

# NETWORK NEWS2023

ISSUE 16

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Cover Image:  
North Street Leeds Circa 1940  
Extended Using Photoshop AI

# THIS ISSUE

**IN BRIEF  
& IN PICTURES**

**PROJECT NEWS**

**FEATURES**

**CREATIVE TALK**

**TEA BREAK TEASER  
& NEW FACES**

**& FINALLY**

2

3

4

5

6

7

The front cover features North Street in the 1940s which we have made into wallpaper for our reception (thanks to Imageco). The ampersand highlights our tiled art deco door entrance which is still the same today. See the back cover for a map of Leeds from 1908, which now sits as the wallpaper (also thanks to Imageco!) in our recently renovated kitchen.

# IN BRIEF



Some of our favourites include Care Diclofenac, Cetragen Day & Night Cream and the marvellous Zoflora Refills.



Welcome to Issue 16 of Network News. This year has been busier than ever, particularly in packaging where we have worked on numerous NPD and range extensions, producing pack designs from initial creative right through to finished artwork.



# IN PICTURES

In another fast-paced year for Network we wanted to congratulate artwork manager Simon and creative designer James for running a marathon each, plus one of the more sensible pictures from a slightly different type of road race - the Otley run - which was officially completed by the team in the summer, dressed as dogs for some reason...



# PROJECT NEWS



It's been another bumper year for video at Network with over 20 different productions being completed for clients. One clear reason for this demand is the number of media now available for displaying video content – websites, digital newsletters, webinars, social platforms, and live at exhibitions and conferences.

As a fast-moving medium video appeals to the short attention span of busy modern viewers but there is still a significant role for more considered pieces.

Consequently during the course of 2023 we have produced everything from punchy 30 second animations, talking head pieces for webinars, full length epics for training portals and everything in between. We've organised shoots at various venues here in Leeds as well as abroad at client sites in Germany, and liaised with voice over artists in various parts of the UK.

Of course, regardless of the form of the production, the same principles apply: good clear messaging and an understanding of the audience's needs are crucial.

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If you'd like to discuss your own video requirements please contact [dominic@networkdm.com](mailto:dominic@networkdm.com).

## AN ILLUSTRATIVE POV

This year we've had the opportunity to really push our illustrative skills and be extra creative over a wide range of projects. It's been a great year for letting the creative juices flow and enjoying the imaginativeness that illustration requires.

Bringing together a whole new concept of illustrative style was one of my highlights of the year. It was great to break down the client's needs into different sub-styles and create a visually appealing solution that tackles each effectively.

Working in an isometric style for schematics was also really fun, especially the end of the process where all sorts of components that were drawn individually were then able to be placed into a setting and could be moved around as needed.



**JAMES ENGLAND**

CREATIVE DESIGNER



# FEATURES

## A CLIENT-CENTRIC APPROACH

This year we've been having a think about what we do well as an agency, why our clients choose to work with us, and why we manage to keep so many for so long. Looking at it every which way, it always came back to the same thing: whatever the ask, we always aim to meet our clients' needs.

Maintaining high service levels is a challenge we've always risen to quite naturally. We're now formalising this behaviour into a defined agency approach that we're calling client-centric.

Put simply, we're there when they need us, through good times and bad. We always aim to support our clients with an informed, helpful and above all, effective service, be it making something better, solving a problem, or getting a job out the door. This is what we believe keeps them coming back to us time and time again.

Without our clients, we wouldn't exist, so as always, thank you for your continued support!



**EMMA STEEL**

SENIOR ACCOUNT DIRECTOR



**WFH**

It can feel like the COVID-19 pandemic was a lifetime ago, yet the shift to Working From Home (WFH) has certainly stuck with us, introducing us to an age of 'remote' and 'hybrid' working.

There is of course an obvious convenience of WFH (no need to commute!) but also I personally notice a significant increase in productivity, without the excitement of the office and chats with colleagues that could be deemed distracting. Yet despite this blessing of being able to be proactive in our PJs, I can see how WFH may be considered a curse. I can relate to how it blurs our work and personal lives, unintentionally leading to longer work hours and burnout. And although the lack of office distractions can be a positive, it could result in social isolation and decreased collaboration.

At Network we have adopted a flexible policy where Working From Office (WFO) is encouraged but we can choose to work a day at home. I'd say the shift has had an extremely positive and lasting impact on our internal communication, with previous 'over the desk' chats formalised into arranged meetings and a daily standup to discuss priorities, wherever we are.



**CHARLIE HUNT**

ACCOUNT MANAGER

# CREATIVE TALK

# 5

## MANAGING CREATIVE WORKFLOW

Delivery is a critical part of our service offering and we have long been proud of our ability to turn work around quickly without compromising on quality or accuracy.

More recently we have seen the benefits of using online workflow tools to create customised delivery solutions for our clients.

For large scale projects comprising many creative assets or artwork files, we now utilise **monday.com** to build collaborative workflows that offer full visibility. Boards can be updated in real time to share assets, reflect current status, set deadlines and even facilitate final file delivery.

This year we have also adopted **Ziflow**, an online proofing platform that is helping us deliver creative projects faster than ever.

Ziflow channels all creative feedback and approvals into one workflow, streamlining our internal processes so we can manage high workloads effectively.

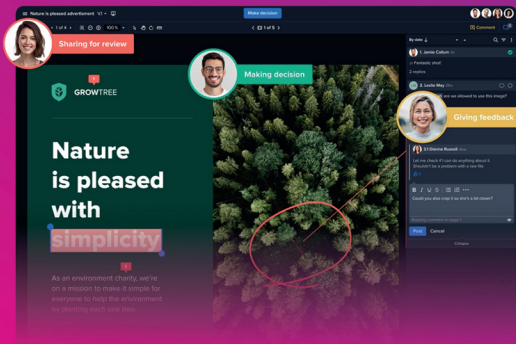
Proofs are onwardly shareable amongst stakeholders, with all comments and decisions fully tracked. This transparency helps to minimise rounds of amends, manage version control, maintain brand consistency and ensure regulatory compliance.

Like the idea of never having to search for a PDF again? Ask us how we can create a delivery workflow for you.



**EMMA STEEL**

SENIOR ACCOUNT DIRECTOR

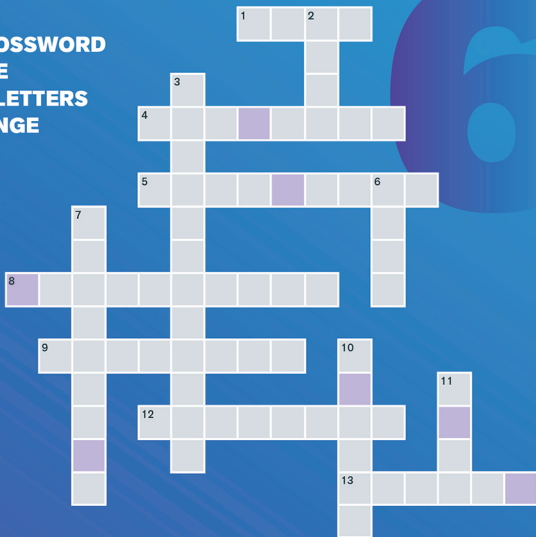


Status
Done
Working on it
Working on it
Awaiting info
Status
Working on it
Working on it
Done
Awaiting info

# TEA BREAK TEASER

**SOLVE THE CROSSWORD  
TO REVEAL THE  
HIGHLIGHTED LETTERS  
THAT REARRANGE  
TO SPELL OUT  
A WORD**

Email your answer to  
[chris@networkdm.com](mailto:chris@networkdm.com)  
to be entered into  
a prize draw!



## ACROSS

- [1] The written or text-based part of an advertisement (4)
- [4] Without a single imperfection (8)
- [5] Genuine and true to itself (9)
- [8] The art of arranging type (10)
- [9] Full of ideas and imagination (8)
- [12] The person who uses a product or service (8)
- [13] Hue, proceeds pallet and theory (6)

## DOWN

- [2] A single sheet in a book or website (4)
- [3] Artistic drawings often found in children's books (12)
- [6] A lightbulb moment, a spark of creativity (4)
- [7] A symbol representing "and" (9)
- [10] A quick, freehand drawing (6)
- [11] A symbol that represents a company (4)

## NEW FACES

### INTRODUCING OUR NEWEST MEMBERS OF THE TEAM



Meet **Dylan**, who joined the studio team earlier this year as an Apprentice Junior Artworker!



Our newest addition to the team is **Chris**, who has joined us as an Account Executive!



## &FINALLY

### THE MARCH OF AI

In my first agency many years ago, our studio bought one of the first ever Mac computers capable of producing artwork. At least in theory. This was in the days of drawing boards, galleys of type set by hand, positional photo prints (mono) and scalpel cuts.

One particularly tech minded colleague (youngest) was nominated as the guardian of the machine and I remember one afternoon after several hours of setting up, the Mac was cranked into life. We all stood around expectantly, awaiting an artworking miracle but, after watching it take about five minutes to type a single sentence, we returned, unimpressed, to the drawing boards. Literally.

It took many years and many iterations of sometimes terrible machines (Apple's LC475 being a particularly egregious example) before stability was achieved and the Mac became the studio standard it is today.

These are the early days of AI you could say which has been accelerated in recent years with the advent of micro computers (smart phones) and super fast, high definition desktop machines. Telecoms have graduated from analogue landlines to online video conferencing with once unimaginable

international virtual meetings taking place routinely.

Here at Network we've always embraced technology and been able to use it to our advantage. Our project management software (Synergist) helps us organise our time extremely well; our real-time proofing system (Ziflow) makes our approval processes more efficient for us and our clients; and our creative software has enabled us to expand our capabilities.

But when all is said and done, no amount of AI can improve a weak concept and there is no substitute for a face-to-face meeting.

**DOMINIC ADAMS**

MANAGING DIRECTOR

Network's first Mac,  
purchased for £600 second  
hand in 1993 with 16MB of RAM!

