

**Chris Kay**  
CEO, Saatchi & Saatchi  
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Welcome to Media Masters, a series of one-to-one interviews with people at the top of the media game. Today I'm joined down the line by Chris Kay, chief executive of Saatchi & Saatchi, the world's most famous advertising agency. Chris is in charge of leading their vision and direction, as well as being responsible for its commercial performance. He joined the agency from 72andSunny in Australia, where he was CEO for Asia Pacific. He previously led their Los Angeles office for four years, winning global business from Google, Adidas, and Instagram. A former head of marketing at Manchester City Football Club as they became a global brand, he's also worked on some of the most memorable ad campaigns, including at the Fallon Agency, the Cadbury gorilla advert. He's also the author of an Amazon bestselling book 'Reset Inc', about how people will change the way they work after the pandemic. Chris, thank you for joining me.

Thank you. That was a very grand introduction. You made me sound way better than I am. Thanks, Paul.

**I felt like a right loser reading it as well. Why have I achieved nothing — and you everything? Let's go straight to some of those amazing achievements. You worked on two of my all time favourite ads, including the Cadbury gorilla at Fallon. Did you immediately know that you were onto a winner with both?**

When you say worked on, I would stress that I was in the building at the time, very early in my career, but what that allowed me to do was just understand when great ideas come to the table. I had a role in that building at that moment, which was to be the new business director. And when you see pieces of work like that come through, you really understand that that's gonna shift and change how people view your company, how people view the brand that that work has been made for, and hopefully how our industry views what good work can be. And so yeah, I was very lucky to be in the building at the time. I was very lucky to see great people do that. And as a new

business director, I was very lucky to answer the phone call after those things went out and lots of people were asking for a gorilla.

**I love that humility that you let the team take the credit. You say, I was just there. If I was you I'd have claimed full and sole credit for all of that. Now, one of the things I admire about you is you started off in biz dev, I'm always suspicious of financial people that become chief executives. I think the CEO should ultimately be about growth. And you do that from a biz dev point of view. So I was gonna ask you, you've been at Saatchi's for nearly a year, the classic interview question, what's your vision for the agency?**

Yeah. And it's interesting just before I answer that just to pick on the question of what really is good training for a CEO, I didn't plan my career, but that notion of starting off as a client-facing partner, then trying to work out how you drive growth and get people to buy your brand. Then I went client side when I was at Manchester City Football Club. So I started to understand what actually happened on the other side of a table and then working in different markets. All of those experiences hopefully allow me to hopefully be a good CEO today because I've really learned what happens in different parts of our process at different times. So hopefully that adds a bit of context to hopefully why it makes sense that I'm a CEO today. And then when I came into Saatchi & Saatchi, I was working over in Asia at the time for 72andSunny as CEO for APAC. And I was approached by this opportunity and obviously it's a storied brand and I was very intrigued to work out what the opportunity could be. I stared at it really closely. And when you think about this brand, it's 51 years old and it has an incredible heritage, but the reason that I took it and maybe I do have an ego hiding somewhere inside was trying to work out how I could, with the rest of the team, rearticulate what Saatchi & Saatchi be for the next 50 years, because that really is what this brand needs at this moment. Not that anything's broken, more that our world has just drastically changed in the last two, three years. So any brand like this needs to really understand the value of creativity and what it can bring to the business world at this moment. And that's why I took this job. And then if I jump into your question of answering what's our vision, it was very clear to me when I came in that I needed to try and create some simplistic view on what this company can be that built from the past, but also chartered a way of where it could go in the future. And so a simple vision is to be the most influential creative company in modern Britain. And let me unpick that if I can, for a minute. Influential is an important word to me, because first I think we need to be influential in the lives of the people that work for our brand. The more someone can come to work and be open and be truly who they want to be. I think the better their output. And then we need to be influential in our client's businesses. So the deeper that we can go, the more that we can help their brand really land internally, but then more externally take that brand to the world with the whole business behind it. And then the next influential is out in culture. If you create work that people really talk about, that's how you can make a brand influential and then final influential for me, if I may, is just to be influential in our industry. Saatchi &

Saatchi has a real brand name and that brand name should be for good and that brand name should provoke change in this industry. And so it's tantamount to me and the rest of the leadership team and the people that work here that we use that brand name to further the creative identity of this country. And that's something that we feel really strongly about. So that's our mission in simple terms, to be the most influential creative company in modern Britain, which is just a short vision and something hopefully we can achieve.

**I love the drive though. I mean the most influential creative company in modern Britain, there's an ambition behind that. Isn't there? A boldness. I like it. My goal in life is just to get through each day without bursting into tears and there's you trying to be the most influential creative company in the whole country.**

Well and there's a point for me on that, because when this brand 25, 30, 40 years ago, everything this brand did, how it built its company, the people that ran it, the decisions that it made were talked about in our industry and then beyond into broader culture. And so it's not in my mind a far-reaching mission. It's just a mission that's true to where we've been and where we should go in the future.

**I mean, you've been hugely successful all over the world, America, Australia, as you mentioned there, what is it that attracted you back to London?**

The opportunity, I'm a firm believer in trying to judge your career based on the stories that you can tell. And thank you for saying I've been successful. I've been very lucky to choose the right stories at the right time. And that for me was a reason that I wanted to come back to play a part in trying to create the next iteration of the Saatchi story, because it just felt like if I can try and reignite in this moment as a world recalibrates what it is, what this brand can be and with the rest of our team here really defines something that helps us reclaim the position as a leading creative company or the most influential creative company then that's a reason to come home. Besides that, I also missed watching football and HP Sauce. So they were maybe the other two reasons to come back.

**Well every superhero has an origin story and I was just looking into yours, you were born in Burnley. I'm a Yorkman and really I shouldn't be interviewing you because of the wars of the roses. You're the enemy. What set you on the path to a career in advertising and sort of reaching the lofty heights that you've achieved. Could you walk our listeners through your career journey and start at the beginning?**

Yeah, I'm not one of those people that had a moment in their life that was a reflective life-changing moment that they decided that was the career for them. I was very lucky to be brought up with a really honest family and way of living life. And I was

very lucky to be supported to go to university. And so I went to Manchester University and at that time I really didn't know what I wanted to do. And being in business and management sounded sort of interesting. So I took a management science degree, which sounds very strange. And I turned up on that course and it was a really dull degree, but it had a really interesting part of a degree, which was the advertising part. And that's where it seemed like people having the most fun, where it seemed like the most interesting teachers were, where it seemed like the most interesting people wanted to be. So I gravitated towards it. And so it was a really lucky decision to be on the dullest course at the university, but choose the most interesting part of that. And then luckily for me I graduated, I thought advertising was still interesting. I tried to get a job in London like everybody did at that time. There was a thing 20, 25 years ago called a graduate milk round where you went to every big agency, 2000 other people applied, you got down to the last 50, you got down to the last five and then you thought you were gonna get a job. And I was very lucky to get down to the last five at a number of big agencies, but I didn't get the job. I don't know if that's because I kept turning up to job interviews in a corduroy suit and I thought that I was really cool and maybe I just looked terrible.

**I thought you looked good in it actually when we had the call earlier today.**

Thank you. That's very kind of you, but yeah, I just didn't get a job. And so I went back to Manchester with my tail between my legs and just hustled an opportunity at a very small local company who took a gamble on someone like me. I did that for six months and I thought, you know what, I'm gonna try London again. And I managed to get an interview at an agency called TBWA. I managed to get an interview on an account called PlayStation, which was the most interesting account for creative work at that time. And someone took a gamble on this person from the North and I got to learn from great people. And so instead of joining the graduate milk round, I got a proper job six months after that. And I felt like that really expedited my career.

**I mean, just before we carry on through your career, let's just take a moment. I mean, what advice would you give to a young starter who wants to sort of emulate your success and is starting up in their career? Do you also think that it's harder to get started nowadays? Or is it easier? Because in one sense you can make a name for yourself with blogging, podcasting, LinkedIn, and so on. But on the other hand there's thousands of people across the globe that are trying to get go for those few remaining positions.**

Yeah. First thing would be don't try and emulate my success, just try and define your own. But more importantly, just keep going. Sometimes if you feel like there's something that you wanna do, the first door that you open might not be the right one. And that was something that I learned earlier in my career. And I only realised a few years after that that ability to hustle, that ability to keep going, that ability to keep learning at each point when I was given a no, I think the best advice I've ever been

given by anyone is just to keep learning. Even when you get to my position, my CEO of Saatchi & Saatchi lofty position apparently, but when you get to that, you've gotta keep learning because that's the only way that you're gonna keep growing. So my simple advice is keep learning, keep going, and then hopefully you'll get to where you need to get to.

### **Right back to the journey then. What came next?**

So I was really lucky. I was at TBWA working on PlayStation, which as a 23 year old in London was the best job because I got the games before anybody else. And I could hang out with my friends playing games and a couple of years into that job, I was trying to work out what was next. And I got a phone call from a headhunter at the time who just said, do you wanna go for a meeting? First I didn't know what a headhunter was and I didn't really know what an interview was, because I was very lucky to stumble into that first role. And I went to an agency that I'd not heard of called Fallon. And it was really interesting for me because I walked into a small building in Soho. There's probably about 15 or 20 people working there and I'm a firm believer in feelings. And when I walked in there, it just felt right. And I went home to my girlfriend, who's now my wife and said, I'm gonna leave the big, cool job at the really well known agency on that brand that you've heard of to go to a small place that nobody's heard of to work on things that you just don't know. And she thought I was crazy and I just told her that it felt right. And so I was lucky. I landed there. It felt right. And that place during my time there became an incredible business in the UK, it won great client brands and it made some of the most talked-about work. And I was lucky to just be on the train. I was in awe of the people that ran it. I learned from everybody that was there and over eight years I got to play nearly every role in the agency which was great preparation for what came next.

### **And that was Manchester City Football Club. So I'm fascinated by your psychology because there you are in an agency and now you're gonna go in-house. You did over a couple of years at Manchester City? Tell us about that.**

Yeah, I was coming to the end of my time at Fallon and trying to work out what I was going to do next. And I thought I'd worked at the best place, in the best industry in the best city in the world in London. And so I wanted to do something that was different. And again, I got another call and this was about, do you want to come to this football club that you're aware of, that's just had an incredible amount of investment from the Abu Dhabi royal family? And do you want to be part of a team to make it a global brand? And I'm a big football fan. I'm not a Man City fan for my sins, especially after relegation this weekend, I'm a Burnley fan, but it felt like a chance to go absolutely out of my comfort zone, felt like a chance to work in an industry that I really believed in. And it felt like a chance hopefully to reframe in that industry what marketing could be. So I turned up at Man City, same days as Carlos Tevez. He got way more pressed than I did. I was sitting in an executive box because there were no officers at

that time. And I was part of a team that got to just take this brand on a journey from being a council estate football club really, to becoming a global football brand, to winning the Premier League. And I was lucky to play many roles in that company, defining what the strip and the team shirts look like to art directing what the new stadium grows to helping take the team on tours to America. It was an incredible job. The only problem was it rained a lot in Manchester. And I was over the rain after a couple of years. And so me and my wife, we just had two young children. We wanted to go somewhere where it didn't rain. So we moved to Australia.

### **Well, why not?**

It felt like the right decision at that moment and going to that country. And again, putting ourselves out of our comfort zone just felt like the right thing to do to just start to grow experiences together as a family. I think that was the first time I realised that professional experiences are incredibly important, but if you can align them to a personal experience and then see a bit of a world and learn more about your personal self, as much as your professional self, that's as important a challenge as anything.

**I absolutely love Australia. I've been there quite a few times with work and I love the Australian people. They're like Brits, just not miserable. I really like their outgoing nature and they see what they see. They're very straightforward people. And I mean that as a very deep compliment to them, there's no sort of game playing. So you were at BMF and then you were at 72andSunny. So how long were you in Australia overall?**

I was in Australia for a couple of years and then I'd missed one thing when I was working over there. And I hadn't really found my gang or my crew of people. When I was at Fallon, I was very lucky to be part of a team that felt like it was pushing each other. That felt like it was learning from each other. That felt like it had each other's back. And I just missed that a little bit at Manchester City and then when I moved to Australia. I started a conversation with the original founders of 72andSunny, John, Matt and Glen, who I met once when I was actually out at the advertising festival in Cannes and I felt like I'd started to connect and found a team again. And I went over to Los Angeles and met the rest of the crew and it just felt right. And again, like I said about Fallon, it felt right. And so we decided after a couple of years in Australia to move as a family to Los Angeles. And so I went to be part of a team in Los Angeles and was there for four and a half years as managing director and a partner of a global company. And again, I just timed it right. I turned up at a place that was just starting to make some of its most well-known work. And I was lucky to grow with a company as it grew.

### **What came next?**

And so I was lucky to be part of that team as it became one of the US' biggest agencies, but I'd always had a personal desire to go back to Asia and specifically live with my family in Australia as my boys were growing from eight to early teens to allow them to be children, because Australia's a good place to be a kid. And so I was part of the partnership team at 72andSunny and we were trying to work out what we were gonna do as we grew as a global company. We had three offices: one in Amsterdam, one in LA, one in New York and we were starting to understand what Asia could mean to us. And so I agreed with the rest of the team that I would go out and I would open our Asia Pac business. So I moved to Australia, no clients, no people, no building, nothing, turned up there and hustled our way to a strong offering there which is still going today, led by some great people that I'm really proud of what they've done there. And then after a year of doing that, I did the same in Singapore and opened our Singapore business, with two people called Johnny Tan and Tuling Tan who were great partners who helped me understand what the Asia region could be. So for the last four and a half years before I came back to the UK for this job, I was running Asia Pac out of Sydney and Singapore, which was incredible for me because that was a totally new region. It was a startup, it was hustling. We started in a coffee shop and then from a coffee shop to a business from business to clients. And so after being in LA, which was 450 people, a big organisation working with some of the world's biggest brands, I'd gone back to zero. And even though I didn't really plan that, it was the best learning for me at that time, because I just really understood how you could build a brand again. And that was really important to me.

**And then the opportunity at Saatchi came calling.**

Yeah. And as I said, I was very fortunate to speak to a couple of people, Annette King and Magnus Jabbeur at that time who were looking for someone to come in and just help reinvigorate what this brand can be. And that to me felt like such an important challenge. As I said, it feels like it's 51 years old, it's half time in its history and trying to unlock what it can be felt like a great challenge. And so I met the rest of the team here and I felt energised like I'd started to find my crew again. And so it made sense to come back and I'm six months into the journey and we've rearticulated the company vision. We are clear on the values of a company, we've relooked at the operating system and how we work. And we've started to make gains. We've had some good wins this year. We're starting to get some workout on key clients that I think are going to be hyper-relevant for what we want to be. And I feel really proud of where we are on that journey so far.

**What's top of your to-do list then as CEO. Obviously not in terms of administratively, but like you've come in, you've started. Do you have some sort of big audacious, medium and long term goals, even in your own head, could you share them with us?**

Make a difference. Number one thing is make a difference, make a difference to the lives of the people that work here, because coming back to work after this strange world moment we are in, we're all trying to work out how that works. So make a difference in the lives of our people and make a difference with our clients. We've got some great client partners that have been part of this company for a long period, how we can help them unlock what being truly influential in this market can be. BT is an example. We've done some great work with BT and challenging online bullying with our Hope United work that feels like truly influential work. We've got some great work coming out for the Women's Euros where we tackle online misogyny, which feels like truly influential work. So make a difference with our clients and then make a difference in our industry. Saatchi has that brand name, that it should be pushing what British creativity can be. I feel really strongly that maybe in the last 10 to 12 years, while I've been away from these shores, British creativity has just lost its edge on a global stage. And it would be good if Saatchi along with the rest of the brands in this industry could maybe win global pictures again, could maybe do that work that is well talked about within our industry and could maybe raise the bar for what creativity in this market can be.

**What do you think are the issues behind that lack of creativity or that diminishing of creativity?**

It's really clear to me just over the last five-to-ten years that creative centres have moved to different places around the world. I was lucky when I was working in LA to see what rails out of the West Coast, be that creative entrepreneurship in Silicon valley, or just be that next generation entertainment thinking coming out of LA itself and Hollywood. And so I think over the last ten years, different parts of this world have just taken the mantle of what creativity really means. And I would love British creativity to be talked about as much as it was in the 2012 Olympics when Danny Boyle told the world what British creativity was, as much as when Tony Blair defined what Cool Britannia was and creativity from the UK was exported from these shores. And so for me, it just feels like the world order has taken over a little bit and maybe it's just time for British creativity to take it back.

**I know quite a lot of clever people who are lazy and I know a lot of people like me who aren't particularly clever, but are grafters. You are one of those annoying people that's both talented and hardworking for whom the future is bright. What's next for you? What's the secret? What have you learned about yourself along the way in this amazing career that you've had?**

That's very kind of you to call me that, I would say I'm hardworking and lucky. But when I think about what's next, first is this job. This job is next. Helping Saatchi recalibrate for the next 50 years is next. Helping our clients do work that really makes a difference is next. That for me is the most important thing. But then beyond when I just think about my future, I touched on this earlier. Personal experiences are as

important as professional experiences for me. And so whatever allows me to keep growing personally, be that geographically, be that in industries that I've not worked in, be that with people that I've not worked with before, that's the most important thing for me. So just being challenged, just feeling like I can make a difference and just growing as a human in a personal and professional context, that's really what will define what's next.

**I'm not interested in personal growth. It is everyone else's fault, but mine when things go wrong, what's the best part of your job, then? Could you walk our listeners through what a traditional week looks like for you, a typical week? What do you do? How does it work? How does it manifest itself?**

Well, a traditional week is probably not as traditional as it used to be. At Saatchi's, we have a thing that we call two plus two plus one, which is our approach to flexible working. And so if I can explain what that means, two days in the office. So two days with the rest of your team, working on opportunities together, standing at a wall, talking about ideas, looking at presentations and working out how we can get to great thinking. Two days at home, or wherever you work best, that notion of quiet time to allow people to do work is really important. And I think something that's been overlooked and something that's important to us here. And then one day out in the real world, be that with clients in their office because the more you are with clients and understand what they're doing the better, but our work can be, or just working out in the real world and being inspired from working in a coffee shop and seeing how people are consuming, thinking and marketing. So two plus two plus one is our approach. And so that defines how my week works. So Monday is usually a homework day. So I'm at home trying to get clear on the kickoff to the week and trying to understand where we're at, Tuesday, Wednesday, Thursday, I'm in the office for collaboration sessions with the team, for client meetings for really just defining together how we can run at the challenges that are in front of us. And then Friday I'm either back at home for more work time or I'm out with clients in their business, because that allows me to really understand what I'm doing. And so every day's different, but that's the structure that we work to. And today's challenge is tomorrow's opportunity, which is a mindset that I try to take into my working week. So it allows me to hopefully unlock new opportunities as a week goes through.

**Tell us about the book: 'Reset Inc: A Handbook for the Future of Work.' How did it come about? What was the process of writing like? And how's it gone? Have you brought any insights that you've learned into your work at searches?**

Well, it was like most people when the pandemic started, I was locked up at home and that was a challenge. And one thing that I wanted to do at that moment was just try something that I've not done before and I've never written a book. And so I thought it would be really interesting in this chiropractic moment that the world shifts and the world of work shifts to try deep in that moment. I wrote the book within the

first four months of the pandemic. I think it went out in June as the pandemic kicked off in January. And just to try and have a point of view on what might happen, it's up to the reader to work out if what I suggested might be right, but it was really challenging to do that in that moment. It was really challenging to learn from what was happening in organisations around the world to maybe just create some themes of what could happen in the future. And so to the question, do I look at that today and take some of that thinking into what I do. Most definitely. That notion of how our world of work has changed, that notion of how you get the best out of your people is really important. And that's what that book was for me. It was a chance for me to just maybe put some things on paper that I'd learned from working with some of the smartest people around the world of how you can run an organisation coming through and out of that moment.

### **What keeps you up at night?**

Not a lot. I'm quite good at switching off. I like the demarcation.

### **Could that be your next book then, I've just bought your first one. But I'll buy this new one about how to switch off.**

That's very kind you bought my first one. You probably doubled my sales today, but now I like the notion of a clear demarcation between personal life and professional life. So when I get home, I try to switch off, spend time with my kids and my wife, I like swimming so I like getting into the water that allows me to clear the day out of my head. I try not to because if things keep you up at night, you come in the following day too tired, not clear and that's not helpful. And honestly, in what we do, it's not a matter of life or death. And so it's really important to have some perspective. And just to maybe think about the challenges that come towards you as tomorrow's opportunity versus today's problem.

### **My accountant told me years ago of a reframing exercise he uses when things go wrong and he just simply asks, has anyone died? Obviously your chief executive of Saatchi & Saatchi for goodness's sake, you must be some kind of authority on what advertising that's impressed you. What's good taste. Who are your heroes within the industry?**

Yeah. This is an interesting question. And I try not to look specifically within the industry, because I think real inspiration comes from places that you don't expect. And so I love listening to music. I love watching films. I love seeing what's happening in different industries that aren't ours, I'm intrigued by what happens in the tech industry. So I look for inspiration from lots of places and I don't try to specifically, or maybe allow me to unpick what I said, I don't try to look for it. I just try and let it happen. And what I mean by that is my kids are way cooler, more interesting than me. So seeing what they're looking at on TikTok, seeing what they're talking about in

a playground, just looking in my own feed and understanding what people around me are looking at. And so that ability to just absorb and that ability to just maybe take some lessons, even if you don't know you're learning them, that's really where I look for inspiration. So I'm not a hero's person. I'm just someone who likes watching, looking, and listening and seeing what you can learn.

**You've spent a lot of time in America, so you'll like the genesis of this question. British people don't really like it, but I imagine you're sufficiently Americanised. They call them teaching moments, but we call them mistakes. Have there been any sort of painful pivot points along the way or even just realisations, insights where there've been some painful lessons to learn?**

Yeah, most definitely. I think everybody has to learn from those moments, which is probably the inner American in me coming out. But most definitely, I didn't get the first three jobs that I wanted and I learned that I had to hustle and then try and get something else. I've sometimes taken a left turn rather than a right turn in my career. You talk about my career highlights. There's also been some lowlights, there's been times that have been tough, but those times are probably the most learned moments in my career because you have to understand what happens when things go wrong, as much as enjoy when things go right. So I would say I've been lucky to have some good moments, but there've been tough times. And I think the only thing, and I only learned this halfway through my career, is that a tough time is as formative as a good time, because that's really when you understand what to do right in a context versus just working out what to try to avoid. So yeah, I think everyone has a couple of opportunities in their life to get stuff wrong as much as right. And hopefully I've learned from that.

**How do you think the ad business is going to change going forward? I'm very grateful for you bringing your crystal ball to the podcast. Yeah. But for example, advertisers used to sell products and now they're also selling positive social messages and sometimes using that to sell products and vice versa, where are you in the mix? What is the future of advertising itself?**

Grand question, as you say Paul, I don't have a crystal ball, but the one thing I believe in is consistent will be great creative thinking. And so when I unpick that a little bit, that for me is what the future should be about. It should be about creatively unlocking what you can do with a client's business, be that purpose, be that product, be that a point of view that they want to put out in the market, as long as there's a core ability to learn creatively what can change that brand in that moment. That to me is what the future still will be. It'll be that ability to look in a place that others can't, it'll be that ability to do something that changes someone's mind when they don't want it. It'll be that ability to maybe just bring a bit of lightness into this world at this moment and just make people smile. But at the core of it, it's great creative thinking.

**How do you think the pandemic has changed things? Obviously you've written a book about changing the workplace, but has it changed the way that people interact with advertising?**

Yeah, most definitely. I think the world has changed dramatically in the last few years. When you think about the pandemic's effect on our industry, when you think about the rise of operating systems and mobile phones and technology in our industry, I think our attention spans out in the world way shorter. I think our messages need to be way more clear and simple. And I think that's something that we've learned: how to be more efficient and effective in how we communicate, how we do that in a way when people are time poor when people are probably a bit over messaging in their world, when people maybe just want some time to themselves, I think it's really important for us to again, use that ability to creatively think about putting something out there that really connects in a really different new world way of thinking.

**Tell us about the owners of Saatchi's, the Publicis Groupe. I've read some research where you said one of the great things about working within The Publicis Groupe is the ability to say no to a client if you think that pitch isn't gonna allow the agency to deliver its best work. That must be a grit creatively as well as frankly, ethically that you're not just taking anything that comes through the door, just because it's money you've got to think: can we add some value here?**

Yeah, I think the biggest drive with any creative organisation is their creative output and good creative output comes from great client relationships and from great partners that you can do incredible work with. So when you look at a new business and when you think about a new business, you need to think about landing three or four things. Does it land a great creative opportunity? Are there great partners we can work with? Will it allow for great opportunities in the future and does it pay well? And that for me are really important milestones you look at any future relationship or even current relationship. And so working in an organisation like this allows us at times to make sure we are making those right decisions. And then the other thing that I'm really enjoying within the Publicis Groupe is it's a network of really good, different creative organisations and thinkers. And so within our group, if I want to talk to someone about influence, I can go to one of the great PR or social businesses. If I want to talk to someone about how to land brand strategy at a high level through visual design, I can go on to talk to Turner Duckworth business. And so I'm really enjoying having lots of different specialists within the same building, the same company where I can get around a client idea and really use them to unlock what the right answer can be.

**How do you choose what to focus on at any one moment? Because you've got the leaders' dilemma that anyone leading an organisation has, which is whatever you are choosing to focus on that moment comes at the expense,**

**inevitably, of something else you could. And it's like you're on stage and there's lots of spinning plates. You sort one out, and then another one starts to wobble. Do you have a sort of mental list of priorities in your head as to what you're gonna tackle first?**

Yeah, I'm good on a to-do list. I do have a to-do list of things that are on my mind, but what I've again, I learned when I was working in the US was try and break your day down into smaller increments, have shorter meetings, in those meetings, really understand what's happening, try and get a pre read of what's going on so you can come in with a, for a form point of view. And then really my biggest leadership learning was just getting to making decisions. When people come into a room, they want a yes or a no, they want guidance. And if you can't give them that, and if you are a leader that takes time, or if you're a leader that doesn't make decisions, it slows down the system. And so for me, being someone who can make a decision, make it with clarity, make it with belief, and sometimes those decisions might be wrong, but that's okay as long as everybody learns — that for me is the most important thing. Help people get through their day by giving them guidance from yours.

**And you've done some fairly top jobs around the world. Are there any unconquered areas of the planet that you'd like to do a top job in? I mean, Antarctica doesn't have an agency, I suppose that's my roundabout way of saying, you've only been in post a year or so, so it's probably inappropriate to ask what's next for you, but do you have a rough career plan over the next ten or 20 years, you've still got quite a few useful years ahead of you. Have you not?**

Not really. As I said earlier, working with the right people, feeling challenged, growing personally and being in a creative organisation, I've been really lucky to work for some of the best ad agencies. I was really lucky to go and work in a football brand, as it changed a view on the world. I've been really lucky to work with some of the biggest brands as client partners. So as long as I can keep doing that, as long as I can keep close to the creative process, that's the most important thing for me. But as I said, job one: Saatchi & Saatchi: rearticulate what it can be for the next 50 years.

**It's quite ambitious. How would you describe your leadership style?**

It's really interesting. I think you should always ask the other people that you have to work with versus the person themselves. I would hope those people think that I've got quite an open leadership style. I would hope those people think that I've got quite an informal supportive leadership style, and I would hope those people would think that I've got a clear vision that they can follow. And so if that's what people think of me, then I would feel good about that as leadership characteristics.

**Well, Chris, I know you've only got a couple of minutes left, so I'll just ask you the killer question. What's been your favourite advertising campaign of all time?**

Wow. That is a killer question. I think it's driven as much by personal taste and what it meant to me in my career. And I think that probably was Sony Balls. And as I said, I was lucky to be on the receiving end of that as a new business director. But I remember the moment that that piece of work was played to me in a room and that music, how it was shot, what it captured in simplicity, for me is something that makes great work regardless of where it lives, regardless of what channel it's in. It needs to connect in a way that's truly simple. That's really magical and makes me think about something. So I kept looking back at that and felt I was lucky to be part of that team that played a role in making that thing famous.

**Chris, that was a hugely interesting conversation. I think you've got a great job and you're doing a great job. Thanks ever so much for your time.**

That's very kind of you, Paul. I really enjoyed it. I thought your questions were great. And I really appreciate the time to talk.