



Marcom Sourcing: Bridging the Gap

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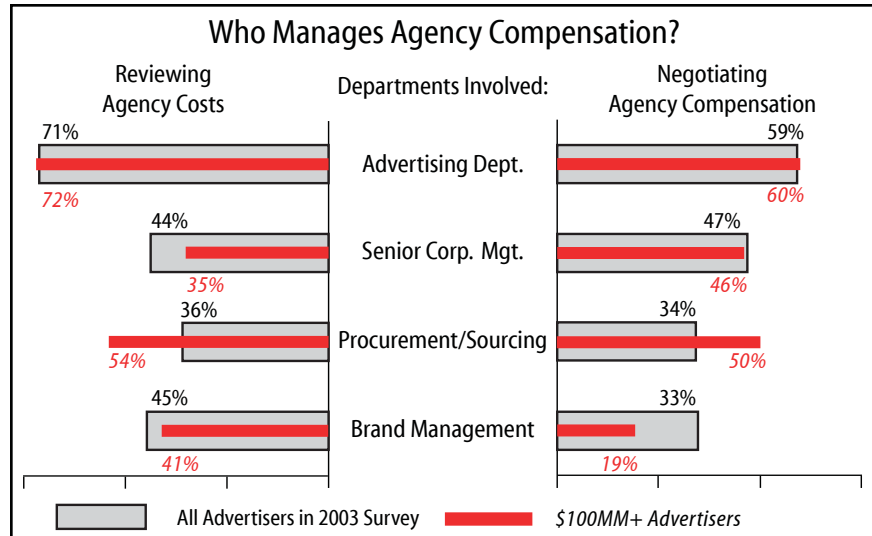
BRIDGING THE GAP

In the manufacturing and administrative areas, Strategic Sourcing has become an accepted practice to control costs and improve profitability. Now some companies have extended these same disciplines to their marketing programs.

The table below, based on the 2003 A.N.A. Survey of Agency Compensation, shows that Procurement and Sourcing are now playing a role in reviewing and negotiating Agency Compensation among a third of all respondents and among half of half the advertisers spending \$100mm plus.

However to take full advantage of their contributions, it means that the Sourcing Staff must be involved in defining requirements, selecting suppliers, negotiating costs and evaluating the vendor's performance after the fact. But many marketing managers resist sharing this responsibility.

We can help to overcome this resistance by providing both parties with a better understanding of how and where the opportunities are for the supply management staff to contribute without usurping the responsibilities of the marketing managers.



TRUST-BASED RELATIONSHIPS

Any business arrangement that is not profitable to the other fellow will in the end prove unprofitable to you.

*B.C. Forbes (founder
FORBES Magazine)*

Effective marketing communications depends on trust-based relationships with suppliers. But that trust should be based on three things: Competence, Mutual Dependency and Goal Congruence. Following is a discussion of each of these three elements.

Competence

a. Capabilities: it would seem that such things as prior experience, sufficient staff, business know-how and proven processes ought to be easy to assess; but they are not when it come to marketing communications suppliers/agencies. That's because so much of an agency's capabilities depends upon its personnel and their commitment to your business. The best and the brightest people are usually the most transient and most likely to be over-committed wherever they go. So what you see when you engage an agency, is too often not what you get after six months or a year (i.e. bait and switch). For that reason it is important to annually assess your key agencies' capabilities and their continued commitment to your business needs.

- b. Operating Costs: There are considerable differences in the operating cost of various agencies. Some of the differences are structural and ownership related, others are purely geographic, and others a function of size and scope. And with the exception of geography, these variables can change from year-to-year.
- c. Risks: Since marcom businesses are relatively small and they have no real assets other than their staff and their client relationships, they can disappear almost overnight. Even agencies, or service offices, owned by large global firms are subject to rapid closure if they fail to meet their financial targets.
- d. Relationship Potential: Are they willing and able to grow with you? Do they have the resources to provide local, or international, support when and where it's needed? Do they have the access to capital needed to acquire complimentary service businesses that might be important to your growth?

TRUST-BASED RELATIONSHIPS (Cont.)

Mutual Dependency

- a. Specialized knowledge: the more specialized your business is, the more time and effort that must be devoted to the training and education of your marcom agencies. And regulated industries such as drugs/pharmaceuticals, insurance, financial services, etc. all have special communications requirements that must be taught and learned.
- b. Switching Costs:
 - Physical: accounting for all the product samples and confidential materials that were given to the agencies for training and creative development purpose.
 - Information-Associated: Linkage to your information systems and related suppliers (e.g. dealers, distributors, stores, printers, fulfillment houses, web developers, etc.).
 - Transition Management; transference of on-going business agreements with third-parties that the agency initiated and managed payments to; time and travel associated with finding and establishing a new working arrangement with a replacement.

•Contract Dissolution: any pending financial or legal issues that might have otherwise been ignored now must be resolved.

Goal Congruence

In an ideal world there would be a perfect concordance between the goals of an advertiser and their agency, similar to what exists between the pilot of an aircraft and the passengers on board. Because both parties are equally interested in arriving safely at their destination, the pilot/passenger relationship creates a self-enforcing contract based on strong mutual interests.

Unfortunately this concordance of goals doesn't exist naturally in the advertiser/ agency relationship in spite of lots of talk about being "business partners".

That's because most advertisers want maximum effort for minimum compensation, while an agency strives for the exact opposite. However there are fair and realistic ways to reconcile these differences.

TRUST-BASED RELATIONSHIPS (cont.)

Goal Congruence (continued)

Profits and Risks: The advertiser always gets the majority of the Profits created from their marketing communications spending: as they should. However if there is to be any real goal congruence in the relationship, the advertiser should try to reduce the risks for their agency in one of two ways:

- Provide the agency with an annual contract that guarantees them some consistent and predictable income and cash flow;
- Or if you are unable to predict and plan needs for 12 months or more, set up a cost-plus fixed-fee pricing arrangement. However this lessens the agency's motivation to complete the work in the fewest possible hours, and shifts the risk back to the advertiser.

TARGET COSTS

Different marketing communications materials lend themselves to different target costing methods:

1. Price-based targeting ... works best for commodity products and services, such as paper, printing and shipping. This is also the basis for most media-buying. It lends itself to markets where supply and demand influence prices more than the actual cost of the goods.
2. Cost-based targeting ... requires an understanding and ability to manage the cost drivers, such as reducing redundancies in services, and improving forward-planning to facilitate lower staffing levels.

This method can be applied to agency fees for service.

3. Value-based targeting ... depends on the supplier's ability to manage an entire process: i.e. become a "solutions provider". This is what the global advertising agency holding companies aspire to be. It requires them to meet a defined business need at a target cost. But to do that they also must be given the opportunity to provide input in the specification and planning stages, as well as the execution phases of the process. This also implies a much-more inter-dependent relationship than exists between most marketers and their agencies and marcom suppliers today.

FRAMEWORK FOR ANALYSIS

The chart below illustrates the sort of framework that we use to help assess the potential benefits of additional scrutiny being given to the four major areas of marcom expenditures. The benefits of rigorous spending analysis are universal and well-understood, even when not well practiced.

However the benefits in the other three areas will vary from market to market and company to company. Identifying and categorizing them is the first step toward more effective sourcing and supply management.

Marketing Communications P&SM (Procurement & Supply Management)					
Benefits of Scrutiny		Media Buying (A commodity where prices fluctuate with market demand: purchased on CPM.)	Channel Marketing and CRM (Dealer/retailer support plus customer data management/contact.)	Production and Reproduction (Sub-contracted to vendors with special expertise/equipment.)	Campaigns & Strategy Development (Complex, customized solutions requiring creative insights.)
Supply Management Actions Spending analysis: including total spending (<i>What are we spending?</i>)		High	High	High	High
Sourcing: including contract management (<i>Where are we spending it?</i>)		Medium	Low	Medium	Low
Procurement: including demand management (<i>Why are we spending it?</i>)		Low	Medium	Low	Low
Performance management: including supplier evaluation (<i>What did we get for it?</i>)		Medium	Low	Medium	High

On the following page we offer some guidelines on how to analyze Media Buying, Production, and Campaign Development (Idea generation).

Channel Marketing and CRM are not covered in this paper because their relative importance varies so widely from one industry to the next.

WHERE TO START

When trying to determine where Sourcing's intervention can be most helpful, it's important to look at the total transactions in each budget area and their average value. To help our clients to do this effectively we developed the model shown below. In the hypothetical situation depicted here,

two-thirds of the dollars are being spent on Media and Distribution, however the Factor Weighting reveals that there are three areas (and eight transactions) that affect more than 10% of the total budget. Thus, these should be the starting point for any intervention.

DISTRIBUTION OF MARCOM SPENDING	% of Budget	MEDIA/ DISTRIBUTION	PRODUCTION/ REPRODUCTION	IDEA GENERATION
Advertising	50%	75%	15%	10%
# of Transactions		3000	10	1
Avg. Value of Transactions		\$12,500	\$750,000	\$5,000,000
Factor Weighting		0	8	50
Direct Response	15%	30%	60%	10%
# of Transactions		6	6	6
Avg. Value of Transactions		\$750,000	\$1,500,000	\$250,000
Factor Weighting		8	15	3
Internet/Web	5%	80%	5%	15%
# of Transactions		50	12	2
Avg. Value of Transactions		\$80,000	\$20,833	\$375,000
Factor Weighting		1	0	4
Shows/Events/Sponsorships	10%	70%	20%	10%
# of Transactions		8	4	4
Avg. Value of Transactions		\$875,000	\$500,000	\$250,000
Factor Weighting		9	5	3
Channel Marketing	15%	80%	10%	10%
# of Transactions		144	6	3
Avg. Value of Transactions		\$83,333	\$250,000	\$500,000
Factor Weighting		1	3	5
Public Relations	5%	10%	10%	80%
# of Transactions		12	12	1
Avg. Value of Transactions		\$41,667	\$41,667	\$4,000,000
Factor Weighting		0	0	40
Budget (\$M)	\$100.0	\$65.5	\$20.7	\$13.8
Distribution (%)	100%	66%	20%	14%

IDEA GENERATION

We have found the enemy, and they are us.

Pogo (Cartoonist: Walt Kelly)

Idea Generation is where the decisions are made that drive many of the subsequent costs: often to exorbitant levels. In a recent survey among advertising and agency executives, both parties agreed that the costs to develop their advertising could be reduced by about one-fifth, if they could work together more productively.

Both sides further agreed that the major reasons for higher ad development costs could be found in the executive suites of the advertisers, rather than the agencies. Among the specific problems both cited were:

- too many rounds of creative revisions;
- too many approval levels for creative changes;
- too many disagreements about the creative elements of the ads;
- and, finally, too many disagreements about strategy.

(SOURCE: NY TIMES; Advertising | Stuart Elliott, October 1, 2003).

The issues this study highlights can be mitigated in four ways:

First, take redundancies out of the development processes. Be sure that there is an internal consensus regarding what is wanted from the Agency before the work begins. Don't use their work to try and build that consensus.

Second, don't allow people who can't approve the work, to disapprove the work.

Third, try to prevent individuals from reinventing the wheel just because it wasn't invented on their watch: this admonition applies to both the advertiser and the agency.

Fourth, break down the marcom programs into their component parts (deliverables) so that they can be analyzed and tracked for internal benchmarking purposes.

PRODUCTION/ REPRODUCTION

CONTRACTS vs PROJECTS

For better or worse, agencies play a major procurement role in the production and reproduction of marketing communications materials. Yet none of these firms tout 'procurement of materials' as a core competency. If challenged, some will claim it, but the more candid ones will concede their weakness. So why has this important procurement responsibility remained entirely in the agency's hands for so long? There are three reasons:

Knowledge ... in certain types of production the agency usually has considerably more expertise than the advertiser: for example in broadcast production. However in print production many advertisers are equally qualified.

Convenience ... it's easier to let someone else sweat all the details associated with production work.

Accountability ... much of the successfulness of the Agency's recommendations depends on the quality of the production work.

Production Savings

While the media has long offered corporate and quantity discounts to advertisers, the broadcast and print production vendors have not. In these areas each job stands alone and few agencies try to leverage the collective spending of their individual clients.

A few vendors offer volume discounts to agencies in the form of rebates at the end of the year, but these are usually retained by the agency as general income, and not allocated and credited to the individual clients.

Because most production vendors are relatively small (multi-million dollar companies rather than multibillion), a guaranteed annual volume of work could result in considerable savings to advertisers able to consolidate some of their spending. Advertisers that have established quantity discounts with certain vendors, can then judge and compensate their agencies based at least partially on how effectively they worked with these preferred vendors.

THE 3 BID SAFEGUARD

The more elaborate and involved a broadcast production job is, the more difficult it is to produce and bid intelligently. Sometimes there really are only a very few individuals, or firms, capable of getting the job done. However this is the exception, not the rule; yet agencies are inclined to treat every job as though it were uniquely difficult requiring the best of the best. So when only the best are bid, there is little difference in their costs.

And in almost all cases the agency has a preferred vendor in mind before the job is ever bid. So it shouldn't be surprising that their favorite's bid is usually competitive enough so that they get the work. Some of this is controlled by the choice of bidders, but in some instances the non-preferred choices are directed away from more economical production techniques so that they won't under-bid the agency's pre-selected winner by too much.

So don't take the agency's three bids too seriously unless there are some significant differences among them, and the agency is willing to work with the lowest one. Even then they are no guarantees, short of carefully questioning the high bidders to insure that they weren't just submitting

“straw bids” as a prerequisite to maintaining a good relationship with the agency.

Here are three possible solutions for managing the costs of Broadcast (TV/Cinema) Production:

1. Cost-based Targeting: Have pre-defined budget limits for different forms of advertising production. However there should be room for some exceptions, so as not to stifle creative development and eliminate some potentially big ideas.
2. Value-Based Targeting: Establish guidelines and limits regarding vendor's use of sub-contractors and the size of their markups. In broadcast production work, the company managing the work often sub-contracts much of it, resulting in multiple markups.
3. Expert Oversight: Finally if your annual broadcast production expenditures are significant enough, consider hiring an expert to either bid and manage the work in-house; or to closely manage the agency's activities. Finally there are consultants that specialize in doing this work on a project basis.

MEDIA BUYING

Media buying is the one procurement area where some agencies do claim to have a core competence. Still it was a void in this area that accounted for the birth and growth of the Independent Media Buying services who successfully built their business on the claim that we can get it for you wholesale.

Working primarily in Broadcast TV, they supported their claims by arguing that as “media specialists” they could attract more experienced and more talented media buyers, which coupled with their large budgets, gave them more clout with the media.

CLOUT

In general media buying clout is over-hyped and over valued in the U.S. That’s because in the U.S., media discounts accrue to advertisers not agencies. What clout does provide is better market intelligence regarding the current availability of broadcast time and the prices being paid. But this information doesn’t guarantee anybody a better price; it just gives an aggressive buyer added leverage in the negotiation process.

The big agency holding companies reacted to the threat from independent media buying services by:

first, acquiring them,
and then becoming them.

They became them by spinning off their own media buying departments as independent subsidiaries. After all the individual agencies in the holding companies had done this, then they consolidated all of their respective media buying assets under one, or two, global banners.

So now there are a handful of buying entities that control the majority of all global media buying for national accounts everywhere. This consolidation has resulted in cutthroat competition for the big media buying assignments which have yielded lower planning and buying fees for those advertisers. (see the chart on the following page for a Who’s Who in Media Buying .

WHO'S WHO IN MEDIA BUYING

MAJOR MEDIA BUYING FIRMS & AGENCY AFFILIATIONS		
MEDIA BUYERS	OWNERSHIP	AGENCY NETWORKS
OMNICOM		
OMD PHD		BBDO DDB TBWA
INTERPUBLIC		
Initiative Media Universal McCann		McCann-Erickson FCB Lowe
WPP		
Mindshare MediaEdge: CIA Mediacom		J. Walter Thompson Ogilvy & Mather Y & R Grey
PUBLICIS		
Starcom MediaVest Zenith Optimedia		Leo Burnett Publicis Saatchi
HAVAS		
Media Planning Grp .		EURO RSCG

MEDIA AUDITING

It is generally accepted that advertisers don't get their money's worth from 5-10% of their broadcast media dollars, which is why it's worthwhile to invest some portion of that amount to recover those discrepant dollars. Media Audits also work as a form of buyer insurance. If a broadcast media buyer knows that 2 out of the 4 clients that she buys for are going to be auditing their buys, which accounts are likely to get the most post-buy attention?

Some broadcast buying discrepancies to look for:

- Audience delivery deficiencies vs guarantees
- Positioning issues within programs and commercial pods
- Failure to provide billboards
- Quality of make-goods vs cash back
- Spots that did not air as invoiced
- Spots outside buy specifications
- Incorrect copy or spot rotation
- Audio/Video technical problems

TRENDS IN AGENCY COMPENSATION

When most agencies' compensation was based on media commissions, there was a clear element of risk and reward for them; or at least that was one of the principal arguments agencies used to sustain that system for so long. But in reality this methodology often resulted in either over or under payment, since an agency's service costs never correlated directly with media budgets. The only real advantage to this system was that agency compensation never showed up as a line-item in advertisers' budgets, thus no one had to think about it.

LABOR-BASED FEES

When advertisers scaled down their agencies' commissions from the traditional 15% level to 10% or less, agencies suddenly began to advocate labor-based fees instead. Labor-based fees depend on an advertiser's ability to forecast their plans and programs, and thereby the agency's scope of work, fairly accurately on an annual basis. Not all advertisers can do this. Yet this is the cornerstone of an equitable labor-based agreement. In addition there is also an auditing issue that was not anticipated, or well-understood, by many advertisers and agencies.

Since labor-based compensation agreements are based on a defined level of costs and profits for the agency; in order for an advertiser to be able to responsibly approve them, their basis must be transparent both before and after the fact, including the profit target and the actual reconciliation.

However many advertisers neglected to define the additional financial reporting requirements and put them into their agency contracts. So when advertisers began to question agencies about the expenses and profits on their accounts, some agencies acted offended and took the position that, "it's none of your business".

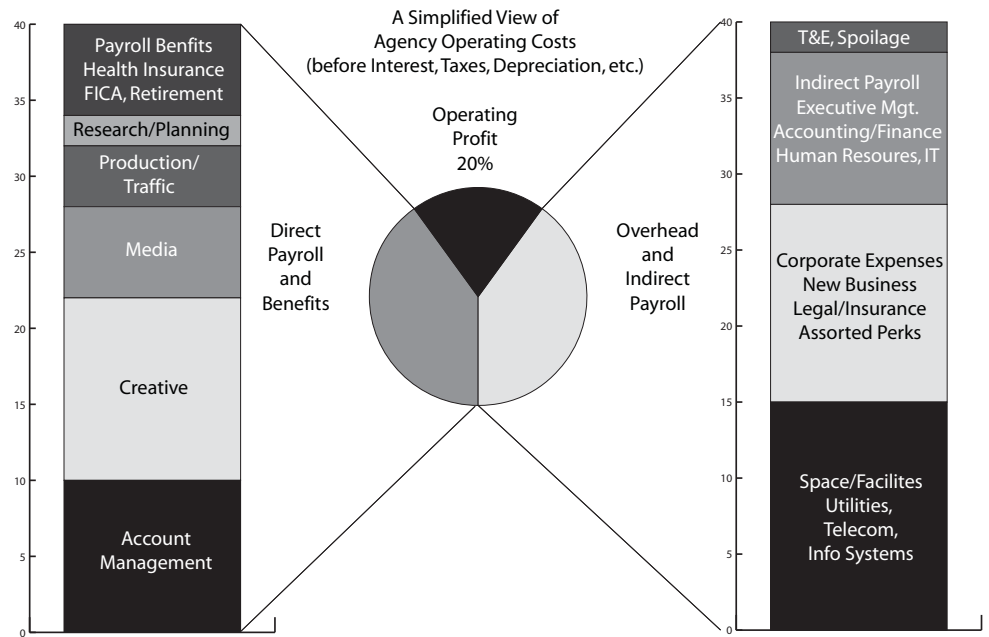
Ah, but it is the advertiser's business. By taking most of the financial risk out of the relationship, the advertiser has a right to know what the agency earned from their fees. And to find that out there must be a clear delineation of the five central elements of an agency's operating costs charged to an advertisers account:

- Direct Labor
- Direct Payroll-related benefits
- Overhead
- Indirect Payroll & Benefits
- Non-Billable Out-of-Pocket

AGENCY COSTS

Advertising agency operating costs can be broken down into three major categories: Direct Payroll, Indirect Payroll and Overhead. The Direct Payroll portion is driven by the scope of work and the advertisers' service requirements. The Overhead and Indirect Payroll are controlled entirely by the agency's managers.

The chart below lists the major components of each category, and shows what a hypothetical breakout might look like. The Overhead and Indirect Payroll expenses are allocated among all clients, usually based on their proportion of the agency's total Direct Payroll costs.



The accuracy of an agency's P&L for any individual account depends upon two things:

1. How Direct Payroll costs are captured and applied, and;
2. How accurately Indirect Payroll expenses are tracked and allocated.

TRUTH IN ACCOUNTING

When discussing their operating costs, agencies prefer to report them simply as either Payroll or Overhead. However since a Labor-based compensation agreement is essentially a cost-plus contract, it's important to know how much of the Payroll expenses are Benefits and what portion of the Overhead expenses are actually Indirect Payroll.

Both of these categories can be unfairly inflated by the inclusion of various discretionary perks and payouts to the principals that ought to come after operating profits are calculated, not before. And most of these discretionary costs should not be subject to a profit mark-up.

AREAS TO EXAMINE

Non-billable agency man-hours are probably the largest component of Overhead subject to misallocation. Many of the individuals with management responsibilities (hence the higher paid ones) charge little or no time to administrative activities, yet they absorb a significant part of every day for them. Some agencies even go so far as to direct their employees not to charge any time to "the Agency", even time spent on New Business. This is not only deceitful; it's dishonest when those alleged hours are then used to justify the agency's fee billings.

Until the 1990's advertising agencies derived most of their income from media commissions. Still most agencies had some sort of paper form that employees were expected to submit bi-weekly, or weekly, showing how much time they had spent on various clients' business and products. But since this was used only for internal cost allocation, there was little incentive to capture the data accurately or on a timely basis. The only people really interested in this data - outside of the accounting department - were the senior managers responsible for the P&L of individual accounts. And they had an incentive to minimize the labor hours on their accounts, to enhance the apparent profitability in the eyes of top management.

However as more advertisers moved to labor-based compensation with their agencies, the incentive for senior account managers was reversed driving them to want to capture as many hours as possible to justify higher fees. In spite of this significant change in agency operations, the methodology for capturing and recording this information has remained largely unchanged. Most agencies still rely on individual employees to report, usually on an hourly basis, how they spent their time during the preceeding week.

AGENCY MAN-HOUR RECORDING

But since the time sheets are usually collected weekly, not daily, only the most conscientious individuals keep contemporaneous records. Instead most rely on their recollections of what they did during the previous week, perhaps aided by their appointment calendar. And individuals who travel a great deal often fall behind in their reporting. To make up for this some staff members simply direct an assistant to submit a time sheet for them based on some arbitrary, fixed distribution of hours.

An example of this sort of arbitrary labor cost accounting was on public display a couple of years ago in the U.S. District Court in New York, where two senior managers of a prominent global agency were convicted of criminal fraud for instructing employees to allocate a fixed percentage of their time - regardless of their actual activities - to a U.S. Government account.

In the same indictment these managers were also convicted of directing subordinates to submit revised time sheets several months after-the-fact. The agency involved in this case paid a \$1.8 million settlement to the government, and two guilty managers (incl. the office CFO) went to a federal prison.

What does it all mean to you?

Any labor-based agreement needs to take into account the accuracy of the agency's cost accounting systems, particularly the contemporaneous capture and recording of their direct labor hours. And you must be prepared to verify the accuracy of this information to insure compliance. In return for maintaining rigorous, accurate and open systems, the agency deserves to be fairly compensated.

However if an agency refuses to share this information, or their record keeping appears sloppy and inconsistent, labor costs should not be used as literally in the development of a compensation scheme. In these situations there may be an opportunity to use the leverage of incentive compensation to reward the agency for more accurate and open record keeping.

AGENCY COST BENCHMARKS

Agency Cost Benchmarks are not as useful and transferable as some would have you believe. In fact large advertiser's with multiple agencies, can usually establish more actionable benchmarks through internal comparisons among their different agencies than they'll find outside.

Here are three reasons why external benchmarks are not reliable indicators:

1. What You Get: No two advertisers, even in the same industry, manage their businesses exactly the same way. Some advertisers do all of their strategy development, consumer research, media planning and buying, and even much of the production work in-house; while others rely on their agencies for all of these functions. So when you start comparing average operating labor expenses among different accounts in different agencies, you're looking at more than just apples and oranges, it's a complete fruit salad.

That's one of the reasons we only make the broadest of comparisons when talking about agency costs. For example we show advertisers where their agency fits relative to the highest, lowest and median levels that we have encountered. This recognizes the fact

(Continued) that there is no basis for a direct comparison, and puts the cost focus back on the relative effectiveness of the work product and the efficiency of the working relationship: what you get, which should be more important than what you pay. If it's not, then your advertising projects ought to be awarded to the lowest bidder, as though they were all just printing jobs with the message included.

2. Creative Accounting: Some agency's accounting systems are more accurate and honest than others. And not surprisingly, the ones with the most accurate and honest systems are also the most willing to open their books to outside scrutiny. But when an agency is not forthcoming about their costs or utilizes internal accounting procedures that are designed to obscure their real costs, it's impossible to make any sort of valid comparisons to any benchmarks. Plus if this sort of data gets built into benchmarks, it distorts the whole database.

When the operating cost information we are given is unclear or incomplete, we have to assume that the agency's overstating their costs (who would understate them?). So then we simply estimate the potential impact of those obfuscations, and adjust accordingly.

COST BENCHMARKS (Continued)

3. Location, Location, Location: There are significant differences in agency operating expenses across the U.S. These are most pronounced in overhead costs (space & facilities), but there are also disparities in labor too.

Benchmarks for New York agencies shouldn't be applied directly to agencies in other parts of the country, and vice versa. Some New York-based agencies take advantage of this by using their Manhattan overhead factor to calculate their operating expenses in all their U.S. offices, thereby understating the actual profits from accounts managed west of the Hudson.

Conclusion: Benchmarks are only useful when they are based on data that is directly comparable to your business operations. Even then they should be treated as the starting point for a more meaningful and comprehensive dialogue about the effectiveness and efficiency of the working relationship and ways to make it better for both parties.

WHAT WE DO

McBride & Associates was formed in 1991 to enable companies to improve the accountability and productivity of their marketing communications relationships. We do this by providing counsel in the evaluation, selection, compensation and management of advertising agencies as well as all other marketing communications resources.

We are distinguished from our competitors by the breadth and depth of our experiences in both advertising and agency management. This paper focuses on our Sourcing and Auditing tools and techniques for Advertising Agencies. Visit our web site to obtain information regarding our other services: www.mcb-associates.com.

OUR WORK OUR CLIENTS

Since 1991 our firm has been assisting in marketers to evaluate, select compensate and manage the full spectrum of marketing resources. Our assignments have involved:

- Mass-media agencies
- Direct marketing
- Sales promotion
- Hispanic marketing
- Public Relations
- Media Buying
- In-store merchandising
- Event marketing
- Relationship marketing
- Exhibit management
- Fulfilment services
- Enterprise marketing management tools

Our client list includes:

- Apple Computer (2)
- Bank of America
- Baskin-Robbins (3)
- Hasbro, Inc.
- Hewlett-Packard (7)
- Intel Corporation (2)
- Nvidia, Inc.
- Plantronics, Inc. (2)
- Qualcomm (5)
- SBC (5)
- Siebel Systems
- SGI (Silicon Graphics, Inc.)
- 3Com Corporation (3)
- Universal Studios Hollywood
- Verizon Wireless
- Visa (3)

Figures in brackets represent the number of assignments.

ABOUT US

Jack McBride's marketing career began with five years at Quaker Oats in Product Management. Later during 15 years with DDB, he directed many memorable advertising programs for such clients as General Mills and McDonald's.



From 1987 to 1991, McBride was the Vice -President Advertising for the E & J Gallo Winery. Since 1991 he has consulted for many of the leading advertisers in the West.

If you would like to learn more about any of the topics in this paper or about how we manage agency compensation audits covering all sorts of marketing communications resources contact Jack McBride via E-mail jack@mcb-associates.com or call 209-577-1464.