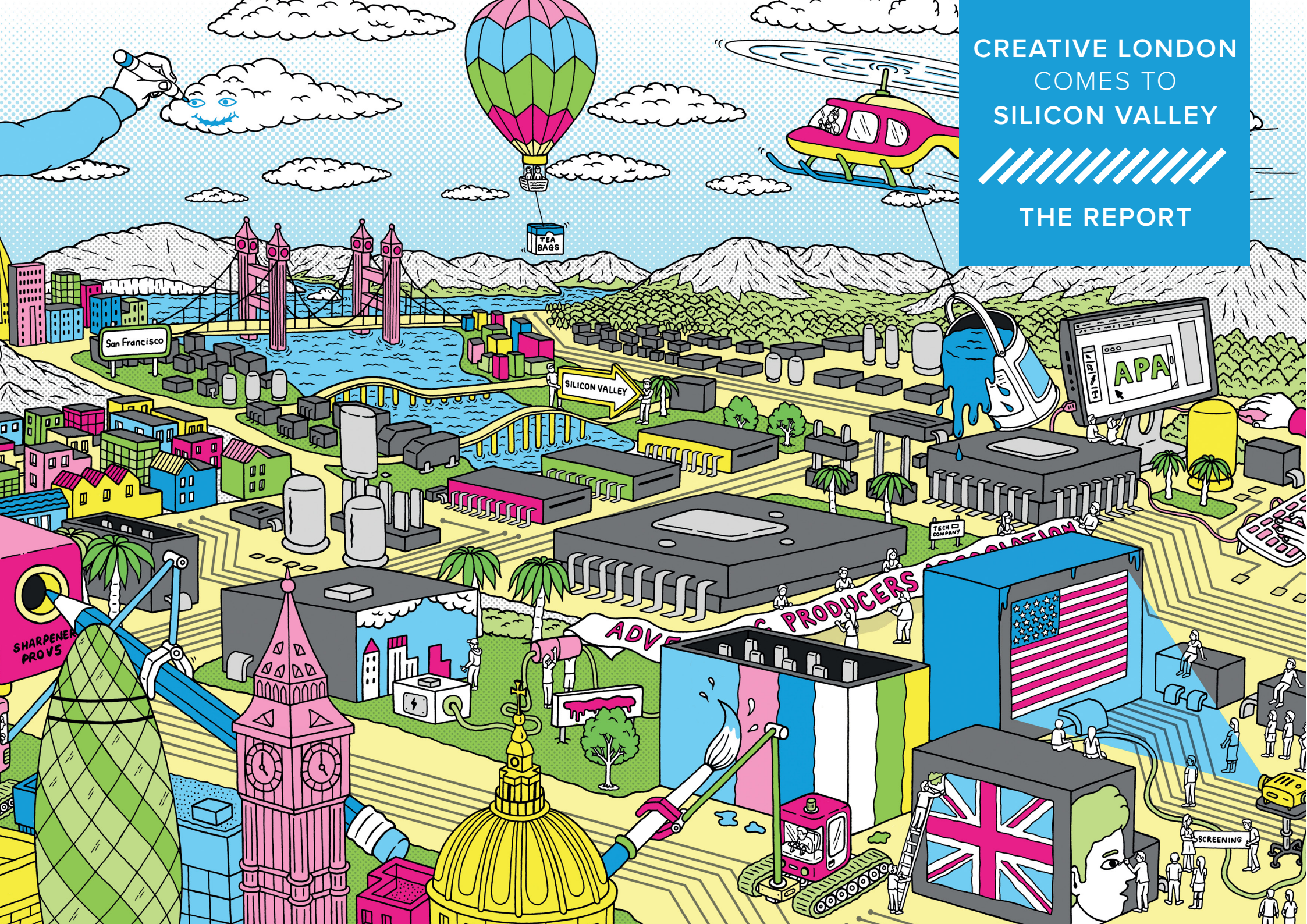


CREATIVE LONDON
COMES TO
SILICON VALLEY
THE REPORT





THE REPORT

CREATIVE LONDON COMES TO SILICON VALLEY

INTRODUCTION AND AIMS

The Advertising Producers Association is the UK trade association for companies making commercials- for TV and any media- and interactive content. That is production, vfx, editing, sound design and music production companies making commercials.

Our members are world renowned in terms of their creativity and the quality of the commercials they create.

The APA created Creative London comes to Silicon Valley to enable their members to understand the potential for Silicon Valley innovation to be utilised by them in their business and to the benefit of the agencies and advertisers they work with.

It would also enable APA members to understand Silicon Valley companies' demand for video content

and how they might best adapt their business to be a provider of that content.

Building business relationships was another objective and our aim was for Creative London comes to Silicon Valley to be the start of a long and fruitful relationship between Silicon Valley and London commercials production.

Our strategy was simple: meet as many interesting, relevant Silicon Valley companies as possible in the course of one week.

Aside from the official reception on the opening night, which enabled us to meet more people than the companies we were visiting, we met all the companies listed below in their Silicon Valley offices because understanding their working environment and seeing them in that context was part of the learning experience.

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"It isn't all over; everything has not been invented; the human adventure is just beginning."

Gene Roddenberry



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WHO WENT?

Our delegation was the largest creative industries delegation ever to visit Silicon Valley and demonstrated the enthusiasm of London production to understand Silicon Valley and to use that knowledge to lead change in advertising and production.

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SUPPORT FROM UKTI

As with our previous overseas marketing events, we enjoyed the support of UKTI, who provided valuable subsidies and support on the ground, where the San Francisco UKTI team utilised their relationships to organise the meetings – a packed itinerary which enabled delegates to learn as much as possible

WHO DID WE SEE?

Woven-Media
SIGGRAPH
RadiumONE
Twitter
Heat

Creative Convergence
Netflix
AT&T Foundry
Google
YouTube

Tout
MobiTV
Orange Labs
Blinkx



WHAT WE LEARNT FROM EACH MEETING

Orange Labs



ORANGE LAB

GEORGES NAHON, CEO.

GUILLAME PAYAN,
TRANSMEDIA EXPERT.

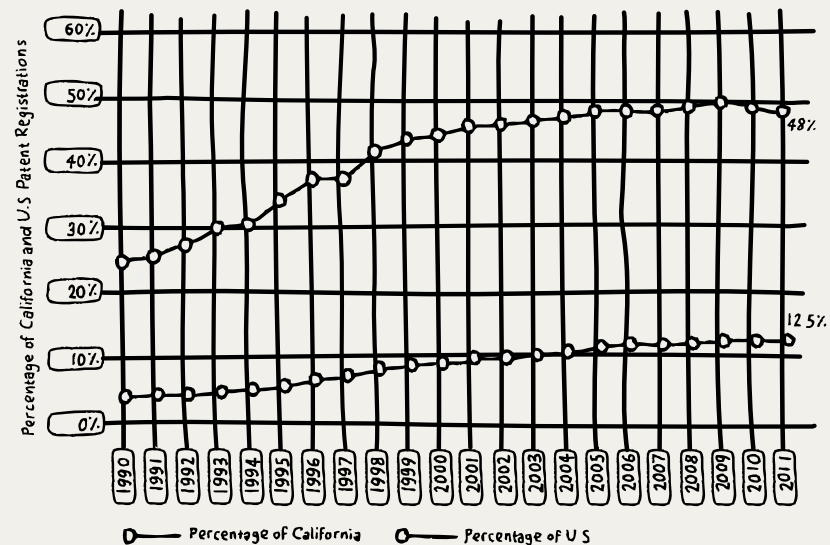
JULIAN GAY, PASCALE DIAINE

Orange have 170,000 employees and are a leading phone network in Europe. They have no network or business in the US but have Orange Labs in Silicon Valley as a research facility because they consider it critical to ensuring they are aware of new technology and can bring it into Orange.

They provided an overview of both Silicon Valley and of their own objectives.

Silicon Valley remains the number one place in the world for start ups and for patents registered.

Silicon Valley's Percentage of U.S. and California Patents



Data Source US Patent and Trademark Office
Analysis Collaborative Economics



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A handful of large companies now dominate Silicon Valley through acquisitions. Mergers and acquisitions are becoming the new research and development.

Markets move at a faster pace and are increasingly driven by speculators. The average life expectancy of a Fortune 500 company has declined from 75 years half a century ago to 15 years.

“Many new, groundbreaking, and innovative ideas will be constantly and repeatedly tried in the Silicon Valley. Fail Fast, Fail Forward and Then Succeed...”

In terms of PC's and how we connect to the online world: CD/DVD drives are on their way out. Everything will be online. The Ethernet has gone, replaced entirely by Wi-Fi. Hard drives are gone in favour of solid-state. Speech devices are arriving fast. The graphic user interface is going to be replaced by a phone and tablet gesture-based interface.

As an example of fast pace, 67 million iPads have been sold in two years, where it took three years to sell as many iPhones, five years to sell as many iPods and twenty four years to sell as many Macs.

Scale is the new game changer, with Google and gigantic data centres, Facebook's gigantic network

and Amazon's cloud hosting platform. The Amazon main distribution centre in Arizona is the size of 28 football pitches.

Orange identify five tech trends for the next three years:

Mobile

Social

Cloud

Big data and analytics

All video on the cloud

Threats to existing forms of advertising through new technology:

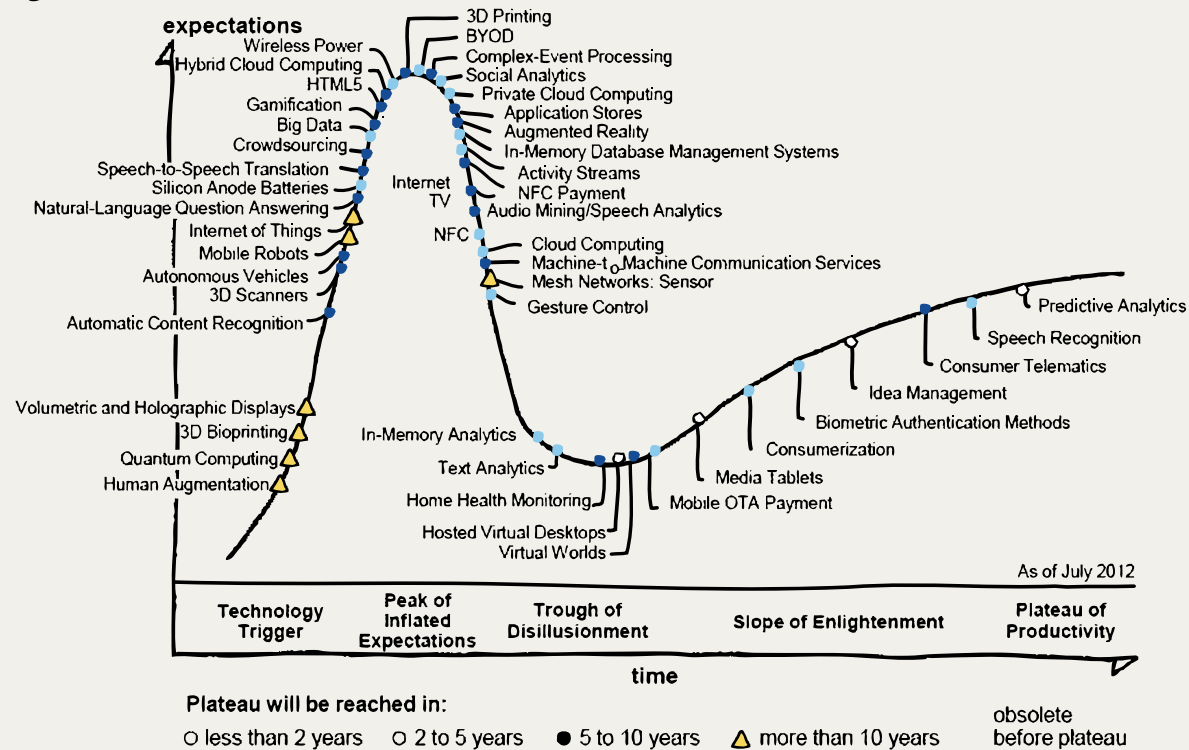
People's attention is spread across so many platforms. Brand recall is diminished because engagement is lower. How to engage is a more difficult question. Second screens, synchronised to the first, will become important to advertisers.

So too will transmedia – telling the story across several different channels.

An example of that is Harry Potter, with books, films and the Pottermore website.

They explained Gartner's hype cycle of new technologies:

Figure 1. Hype Cycle for Emerging Technologies, 2012



Source: Gartner (August 2012)



THE FIVE STAGES ARE:

- 1 **The Technology Trigger:** Product launch and the hype that generates.
- 2 **Peak of Inflated Expectations:** Frenzy of publicity, followed by unrealistic expectations.
- 3 **Trough of Disillusionment:** The technology fails to meet those expectations and become unfashionable, the press loses interest.
- 4 **Slope of Enlightenment:** Some businesses persist in using the technology and find it useful to their business.
- 5 **Plateau of Productivity:** The technology starts to become widely adopted and finds a significant market.

Orange Labs are most interested in the first upward curve, the technologies which are just coming to market, to assess which of these Orange can utilise and how.

Orange Labs are looking for start up business they can invest in and have access to their new products. They research these by attending conferences and monitoring blogs and social media.

They announced the launch of Orange Fab on the day that the APA delegation visited Orange Labs. It is a competition for start ups to win start up money and mentoring from Orange, which will help ensure that Orange know about and are involved in new products which might help their business.

Orange are particularly interested in:

- High bandwidth disruption (LTE, Fibre)
- Seamless wireless access and data consumption
- Rich communication and unified communication, RCS, Web RTC
- M-payments and money transfer
- Cloud services and cloud technologies
- Cloud gaming aggregation and new video entertainment experience
- Personal data and big data management
- User interfaces

There is a growing trend in Silicon Valley to buy start ups. Often it is the people in the company who the buying company is interested in acquiring, more than any product or service.





TWITTER

**MELISSA BARNES,
HEAD OF AGENCY AND BRAND ADVOCACY
WILL STICKNEY, HEAD OF PR**

Twitter see themselves as bringing brands and their consumers closer.

They gave examples of Twitter's success stories:

The Olympics – there was a fear in the US that the time difference for the London Olympics would mean that people would find out the results on Twitter first and not watch the programmes, which were showed on delay to fit the US viewing schedule. In fact, it was the biggest audience for the Olympics in the US since the 1970's and Twitter is credited with building that audience.

Barack Obama's first public pronouncement on being re-elected was "4 more years" on Twitter.

Information about Hurricane Sandy was shared on Twitter, more than any other medium.

It also allowed the correction of rumours – Piers Morgan tweeted that there was 3 feet of water on the NYSE floor and the NYSE tweeted to say that was wrong.

Twitter see themselves as being the shortest distance between you and what interests you.

In the UK, 80% of Twitter access is on mobile devices, which is higher than the global average of 60%. Twitter, unlike other platforms, sees the majority of its traffic on mobile devices. Mobile tweets are 12% more likely to be retweeted.

Twitter works well with TV and helps TV advertisers by reinforcing the connection between the viewer and the show they are watching – or might watch- and directly by interaction with the commercials.

50% of tweets while people watch TV are about what they are watching.


This year, 50% of Super Bowl ads carried hash tags and 30% of all tweets during the game were about the commercials.

When the stadium blacked out, Audi tweeted after 4 minutes to say their LED lights are always on. Oreo tweeted after 8 minutes with a poster saying "you can still dunk in the dark".

A significant number of people who engaged with hashtags on commercials seek more information about the product/engage with it/buy it.



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AMVBBDO created a Mercedes commercial for X Factor (The UK is advanced in terms of Twitter use with around 10 million users, more than any other European country). It enabled viewers to decide the ending to the commercial by choosing Mercedes #hide or #evade.


1 in 4 people who engaged with the hashtags wanted more information about the A-Class.

Lincoln used Twitter to enable consumers to decide on what TV commercial was to be made, #Steerthescrypt, using Jimmy Fallon.

They have three products that make money for Twitter:

- 1 **The promoted tweet.**
- 2 **Promoted trends**, used when brands want to own a larger conversation, alongside an event such as the Olympics.
- 3 **The promoted account**, which allows you to find the users you want to target. As an example, Samsung used this aggressively and now has more followers than Apple.

Twitter also have a new video app to use with Twitter called Vine. It is in beta. This has clear potential for commercials production. The videos are six seconds long – as with Twitter itself, the challenge is to communicate your message very concisely.



General Electric are an example of a company that has already worked out how to use Vine effectively.

Bergdorf Goodman is an example of a brand using Twitter effectively.

Brands have to accept that being on Twitter opens them up to negative comments in response to their tweets or their actions. McDonald's farm appeared to be a success but got negative tweets. Actually they didn't translate to a negative opinion of McDonald's from the public – they were still positive about the campaign.

Successful campaigns have been built around hashtags. Nike hashtagged #makeitcount on everything and when Mo Farah won put on the posters "@mofarah #makeitcount".



YOUTUBE/GOOGLE

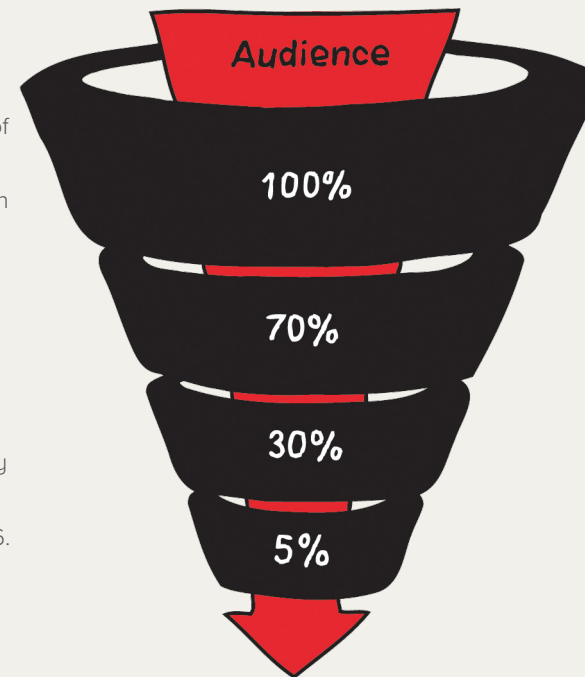
JIM HABIG

PRODUCT MARKETING MANAGER – BRAND LAB

They explained the changing landscape of marketing. Instead of four channels, there are four million sources of content and instead of one screen, viewers spread their attention over several. Today nearly half of the television watched (in the US) has less than one percent market share. Instead of just a couple of powerful shows, there are now many with just a handful of viewers. So the question for marketers becomes “how do I find an audience out there, let alone build a brand”.


For YouTube/Google the other major trend is that consumption of both and the Internet generally is rapidly shifting to mobile. 10% of video is consumed on mobile devices and they expect that to increase to 70% by 2016.

Their new initiative is the Engagement Project. We have moved on from the traditional marketing funnel, where a huge number of consumers are exposed to a marketing communication, a lower number engage with it and a small group actually buy the product or service.





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The Engagement Project turns the funnel upside down and starts with the 5% that is truly engaged. YouTube concentrate 80% of our marketing effort on the engaged group, rather than 80% on the top of the funnel.

The ability to do this gives rise to **three axioms for YouTube/Google:**

- 1 **Audience. Let them find you.** By this they mean don't spend resources researching what your audience is- which can only ever give you a broad view of who might be interested in your product/service anyway- but let them come to you. Google research shows that only half of eventual purchasers of a product or service via Google were in the demographic the advertiser had identified as their target market.
- 2 **Expression. Craft content not commercials.**
- 3 **Participation.** Try and steer the conversation but accept that you cannot control it.

TRUEVIEW

Ads on Google run on TrueView. That is a format that allows the viewer to skip the ad after five seconds.

YOUTUBE ADS LEADERBOARD.


The YouTube Ads Leaderboard is the ten most popular commercials of the month on YouTube. It exists to show the impact of content consumers like and to amplify the impact of it. In the view of Google, all the commercials on the Ads Leaderboard are content not advertising.

Advice for commercials producers on what works well on Google:

- 1 **Duration is not important.** Do not be constrained by TV commercial time limits on Google.
- 2 **Create commercials for Google/the Internet rather than just repurposing TV commercials.**
- 3 **Be nimble** and quick to market. A successful example is Pepsi doing things on trend like the Harlem Shake.
- 4 **Grow your own loyal fans** through:
 - (i) Content creation e.g. Red Bull.
 - (ii) Collaboration

Google can see how much of a video is watched.

An advertiser could see that viewing drops off at say the 56% mark and use that to re-edit the commercial or inform the creative on the next one.





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THE CONTENT THAT PERFORMS BEST ON YOUTUBE.

The factors are strength of idea, creativity, length, humour, quality of the film, sentimental content is popular, as is shock value.

CHANNEL STRUCTURE

YouTube are encouraging brands and any of their own users to have their own channel and for that to be the platform from which all their content is launched.

Creative Sandbox is a YouTube initiative to encourage Creatives to explore the potential of using YouTube/Google- www.creativesandbox.com.

Matching advertisers with YouTube creators.

This is something that YouTube are still trying to work out. They have a service called Video Creation Market Place (VCM) which seeks to match brands as creators.

There are over 100 creators, all based in the US but they are under pressure to open in the UK and Canada.

Their metrics allow advertisers to see what works and what doesn't much faster and to adjust their campaign daily or hourly.

IDEAL FILM LENGTH?

There is an appetite for longer content on the Internet. More work is for brands direct than through agencies. YouTube tips for advertisers creating commercials for YouTube:

- 1 **Understand the viewer in their YouTube moment.**

The first five seconds is very important.

They may have no context for what they are watching, having clicked on a link. Listen to the audience, in terms of viewing habits and comments.

- 2 **Have purpose**

The number one reason people search something is to learn how to do something.

- 3 **Create your own channel**

Showcase your product or service.

- 4 **Throw out the old production model**

Instead of testing, research etc. get started quickly and be very nimble as with brands that reacted quickly to the Super Bowl blackout.

For content creators, there is a chance to earn money by having pre-roll ads on the content, with the revenue being split between the content creator and YouTube.



TOUT

JASON ROTH, VP/COMMUNICATIONS
MICHAEL DOWNING, CEO

Tout is an application which enables you to capture short 15 Second video status updates and share them instantly with friends, family or the whole world through Twitter and Facebook. It positions itself as the Twitter or Instagram of video.

Their website incorporates a widget which can be used like a Twitter hashtag.

The first companies to use it were media and entertainment organisations. The Wall Street Journal uses it for video news updates on their website – <http://www.tout.com/u/wsj>.

It is free to use but users can upgrade to 45-60 second video by paying to do so.

Brands are becoming interested in Tout. It is very new and analytics are not up to the standard that companies like Google have but it has 100 million visitors, its user base is growing by 20-30% per month.

Networks using Tout include the BBC, and Sky. Sky used it to promote a ten-episode show called The British by recording 15-second Touts with the actors, still in costume/ character, and releasing them between programmes.

Zappos is a brand currently using Tout. A major online clothing/shoe retailer in the US, it is successfully using Tout to get more traffic to its site.

Again access to Touts is moving from computers to mobile devices.

You can import your own videos – Tout converts it to their own standard.

Tout's aim is to improve load time and buffering.

It has some way to go to reach YouTube standards and is aware that anything that makes loading and viewing as quick as possible is critical in keeping consumers attention.



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SF HEAT

BRIAN COATE
EXECUTIVE CONTENT PRODUCER

Heat are a San Francisco advertising agency with clients like EA Sports, AOL and HBO.

Their mission statement “We believe in the power of surprises to build brands and solve problems, and to turn customers into raving fans”.

They try and persuade clients of the value of long-term brand building, using integrated production, of which a substantial part is digital/interactive.

Their challenges with clients, in terms of persuading them to focus on the long term, rather than just the current campaign, budgets for digital/interactive vs. TV and procurement pressures, indicate that the challenges for agencies and production companies in Silicon Valley/San Francisco are exactly the same as those that face London agencies and production companies. In other words, Silicon Valley clients are not fundamentally different in their approach to advertising.



AT&T FOUNDRY

GEOFF HOLLINGWORTH,
HEAD OF IP SERVICES STRATEGY
DAVID PRINCE,
VP OF BUSINESS DEVELOPMENT

AT&T is the largest telephone network in the US – of both mobiles and landlines.

AT&T foundry creates new products and services for AT&T. It was set up to get products to market more quickly and it is achieving that with some projects going from idea to beta testing in six months, three times faster than the typical product development cycle.

They have 12-week sprints of very aggressive milestones with the aim of having people use what they create as soon as possible. They involve designers in conversations with customers to evolve products based on customer feedback.

AT&T Foundry innovations include cloud services, improving network functionality and creating user friendly interfaces, as well as creating the best environment for customers across shared devices- they don't just work on product design.

One of their focuses is video formats. They are working toward transcoding all video to H265, which they see as a new global standard. It will stream fast on mobiles and use less data, which will help with consumers' data limits.

They view H265 as a major step forward in using video on mobile devices, both for content and advertising.

They are also working on increasing mobile battery life, which they see as important as video viewing and apps increase consumers' use of their phones.



NETFLIX

JENNY WALL, VP MARKETING

ADRIEN LANUSSE, VP CONSUMER INSIGHTS

JERRET WEST, VP MARKETING (NORTH AMERICA)

Netflix is a site for video streaming content to consumers who pay a monthly subscription. It has been and continues to be a buyer of content from producers, TV channels and film studios. It has TV content such as Dexter, Breaking Bad and The Inbetweeners, as well as films, which are well known titles but tend not to be anything released recently.

This was an opportune point at which to be meeting Netflix, who were founded in 1997, because in the last year they have moved from being solely a buyer of other companies' content to creating their own.

Their high profile move into content creation was signaled by their investing \$100 million in creating House of Cards,

starring Kevin Spacey and directed by David Fincher.

The whole series – 14 episodes – was released on 1st February 2013.

It received widespread publicity – Netflix advertising in publications and outdoor space in New York, LA, London and Toronto and critical acclaim and announced Netflix as a content creator. More content has been produced or in the pipeline: Hemlock Grove, Arrested Development and House of Cards 2, for example.

Netflix use the data they collect only to inform them as to what content they should buy or create.

Networks have not refused to deal with them because they have become content creators: Lionsgate is working with Netflix to create Orange is the New Black but selling them The Walking Dead and Mad Men.

Netflix, Amazon, Hulu and Redbox are beginning to compete with networks such as HBO, but at the moment Netflix etc. are seen as appealing to a younger demographic who can't afford cable.

Netflix are interested in engaging with APA members to create localised advertising content, promoting Netflix, and in broadcasting content that APA members produce, including medium form content, such as short films.

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MOBITV

MICHAEL DOWNING, FOUNDER AND CEO

MobiTV are the number one provider of mobile television. Tmobile TV, AT&T TV and others are run on MobiTV.

It enables the viewer to synchronise all tv and watch across different devices.

They send the appropriate signal or quality to the device.



BLINKX

SURANGA CHANDRATILLAKE, FOUNDER

Founded in 2004 in Britain, now jointly headquartered in Britain and the US. They provide a video platform to enable companies who want to show video to do so.

They work with a 1000 brands per year and close to 1000 content partners, and 60 plus advertising agencies.

Revenue for 2013 will be close to 100 million dollars.

Blinkx CORE is a video engine that enables brands to process, manage and monetise content.

Blinkx CORE recognises content within any video, enabling it to be archived and accessed.

CREATIVE CONVERGENCE



PHILLIPPA BURGESS

PARTNER/CO-FOUNDER

CREATIVE CONVERGENCE

Creative Convergence are a consultancy that bring together Silicon Valley, Hollywood and Madison Avenue. They develop opportunities that arise because those areas- tech, film and advertising – are not integrated and develop projects that involve all three areas.

Creative Convergence is being incubated by Y&R. That means that Y&R introduce them to their clients to see whether they can create a strategy that incorporates tech, film and advertising. Through this relationship Creative Convergence work with Miller and Estee Lauder.

WOVEN MEDIA



SUSIE OPARE-ABETIA, THE CEO AND CO-FOUNDER


Woven Media explained their business.

They provide a very simple system for uploading video content to enable brands to control their out of home screens, as well as TV, the internet and mobile.

They fit into the \$2 billion US in-store TV market



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specifically. They gave the example of Walmart using in-store TV in 500 stores in the US last year, to generate \$100 million of additional revenue.

Previously retailers have had to use a third party to programme their content onto these types of screen but Woven Media's simple system allows them to programme it themselves.

They charge their clients in the region of \$15 to \$20 per month- small fees and high volumes is their business model. Their clients' include Sam's Club, a bulk-buying club in the US.



SIGGRAPH

**JASON SMITH, HEAD OF ART AT LUCASARTS &
DIRECTOR OF SIGGRAPH**

Jason Smith Head of Art, Animation & Outsourcing at LucasArts | Director, The SIGGRAPH Computer Animation Festival explained Siggraph and the latest developments in real time animation, and their potential for advertising. Siggraph is an association serving the computer graphics and interactive techniques.

They explained the latest developments including in holograms, where they have now developed to the point where the hologram is opaque, rather than transparent and real time animation.

Real time animation is becoming simpler and cheaper and presents significant opportunities for advertising.

Real-Time Live! is the Siggraph event that highlights the latest developments in real-time graphics from around the world, in many cases presenting clear trends in how cutting edge techniques and hardware are being combined to radically change the process of generating final frame imagery.

Real-Time Live! 2012 illustrated how the convergence of high quality asset resolution, post-effects, and physically based lighting and shader models allow broadcast quality visuals to be generated in real-time. In conjunction with an appropriate pipeline, these techniques are rapidly changing the approach, tools, cost, and opportunities accessible to a wide number of industries including advertising.



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RADIUM ONE
“INTELLIGENT ADVERTISING”

BILL LONEGAN, COO
STACEY MASSEY, SENIOR DIRECTOR,
BRAND & CELEBRITY ACTIVATION
JESS RICHARDSON, SENIOR MEDIA MANAGER

Radium One are indicative of one of the major Silicon Valley trends – the value of big data. Radium One were founded three years ago by Gurkash Chanhai, who founded his first company, ClickAgents, aged 16 and sold it 18 months later for \$40 million and then founded Blue Lithium and sold it for \$300 million.

They use the data they collect by engaging with 700 million unique consumers. They instantaneously analyse the data through their ShareGraph™ technology, build real-time audiences for brands, and target ads across the more than 25 billion real-time impressions.

They are targeting more effectively through better software and analysis and are one of 10 to 20 Facebook partners. They give Facebook access to non-Facebook data.

Radium One also use URL shorteners. Their key business is targeting and enabling advertisers to very precisely reach their target audience.

Radium One see a need for more and better advertising content but regard photos rather than video as their best means of communicating. They see the Internet as an impatient media and don't believe that consumers will wait for videos to load or to watch them.

There was some adjustment of creative to meet the response of the audience but the focus was on enabling brands to use content they had already created more effectively, through targeting.

This big data trend and using the data as effectively as possible, which is Radium One's USP, is effectively about better targeted response marketing, rather than the brand advertising that is often the objective of commercials (for any medium).



KEY LEARNINGS AND ACTION POINTS

Creative London comes to Silicon Valley enabled London commercials production to immerse themselves in the culture of Silicon Valley and derive insights into developments in technology and communication. They will use them to inform their businesses, to the benefit of the agencies and advertisers they work with. It allowed Silicon Valley companies leading the way in terms of how people communicate and, specifically, how brands communicate with consumers with the expertise London offers, bringing its track record for creating engaging content to the new means of communication.

WHAT WERE THE KEY LEARNINGS AND TRENDS FROM SILICON VALLEY?

- 1 **An entrepreneurial spirit**, where trying and failing are embraced as the route to expertise and success.
- 2 **Big companies and big data** are dominant trends. Companies with a smart product come to dominate their sector of the market and maintain that dominance through mergers and acquisitions e.g. Facebook buying Instagram.
- 3 **Social-sharing** with friends and networks is becoming the most important method of gathering and sharing information on the Internet.
- 4 The Internet rapidly becoming a **mobile** medium. We are moving swiftly from an era where people predominantly accessed the internet through PCs to one in which they will predominantly access it through mobile devices.
- 5 **Location**-based services. The rapid advance of Social, mobile and data together will see the growth of location based services, where all three come together.
- 6 The Internet becoming a **video** medium – Cisco projected that 90 percent of Internet traffic will be in video format by the end of this year and 163 million viewers will stream more than 26 billion videos.
- 7 **Pre-rolls** are effective. They are not popular in surveys but they are effective, as measured by click throughs. That is the case in comparison with banner ads but research shows that native content – video content made specifically for the website it is appearing on, is even more effective.
- 8 **The second screen**, both through social networking as with the Twitter example above, reinforcing through conversation the link with the programme being viewed and through syncing of content with the first screen, is growing fast. Apps that will allow the second screen to sync to the first and play related content are a rich new opportunity for advertisers, agencies and production companies
- 9 **The cloud** will be host to all video content and this will hasten the shift to mobile devices- storage will not be an issue because content will be on the cloud.
- 10 **Make stuff**, rather than research. Monitor how it does minute by minute, rather than reviewing how it is doing after two or three months. Do more of what works and scrap what does not. It is a dynamic process, with information constantly being received and acted upon, rather than one in which a campaign is created and the brand sits back and waits for the results.



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NEXT STEPS

To create real success from the learnings and new business relationships from Creative London comes to Silicon Valley, APA members need to build on our learnings in their work for agencies and advertisers and in creating content for Silicon Valley companies.

The APA will be supporting that by keeping members up to date with opportunities and success stories in practice, including through our annual event, The Future of Advertising...In One Afternoon, which takes place in London.

We can be confident in the creative and production ingenuity of London and future success by marrying those qualities with an understanding of the potential of new technologies and new means of communication as they develop.



**CREATIVE LONDON
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THANKS

The APA would like to thank:

- UKTI London and UKTI San Francisco for working with us to create the programme for the delegates.
- All the companies we met, who were welcoming, open and frank in their answering questions about their businesses and how advertising and particularly commercials might fit within them.
- Our delegates for representing the APA membership and London expertise in commercials so well

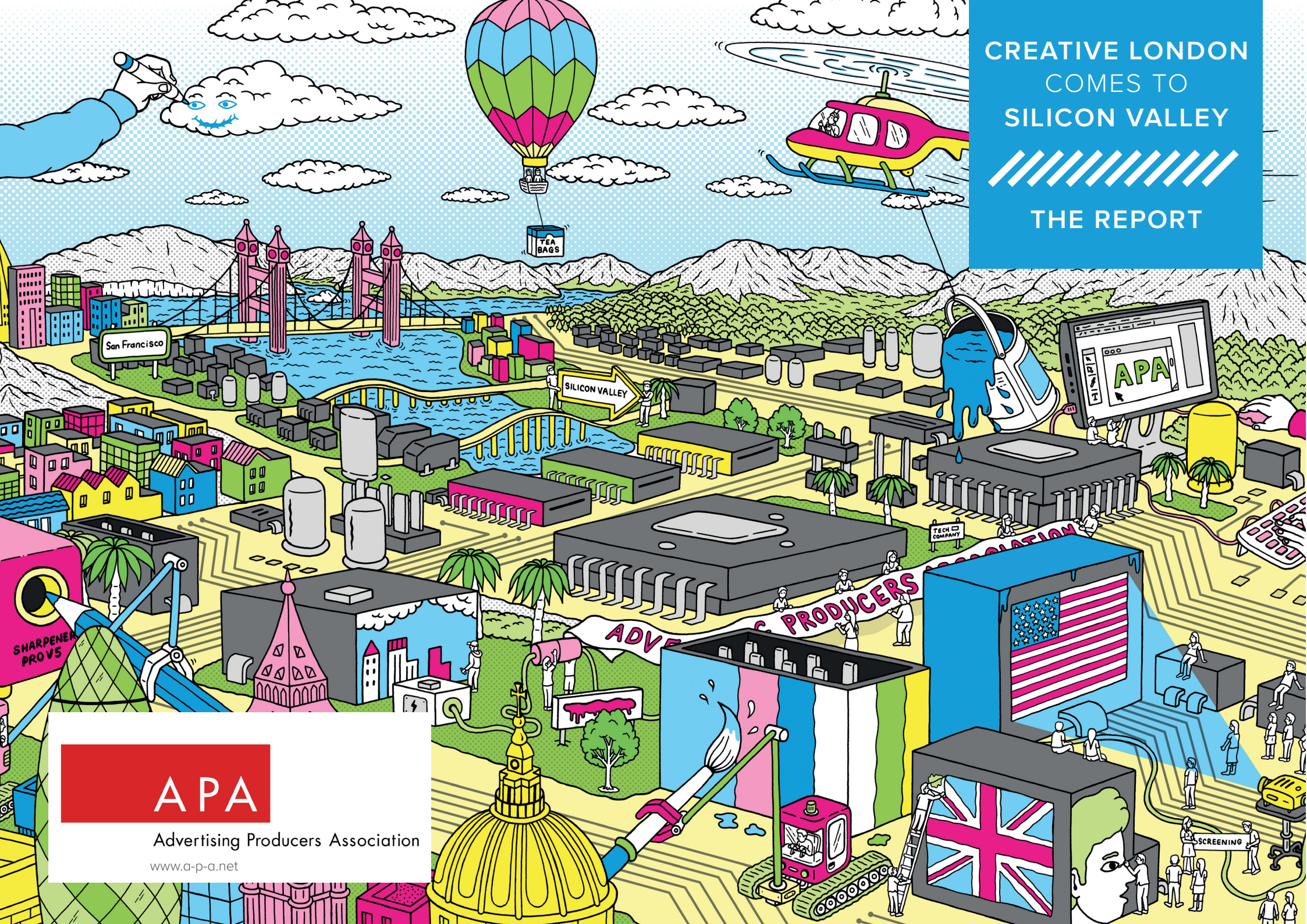
Creative London Comes To Silicon Valley was organised by the APA - Advertising Producers Association www.a-p-a.net.

For more information on Creative London Comes To Silicon Valley or to discuss opportunities arising out of it please contact:

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