

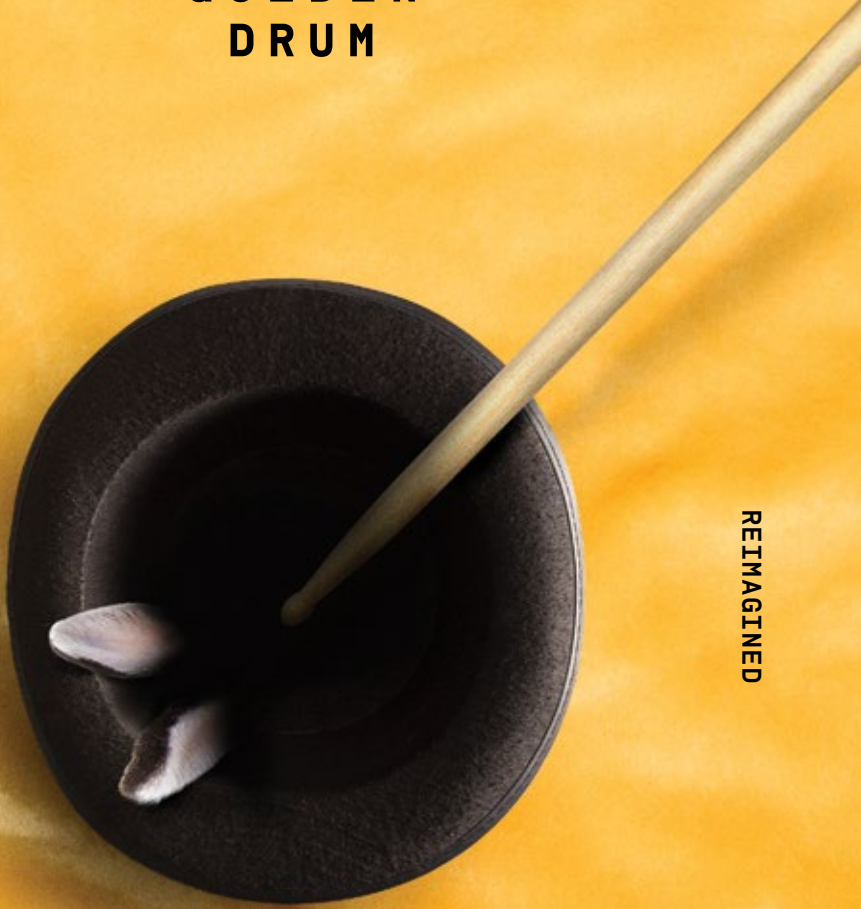
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GOLDEN DRUM

CREATIVITY

REIMAGINED

THE DRUMMER



THE DRUMMER

October 2018

Published by: GOLDEN DRUM FESTIVAL

Design: LUNA \TBWA D.O.O.

Layout: HERCOGMARTINI

Production: PAIDEIA D.O.O.

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Printed: TISKARNA RADOVIČKA D.O.O.

Organizer



Partner

PAVIDEIA

October

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October

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November

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2018

2019

WEDNESDAY, 17 OCTOBER 2018

CRISTOFORO COLOMBO HALL
MIND HOTEL SLOVENIJA

13.00 [FESTIVAL OPENING]

Silver reflections - looking back on 25 years with the jury presidents

- Adrian Botan, Global Executive Creative Director, McCann Worldgroup and President of European Creative Leadership Council, United Kingdom
- Dushan Drakalski, Chief Creative Officer Europe, Ray Productions, Czech Republic
- with Guy De Launey, Balkans Correspondent, BBC News and Monocle magazine, Presenter, Monocle 24, Slovenia

14.00 [TALK]

Designing the past - How to fulfill the promise of a culture based and creative future

- Philip L. McKenzie, Cultural Anthropologist/Strategist, New York, USA

14.45 [TALK]

Technology now matters more than content

- Steve Griffiths, CDO & Head of Strategic Services & Partnerships, DDB Europe, United Kingdom

15.30 [TALK]

The Age of Assistance

- Mailine Swildens, Director, The ZOO EMEA, France

16.15 [TALK]

#Unstereotype

- Stephan Loerke, Chief Executive Officer, World Federation of Advertisers, Belgium

17.00 [TALK]

Lessons from the world's most creative campaigns

- Emma Wilkie, Managing Director, The Gunn Report, United Kingdom

AMERIGO VESPUCCI HALL
MIND HOTEL SLOVENIJA

15.00 [WORKSHOP]

Disruption of the Agency Business Model

- Jamshid Alamuti, CEO and Co-Founder, Pi School, Italy

ROALD AMUNDSEN HALL
MIND HOTEL SLOVENIJA

12.00 [SHOWREEL]

Let's see the Golden Drum entries (A, D, E, F, G)

TREETOP TERRACE
MIND HOTEL SLOVENIJA

17.45 [HAPPY HOUR]

ISTRIAN BISTRO & TAPAS BAR
MIND HOTEL SLOVENIJA

20.00 [OPENING RECEPTION]

Meet and greet

4

5



Do you have
the **GOLDEN DRUM APP**
on your cellphone?
Go to App Store or
Google Play and
download it.

THURSDAY, 18 OCTOBER 2018

CRISTOFORO COLOMBO HALL
MIND HOTEL SLOVENIJA

10.00 [TALK]

**99 things we don't know
will happen in
the future**

- Marta Zycinska, Vice President, Head of Marketing and Communications for CEE region, Mastercard Poland
- with Andres Vergara, International Executive Creative Director, McCann Bucharest, Romania



mastercard

10.45 [TALK]

**Don't be nice,
be brutal**

- Thomas Kolster, Mr. Goodvertising, Author, Speaker, Thought-leader, Denmark

11.30 [TALK]

**Building bridges over
the XXIst century**

- Farid Chehab, Honorary Chairman and Advisor to the Board, Leo Burnett MENA, Lebanon

12.15 [TALK]

**9125 Days of
ÜberCreativity in
New Europe**

- Daniel Bergmann, Founder and President, Stink, United Kingdom
- Jason Romeyko, Worldwide Executive Creative Director, Serviceplan Group International, Austria

14.00 [TALK]

Fear

- Josefine Richards, Creative Director, INGO Stockholm, Sweden

14.45 [TALK]

**Building the
Mercedes-Benz 'agency
of übermorgen'**

- Justin Billingsley, CEO, Publicis Emil, United Kingdom

15.30 [TALK]

**How brands can tap into
the real opportunities
of Mixed Reality**

- Jan Jelle de Boer, Creative Strategist, MediaMonks, The Netherlands

16.15 [TALK]

**The artist and
the artisan**

- Ergin Binyildiz, Chief Creative Officer, Havas Creative Group, Turkey

17.00 [TALK]

Black Sheep Walking

- Michael Conrad, President, Berlin School of Creative Leadership Foundation, Germany
- Sir John Hegarty, Founder & Creative, Bartle Bogle Hegarty, United Kingdom

AMERIGO VESPUCCI HALL
MIND HOTEL SLOVENIJA

10.30 [WORKSHOP]

**From Artificial Humanity
To Goosebumps Reality**

- Sami Basut, Creative Director, Manajans/JWT Turkey, Turkey

14.30 [WORKSHOP]

**The Role of Semiotics in
Driving Brand Meaning,
Cultural Relevance,
Authenticity and
Effectiveness in Global
Advertising**

- Martina Olbertova, Founder and Chief Meaning Officer, Meaning.Global, UK/Czech Republic

16.45 [SHOWREEL]

**Molodiya International
Social Ads Festival
selection**

ROALD AMUNDSEN HALL
MIND HOTEL SLOVENIJA

9.00 [SHOWREEL]

**Let's see the
Golden Drum entries
(H, S, T, U, V, Z)**

TREETOP RESTAURANT
MIND HOTEL SLOVENIJA

13.00 [LUNCH BREAK]

TREETOP TERRACE
MIND HOTEL SLOVENIJA

17.45 [HAPPY HOUR]

21.00 [PARTY]

**Wild Wild East Party
by McCann Worldgroup**

FRIDAY, 19 OCTOBER 2018

CRISTOFORO COLOMBO HALL MIND HOTEL SLOVENIJA

10.00 [TALK]

Don't walk the talk - dance it

- Mariusz Jan Demner, Managing Director, Demner, Merlicek & Bergmann, Austria

10.45 [TALK]

Marketing to behaviors drives faster growth

- Pietro Leone, Global Chief Operating Officer, Geometry Intelligence, United Kingdom

11.30 [TALK]

Transformation at Speed

- Barry Wacksman, EVP, Global Chief Strategy Officer, R/GA, New York, USA

12.15 [TALK]

Just do it. Russia.

- David Pivk, Brand Communication Director, Nike EMEA, The Netherlands
- Evgeny Primachenko, Creative Director, Wieden+Kennedy Amsterdam, The Netherlands

14.00 [YOUNG FRIDAY
AFTERNOON: JURY DISCUSSION]

Young Drummers

Open Stage: Jury Debate

- Phd Stojan Pelko, Vice President for Competition, Golden Drum Festival, Slovenia
- Josefine Richards, Creative Director, INGO Stockholm, Sweden - Jury President
- Mitja Bokun, Illustrator and Creative Director, Slovenia
- Zofia Bugajna - Kasdepke, Business Development Director, MSLGROUP Central and Eastern Europe, Poland
- Johannes Newrkla, Managing Partner and Co-Founder, Merlicek & Grossebner and CEO, Bluetango, Austria
- Mag. Igor Novel, Director, Tourist Board Portorož, Slovenia

14.45 [YOUNG FRIDAY
AFTERNOON: TALK]

Universal Envoy

- Cătălin Dobre, Chief Creative Officer, McCann Worldgroup Romania and Regional Creative Director, McCann CEE, Romania
- Rob Doubal, Co-President and Chief Creative Officer, McCann London, United Kingdom

15.30 [YOUNG FRIDAY
AFTERNOON: TALK]

Pop the bubble or at least make it bigger.

- Damian Nuñez, Chief Creative Officer, MullenLowe & Profero, Romania

16.15 [YOUNG FRIDAY
AFTERNOON: TALK]

PMS jokes are not funny. Period.

- Maria Milusheva, Creative Director and Partner, Noble Graphics, TBWA Bulgaria

16.45 [YOUNG FRIDAY
AFTERNOON: ROUND TABLE]

I Feel Slovenia: Challenges in using of national brand

- Kristina Plavšak Krajnc, MSc, Director of the Government Communication Office of the Republic of Slovenia, Slovenia
- Dejan Roljič, CEO and Founder, Eligma, Slovenia
- Bojan Gantar, Director, Alpina, Slovenia
- with Andrej Drapal, Brand developer, Slovenia

20.30 [AWARD CEREMONY]

Golden Drum Grand Award Ceremony

AMERIGO VESPUCCI HALL MIND HOTEL SLOVENIJA

9.00 [SHOWREEL]

Let's see the Golden Drum entries (W, X, Y)

15.00 [WORKSHOP]

How a War Movie Revolutionized Branded Content – And how you can do it again

- Eka Ruola, CEO and ECD, hasan & partners Group, Finland

ROALD AMUNDSEN HALL MIND HOTEL SLOVENIJA

9.00 [SHOWREEL]

Let's see the Golden Drum shortlisted entries

TREETOP RESTAURANT MIND HOTEL SLOVENIJA

13.00 [LUNCH BREAK]

TREETOP TERRACE MIND HOTEL SLOVENIJA

17.30 [HAPPY HOUR]

22.30 [GOLDEN PARTY] Golden Drum Grand Finale

Organizer reserves the right to make changes to the program.
Changes in the program will be announced on www.goldendrum.com.

DEAR DRUMMERS!

Welcome to the jubilee, 25th edition of the Golden Drum, the international festival whose special anniversary celebrates people and creative ideas with a soul.

Throughout decades, the Golden Drum has stood as one of the most visible crossroads of the creative, marketing and advertising professional communities in the European advertising space. It had a profound impact on the development of the industry, not only within the once so familiar New Europe but also beyond. Each year, with head-turning ideas competing for prestigious awards, it offers new proof that the specific cultural and economic-political milieu of the individuals and teams (in the regional sense) reflects significantly in their extraordinary creative contributions, not just recognized but well-respected all over the world.

Together we celebrate the best ideas, the best creative teams and the best individuals who left their mark on the industry, those who manage to breathe a soul into a great idea.

Indeed, much has changed in the 25 years, yet the names of the people who created, built and nurtured the Golden Drum remain etched in golden letters. Thank you – all of you who have, and who still continue to breathe with the festival, a festival taking root in the salty soil of the Slovenian coast where it is returning on its jubilee.

Likewise, a thank you to all those whose registration of creative masterpieces and annual attendance confirm our event is more than welcome, while also encouraging us, with your feedback and expectations, to grow on all fronts.

I'm grateful for the opportunity to be part of the friendliest, highly appreciated festival that has successfully overcome many challenges. As my dear colleague and Honorary President of the Golden Drum, Mr. Jure Apih, told me not long ago during our chat, we should wish for advertising that changes the world for the better. That, precisely, is one of the main goals we are looking to chase in the coming days.

**HAVE A
DELIGHTFULLY
UNFORGETTABLE
25TH GOLDEN DRUM!**

MOJCA BRIŠČIK
President,
Golden Drum
CEO, Slovenian
Advertising Chamber



*Welcome
to the
Municipality
of Piran, a
municipality
that has
enjoyed the
reputation
of the Pearl
of the
Mediterranean
throughout
history.*

From predominantly agricultural activities and the production of salt, the Piran economy then focused on tourism and transformed Portorož and Piran into a pleasant holiday and cultural destination with a diversified offer. We do not have mass tourism and our guests never get the feeling that they are just a number in a statistics table.

The tourism of Portorož and Piran has developed over a long time; the preserved historical and natural heritage, and the special culture show that we have established our tourism development carefully and sustainably. We host long-standing festivals with tradition, revive history and enrich it with new events that bring new guests.

We are particularly proud when guests return.

Therefore, it is a remarkable privilege that the organizers of this year's Golden Drum jubilee have returned to Portorož.

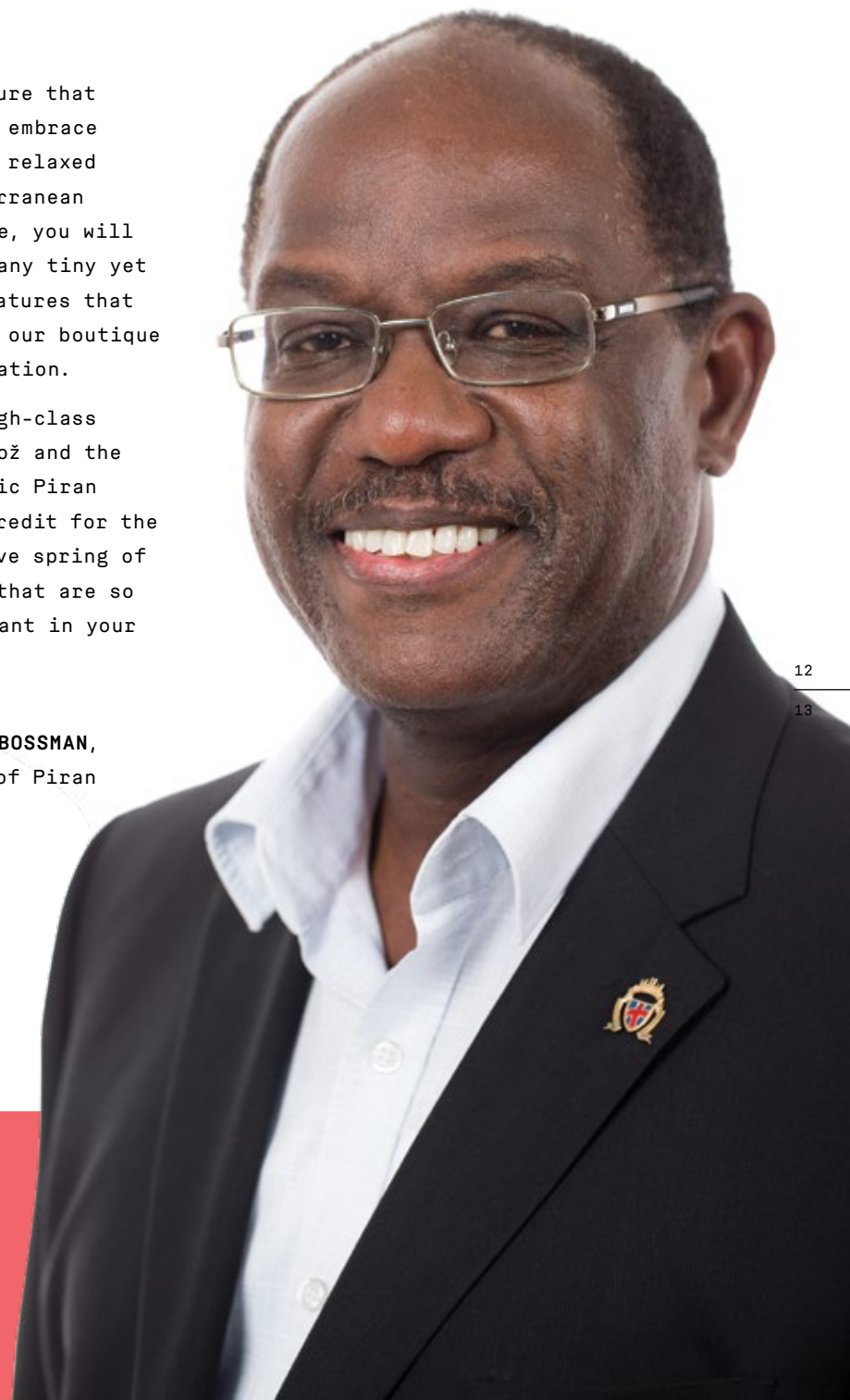


THE 25TH INTERNATIONAL CREATIVE FESTIVAL
GOLDEN DRUM 2018 IS UNDER THE HONORARY
PATRONAGE OF HIS EXCELLENCY MR BORUT PAHOR,
PRESIDENT OF THE REPUBLIC OF SLOVENIA.

I am sure that
in the embrace
of the relaxed
Mediterranean
climate, you will
find many tiny yet
key features that
enrich our boutique
destination.

Let high-class
Portorož and the
historic Piran
take credit for the
creative spring of
ideas that are so
important in your
work.

PETER BOSSMAN,
Mayor of Piran



PRESIDENT OF THE WHAT JURY

DUSHAN DRAKALSKI,
*Chief Creative Officer Europe,
Ray Productions, Czech Republic*



Dushan Drakalski is a creative and film director. He is considered to be one of the most creative and experienced communication specialists from the Balkans, managing to create award-winning and memorable campaigns in this challenging region, as well as being the recipient of one of the most prestigious awards - Titanium Lion. Throughout his career he always strived for extremely high standard of work and believes that every piece should derive from passion. Dushan's work has been recognized at Cannes Lions, Eurobest, One Show, New York Festival, Epica, and many other regional award shows. Dushan started his career in 1997 at Saatchi & Saatchi. Afterwards he worked as a Regional Creative Director in New Moment New Ideas Company. In 2016, Dushan was appointed to the Hall of Fame, CEE. That same year he took over a position as an ECD at Demner, Merlicek and Bergmann in Vienna, Austria, running up the Agency into winning lions for two consecutive years. Dushan is now holding a position of CCO at VMLY&R's production responsible for the European market.

He has been a guest speaker at many events as well as jury member in most major advertising festivals including several times at Golden Drum, The CUP Awards and twice Cannes Lions.

A portrait of Adrian Botan, a man with dark hair and a light beard, wearing a white button-down shirt. He is standing in front of a large window with green frames. The lighting is bright and natural.

PRESIDENT OF THE WHY JURY

*ADRIAN BOTAN, Global Executive Creative
Director, McCann Worldgroup and President of
European Creative Leadership Council, UK*

Living his first 20 years behind the "Iron curtain" equipped Adrian with the characteristics that may have contributed to earning him a double Cannes Grand Prix: a challenger spirit and a capacity to thrive with scarcity. His "American Rom" campaign subverted a national icon to spark a conversation about the real meaning of patriotism in today's globalized world.

Adrian sees himself as a challenger even more today, as McCann's European Creative Council President and Global ECD for Nestlé, believing that it is the only healthy behavior in a business prone to disruption and reinvention. This is the spirit that he is determined to instill across McCann offices in Europe, together with relentless resourcefulness and entrepreneurialism.

This approach led to McCann being crowned three times Network of the Year in Central and Eastern Europe, in 2013, 2014 and 2016. In 2016, McCann Europe doubled the number of Cannes Lions (to 44) and Eurobest awards, where the network was also the first runner up to the Network of the Year.

During his earlier tenure as CCO at the Bucharest office, he helped turn it into a flagship creative hub for the network, winning a consistent number of accolades in the Clios, One Show, D&AD, Eurobest (including 2016 Media Agency of the Year), a double Cannes Grand Prix and Titanium, with a total of 28 Lions of all hues.

Adrian is currently living in London where he is missing the invigorating low budgets and the proper passing of seasons.

WHAT JURY



**DUSHAN
DRAKALSKI**

President of the WHAT
Jury, Chief Creative
Officer Europe, Ray Pro-
ductions, Czech Republic



**IZABELA
ALBRYCHIEWICZ**

Chief Executive Officer,
Wavemaker Poland, Poland



**SUSANA
ALBUQUERQUE**

Creative Director,
Uzina, Portugal



**KOENRAAD
LEFEVER**

Creative Director,
Duval Guillaume,
Belgium



**MARIA
MILUSHEVA**

Creative Director and
Partner, Noble Graphics
TBWA, Bulgaria



**NATALIYA
MOROZOVA**

Chief Executive Officer,
Havas Group Ukraine,
Ukraine



**SAMI
BASUT**

Creative Director,
Manajans/JWT Turkey,
Turkey



**ALEXEY
FEDOROV**

Executive Creative
Director, BBDO Moscow,
Russia



**MAG. WOLFGANG
KINDERMANN**

Creative Director,
isobar Vienna, Austria



**ALESSANDRO
SABINI**

Chief Creative Officer,
McCann Worldgroup Italy
and Global Creative
Director for Nespresso,
Italy



**MARTIN
SVETLÍK**

Digital Creative
Director, McCann Prague,
Czech Republic

WHY JURY



ADRIAN BOTAN

President of the WHY Jury, Global Executive Creative Director, McCann Worldgroup and President of European Creative Leadership Council, UK



ARINA AVDEEVA

Executive Director and Founder, Friends Moscow, Russia



ALI BATI

Chief Creative Officer, Leo Burnett Bucharest, Romania



JAKUB KOROLCZUK

Executive Creative Director, Grey Group Poland, Poland



ŽARKO SAKAN

Chief Executive Officer, New Moment New Ideas Company, Serbia



MAYA SHARAN

VP Creative, TBWA/YEHOSHUA, Israel



ARDA ERDIK

President and Executive Creative Director, Tribal Worldwide Istanbul, Turkey



BERND FLIESSER

Chief Creative Officer, JANDL (Vienna/Bratislava/Prague), Slovak Republic



BEATA HIVES

Strategic Marketing and Communication Expert, Hungary



MITJA TUŠKEJ

Managing Director, Direct Media and Brand Strategist, Formitas BBDO, Slovenia



CRISTIANA ZITO

Head of strategy, DDB Barcelona, Spain

SILVER JUBILEE BRINGS CHANGES IN THE COMPETITION PROGRAM

The Golden Drum Competition remains divided into two sections, but more the external couple of Best Piece and Best Practice have been developed into more functional questions: **WHY** has a work been developed and **WHAT** is it? The **WHAT SECTION** will recognize and award the best solutions and most efficient implementations, whilst the **WHY SECTION** will search for the ultimate reason for different communication practices. Each section is further subdivided into groups and categories that reflect the latest trends in the advertising and creative industry.

STOJAN PELKO, Vice President for the Competition, Golden Drum, sees in the renewed section **WHY**: "a certain sign of the times, asking fundamental questions of professional ethics and social responsibility beyond mere functionality of the advertising". This goes hand in hand with another change in the competition: for the first time, the works with social and charity-related content will all be gathered into one new group in the **WHY** section, named Social Good.



THE MEMBERS OF THE GOLDEN DRUM COMPETITION COUNCIL ARE:

UROŠ GORIČAN,
Chief Content Officer /
Creative Director,
Pristop

PETRA KULC,
Executive Creative
Director, Grey Ljubljana

JANEZ RAKUŠČEK,
Executive Creative
Director, Luna \TBWA

MITJA TUŠKEJ,
Managing Director,
Direct Media Komunikacije

STOJAN PELKO,
Vice President for the
Competition, Golden Drum

AWARD COMPETITION HIGHLIGHTS

ENTRANTS

28

DIFFERENT NETWORKS
SUBMITTED THEIR ENTRIES

196

DIFFERENT AGENCIES
SUBMITTED THEIR
CREATIVE WORK

33,1%

ENTRIES WERE
SUBMITTED BY
INDEPENDENT AGENCIES

103

INDEPENDENT AGENCIES
COMPETING FOR GOLDEN
DRAGON AWARD

COUNTRIES

28

DIFFERENT COUNTRIES
SUBMITTED ENTRIES

MK

MACEDONIA HAS
THE HIGHEST GROWTH
OF SUBMITTED ENTRIES
(+600% MORE THAN 2017)

RO

ROMANIA HAS CONTRIBUTED
A SIGNIFICANTLY HIGHER
NUMBER OF ENTRIES THIS
YEAR (164,72% MORE
THAN IN 2017)

ES & PT

SPAIN AND PORTUGAL
JOINED THE GOLDEN DRUM
COMPETITION FOR
THE FIRST TIME

GROUPS AND COMPETITIONS

89

ENTRIES SUBMITTED
BY YOUNG CREATIVES
IN THE YOUNG DRUMMERS
COMPETITION

F

F. REACH IS THE WHAT
SECTION LEADING GROUP,
FOLLOWED BY H. CRAFT AND
A. FILM

Z & V

Z. SOCIAL GOOD AND
V. ENTERTAINMENT ARE
THE WHY SECTION
LEADING GROUPS

AWARD COMPETITION BY GROUPS

WHAT

63,05

A Film	8,94
B Print	7,33
C OOH (Out of home)	7,63
D Audio	2,51
E Digital & mobile	7,93
F Reach	13,25
G Integrated	3,01
H Craft	12,45

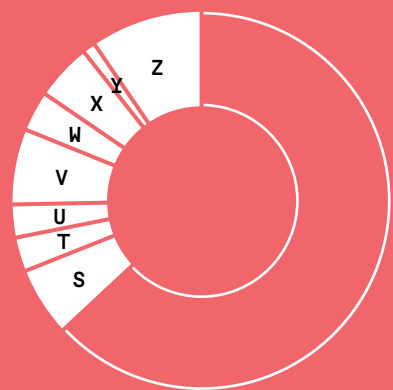
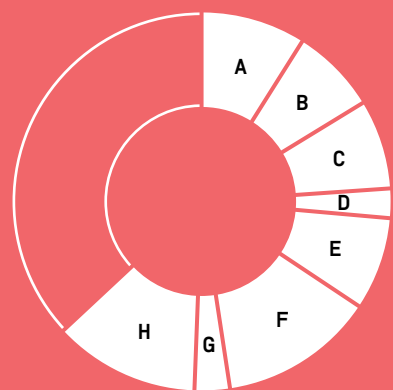
WHY

36,95

S Activation	5,93
T Brand building	2,91
U Functional Efficiency	2,81
V Entertainment	6,43
W Innovative	3,41
X Local spirit	4,82
Y Pop culture impact	1,10
Z Social good	9,54

GRAND TOTAL

100,00



YOUNG DRUMMERS COMPETITION JURY PRESIDENT

*JOSEFINE RICHARDS,
Creative Director, INGO Stockholm, Sweden*

is the 25th Young Drummers Competition President and she has 16 years of experience working in leading advertising agencies in both Stockholm and Sydney. For the last five years, she has been at INGO Stockholm, where she is now Creative Director. She has won over 60 awards in the form of Lions, Pencils, Eggs and other desirable shapes. Last year, Josefine was honoured as one of 10 Global Creative Directors on the Adweek's Creative 100 list.



FOUR QUESTIONS WITH JOSEFINE

– What kind of added value will you be looking for in the Young Drummers Competition entries?

We will be looking for the ideas we are NOT looking for. The entry that grabs us in an unexpected way with a thought that goes far beyond the media. I hope that the young drummers will show us that a poster can be anything; a realisation, a provocation, a point for interaction, an art piece - and still answer the challenges of the brief.

– Which entry features tend to especially attract your attention?

In a poster, I look for the clever and quick thought that I can't walk past. Then relevance. True smartness goes all the way down to the brand and the mission.

– What are your expectations where the cultural and environmental aspects of the entered works are concerned?

Relevance comes from good insights about the product, in this case the city of Piran, and about your target group. The more you know, the richer you can explore.

– In your opinion, what is the role of award shows?

They play many roles. They bring the industry together. They inspire with work that effectively changes your client's future and they can also change your future. But most of all its fun and exciting!

ABOUT THE YOUNG DRUMMERS COMPETITION

The Young Drummers Competition is part of the Golden Drum competition programme and traditionally invites young people under the age of 30 to participate with their creative concepts and sparkling ideas. This year, the competition is held under the Piran – Tartini's Town slogan; the contestants had to prepare a creative poster that enhances the visibility of the town of Piran.

The author of the best poster will receive a EUR 3,000 prize granted by the Municipality of Piran and a full Golden Drum 2019 registration fee. The latter will also be awarded to the authors of the second and third-ranked poster.

All works submitted to the Young Drummers Competition will be exhibited at the festival, which is held between 17 and 19 October.

YOUNG DRUMMERS COMPETITION JURY



**JOSEFINE
RICHARDS**

Young Drummers
Competition Jury
President, Creative
Director, INGO
Stockholm, Sweden



**MITJA
BOKUN**

Illustrator and
Creative Director,
Slovenia



**ZOFIA
BUGAJNA-
KASDEPKE**

Business Development
Director, MSLGROUP
Central and Eastern
Europe, Poland



**JOHANNES
NEWRKLA**

Managing Partner and
Co-Founder, Merlicek
& Grossebner and CEO,
Bluetango, Austria



**MAG. IGOR
NOVEL**

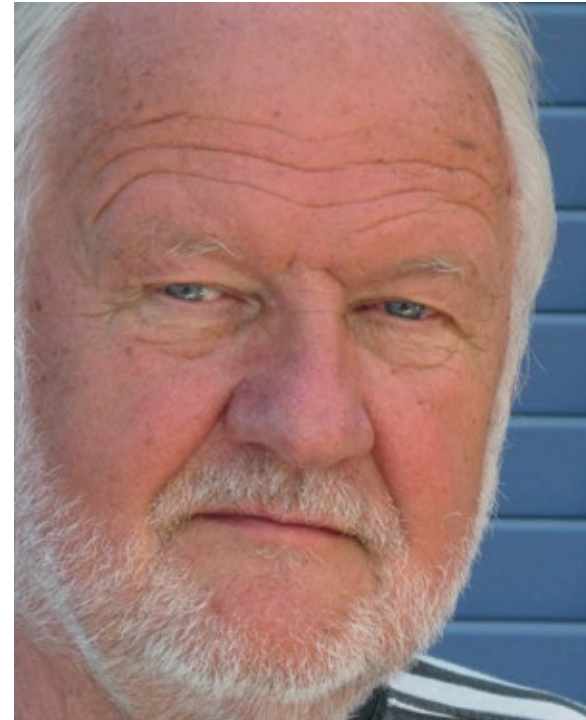
Director, Tourist Board
Portorož, Slovenia

ARIADNE'S THREAD

Twenty-five years is a time for reminiscence. In a quarter of a century things change. A baby girl that was born in 1994 is an adult with university education today. The planet is her space, she flirts with robots and speculates with cryptocurrencies. Maybe. The memory she carries within is slowly fading. The Netscape Navigator is since forever, like the moon or electricity. And the Song of Solomon was written yesterday. She is only afraid of the darkness in the cellar, she avoids the images of misery, she would love to help but she needs to think of herself too. There is no one else she can trust. She now stands alone in the heart of the earth.

After twenty-five years the revisionists are speaking out. It was different, those who used to make the world go around are now forgotten. The winners of the Balkan festivals from the time before Golden Drum came to collect the awards in their ski sweaters. Mojca Randl, the first executive director of the first Golden Drum, with her personal style and a five-star ambition moved the festival to another planet. And Daniel Levski, the first president of the Slovenian Advertising Chamber, set new standards with his demand 'if there will be no fireworks, there will be no festival'.

The stones we walk on are being shaped, just like memories. On the marble wall standing in the lobby of the historic venue are written the names of twenty men and women who help built the festival that integrated the advertising profession of Europe, which no longer exists. New Europe.



JURE APIH,
Honorary President of the festival and
Golden Drum Hall of Fame member

Twenty-five editions of the event, which was known to gather up to two thousand believers of new creativity in the New Europe, does not only demonstrate the stubbornness of the organizers, but also the Ariadne's thread, which can lead from geographical limitation. You just have to search for it and write it down.

GOLDEN DRUM IS PROUD AND HONOURED
TO PRESENT THE NEWEST MEMBER OF

THE GOLDEN DRUM HALL OF FAME

JAIME MANDELBAUM,
*Chief Creative Officer at VMLY&R Europe,
Czech Republic*

Jaime Mandelbaum is not afraid of taking risks, ignoring doubts and challenging himself every day, without any critique. With his extensive experience in advertising, he is an industry leader that many look up to. Tony Granger's words nicely summarize his innovative approach and bold ideas that bring great results and recognition to the global arena.

Jamie is a silent Golden Drum Ambassador, though he would not admit it. In the 24 years of Golden Drum Festival, his name has popped up many times, not only as jury president or speaker but also as a festival's supporter and friend with numerous suggestions of topics that are relevant to the industry and should be presented to the festival's audience.

For many years, also before accepting the position of CCO of Y&R Europe, Jamie has selflessly and objectively been enriching the festival by lending us a helping hand and opening doors for us to many industry leaders, networks and clients.

He has always recognized the importance of the existence of advertising festivals such as Golden Drum and has, regardless of the economic situation, always made sure a noticeable number of works were entered into the competition.

"When the Golden Drum first told me about the Hall of Fame I was very surprised and I'm deeply humbled to be included amongst such extraordinary people who have helped shape and define advertising not only in Central Eastern Europe but made a mark in our industry globally, it's a great honour for me."



INTERVIEW: GOLDEN DRUM EXECUTIVE DIRECTOR

MADEA MOJCA MAJHEN

*"I co-create the festival,
just the way I want to:
in the background."*

The person behind the festival. The one who has all the threads in her hands. The one who knows everything about the festival at any given moment. And the one who enjoys every second of the festival life. Without hesitation, without fear, left to her own decisions and intuition. Female intuition. Convinced that ups and downs are a must, as they are an absolute necessity for the purpose of our path. This is Madea Mojca Majhen, Golden Drum Executive Director.

She sees the meaning of life in the ups and downs that transform us, define, lift, mastermind and preserve us on our path, the right path that gives us meaning, not only the ultimate objective pursued.



"I try to touch every little detail – this distinguishes me from the rest of the business world. I do not perceive myself as a stubborn person. Nevertheless, I often hear that I am stubborn. Stubbornness is perceived more as a negative feature, which is embellished with the word persistence; however, persistence means that one can march on the spot and insist while stubbornness tries to find a way where it is overgrown or less visible. I am stubborn but with a reflection," she explains.

The advantages that help her at work and in relationships are rapid adaptability to various unpredictable situations and a willingness to listen to people with experience and knowledge.

"I co-create the festival, just the way I want to: in the background. I always emphasize the importance of attitude to work. People with a sense of belonging can make mistakes; attitude is what leads people in the right direction. I am just trying to direct them. My team involves people half my age, whom I mentor as little as possible. I want them to make their own decisions and stand by them, which of course is risky. In the past ten years, I simply started to act upon my intuition and not analysis. Maybe due to a female intuition, but mostly because I can afford it," she emphasizes.

She perceives fear as a prehistoric emotion, which is in everyone with a purpose to enable us to avoid dangers more efficiently and thus to make it easier for us to survive. Even the festival. As the Executive Director, she is part of the Golden Drum from the first to the last letter, from the first to the last person. "I shall use the metaphor of the sea and nature: I swim with each individual fish and the shoal as a whole. I am more interested in the medium-term vision of the festival, but of course, I need to know all the individual segments. My key goal, which I strive for, is to ensure that everyone involved is satisfied and that the festival will achieve greater admiration every year. And this is the right path."

MEET THE SPEAKERS

WHAT FUELS YOUR INSPIRATION?

*Waking up from the second
nightmare in the middle of
the night.*



MARIUSZ JAN DEMNER, Managing Director,
Demner, Merlicek & Bergmann, Austria

My first and foremost driver is an unquenchable sense of curiosity that opens my horizon of ideas to different fields. And as a creative, curiosity nurtures my productivity, which I fulfil through writing books with a purpose.



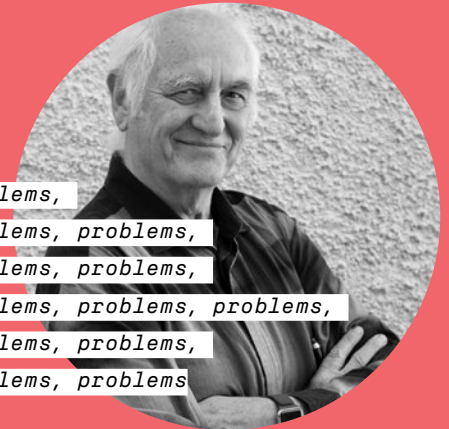
FARID CHEHAB, Honorary Chairman and Advisor
to the Board, Leo Burnett MENA, Lebanon

*The troublemakers,
the weird, the brave, the strange.
People who dance to the beat of
their own drum.*



MARIA MILUSHEVA, Creative Director and Partner, Noble Graphics TBWA, Bulgaria

problems, problems, problems, problems,
problems, problems, problems, problems, problems,
problems, problems, problems, problems, problems,
problems, problems, problems, problems, problems, problems,
problems, problems, problems, problems, problems,
problems, problems, problems, problems, problems



MICHAEL CONRAD, President, Berlin School of Creative Leadership Foundation, Germany

I am an introvert, so my greatest fuel is just finding a quiet place to think. I am also an insomniac, so when you combine those two things together (introvert + insomniac), you find an interesting formula where the greatest inspiration comes from just sitting alone in my dark living room at 3am. That's when I get my best ideas.



BARRY WACKSMAN, EVP, Global Chief
Strategy Officer, R/GA, New York, USA

Hatred.
When I really hate
something, I'm most
inspired.



THOMAS KOLSTER,
Mr. Goodvertising,
Author, Speaker,
Thought-leader, Denmark

MOST INSPIRING PLACE IN THE WORLD

*Anywhere in nature
is an inspiration. We should
all strive to be in nature and
join a system older than ourselves.
Specifically, I love to
spend time away from screens
in Barbados and Italy.*

PHILIP L. MCKENZIE,
Cultural Anthropologist / Strategist, New York, USA



*10000 ft
above the ground while
I fly and the phone
does not ring,
I can think, I put my thoughts
together and actually I meet
very interesting people that share
interesting stories about
their journeys and how they see
societies shaping.*

PIETRO LEONE,
Global Chief Operating Officer,
Geometry Intelligence, United Kingdom

*Berlin – I love the vibe of the city.
The juxtaposition of its tormented history and
its underground cultural scene,
of its neo-classical buildings and futuristic
architecture, of its original Berliner
inhabitants and the young multi-cultural
start-up entrepreneurs.
A powerful and highly stimulating mix.*

STEPHAN LOERKE, Chief Executive Officer,
World Federation of Advertisers, Belgium



My garden.

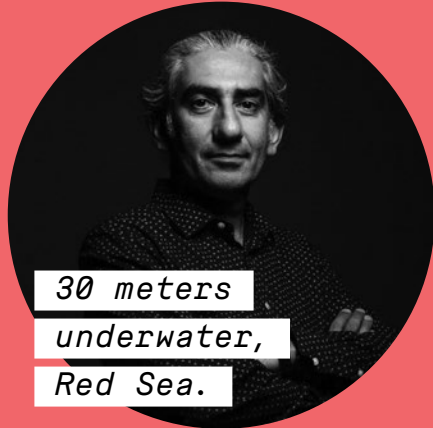
MARTA ZYCINSKA,
Vice President,
Head of Marketing and
Communications for
CEE region, Mastercard,
Poland

The Amsterdam Canals between 7-9 am.

JAN JELLE DE BOER, Creative Strategist,
MediaMonks, The Netherlands



THE MOST UNUSUAL PLACE
I DREW INSPIRATION FROM
FOR A NEW IDEA



*30 meters
underwater,
Red Sea.*

JAMSHID ALAMUTI, CEO and Co-Founder,
Pi School, Italy

*Looking in an open-air toilet
in the slums of Mozambique.*

THOMAS KOLSTER, Mr. Goodvertising,
Author, Speaker, Thought-leader, Denmark



*The Mercedes-Benz museum in Stuttgart.
A lot of our answers for the global pitch,
including the name of our agency, came from
the history of Mercedes-Benz and Daimler.
We build the future on what we honour from the past.*

JUSTIN BILLINGSLEY,
CEO, Publicis Emil, United Kingdom



*Waking up
from an anaesthetic.*

STEVE GRIFFITHS, CDO & Head of
Strategic Services & Partnerships,
DDB Europe, United Kingdom



Welcome to the First Cashless Creative Festival

Start Something *Priceless*

Use your Mastercard® to unlock
Priceless experiences and offers
both inside and outside
the festival venue.

PIECE OF ART THAT INSPIRES ME

*After the numerous books
I have read and the pieces of art
I have seen, 60s rock music
still does the trick every time.*

DAVID PIVK, Brand Communication Director,
Nike EMEA, The Netherlands



*I just got back from a trip to Asia and
I flew on Cathay Pacific, where they had a
Wong Kar Wai film fest on board. I think I watched
about eight of his movies between Hong Kong and
New York. Wow! I've also taken up photography
as a great middle-aged man hobby. The number of
mind-bendingly amazing photographers you can find
on Instagram makes it seem as though you get to visit a museum
every single day, without leaving the comfort of your phone.*

BARRY WACKSMAN,
EVP, Global Chief Strategy
Officer, R/GA, New York

*The Shoe Dog book
by Phil Knight.*

EKA RUOLA,
CEO and ECD,
Hasan & partners
Group, Finland



PERSON FROM THE INDUSTRY WHO INSPIRES ME

*My boss Arthur Sadoun.
Sure, an easy answer
you may think,
but he is a fearless leader
in a time of industry fear, and
this is why our transformation
is most progressive.*

JUSTIN BILLINGSLEY, CEO,
Publicis Emil, United Kingdom

*Luiz Sanches,
the very first participant
signed by Marcello Serpa
to start the first class
of the Berlin School of
Creative Leadership
in 2006.*

*Luiz today took over
the creative leadership role
from Marcello Serpa at AlmapBBDO, one
of the most awarded agencies in the world.*

MICHAEL CONRAD, President, Berlin School
of Creative Leadership Foundation, Germany



"MY FONDEST MEMORIES" OF THE GOLDEN DRUM FESTIVAL



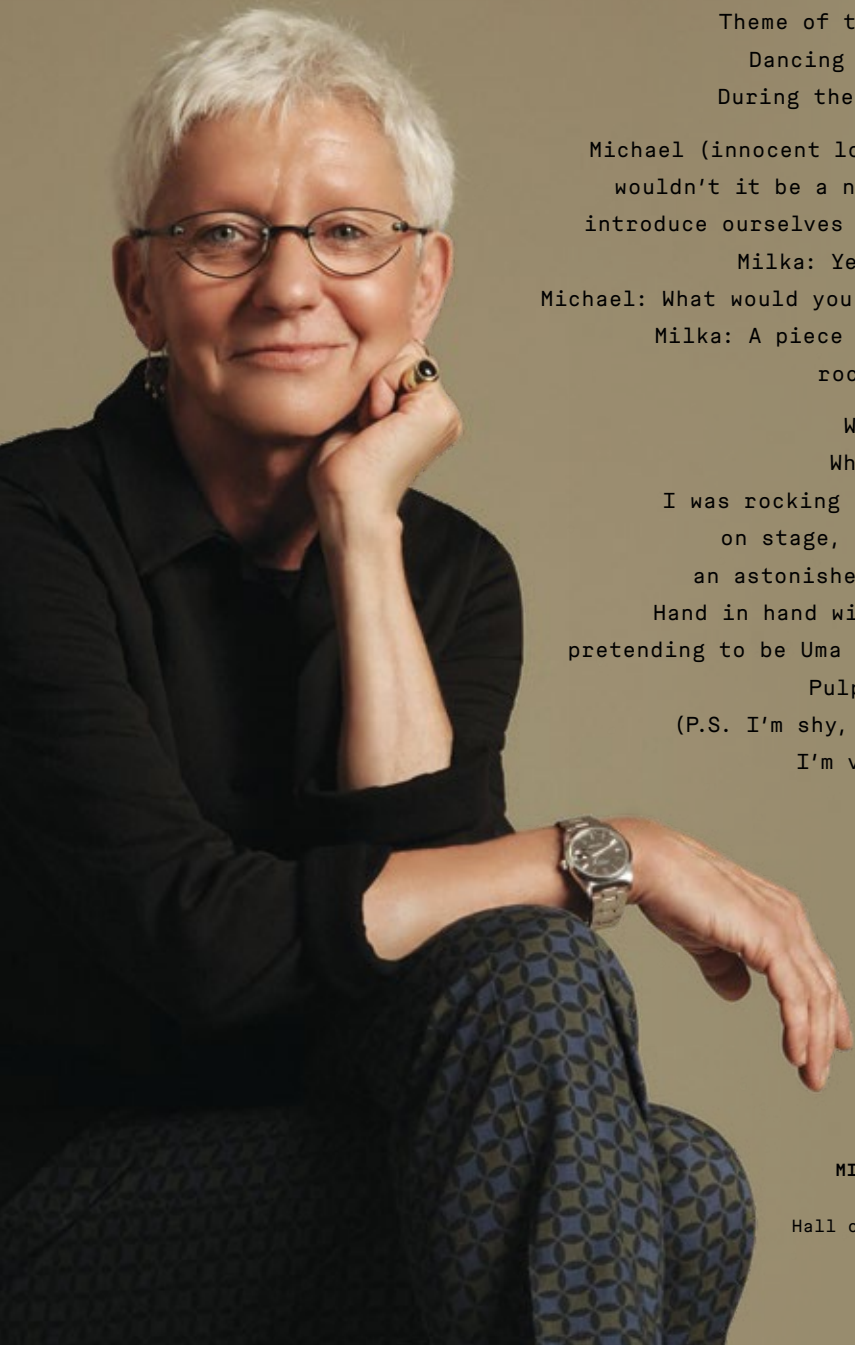
"I've always loved the casual atmosphere at Golden Drum. Unlike some other festivals, there's no difference between young creatives, ordinary creatives and Very Important Creatives. Everybody sits in the same bar, terrace and table and speaks to each other. You might be a young person on your second year in the ad business and find yourself in a nice conversation with a creative ad business glitterati superstar from a famous agency on the other side of the world. Never lose that feeling, I love it."

AMI HASAN,
Golden Drum Hall of Fame
Member



"For me, Golden Drum is not a festival of several days per year, it has been a part of my life for as long as I can remember. I feel mixed emotions but always a deep personal connection with it. There are many memories; good and bad ones, get-togethers and departures, winning and losing, parties and hangovers.... Whenever I look at the wall of the Golden Drum Hall of Fame it brings out fantastic feelings. The Fondest memory is from 1998 when my father's agency won the agency of the year – and then, 15 years later, when New Moment Macedonia again won the same title. I feel great that being a part of Golden Drum continues to be my family's tradition and hope it will be so for many years to come."

ŽARKO SAKAN,
Golden Drum Honorary Ambassador from Serbia



A.D. 2006

On stage with Michael Conrad.
Theme of the Session:
Dancing with Ideas.
During the rehearsal...

Michael (innocent look): Milka,
wouldn't it be a nice idea to
introduce ourselves with music?

Milka: Yes, why not?

Michael: What would you recommend?

Milka: A piece of bravery:
rock-and-roll!

What a trap!

What a shame!

I was rocking and rolling
on stage, in front of
an astonished audience,
Hand in hand with Michael,
pretending to be Uma and John in
Pulp Fiction...

(P.S. I'm shy, I'm clumsy,
I'm very close.)

MILKA POGLIANI,
Golden Drum
Hall of Fame Member



JIRI MIKES,
Golden Drum
Hall of Fame Member and
Golden Drum Ambassador
from the Czech Republic

GD, my love and choice...

"Some years ago, I was approached by Jure Apih. It happened in Prague and at that time I was chairman of the Association of Advertising Agencies. Jure was the editor of the Slovenian Delo and Excedent prognostic, as well. We were discussing possibilities for a real international advertising festival, something like the western Cannes Lions. In our case, a festival of the so-called New Europe. Slovenia was a proper place to organize that. A small but developed market, friendly people, nice nature. So, I confirmed that we would promote Slovenia instead of any other country from the post-socialist countries. Then I presented our idea at the European Association of Advertising Agencies, where I was a board member. Golden Drum got its patronage and was included among the top European ad. Festivals. Mission accomplished. So good luck Golden Drum and keep going strong in the years to come!"

"Every year, the anticipated Golden Drum results set the industry's future trends and shape its new era. It is for this reason that its place in the marketing and advertising sector is indispensable. It's an honour for me to see my name written on the wall in Hall of Fame.

The organization and what it represents hold a dear place to both Marketing Türkiye and myself.

The acknowledgement that is the placement of my name in the Hall of Fame, for my efforts in integrating the Turkish and European advertising industries and for my contributions to the continuous growth of Golden Drum, has been an honour.

I believe that Golden Drum, which we have been representing for many years, is a stimulating event not only for the European advertising sector but for the Turkish advertising sector as well. We are assured that Golden Drum will keep on increasing its influence on the sector, as well as its trendsetting power for the future as well..."

GÜNSELİ ÖZEN,
Golden Drum Hall of Fame
Member and Golden Drum
Ambassador from Turkey



"Donald Gunn was known for having bathed in the sea at every festival. Regardless of the weather and water temperature. This year, it was quite chilly and it was raining, but for Donald that did not matter much. We, the Poles, were really impressed and decided to match it. We were a large group at the time, about 30 people from various agencies. So, we encouraged each other, took a deep breath and jumped into the water with a scream. The sensation was intense. A crowd gathered on the shore, and the observers whispered: They must be Russians!"

KATARZYNA DRAGOVIĆ,
Golden Drum Ambassador from Poland



CONSULTANTS OR MADMEN?

When I started in the agency business many years ago, we were all joking about consultants – that they would borrow your watch to tell you the correct time – and the invoice would follow. Joke or not – there is a painful truth in it. While we struggle with FTEs or media commissions, the consultants' approach is usually tremendously inflated billable hours or months of time spent.

Consultancies such as [beeeep] (I don't want them to sue me) have been moving blindly into the advertising space by buying boutique agencies and design studios like mad – not to mention the last Cannes where they went on a massive creative talent hunt. Some of my old pals have already been poached to create 'Interactive-this' or 'Creative-that'.

But have you seen any evidence yet of them winning any major pitch, or coming up with a big brand campaign or cracking creative brief? Nope.

It is all about the DNA. If you are not part of the creative culture, you will never get how to create an environment that breeds creativity. Consulting is a tidy, super-rational job.

TOMASZ PAWLIKOWSKI,
Chairman and
CEO of Publicis
Communications
Poland



Creativity is anything but that. It is messy and intuitive. Ultimately, it's like that – offline or online. Sometimes you may hit on a good creative idea quickly; other times you may need weeks for it to come. Data helps and sets the message in the ecosystem of any audience – but that is not everything.

There is a certain mental handicap that hinders creativity in consulting firms.

Driven by their business model, which reflects in their thinking, acting and the final delivery.

Attracting top creatives and closing the talent gap is not going to be easy for the consultancies. They have deep pockets – we know – but FTB, our best adland talents, still resist. Without these creatives, the likes of Accenture Interactive and Deloitte Digital will not get the best of the big creative briefs.

Despite all the media buzz about the rise of the consultancies, senior marketers do not seem to have any plans to ditch their agencies. Yes, we are in a period of tough love between clients and agencies, but big brands are wary of adopting an unproven business model that the consultancies push so hard.

Creative ideas are at the heart of brand communications, full stop. You can arm it with technology of all kinds but it is still CREATIVITY that makes the difference.

And at least for now, marketers are not going to risk hiring a consulting firm that is only proven for being good with data and technology.

And BTW again – I would not dare to say that data is irrelevant.

It is the core of an efficient and successful campaign. However, always sprinkled with the CREATIVE MAGIC.

As we say: make it right, make it magic, and make it work.

Ad agencies have a history of partnerships with marketers and a fantastic legacy of work.

We just need to revamp ourselves a bit. Only that or as much as that.

And stop moaning and whining.

"Sound an alarm! Advertising, not deals, builds brands." – as Father David Ogilvy said.

*Creative ideas
are at the heart of
brand communications, full stop.
You can arm it with technology
of all kinds but
it is still CREATIVITY
that makes the difference.*

INTERVIEW:

BARRY WACKSMAN

BARRY WACKSMAN,
EVP, Global Chief
Strategy Officer,
R/GA, New York,
USA



– How do you see the company changing in the past, almost 20 years, and how do you see yourself co-creating that change?

The company I work for, R/GA, famously changes its entire business every 9 years. I've lived through three of these cycles. When I first joined, R/GA was transforming itself from a production company focused on feature film visual effects and commercials into one of the earliest interactive agencies focused on web design and e-commerce. Then, starting in 2004, R/GA began calling itself "the Agency for the Digital Age" and sought a complete transformation of the agency business as more and more of our lives were consumed by digital experiences, content and technology and as clients were moving more and more money into digital. Then, in 2012, we embarked on a journey to create a "connected company" that was no longer an agency (although we still had an agency as

a core part of the business), eventually integrating things like a consultancy focused on business transformation and a ventures business focused on connecting startups with established corporate sponsors. As the Global Chief Strategy Officer, I led the corporate strategy of R/GA and helped define the vision for each of these phases of our history. It was my job to package our vision into something that clients wanted to buy. Along the way, I had some key insights into how businesses and brands were evolving that turned out to be focal points for what R/GA was pursuing as a company, such as the idea of connected ecosystems.

– Are connected ecosystems the "only" future for the brands?

No. Connected ecosystems emerged as a new business model starting with Apple, Google and Amazon. These were the first companies in history to connect their products and services together in a way that caused customers to keep buying more and more from them because we gained greater value by deepening the relationship. There are no companies from the 20th Century that were organized in this way, yet now it is the business model of the 3 most valuable companies in the world, as well as of just about every startup in every category. But changing the business model is not enough. At R/GA, we talk about "Connected Brands" as having six components: an inspiring brand purpose, creating value through innovation, coming to life through interface and experience, turning customers and users into members, connecting through the culture where customers live, and, finally, connecting everything with an ecosystem. Getting the business model right is just part of the future of brands.

– You also serve as Chairperson of the board of the Miami Ad School, and on the board of directors of the American Association of Advertising Agencies. In some European countries, we feel a lack of interest among the younger generations in advertising. Is it the same in the USA?

Absolutely. Previous generations that came of age in the golden era of television advertising could well imagine wanting to grow up and make the next iconic Nike ad with Michael Jordan or the next Pepsi ad with Michael Jackson. However, the current generation barely sees any real "advertising" (as we once knew it), only tons of junky, hyper-targeted "ads" that show up in their social news feeds. My son, who is 19, never watches television but watches tons of videos on YouTube, Netflix, HBO GO, etc. And, he lives in social news feeds. From that perspective, it doesn't really look like there is a business out there called "advertising." There is the pre-roll on YouTube that he immediately skips when the 5 seconds are up as well as the robotic ads that show up on his Instagram feed. It would be hard to convince any young person that this is a viable, vibrant industry if this is his or her experience of advertising. That's why agencies need to broaden their scope to include the entire spectrum of how to grow a client's business, including everything from product innovation to experience innovation to new forms of connecting with consumers in emerging media. However, it also points to a future where we probably won't call ourselves "ad agencies" because the word "advertising" has become too loaded, negatively.

– Which rules or myths in advertising should be broken?

My favourite one is: "it's all about storytelling!" Every time I hear someone talk about the power of storytelling, I ask myself one simple question: where? Where, exactly, can a brand tell its story to an audience nowadays? Take a look at the example above of my son's media habits (and mine aren't terribly dissimilar). It's very much NOT all about storytelling any longer. The media opportunities to tell brand stories have evaporated for many target audiences, including the most coveted young ones. As far as I can tell, the real business is now going to focus on innovation and invention. Companies that can help clients innovate their existing products/services – or invent new ones – will become the go-to growth partners of the next decade.

– What sucks and what sucks less in advertising?

What sucks is how quickly clients have de-valued the advertising industry, driven by the declining role that advertising was providing in delivering growth to brands. This is the main reason that the world's largest advertisers like P&G and Unilever took an axe to their gargantuan ad budgets in 2017 (which eventually led to severe slides in the share prices of the major holding companies and possibly to the ousting of the ultimate ad industry insider, Sir Martin Sorrell). What sucks less is that the forced reinvention of the entire industry will enable us to unlock new creative industries that might be even more fun than making ads, such as making products.

INTERVIEW:

SIR JOHN HEGARTY

SIR JOHN HEGARTY,
Founder & Creative,
Bartle Bogle Hegarty,
United Kingdom



– What are the gaps in your knowledge/experience?

Knowledge is an ever-expanding universe. The more you know, the more you realize how little you know.

– Do you, as a leader, bounce back quickly from setbacks?

Lingering on failure is a dangerous condition. It will just drag you down with it.

– What stupid rule/habit/mindset in advertising would you most like to "kill"?

That we can predict the future. Increasingly I read that with data, now rebranded as big data, we can predict how you're going to behave. Nonsense. Of course, I can predict when it's your birthday you're going to receive greetings. Or that when you go on a summer holiday to the Mediterranean, you'll be buying suntan cream. That's not a prediction that's a habit.

INTERVIEW:

MARTA ZYCINSKA

MARTA ZYCINSKA,
Vice President,
Head of Marketing
and Communications
for CEE region,
Mastercard, Poland



– You are Vice President, Head of Marketing and Communications for CEE region at Mastercard. What do you like best about your work?

I am fortunate enough to have alongside me colleagues of different nationalities, which means that the opportunities to experience the benefits of working in a multinational and multicultural environment are particularly prevalent. People who come together from different backgrounds bring new angles to our conversations and diverse perspectives to our work. Our varied views and experiences truly help Mastercard to be a global company. On a more personal note, this also gives us the chance to experience new cultures and customs, without even having to travel. And this is a daily possibility. Imagine what you could find out in a meeting or during your lunch break! I have had many fascinating conversations with my colleagues, which showed me that Mastercard is a fun, interesting place to work at, with experienced employees setting an example through hard work and passion, and enterprising Millennials driven by limitless curiosity.

– Which was your most challenging project and why?

Even if it's been two years since then, I remember it like it was yesterday. I think that's what happens when you really commit to a project that is very dear to you. We were in Poland setting up a new brand approach by getting the "Priceless" campaign into a new dimension. We had replaced the traditional card payment campaign with a "Making wishes come true" platform, where, together with the most popular TV channel in the country, we made people's wishes come true. People were longing for things they missed or that they never had and it was at times difficult to hear so many sad stories. However, at the same time, it was highly rewarding to bring a big smile to the face of someone who had forgotten what it is like to be happy.

– Who or what has put you most outside your comfort zone?

Daily work puts me outside of my comfort zone. In life, we can choose to go back to our safety net or forward towards growth and success. Growth must be chosen repeatedly, but, more importantly, fear of the unknown should be defeated as many times as needed. The longer you stay within your comfort zone, the less happy you tend to be, and because of that, I'm trying every day to reach outside it, little by little, on every occasion. Fortunately for me, working in a company in the field of payment technology that puts constant discovery and innovation at the heart of the business is itself a permanent challenge. At Mastercard, we are not stopping where the comfort ends, instead we are trying to be brave and always think bold and to set an example worth following.

– What changes can you see in your industry that deserves more attention?

Our world is changing. This is nothing new, of course, but technology is changing it more than ever – and, above all, faster. Sometimes the change is a reaction to technology, and sometimes new technologies are created in reaction to the change.

Traditional players need to reinvent themselves and find an ability to be more relevant, dynamic and flexible than they knew they could be. New brands are becoming popular overnight – without big media budgets, only riding on the back of a sparkling, good idea. If in the past you could have 1 year to prepare a campaign and 1 month to make a TV spot, now everything has moved into real-time experience and real-time marketing, which puts brands in a new, unusual and remarkable position. Last, but not least, the word "advertisement" will soon disappear or will change its meaning. People don't want ads and brands need to figure out how to win their hearts in the long term.

– The Golden Drum Festival is celebrating its silver jubilee. What would you write in an anniversary card to the 25th Golden Drum?

It has been 25 years since one of Europe's greatest creative competitions was born, 25 years in which the world's leading creators and festival participants have taken a fresh look at global issues through the eyes of an artist, shared their knowledge, experiences and creativity. The Golden Drum established a track record of hard work and dedication. Now, at its silver jubilee, I can't help but wonder, how many amazing things it will achieve until its golden jubilee? I hope I have the opportunity to experience every single one of them and, for that, I wish that this special day may be the starting point to another amazing journey!

INTERVIEW:

DAVID PIVK

– How do you »set the stage« when you communicate with your consumers?

First, we get to know our guests through a consumer deep dive. We then set the table with a powerful consumer or cultural insight. Then we prepare the menu in our creative kitchen. Lastly, we orchestrate everything cross-functionally, so every consumer gets the dish he or she likes in the right order.

– How important is differencing a brand through innovation and when does »creative/smart communication« step in?

In my opinion, innovation is key for a brand to stand in today's world. For the world's best brands, product innovation is just buying a place on the consideration list of the consumer. Once there is innovation, then we marketers can start having fun finding creative communication campaigns that bring the product to the top of the consumer's consideration list. Innovation is key in today's marketplace, which is why it is important for marketing to start being involved upstream in the product creation process. Marketers are the closest to the consumers, so feeding this into product innovation is becoming more and more important.

– How do you personally stay inspired?

I try to surround myself with young people. I always found younger generations inspiring, so I am always trying to have regular contact with them. Besides that, travelling to places with different cultures and possibly breathtaking nature does the trick for me.

DAVID PIVK,
Brand Communication
Director, Nike EMEA,
The Netherlands



INTERVIEW:

STEPHAN LOERKE

– What are the WFA's priorities and challenges in the near future?

The marketing industry is going through severe disruption caused by a number of factors. The first is globalization – marketing communications are now crossing borders. The second is technology, which is disrupting the business. Last year, for example, digital surpassed television in terms of ad spend. The third aspect is society; people expect and demand more from brands nowadays. Trust in governments, brands and institutions is eroding. This brings big challenges for brands and the WFA is here to shepherd brands towards a sustainable future. If I have to pick two priorities for us, the first would be to make the digital ecosystem sustainable, because it has become dysfunctional lately; and the second is to challenge brands and marketers to look for opportunities to position themselves in the marketplace in such a way that they can do well by doing good.

– How should agencies adjust to the clients' needs/demands (regarding the new agency models that we all talk about lately)?

The client-agency relationship is not free from disruption either. This relationship is also going through a huge transformation. In recent research, we asked both clients and agencies to evaluate their relationship; both rated this at five out of ten. Both sides recognized that something was wrong. Clients demand a greater ability to measure the return on investment across channels. They're also demanding that their agencies understand the end-to-end consumer journey. The latter is hard to achieve because agency rosters are increasingly fragmented – many different agencies play a role in the client's communications strategies. On the one hand, clients are working



with an increasing number of agencies, and on the other, they expect everyone to share an overall view. The agencies also have their views; they believe that the briefing process is still rather poor and therefore the outcome is not satisfactory. They also believe that clients lack strategic vision. This relationship and the related problems are shared responsibilities, there's not just one guilty side. The WFA has the role of addressing those pain points and to help guide that relationship.

STEPHAN LOERKE,
Chief Executive
Officer,
World
Federation
of Advertisers,
Belgium

– What is your opinion about new GDPR regulation? Do you think it is an advantage or obstacle for marketing?

The new General Data Protection Regulation is both a major challenge and good news. It will challenge brands and agencies to connect more with people. If you ask your friends and family how they feel about digital advertising, you will realise that few are comfortable with the types of ads they see, with the types of profiles that have been established in order to target them, because they feel they have never given their permission to do this. If people feel that they haven't been asked for permission, it is hard to establish a good relationship. Now customers will tell you that they are not interested and that is a challenge for brands, which now need to put more effort into making that value exchange work. So, if you want people to follow you, you need to offer something of value, you need to offer content that is interesting and has a purpose. Overall, we think the GDPR is the right way forward, even if it is going to make things very difficult in the future. We, as an organization, try to help them become better at creating that value exchange and creating those relevant connections with consumers.

– The Golden Drum Festival celebrates its silver jubilee. What would you write in an anniversary card to the 25th Golden Drum?

Golden Drum is all about creativity and celebrating creativity. And I believe that creativity has the potential to unlock some very important opportunities for us in the future, provided that we are able to use that creativity in a purposeful way. It's my wish that, in the future, we leverage the creativity that Golden Drum is fostering and celebrating for a common good. This is going to benefit both brands and society at large.

LEADING WITH TRUST: HOW TO TAKE YOUR ADVERTISING BUSINESS TO THE NEXT LEVEL

Will big consultancies consume the advertising business? They will surely try. And most will fail. But that doesn't mean they shouldn't try. There is a wide gap between what ad agencies are providing at the moment and what big consultancies are doing. This vacuum needs to be filled, and if we don't grasp this opportunity, then someone else will. Sophisticated business strategies haven't been delivered countless times in the past because of communications problems. But in the end, business is about people, and ad agencies have mastered various ways of getting into people's heads over the years. The industry's image in itself could prove to be an obstacle. We have branded ourselves as artists and creators, and forgot about the fundamental fact that clients don't buy creative ideas – they look for direct solutions to their problems.

Agencies that forget about this are being pushed aside by young competitors that are more business-focused. Creativity is essential in brand building but needs to come as a response to a detailed strategy brief. We need to become acquainted with a business's problems in the first place before we make any attempt to resolve them. And in many cases, we don't know these problems. That's mostly because the people in charge of communications are either not present during boardroom meetings or are pushed aside to focus on activities that are limited to boosting sales when instead they should be involved in helping solve other business challenges such as business development strategies, changes in management, digital transformations, etc.



Communicators and agencies that look at a client's business from a wider perspective and in longer terms are the ones that will eventually prevail. It's an ad agency's strategic consultants that should be a client's most trusted advisors. Their time needs to be committed to a client's daily services, not just to winning new business. They should be given opportunities to get to know their clients and their companies from the inside to be able to properly guide them. They should know the specifics of a client's business – know about their competitors, the industry, and how a client's business is performing. If you are unsure about whether you are your client's most trusted advisor, then you probably aren't. Getting there is a process that can take months, or even years in certain cases.

SEBASTIAN HEJNOWSKI,
CEO MSL,
Central and
Eastern Europe

This relationship is built as much on business as it is on personal grounds. And once established, no side is ever tempted to re-pitch the business, as it is the value of this guidance that matters most – not its price. A client will only trust you if they believe that you know their business and are truly determined to help them. Today's challenge faced by creative agencies is maintaining a proper balance between creatives and consultants in their talent pool. Sustaining a culture in which both groups feel good and are motivated to work is no easy task. However, this is the only way forward.

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The Golden Drum shows that agencies are stepping out of their comfort zones and are constantly trying new ways to engage consumers. Moreover, different stakeholders are being taken into consideration and, in many cases, PR-driven campaigns don't just win a client's trust – they also end up winning top industry awards.

Whether we want it or not, ad agencies are coming back into the boardroom and will play an integral part in creating solutions for clients to compete in today's ever-disruptive markets.

INTERVIEW:

MARTINA OLBERTOVA

– What for you is your biggest career highlight?

That is not an easy question to answer because my career is more of a personal journey and an ongoing evolution of my interest in learning and understanding the world we live in. So I don't have the same big defining moments that traditional careers usually have. My whole path has been more liminal. I worked in many different positions across the industry, in media, advertising and PR, market research, brand planning all the way to strategic foresight and innovation consulting with the aim of understanding the industry up close, make sense of it and bridge the gaps I was encountering.

– What I ultimately realized is that what I was missing the whole time was the most fundamental value in business – meaning. So you could say that the biggest highlight of my career was this big a-ha moment and the subsequent launch of Meaning.Global last year. My new focus is to help brands and businesses better understand the world we live in, create meaning and encapsulate their value from the inside out. But this all is just the beginning of a much bigger journey...

Project-wise, the biggest career highlight would definitely be the global rebranding of Kantar I worked on in 2016 with The Partners, WPP in London. It's one of the biggest strategy and architecture exercises in the recent history of branding. The thing I am proud of the most is how incredibly helpful semiotics has been in redefining the course of the strategy. Firstly, by making sense of both the business and cultural complexity Kantar and their competitors operated in and secondly, how it helped us devise a strategy that was far more effective and culturally resonant than the initial strategic direction we thought we were going.



MARTINA OLBERTOVA,
Founder and Chief Meaning Officer,
Meaning.Global, UK/Czech Republic

I'm really looking forward to talking about semiotics and cultural effectiveness at your festival and sharing this knowledge with your global audience. Speaking of which, one these career highlights will undoubtedly be the 25th anniversary of the Golden Drum!

– Your work took you from the UK, Ireland and the USA to the Czech Republic. What kind of cultural differences are there in the advertising business?

The biggest cultural differences I observed were in the approach to doing business itself. The approach differs drastically between the Czech Republic, the UK, Ireland and the US. Ireland is very opened and driven, the Irish are well known for punching about their weight and leaving a mark. They're courageous and have excellent people and communication skills. In the Czech Republic, the approach to business is much more traditional, process-driven and innately structured. It's more task-oriented and functional, as is the mindset of people in Central Europe.

The US combines the drive I experienced in Ireland but is more pragmatic and profit-driven, which breeds short-termism in their thinking. Therefore, it's more tactical and less strategic. It doesn't concern itself with the implications of culture to the extent that many brands in Europe do. The UK would fall somewhere in the middle – it's more traditional in the way the business is conducted and more pragmatically inclined, but allows an incredible amount of freedom in thinking, has a more liberal foundation, is opened to experimentation and cultural diversity to the extent far beyond anywhere else I've experienced and as such is rightfully the global mecca of advertising and business creativity.

– What would be your three bits of advice to a new company that wants to build their brand from the ground up?

1. Understand the power of culture and how to navigate it as culture has become your new business product. You need to know what meanings you create and signify in the context of the world around you through the goods and services you sell. People buy meanings, not products. Brands are means to enhance their own identity. Meaning is essential to consumption and, therefore, it's essential to production as well.
2. Be humane and understand that humanity and human values should be at the core of any brand or a new business. Humanity in business is a huge topic today. We need to be more mindful and conscious of the choices we make as they inform the kind of world we're creating for tomorrow.
3. Be bold, vision-driven and have something meaningful to say. Figure out what you're adding to people's lives, the genuine value of the brand you're creating to the people, rather than fool them into mindless consumption. Understand how to make people's lives better, instead of tapping into their senseless desires. Take consumer research as a probe into the now, not as guidance for your future strategic decisions.

– During your 12 year long career, you have worked in different roles. Which was the one you enjoyed the most?

All of them combined, which is the role I have created for myself now – Chief Meaning Officer. It is a multidisciplinary role that allows me to add value in different parts of the brand planning process, from research through insight generation, ideation and strategy all the way to creative execution and working closely with the client and agency teams. With every new brief, the focus of my work can be a bit different – at one point about cultural relevance, the next time about troubleshooting brand issues, then creating a combined strategy with behavioural scientists or optimising communication streams and increasing cultural effectiveness in local markets.

This role enables me to have a holistic view of brands and businesses and use the 360° insight into the industry I've developed over the years to zoom in and out of different sets of problems quickly and find new unseen opportunities in places where people with a traditional view might not be able to see them.

This gives clients a better idea how to position themselves and communicate effectively in order to remain relevant in this rapidly changing world full of cultural disruption. They need to understand what is happening, how to make sense of it on the brand, category and cultural levels and how best to capitalise on the power of culture to create actionable strategies, rather than reactive ones.

– The Golden Drum Festival celebrates its silver jubilee. What would you write in an anniversary card to the 25th Golden Drum? Silver is my favourite colour! Silver is the new black. It's cool. So I'd say, let your silver hair loose and let it shine. Wear it proudly. There's nothing more attractive than openly admitting who you are. That's what this new age of authenticity is all about, after all.

INTERVIEW:

JAN JELLE DE BOER



JAN JELLE DE BOER,
Creative Strategist,
MediaMonks, The Netherlands

– What are the responsibilities that Creative Strategists carry?

MediaMonks offers a wide variety of services (need I mention that we shot a burger into space) and as a creative strategist, it's my job to navigate those services, finding custom solutions for any client. I'm basically the friend you never knew you needed, listening to your questions, comments and concerns and turning them into a killer proposal for anything from platforms and integrated campaigns to mixed reality experiences.

– How important are awards for Creatives?

Major! Awards are very important for the industry and especially for all the hardworking people behind the scenes. At MediaMonks, we celebrate all award wins to empower creatives to keep making awesome work.

– When are you most creative?

Sadly, mostly outside regular office hours. I usually start my day - and my creative process - at 7am with a coffee and a view of the Amsterdam Canals.

– The Golden Drum Festival is celebrating its jubilee. What would you write in an anniversary card to the 25th Golden Drum?

You don't look a day over 20! Keep praising (and raising the bar for) European creative work!

INTERVIEW:

PIETRO LEONE

– Why do you think customer behavior will drive business success, rather than products?

Brand reputation is the basis for business success, but if we rely on brand reputation alone the business will be split between the leading quality brand, normally the most expensive in the category, and the lowest cost brand in the category. What about all the brands in between? Building shoppers' loyalty at scale is the way to build a distinctive relevant business for those brands and to do so understanding the behavior in the category and addressing those behaviors proves to be a winning strategy.

– How do you help your clients to transform their business performance?

We help our clients by understanding the purchasing behavior in the category and, in doing so, we consult them on how to align their offering to the requirements of the most promising behavioral segments. We normally land on a mix of business solutions that leverage with a blend of change management, innovation, communication & digital transformation.

PIETRO LEONE,
Global Chief
Operating
Officer,
Geometry
Intelligence,
United Kingdom



– By understanding the journey that customers take before investing money, can you still drive more efficiency in marketing planning or have things changed in recent years?

Driving efficiency is one of the KPIs that behavioral segmentation allows us to hit. Analyzing the correlation between media touch-points and conversion potential at key steps in the journey allows us to plan for effective and efficient communication plans/strategies that maximize the mileage of marketing investments.

INTERVIEW:

PHILIP L. MCKENZIE

– What was your dream job as a kid and why?

When I was growing up, I loved science fiction. It was the time of Star Trek and Star Wars and I was obsessed. Also the famous PBS documentary Cosmos with Carl Sagan was very popular.

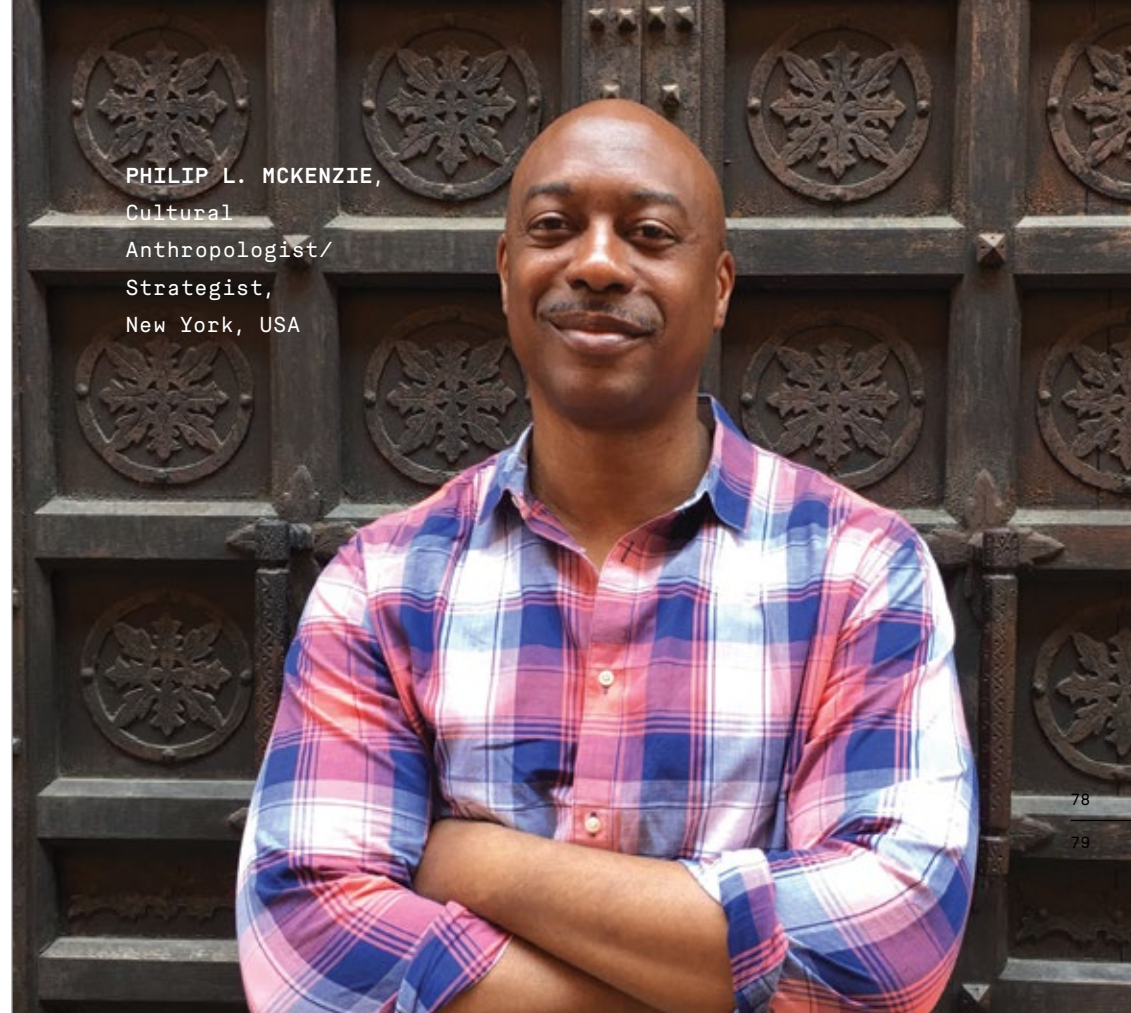
Pop culture and real science combined to give me an interest in being an astronomer. My parents indulged me and got me a telescope for Christmas one year, which I treasured for a long time.

I think even at a young age I was curious about the things that I knew existed but couldn't quite see.

– What's the one piece of advice you'd give to young aspiring creatives?

I would tell them to believe in yourself and trust your voice. It is very challenging because we are often confronted by those who project their insecurity onto others. I often say "people are very quick to tell you what you can't do and very slow to tell you what you can". That type of doubt can be corrosive to your spirit. This doesn't mean you will always be right. But part of trusting yourself is knowing when to absorb relevant critique while dismissing attacks. That means you have to be a lifetime learner and know your craft. Then you can turn that well of knowledge into valuable creative assets.

PHILIP L. MCKENZIE,
Cultural
Anthropologist/
Strategist,
New York, USA



– What are some of the main challenges that you face in your work right now?

The biggest challenge I face is that working in culture and insights is like being a canary in a coal mine. By my nature, I am looking at a long time horizon whereas I find many marketers are more immediately concerned. I call it "quarter by quarter" thinking. So I am working out on the margins and at times they have difficulty assessing why they should be thinking about these issues. Unfortunately, life comes at you fast and being a leader in your field does not guarantee future success. So I am making

arguments that human nature sometimes finds difficult to take to heart. Culture is like oxygen and, like oxygen, when it gets thin it might already be too late. My challenge is in making people understand that they need to be aware of these issues and push themselves into often uncomfortable territory.

– **Where do you see the biggest challenges in the future ad world?**

The needs of organizations and clients are changing because human beings are seeking a different calculus. People are more discerning and their values are centred in many of their brand decisions. The future of the ad world must become more value-centred rather than product- and data-centred. Data is useful but it is one part of a potential approach that can help you understand the motivations and concerns of the people you are speaking to. The biggest challenge will be to move away from the easier tools of data and programmatic and engage with a humanistic approach to advertising.

– **The Golden Drum Festival is celebrating its silver jubilee. What would you write in an anniversary card to the 25th Golden Drum?**

A heartfelt thank you for a 25-year commitment to excellence and creativity. Wishing for the next 25 years to be an even more exciting exploration of creative endeavours!

*Culture
is like
oxygen
and, like
oxygen,
when it
gets thin
it might
already be
too late.*

25th Golden Drum Festival

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WATCHING TELEVISION WHILE HOLDING ANOTHER SCREEN, NOT ALWAYS BAD FOR ADVERTISERS

Advertisers understand that they must take the public's attention dispersion into consideration. Nevertheless, this is not a disadvantage, as a British study found that using a mobile device while watching television might increase attentiveness and effectiveness.

A new study, published this week in Israel, examining perceptions and patterns of viewing television contents among adult men and women, uncovered interesting data on multi-screen use while watching television. According to the online survey, that comprised of 1,016 respondents, Israelis are sophisticated "multi-screener" - 90% of viewers engage in additional activities while viewing and some 75% of Israeli viewers use another screen (mobile phone, tablet, computer, etc.) while watching television.

In recent years, segmentation of the public's viewing patterns has become one of the most complex and significant tasks of advertisers and publicists, as well as media corporations. Considering the increasing use of mobile phones and their integration in all aspects of our life, advertisers understand that they must take into account the attention dispersion of their target audience, who do not necessarily look at the television screen while watching and even more so

during commercial breaks. In contrast, an accurate analysis of viewing characteristics can be an advantage if utilized correctly.

The survey reveals that the most common activity when facing the television screen is WhatsApp correspondence, reported by 56% of the respondents; slightly more than the 55% who declared that they eat while watching television. 44% reported surfing the web and 41% surfing social media. 37% check their e-mail, 34% speak on the phone, 32% play games on their smartphone and 23% surf the web on their computer. Only 10% of respondents reported engaging in no additional activities while watching. The bottom line is that half the replies (7 of 14) concerning activities performed while watching television included use of some screen, either of a mobile device or of a computer.

DO YOU USUALLY ENGAGE IN ADDITIONAL ACTIVITIES WHILE WATCHING TELEVISION? IF SO, WHICH OF THE FOLLOWING ACTIVITIES DO YOU NORMALLY PERFORM?

Correspond on WhatsApp	56%
Eat	55%
Surf the web on a smartphone	44%
Surf social media	41%
Check e-mails	37%
Do chores around the house	35%
Speak on the phone	34%
Play games on a smartphone	32%
Surf the web on a computer	23%
Work	12%
Read	11%
Study	8%
Other	2%
I normally do not engage in other activities	10%



The results of the study, held in August, are reminiscent of the results of a study conducted several months ago in the UK by MediaCom and ViewersLogic, which found that using a mobile device while watching television has no negative effect on viewers' attentiveness to ads, perhaps even the opposite – it increases attentiveness and effectiveness.

The same study found that current television viewing practices, which usually involve simultaneous smartphone or tablet use, actually increase viewers' tendency to follow television ads by 75%. In the UK, the results were consistent for all age groups, genders and television channels measured. This confirms a previous study on the topic, conducted by Thinkbox, whereby "multi-screener" – people who use several screens concurrently – have an 8% greater likelihood than average to refrain from switching channels and from leaving the room during commercial breaks.

The survey also indicates a correlation between the viewer's age and the preferred screen. 37% of Israelis aged 18-34 view television contents on smartphones as well, 3 times the smartphone viewing rates among those aged 55 and older. 20% of television viewers said that they regularly watch streamlined television and almost never watch real time linear television.

YIGAL BARON,
Golden Drum ambassador
from Israel

MADE IN RUSSIA

In post-Soviet Russia, the advertising industry only gained momentum, almost all considered the emergence of western advertising companies a boon, as well as the appearance of McDonald's in our country. Foreign experts brought experience, standards and technologies, showed the aborigines how to make high-quality advertising and recruited the best local forces. But the training period has clearly passed.

Yes, independent Russian agencies can't compete with the network in terms of market volumes, but they obviously outrun them in the ranking of creativity. One of the popular opinions: customers come to the network agencies for the service and to independent ones for ideas.

Here's how to formulate how small, proud and local their credo is: "We are merciless censors ourselves. We give life only to those projects that we like. We don't do it as usual, but we considerate how it will work. We do it differently". Their customer is a customer ready for other solutions.

Perhaps the results of the anniversary Golden Drum will convince us of the correctness of this approach. The current year's competition in Russia recognized the heavyweights – the large corporation's (BBDO, Publicis, Leo Burnett, McCann, etc.) and independent companies, including Dada, Slava, Soll (all from Moscow), TutkovBudkov (Volgograd), ENDY (St. Petersburg) and Voskhod (Ekaterinburg).

VLAD
VASYUKHIN,
Golden
Drum
ambassador
from
Russia



The success of the Voskhod is a phenomenon. This agency has become a significant player not only in the Ural, but also in Russia and other countries. It has won over 400 international awards, including several Cannes Lions. It received the Grand Prix in Portoroz and was recognized as The Best Agency and The Best Independent Agency of the festival. This year, Golden Drum presents several works of this team, including those for Corpus IT School.

As told in Voskhod agency, they "created a bold and vibrant visual identity for Corpus, a newly opened IT school. The school teaches programming, robotics, blockchain, computer technologies. These disciplines are based on cellular automata: mathematical models created in 1940s as a way of simulation and study of the environment. These models are known by every programmer. Cellular automaton consists of cells and is guided by a set of rules. Depending on neighbours, each cell changes its own condition: ON or OFF. The cells can die, revive, move, clone themselves and create stable figures.

It's not just a graphic trick; it is the very soul of programming. And we didn't just draw visual identity, but programmed it. We created an application that transforms any text into a code. The code switches the rules of the cellular automaton, creating unique patterns. It's not a pixel art, nor a glitch. It's a cellular automaton".

I'll tell you about another competitive work – from the independent agency Soll (Moscow). This is a design of identity and the concept of packaging for Food of Imagination. This year the work received gold at the Dieline Awards.

Food of Imagination is a Moscow cafe with healthy and delicious products for takeaway. Each dish is an alternation of a useful layer with taste. The endless variety of such alternations, together with fruits and vegetables unexpectedly appears in familiar recipes and has made the visual language. Your healthy life is boring no more. Now its diversity depends just on your imagination. The brand owner got 5 offers to start selling franchises during the first month after launching. Thus, the business strategy soon has changed. Instead of a few cafes in Moscow, Food of Imagination is now going to be a big network, with cafes all around Russia.

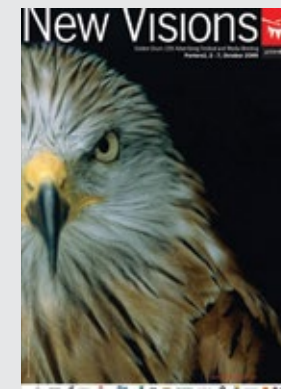
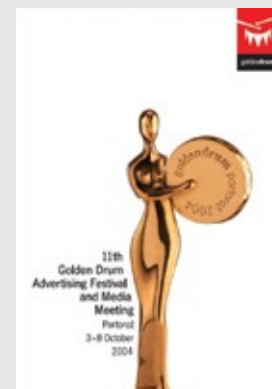
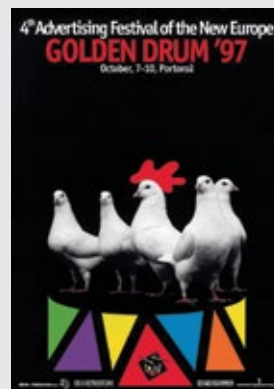
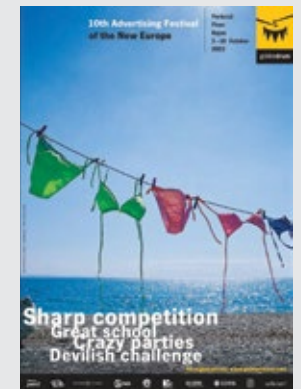
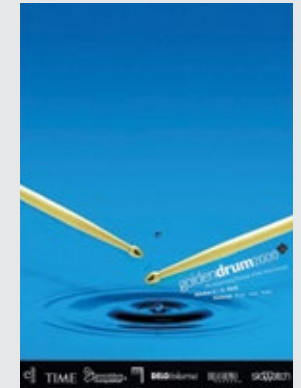
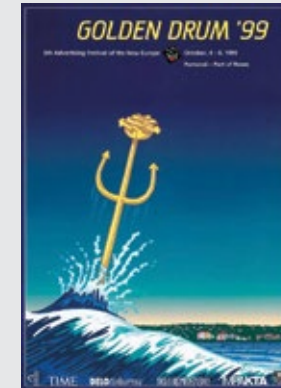
LOOK AROUND YOU.

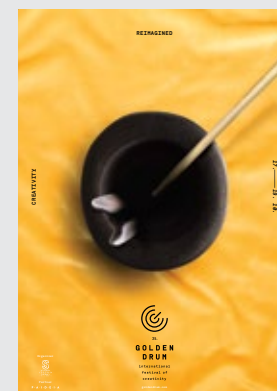
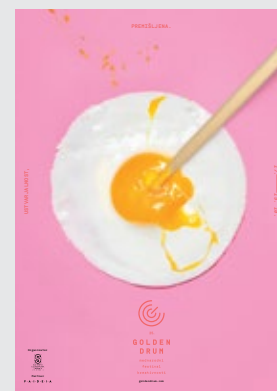
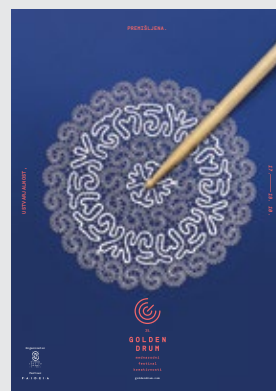
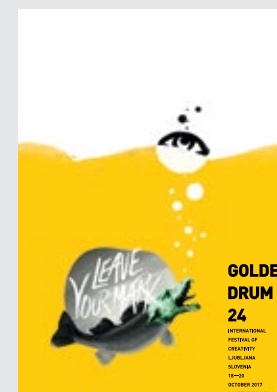
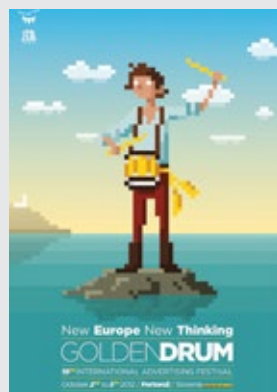
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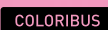
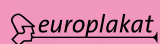
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