end-all?
- Pay. What pay levels are like. How to negotiate a pay rise. How you should feel about what you are paid.
- Hours. Is success due to talent, or working hard? What hours should you work?
- When to move agencies. When you are doing well, or when you are doing badly? How to go about looking. What you should expect to happen when you move agencies.
- Working freelance. Pluses and minuses. Financial implications. Lifestyle implications.
- What to do if you get fired. What to tell people. How you will feel. What to do. Why all the best people have been fired at least once.

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- Persistence. Don't stop too soon. Make sure your idea is 120 per cent. Never give up on a brief.
- Keep learning. Ask questions. Challenge yourself. Look at weird sh\*t.
- Socializing. We work in a fun business; make sure you make the most of that. Be aware of the unwritten rules of Cannes and other industry events. Why socializing can also help your career.
- Profile. How to deal with the trade press. Why great work is not enough on its own to make you successful.
- Look creative. Why what you wear, while seemingly trivial, is actually vital.
- Don't behave. How doing everything they ask you to do, and doing it well, can still get you fired.
- Agency life. How to work in a building that contains 300 egomaniacs. How your workspace affects you. Agency romance.
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- How to be a good art director. Is it essential to be able to draw, or use a Mac? Things people expect an art director to be able to do. How the art director's interests, relationships and responsibilities typically differ from those of the copywriter.

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